PLATE - I

FEMALE HORSE-RIDER FROM MATHURA

First known representation in art of the stirrups and briddles in the world.

(after K.D. Bajpai, Mathura C. 100 B.C.
Boston Museum Collection, U.S.A.)
PLATE - II

BOWS THROUGH THE AGES

1-2 From the Punch-marked Coins
3, 19-22 From the Tribal Coins
4-6 From the Indo-Scythian Coins
7 From Bharhut Sculptures
8 From Ikṣvāku Sculptures
9-11 From Gupta Sculptures
12 From Ajanta Paintings
13 From Madurai
14 From Jaina Kalpasūtra
15-17 From Paintings
18 Rājpūta

(from G.N. Pant's book: Studies in Indian Weapons and Warfare)
Plate - III

DIFFERENT TYPES OF ARROWS

(Serial Numbers from LEFT TO RIGHT)

1 Two-headed
2 and 21 Leaf-Shaped
3,10,19 and 20 Practising arrows
4-5 Spear-Shaped
6 and 16 Trident-Shaped
7 and 15 Arrows used for big game shooting
8 Javelin-Shaped
9 and 18 Triple-Headed
11 Triangular-Headed
12 to 14 Arrows used for small-game shooting
17 Needle Shaped

(C.N. Pent's unpublished Thesis; Weapons in Ancient India, Pl. XLII)
Different types of arrows
PLATE - IV

LADY ARCHER USING FEATHERED ARROWS

A lady-archer drawing a feathered arrow from her quiver carried on her back. C. 500 A.D.

(After K.D. Bajpai, from a terracota from Ahichchhatra U.P.)
PLATE - V

QUIVERS

1. From Ajanta Paintings
2. From Orissan Ivory
3. From Jaina Paintings of Central India
4-6 and 8. Late Mediaeval
7. Tribal

The cross-bow proved an effective weapon, though the firing rate was slow. The bow was at first made of wood, then of a composition of horn and wood, and finally of steel.

(after Montgomery)
PLATE VII

SWORD THROUGH THE AGES

1. Curved-tipped straight sword from Borobudur, Java, 9th Cent. A.D.
2. Double-curved heavy sword, Borobudur, 9th Cent. A.D.
3. Sword with an abrupt curve also of 9th cent. from Borobudur.
4. Double curved from Borobudur, 9th Cent.
5. Curved blade of a heavy sword, 9th Cent. Borobudur
6. Blade of a plough share type of sword, 9th Cent., Borobudur
7. Sword with abrupt curve, 700 A.D., Dhumer Lena, Ellora
8. Khandā type of sword with double edges, 700 A.D.
9. Khandā type of sword with double edges, Dhumer Lena, 700 A.D.
10. Double-edged straight sword with rounded tip, Badami, 6th Cent. A.D.
11. Single-edged curved sword with heavy blade and pointed tip, Ajantā paintings, 6th Cent.
12. Straight pointed piercing sword, Ajantā paintings, 6th Cent.
15. Double-edged, straight, pointed sword, Andhra

(after P.S. Rawson)
1. Spear with Dagger-shaped blade
2. Spear with leaf-shaped blade
3. Spear with bladed rings
4. Spear with broad blade resembling a lotus-petal
5. Spear with diamond-shaped blade
6. Spear with a barbed arrow point

(after Vidya Prakash)
PLATE - IX

CLUBS FROM KHAJURĀHO

1 Type I  A thick tapering rod being broader at the base. Its head is fitted with four metal rings to make the weapon heavy and render its blow fatal.

2 Type II  A thick rod with a knobbed head. Its handle is thick with uniform girth and is strengthened by five metal bands.

3 Type III  This variety of the club has a tapering handle and a pear-shaped head. Its head is decorated and has an iron knob at its top. The handle is tied with a ring at the end of the hilt.

4 Type III  Same as No. 3 with the exception that the head is plain and has a knob at the top.

5 Type III  Same as No. 3. The head is plain and pointed to prevent the weapon from slipping out of the hand, the handle has been thickened at the end of the hilt.

6 Type IV  Tapering handle and a near round head strengthened by iron rings.

7 Type IV  Same as No. 6 with the exception that it appear to have a metal plated handle.

8-9 Type V  The club of God Viṣṇu.

(after Vidya Prakash)
PLATE - X

THUNDERBOLT FROM SIRPUR

Bronze thunderbolt from excavation at Sirpur
(Dist. Raipur, M.P.) C. 800 A.D.

(Courtesy, Archaeological Museum,
University of Saugar)
Assyrian Slingmen whose highangled fire was particularly effective in assaults on cities or steep slopes.

(after Montgomery)
The catapult, or onager, was one of the most effective Roman siege-engines.

(after Montgomery)
At the moment of shooting, the stone missile is quickly discharged through a gear for cross-arm to arrest arm.

Arm of seasoned and strengthened wood

Skein of twisted sinew

Hat-stet to twist skein into a state of torsion

Windlass for racking back arm

Arm and loaded sling racked back to horizontal position before shooting.
PLATE - XIII

BATTERING - RAM

Assyrian battering ram mounted on wheels. The ram was in the form of an axe-head, which could be levered sideways.

(after Montgomery)
1. Circular, nine-petals and a wheel, rim 1½ feet.
2. Four-petalled, rim 1½ feet.
3. Round with a circle and four crescents, rim as above.
4. Round with five belts each having three lines, rim as above.
5. Circular, has three circles crossed at the centre, rim as above.
6. Round like a wheel, rim as above
7. Circular, with four belts and a circle, rim as above.
8. Like Phārī of the Mughal period, rim as above.
9. Circular, three circles inside a ring, rim as above.
10. Circular with five circles, rim as above.
11. Circular, big star, rim as above
12. Rectangular, stout round handle at the back.
13. Rectangular, stout square handle at the back.
14. Slightly curved in the middle with three belts, stout handle at the back.
15. Curved towards the lower end, decorated, round handle.
16. Three curves, round handle. It covered more than half of the human body.
17. Oval-shaped.

(after Vidya Prakash)
Unusually long, it covered almost the entire body of the warrior.

(after K.D. Bajpai - Drawing from Abichchhatra terracotta C. 500 A.D.)
A well caparisoned horse and its rider being chased by a furious elephant.

Malhar (Dist. Bilaspur)

11th Cent. A.D.
PLATE - XVII

SKETCHES ELUCIDATING TACTICAL TERMS

Fig. TOP

LINE OF COMMUNICATION

AA is an army perpendicular to its L. of C
At BB it has formed 'front to its flank'.

Fig. BELOW RIGHT

OUT-FLANKING AND ENVELOPMENT

AA outflanks BB
The envelopment movement C turns B's flank,
The combination of C and D is a double
envelopment of BB.

Fig. BELOW LEFT

A threatens C and D with single envelopment
A and B threaten D with double envelopment
But A and B are themselves both threatened
with double envelopment.

(after Lt Colonel
Alfred H. Burns)
PLATE - XVIII

RELIGIOUS CEREMONY BEFORE MARCH AND
A BATTLE SCENE

At the top is shown worship of Sivalinga and
below is the battle scene.

From Sagar
11th Cent. A.D.
(Courtesy: Archaeological Museum,
University of Sagar)
The top panel shows the deity Śiva with Parvati, etc. The middle panel depicts the march of army on the bottom panel is shown actual fight.

From Sagar
C. 800 A.D.

(Courtesy: Archaeological Museum, University of Saugar)