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Editorial

The 12th issue of "Indian Journal of Archaeology (www.ijarch.org)" has eight articles. The first article by *Vijay Kumar* describes the antiquities found from different points of the *Kannauj* city and its immediate surroundings. This survey pushes the antiquity of *Kannauj* to Chalcolithic OCP period. The second article by *Saurabh Kashyap, Pundareek Kumar, Munuwa Seth* and *Chandrika Prasad Rastogi* gives the detailed catalogue of five hundred fifty eight silver *punch* marked coins of *Magadha* found from *Imaliya Sultanpur* district *Sitapur* U.P. India. The third article by *Alok Ranjan* gives all the epigraphs recovered from *Kannauj* city and inscriptions on architectural and sculptural pieces kept in *Kannauj* museum. The fourth article by *Arif Ahmad Dar* and *Dr. Sandeep Kumar Pandey* describes the temple architecture of South *Kashmir* which were influenced by *Gandhara, Kushan* and *Greeko-roman* architecture. The fifth article by *Rajendra Yadav* describes a unique image of *Kurmavatar* found at *Naresar* group of temples district *Morena* M.P. India. The sixth article by *Shanti Swaroop Sinha* examines the stories in *Buddhist*, *Hindu* and *Jain* religious traditions. It proves that all these religious traditions borrow from the common source of ancient Indian traditional stories. The seventh article by *Dr. S. Chandni Bi* reconstructs the position and role of women in South Indian temples with the help of epigraphs of *Chola* period. The eighth article by *M. K. Pundhir* describes the architecture of *Jama Masjid* of *Agra* U.P. India in details. It is constructed with red sandstone from *Tantpur* district *Agra* U.P. India and white marble from *Makrana* district *Nagaur* Rajasthan India.



Vijay Kumar
Chief Editor
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Archaeological Gazetteer Of Kannauj City

By
Vijay Kumar

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Chapter 01- Introduction

The history of *Kannauj* has been described in detail earlier[1]. Some new facts are being narrated as follows. The description given by Hiuen Tsang who came during the reign of *Harshavardhana* (590-647 A.D.) is interesting from the point of view of reconstructing the history of *Kannauj*. Hiuen Tsang went from *Magadha* to *Kamrup*, and stayed in the court of the *king Kumar Raj*. *Harshavardhana*, who was visiting *Kajinghara* (a small kingdom on the bank of Ganges, about 3.2 kilometers from *Champa*), ordered king of *Kamrup* that he should bring the ascetic to *Nalanda Vihar*. That king obeyed the royal order and came to *Nalanda* with Hiuen Tsang. After a short interview with the monk, he went back to *Kannauj* and called a religious assembly. From *Nalanda*, both the kings proceeded to *Kannauj*. *Harshavardhana* moved towards west on the southern bank of river *Ganges* while *Kumar Raja* moved on the northern bank. Both the parties moved on foot, in boats and on elephants. After the journey of 90 days, they reached *Kannauj*. The kings of 20 countries also came with *Shramanas*, *Brahmanas*, administrators and soldiers. The monk describes the ceremony done, donations given by Harshavardhana and other incidents that took place in the following passage. It also shows the antagonistic feelings of Brahmanical priests against Buddhism in general and the Buddhist King in particular. Hiuen Tsang said, "The king in advance had constructed on the west side of the river a great *sangharama* and on the east of this a precious tower about 100 feet in height; in the middle he had placed a golden statue of *Buddha*, of the same height as the king himself. On the south of the tower he placed a precious altar, in the place for washing the image of *Buddha*. From this north-east 14 or 15 li (7 to 7.5 kilometers) he erected another rest-house. It was now the second month of spring-time ; from the first day of the month he had presented exquisite food to the *Sramanas* and *Brahmanas* till the 21st day ; all along, from the temporary palace to the *sangharama*, there were highly decorated pavilions and places where musicians were stationed, who raised the sounds of their various instruments. The king, on leaving the resting-hall (palace of travel) made them bring forth on a gorgeously caparisoned great elephant a golden statue of *Buddha* about 3 feet high and raised aloft. On the left went the king, *Siladitya*, dressed as *Sakra*, holding a precious canopy, whilst *Kumara-raja* dressed as *Brahma-raja*, holding a white *chamara* went on the right. Each of them had as an escort 500 war elephants clad in armor ; in front and behind the statue of Buddha went 100 great elephants, carrying musicians who sounded their drums and raised their music. The king, *Siladitya*, as he went, scattered on every side pearls and various precious substances, with gold and silver flowers, in honor of the 3 precious objects of worship. Having first washed the image in scented water at the altar, the kind then himself bore it on his shoulder to the western tower, where he offered to it tens, hundreds and thousands of silken garments, decorated with precious gems. At this time there were but about 20 *Shramanas* following in the procession, the kings of the various countries forming the escort. After the feast they assembled the different men of learning, who discussed in elegant language on the most abstruse subjects. At evening tide the king retired in

state to his palace of travel. Thus everyday he carried the golden statue as before, till at length on the day of separation a great fire suddenly broke out in the tower and the pavilion over the gate of the *Sangharama* was also in flames. Then the king exclaimed, 'I have exhausted the wealth of my country in charity and following the example of former kings, I have built this *Sangharama* and I have aimed to distinguish myself by superior deeds, but my poor attempts (feeble qualities) have found no return. In the presence of such calamities as these, what need I of further life?' Then with incense-burning he prayed and with this vow (oath) (, 'thanks to my previous merit, I have come to reign over all India, let the force of my religious conduct destroy this fire or if not, let me die!' Then he rushed headlong towards the threshold of the gate, when suddenly, as if by a single blow, the fire was extinguished and the smoke disappeared. The kings beholding the strange event, were filled with redoubled reverence: but he (the kind) with unaltered face and unchanged accents, addressed the princes thus, 'the fire has consumed this crowning work of my religious life, what think you of it?' The princes, prostrate at his feet, with tears, replied, 'the work which marked the crowning act of your perfected merit, and which we hoped would be handed down to future ages, has in a moment (a dawn) been reduced to ashes. How can we bear to think of it? But how much more when the heretics are rejoicing thereat, and interchanging their congratulations'. The king answered, 'by this, at least, we see the truth of what Buddha said ; the heretics and others insist on the permanency of things, but our great teacher's doctrine is that all things are impermanent. As for me, my work of charity was finished, according to my purpose; and this destructive calamity (change) does but strengthen my knowledge of the truth of *Tathagata's* doctrine. This is a great happiness (good fortune) and not a subject for lamentation'. On this, in company with the kings, he went to the east, and mounted the great stupa. Having reached the top, he looked around on the scene and then descending the steps, suddenly a heretic (or a strange man) with knife in hand, rushed on the king. The king, startled at the sudden attack, stepped back a few steps up the stairs and then bending himself down he seized the man in order to deliver him to the magistrates. The officers were so bewildered with fright that they did not know how to move for the purpose of assisting him. The kings all demanded that the culprit should be instantly killed but *Siladitya-raja*, without the least show of fear and with unchanged countenance, commanded them not to kill him and then he himself questioned him thus: 'What harm have I done to you that you have attempted such a deed?' The culprit replied, 'Great king, your virtues shine without partiality; both at home and abroad they bring happiness. As for me, I am foolish and besotted, unequal to any great undertaking, led astray by a single work of the heretics, and flattered by their importunity, I have turned as a traitor against the king'. The king then asked, and why have the heretics conceived this evil purpose?' He answered and said, great king, you have assembled the people of different countries, and exhausted your treasure in offerings to the *Shramanas*, an cast a metal image of *Buddha* but the heretics who have come from a distance have scarcely been spoken to. Their minds, therefore, have been affected with resentment, and they procured me, wretched man that I am, to undertake this unlucky deed'. The king then straightly questioned the heretics and their followers.

There were 500 *Brahmanas*, all of singular talent, summoned before the king. Jealous of the *Shramanas*, whose the king had reverenced and exceedingly honored, they had caused the precious tower to catch fire by means of burning arrows, and they hoped that in escaping from the fire the crowd would disperse in confusion, and at such a moment they purposed to assassinate the king. Having been foiled in this, they had bribed this man to lay wait for the king in a narrow passage and kill him. Then the ministers and the kings demanded the extermination of the heretics. The king punished the chief of them and pardoned the rest. He banished the 500 *Brahmanas* to the frontiers of India and then returned to his capital." He locates some Stupas to the north-west of the capital in the following words, "To the northwest of the capital there is a stupa built by Ashoka-raja. In this place *Tathagata*, when in the world, preached the most excellent doctrines for seven days. By the side of this stupa are traces where the four past Buddhas sat and walked for exercise. There is, moreover, a little stupa containing the relics of Buddha's hair and nails; and also a preaching-place stupa".

He mentions that 2 groups of Buddhist shrines and *Viharas* existed to the south of *Kannauj* city. He gives the following description of these, "On the south and by the side of the Ganges are 3 *Sangharamas*, enclosed within the same walls, but with different gates. They have highly ornamented statues of *Buddha*. The priest are devout and reverential; they have in their service several thousands of 'pure men'. In a precious casket in the *Vihara* is a tooth of *Buddha* about one and a half inches in length, very bright and of different colors at morning and night. People assemble from far and near; the leading men with the multitude join in one body in worship. Everyday hundreds and thousands come together. The guardians of the relic, on account of the uproar and confusion occasioned by the multitude of people, placed on the exhibition a heavy tax, and proclaimed far and wide that those wishing to see the tooth of Buddha must pay one great gold piece. Nevertheless, the followers who come to worship are very numerous, and gladly pay the tax of a gold piece. On every holiday they bring it (the relic) out and place it on a high throne, whilst hundreds and thousands of men burn incense and scatter flowers, and although the flowers are heaped up, the tooth-casket is not overwhelmed. In front of the *Sangharama*, on the right and left hand, there are 2 *Viharas*, each about 100 feet high, the foundation of stone and the walls of brick. In the middle are statues of Buddha highly decorated with jewels, one made of gold and silver and the other of native copper. Before each *Vihara* is a little *Sangharama*. Not far to the south-east of the *Sangharama* is a great *Vihara*, of which the foundations are stone and the building of brick, about 200 feet high. There is a standing figure of Buddha in it about 30 feet high. It is of native copper (bronze) and decorated with costly gems. On the four surrounding walls of the *Vihara* are sculptured pictures. The various incidents in the life of *Tathagata*, when he was practicing the discipline of a Bodhisattva are here fully portrayed (engraved). Nor far to the south of the stone *Vihara* is a temple of the Sun-deva. Nor far to the south of this is a temple of *Maheshvara*. The two temples are built of a blue stone of great lusture and are ornamented with various elegant sculptures. In length and breadth they correspond with the *Vihara* of *Buddha*. Each of these foundations has 1000 attendants

to sweep and water it; the sound of drums and of songs accompanied by music, ceases not day nor night.

He further describes another set of monuments in the following words, "To the south-east of the great city 6 or 7 li (3 or 3.5 kilometers), on the south side of the Ganges, is a Stupa about 200 feet in height, built by *Ashoka-raja*. When in the world, *Tathagata* in this place preached for six months on the impermanency of the body (*anatma*), on sorrow (*dukha*), on unreality (*anitya*) and impurity. On one side of this is the place where the four past Buddhas sat and walked for exercise. Moreover, there is a little Stupa of the hair and nails of *Tathagata*. If a sick person with sincere faith walks round this edifice, he obtains immediate recovery and increase of religious merit"[2].

During the brief occupation of the *Marathas* (oiroa 1770-751) one *Narendra Agnihotri*, a *Kannauj*iya *Brahman*, was governor of *Kannauj*. He ejected many of the old Rajput landlords; and in these ejectment the *Baghel* chief of the day, probably *Pratap Singh*, was his agent. When the Marathas were expelled, and *Nandram* was hard-pressed for refuge, he secured it by a deed conferring 35 villages on the *Baghel's* of *Tirwa*.

On 4th June, 1858, when war of independence was in full swing, arrived at *Kannauj,* a party of revolutionaries from east. *Girdhari Lal* was *Tahsildar, Kannauj* at that time. The sepoys pressed the old man surely to give up the treasure but the greater part, Rs. 4,000, he had previously buried and the remainder he had hid and would not give up. Abdul Karim, Thanedar, showed the spot where it was concealed and the sepoys possessing themselves of Rs. 2, 566 took whatever else they could lay hands on and went on. The remnant of the treasure was finally seized by Abdul Karim on the 5th June who, having paid the *Thanedar* officials appropriated the balance but this was afterwards taken from him by other rebels. The old *Tahsildar* made his escape by night from confinement, where he had been placed by Abdul Karim to *Gangadharapur*[3].

The population of *Kannauj* in 1847 was 16486. It rose to 21964 in 1853. It again fell to 12335 in 1865. In 1901, it became 80552. It became 1656616 in 2011. In 1911 its inhabited area was 298 acres. It is scattered over 5 villages, namely *Kannauj*, *Kandrauli*, *Tajpur Naukasht*, *Alauddinpur* and *Umarpur*. In 1901, its busiest portion of the town was *Bara Bazar*, a long wide winding road paved with it. It was entered at eastern way which once formed the west gate of a *Sarai* in the reign of *Shahjahan* by *Nawab Bahadur Khan*. At that time, only a few chambers remained. The other end of the street was terminated in a large water course which crossed by an old bridge whose inscription shows it to have been built about 1700 AD by *Shri Pratap Adagar*, *Murlidhar* and *Ramkrishna Agrawal*. Another important business center was a wide and shady green market known as the *Turag Ali Bazaar*.

Reverent. Mr. Tennant visited *Kannauj* at the end of 18th century. He draws a dismal picture of *Kannauj* in the following words: "For many miles before you enter the present town, you travel through jungles interspersed with small fields of tobacco that consist of brick, dust and mortar. To remove all doubt that the rubbish consists of the remains of a town, walls and broken gateways here and there raise their heads in defiance of time. The greatest part of the standing buildings are

ruinous, uninhabited, rent and tottering to decay. The few poor people now in the place accommodate themselves under mud huts buttressed up against the old walls. Not a great any buildings are entire. Whole mountains of unshapely ruins meet your eye in every direction upon a space of ground much larger than the site of London"[4].

About the same time came another English visitor, the artist Daniell; and in 1801, the year in which his first engraving of *Kannauj* was published, the city was ceded to the English. Major Thorn states that at the time of Maratha war (1805), the Ganges was only two miles east of the city and on the river below the town tigers might still be shot[5].

E.R. Neave gives the following sketch of perfume industry of *Kannauj*, "The most ancient industry of the district, the scent manufacture of *Kannauj*, is still flourishing, and has in fact expanded in recent years with a decline in the price of the oils employed. The purest *itra* of roses is to be had at *Kannauj*, but 5 grams phial costs Rs 25 since a mound of Rose leaves produces but 10 grams of the genuine *itra* (perfume). In addition to *itra* of roses, there are some twenty or more different scents manufactured at *Kannauj*, of which those made from the jasmine, *khaskhas*, orange and mango may be mentioned as least unpleasing to the European nose. The familiar boxes of inlaid wood, containing each its half dozen or score of phials, which were formerly imported, are now made on the spot"[6].

The *Kannauj* city was surveyed by the author and the antiquities of every site was recorded (Fig. 01). For the ease of describing the antiquities, *Kannauj* has been divided into seven groups namely *Dahlepur,* North *Kannauj* city, South *Kannauj* city, South-West *Kannauj* city, South-East *Kannauj* city, *Rijgirhar* and *Daipur*. The index map of these groups have been given below.

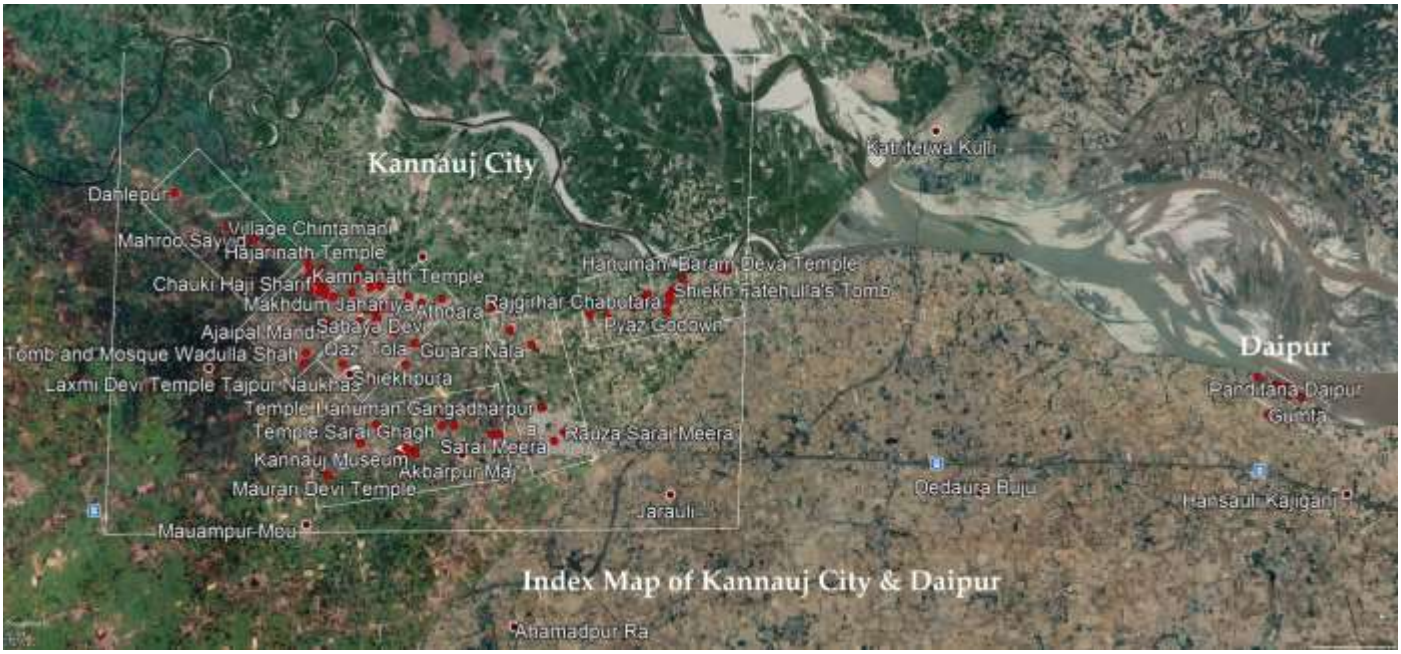


Fig. No. 01: Index Map of *Kannauj* City & Daipur

The *Kannauj* city which lies considerably away from *Daipur* forms the western plaster of the archaeological sites. Its guide map has been given below (Fig. 02).

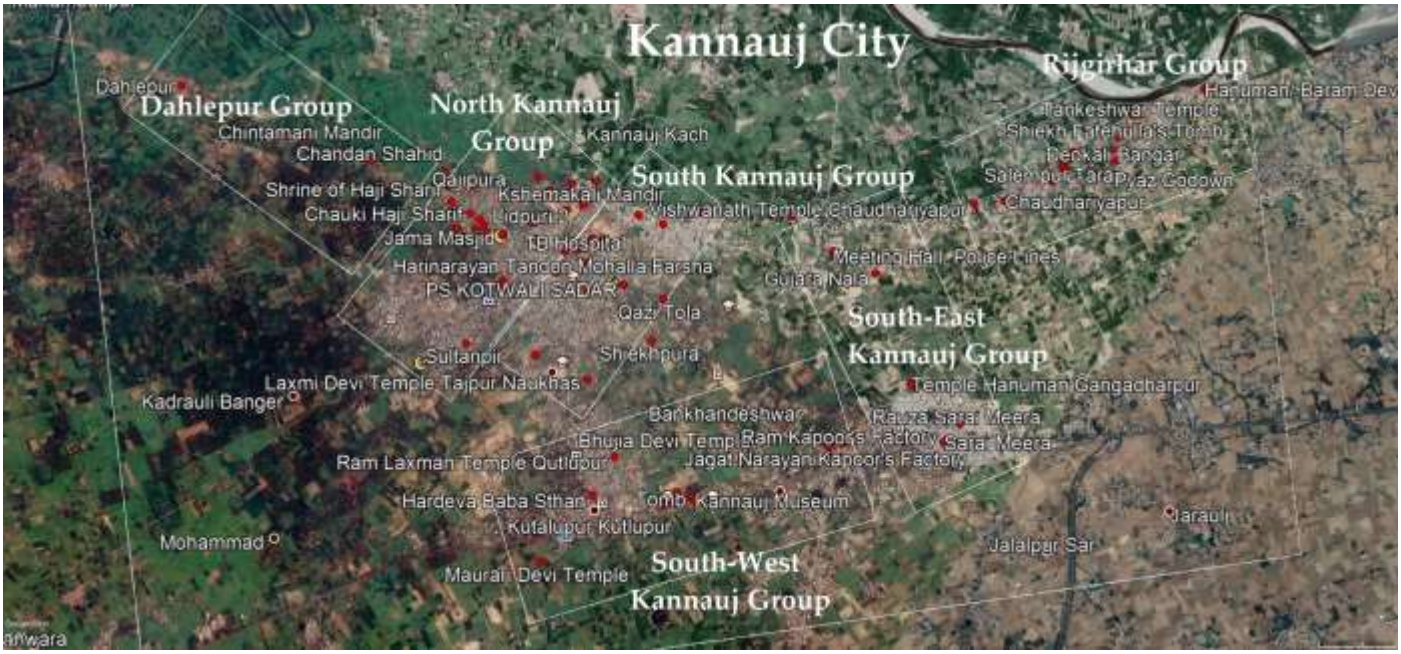


Fig. No. 02: Satellite Map of the Index of *Kannauj* City

The sites falling into seven groups will be described in the order given above. The sites within a group have been listed in alphabetical order but the groups themselves follow the order from north to south. Following in the gazetteer of different sites of *Kannauj* city within the framework which has been given to facilitate the reader in conceptualizing the larger picture of the archaeology of the ancient city.

Chapter 02- Dahlepur Group

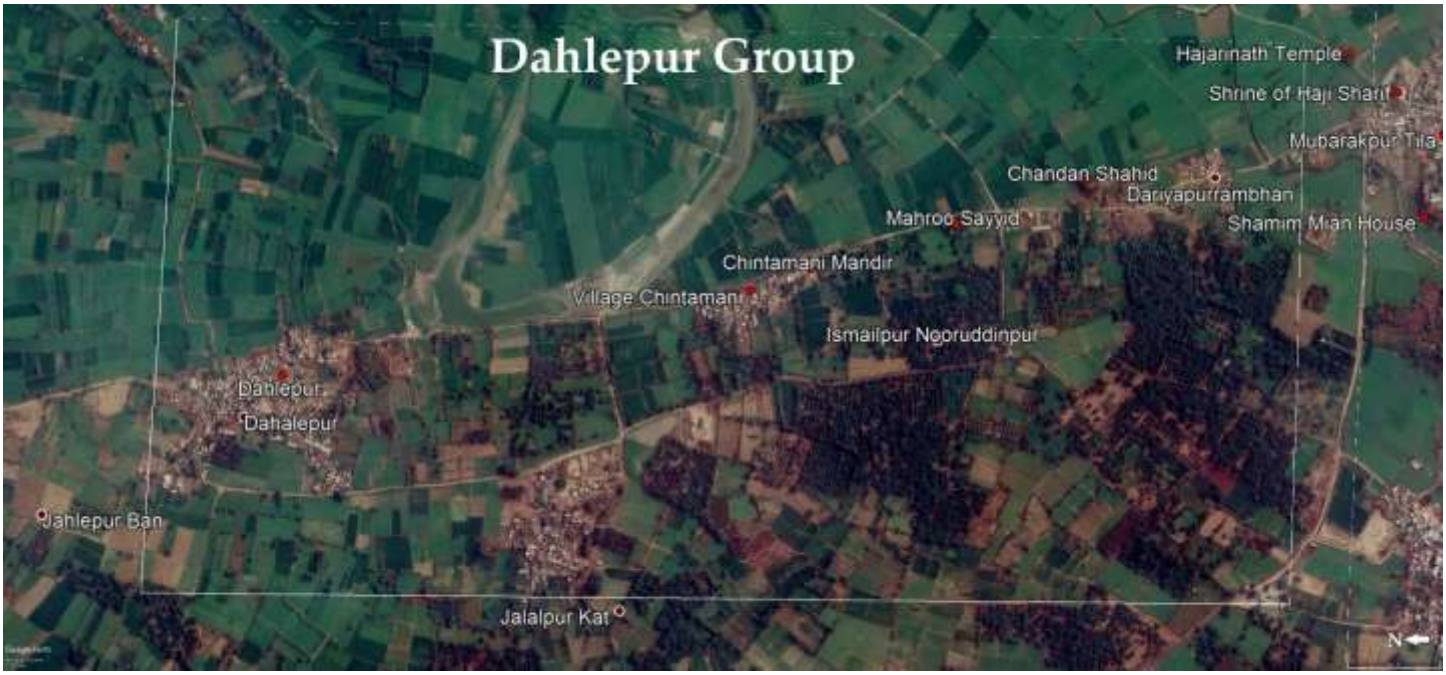


Fig. No. 03: Satellite Map of the Index of Dahlepur

The guide map of the *Dahlepur* group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

02.1- Chandan Shaheed: The tomb of *Chandan Shaheed*, who was the companion of *Salār Gazī Masūd*, lies in latitude $27^{0}04'14.49$ N and longitude $79^{0}55'06.22'$ E, on the road going North from *Chauki Hazi Sharif* to *Chintamani Ghat* (Fig. 04). His tomb was repaired by *Bābar*[7].



Fig. No. 04: Satellite Image of Chandan Shaheed



Fig. No. 05: General view of the ruins of the tomb of *Chandan Shaheed* looking from west



Fig. No. 06: Closer view of the ruins of the tomb looking from South

There is an inscription (Fig. 07) carved on a block of stone and at present kept in front of the ruins of the tomb. The upper two line inscriptions are in Persian language and *Nashtaliq* script. *Muhammad Bin Yar Muhammad Balkhi* built this building during the reign of *Muhammad Zahiruddin Babar Ghazi* in 12 *Zilkad* 936 *Hijri* (1529 A.D.).

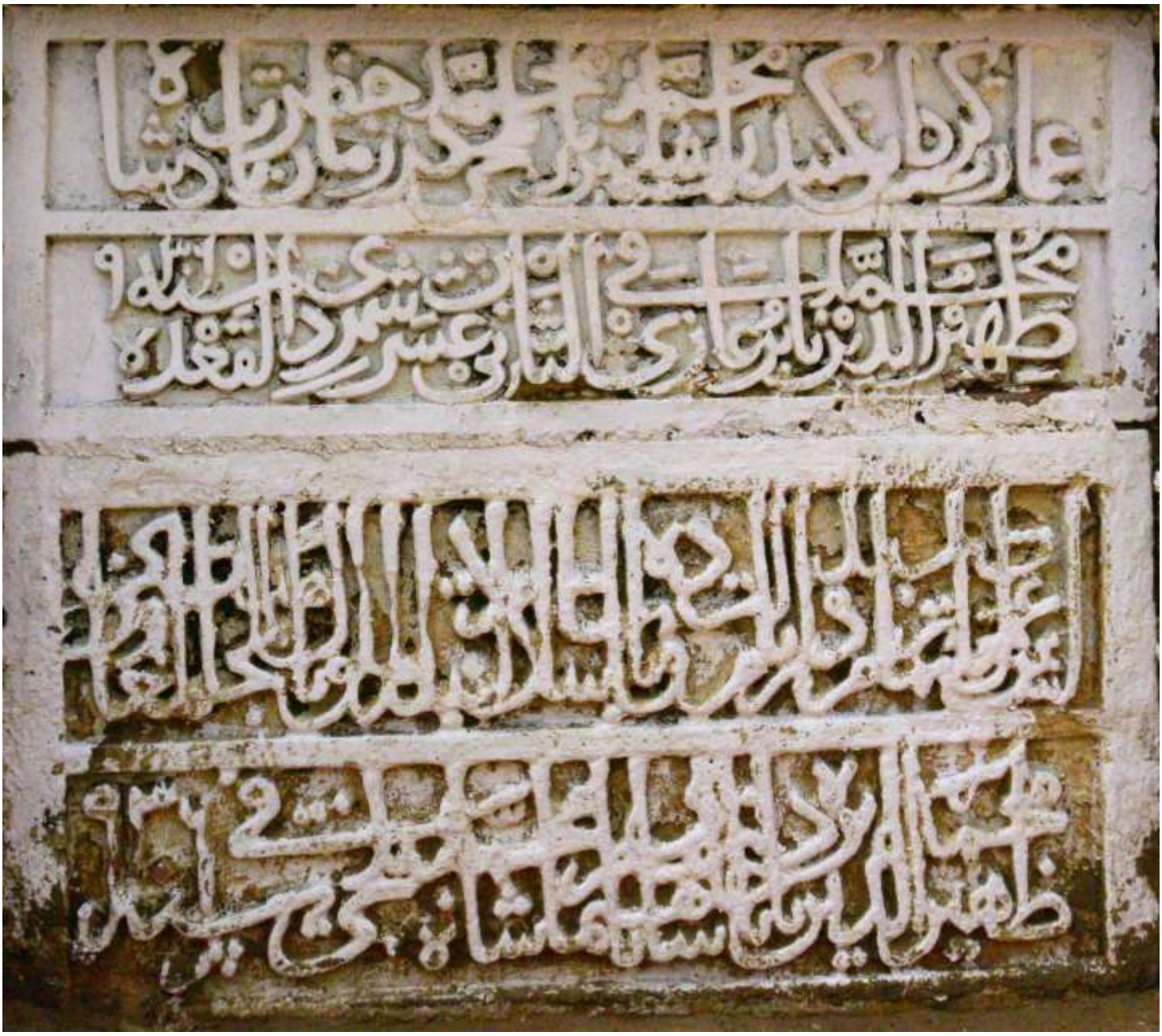


Fig No. 07: Inscription carved on a block of stone at Chandan Shaheed

The architectural and sculptural fragments found here are described below.



Fig. No. 08: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif, half flower motif and inverted pyramid. It is of 9th-10th century A.D.



Fig. No. 09: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motifs. It is of 9th-10th century A.D.



Fig. No. 10: An Architectural Fragment

It is an architectural fragment showing a decorated medallion. It is probably the part of roof. It is of 10th century A.D.



Fig. No. 11: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motifs. It is of 10th century A.D.

02.2- Chintamani Temple, Pakka Ghat, Kannauj: The temple lies in latitude 27^{0}04′32.05″ N and 79^{0}54′58.56″ E, on the road from *Haji Sharif* to *Dahlepur* (Fig. 12). It is located on the *Pakka Ghat*.



Fig. No. 12: Satellite Image of Chintamani Temple

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 13: An Architectural Fragment

It is an architectural fragment. It is a pillar decorated with *kīrtimukha,* floral designs, musicians, load bearers, *ghata pallava* motifs and the circular shaft decorated with bead designs & floral scrolls. It is of 8th-9th century A.D.



Fig. No. 14: Part of the doorjamb

It is a sculptural fragment showing the part of the doorjamb. It shows river goddess accompanied by her attendant. It is of 8th-9th century A.D.



Fig. No. 15: An architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 16: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 17: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 18: Hand of a deity & *Mālādhārī vidyādhara*

It is a sculptural fragment showing the hand of a deity and *Mālādhārī vidyādhara*. It appears that masons have joined two different pieces together. It is of 9th-10th century A.D.



Fig. No. 19: Figure of a female

It is a sculptural fragment showing the standing figure of a female. It is of 9th-10th century A.D.



Fig. No. 20: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 21: *Mālādhārī vidyādhara*

It is a sculptural fragment showing the figures of *Mālādhārī vidyādhara*. It is of 9th-10th century A.D.



Fig. No. 22: Mutilated Human Figures

It is a sculptural fragment showing the mutilated human figures. It is of 9th-10th century A.D.



Fig. No. 23: A Standing male figure

It is a sculptural fragment showing a standing male figure.

02.3- Dahlepur: The village *Dahlepur* lies in latitude 27^{0}05'5.71" N and longitude 79^{0}54'49.84" E, at a distance of 4 km to the North from p.s. Sadar Kotwali, Kannauj (Fig. 24). The area of the mound is 3 acres. The height of the mound is 12.19 meters. The bricks found at this site are of the following sizes: 8x6x2, 16x9x2½ and 6x5x2 inch. The ceramic industry found here G, LM and Seal.



Fig. No. 24: Satellite Image of Dahlepur



Fig. No. 25: Seal found at village Dahlepur

The antiquities, architectural & sculptural fragments found in *Dahlepur* are described as follows.



Fig. No. 26: An architectural fragment

It is an architectural fragment decorated with *chaitya* motif and beaded garland motif. It is of 6th-7th century A.D.



Fig. No. 27: Surya

It is a sculptural fragment decorated with the image of *Surya* riding a chariot drawn by seven horses. He is flanked by two wives and *dand & pingal* his two attendants. *Bhudevī* sits between his two legs. It is of 7th-8th century A.D.



Fig. No. 28: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.



Fig. No. 29: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 7th-8th century A.D.



Fig. No. 30: A Pilaster

It is an architectural fragment. It is a pilaster decorated with *chaitya* motif, *ghata pallava* motif, vertical band of floral scrolls, bracket in the shape of flower and floral scroll. It is of 8th-9th century A.D.



Fig. No. 31: ***Kārtikeya***

It is the image of *Kārtikeya* accompanied by *Kaumarī* and his vehicle peacock. It is of 8th-9th century A.D.

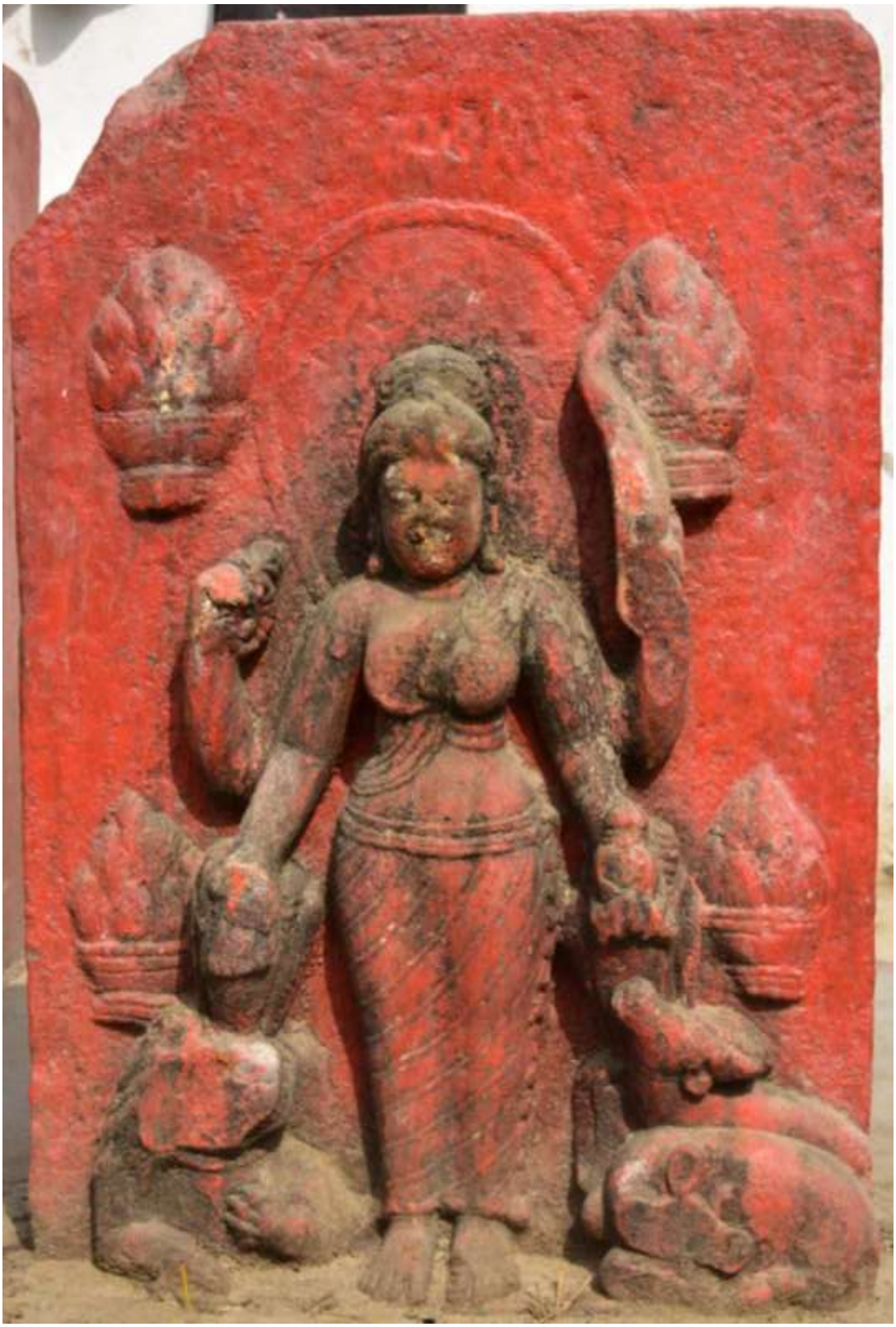


Fig. No. 32: ***Tapaswinī Pārvatī***

It is the image of *Tapaswinī Pārvatī*. She is accompanied by two deer and a lion. Fire burning in four vessels is shown in her *Parikar.* These are the symbol of four fires. It is of 8th-9th century A.D.



Fig. No. 33: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 34: *Mālādhārī vidyādhara* Couple

It is a sculptural fragment carved the image of *Mālādhārī vidyādhara* couple. It is of 8th-9th century A.D.



Fig. No. 35: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 36: *Mālādhārī vidyādhara*

It is a sculptural fragment showing the defaced image of *Mālādhārī vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 37: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 38: *Mālādhārī vidyādhara*

It is a sculptural fragment showing the defaced image of *Mālādhārī vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 39: A part of the Pilaster

It is an architectural fragment. It is a part of the pilaster decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 40: Part of a deity

It is a sculptural fragment showing a portion of the image of a deity. On the right side an arm can be seen. On the left side, upper half of the *vyala* is visible. It is of 8th-9th century A.D.



Fig. No. 41: Defaced *Mālādhārī vidyādhara*

It is a sculptural fragment showing the defaced figure of *Mālādhārī vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 42: A female figure

It is a sculptural fragment showing a female figure. It is of 8th-9th century A.D.



Fig. No. 43: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 44: An Architectural Fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 45: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 46: A female deity

It is a sculptural fragment carved with a female deity. It is of 8th-9th century A.D.



Fig. No. 47: A *Shaiva* deity

It is a sculptural fragment showing a *Shaiva* deity with a high *jatāmukuta*. It is of 8th-9th century A.D.



Fig. No. 48: Part of the *parikar*

It is a sculptural fragment showing the lower part of the *Parikar* of a deity. It is of 8th-9th century A.D.



Fig. No. 49: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 50: A female deity

It is a sculptural fragment showing the worn out image of a female deity sitting in *lalitasana*. It is of 8th-9th century A.D.



Fig. No. 51: *Mālādhārī vidyādhara*

It is a sculptural fragment showing the defaced image of *Mālādhārī vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 52: Defaced head

It is a sculptural fragment showing the defaced head of a deity. It is of 8th-9th century A.D.



Fig. No. 53: Broken figure of *Saraswati*

It is a sculptural fragment showing the headless and broken figure of *Saraswati.* It is part of a *Saptamatrika* panel. It is of 8th-9th century A.D.



Fig. No. 54: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 55: Figure of the *Shikhara*

It is a sculptural fragment showing the *shikhara* of a *Nagara* style temple. It is topped with *amalak* and is decorated with a *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 56: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 57: Image of a couple

It is a sculptural fragment showing the mutilated image of a couple. It is of 8th-9th century A.D.



Fig. No. 58: A Sculptural fragment

It is a sculptural fragment carved with floral design. It is of 8th-9th century A.D.



Fig. No. 59: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 60: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 61: Part of a pillar

It is an architectural fragment. It is the lower portion of a pillar decorated with *ghata pallava* motif and *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 62: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 63: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 64: Defaced female figure

It is a sculptural fragment showing the defaced female figure. It is of 9th century A.D.



Fig. No. 65: Female Head

It is a sculptural fragment showing the head of a female. It is of 9th century A.D.



Fig. No. 66: Parikar of a deity

It is a sculptural fragment showing the lower right part of the *Parikar* of a deity showing an ascetic, a devotee, a female attendant at the bottom and two male figures in different postures. It is of 9th century A.D.



Fig. No. 67: Female figure

It is a sculptural fragment showing the mutilated female figure. It is of 9th century A.D.



Fig. No. 68: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 69: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 70: An Architectural fragment

It is an architectural fragment. It is decorated with floral scrolls and *ghata pallava* motif. It is of 9th-10th century A.D.



Fig. No. 71: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif, *ghata pallava* motif and vertical band of floral scrolls. It is of 9th-10th century A.D.



Fig. No. 72: Head of a deity

It is a sculptural fragment showing the head of a deity. It is of 9th-10th century A.D.



Fig. No. 73: An Architectural Fragment

It is an architectural fragment decorated with floral design. It is of 9th-10th century A.D.



Fig. No. 74: *Mālādhārī vidyādhara* Couple

It is a sculptural fragment showing the defaced figure of *Mālādhārī vidyādhara* couple. It is of 9th-10th century A.D.



Fig. No. 75: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 76: Defaced Human Figure

It is a sculptural fragment showing a defaced human figure. It is of 9th-10th century A.D.



Fig. No. 77: Standing female figure

It is a sculptural fragment showing the defaced upper part of a standing female figure. It is of 9th-10th century A.D.



Fig. No. 78: An Architectural fragment

It is an architectural fragment decorated with chess board design. It is of 9th-10th century A.D.



Fig. No. 79: Bust of a female

It is a sculptural fragment showing a worn out bust of a female. It is of 9th-10th century A.D.



Fig. No. 80: Two standing Human figures

It is a sculptural fragment showing two human figures in standing posture. It is of 9th-10th century A.D.



Fig. No. 81: Head of a deity & *Mālādhārī vidyādhara*

It is a sculptural fragment showing the head of a deity (*Vishnu*) and *Mālādhārī vidyādhara* on the right side. It is of 9th-10th century A.D.



Fig. No. 82: Male & Female deities

It is a sculptural fragment showing a male deity flanked by two female deities. All the figures are mutilated. It is of 9th-10th century A.D.



Fig. No. 83: A sculptural fragment

It is a sculptural fragment decorated with floral designs. It is of 9th-10th century A.D.



Fig. No. 84: Parikar of a deity

It is a sculptural fragment showing the lower right portion of the *Parikar* of the image of a deity. It is of 9th-10th century A.D.



Fig. No. 85: *Kīrtimukha*

It is an architectural fragment decorated with *kīrtimukha*. It is of 9th-10th century A.D.



Fig. No. 86: A Female figure

It is a sculptural fragment showing a worn out female figure. It is of 9th-10th century A.D.



Fig. No. 87: A female attendant

It is a sculptural fragment showing a headless female attendant. It is of 9th-10th century A.D.



Fig. No. 88: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 89: Defaced female figure

It is a sculptural fragment carved with a defaced female figure. It is of 9th-10th century A.D.



Fig. No. 90: Head of a deity

It is a sculptural fragment showing the head of a deity. It is of 9th-10th century A.D.



Fig. No. 91: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 92: Image of *Ganeśa*

It is a sculptural fragment carved with the image of *Ganeśa* sitting in *lalitasana* inside a round pillared *rathika*. It is of 9th-10th century A.D.



Fig. No. 93: Part of a male figure

It is a sculptural fragment showing the middle portion of a male figure. It is of 9th-10th century A.D.



Fig. No. 94: *Shikhara* of a rathika

It is a sculptural fragment showing the defaced *shikhara* of a *rathika*. It is of 9th-10th century A.D.



Fig. No. 95: Parikar of a deity

It is a sculptural fragment showing the *Parikar* of a headless deity. A standing male attendant and a female devotee is shown on the lower left side. Above them is carved a *vyāla*. Two *Mālādhārī vidyādharas* are carved on both sides of the deity above the level of his shoulders. It is of 9th-10th century A.D.



Fig. No. 96: A sculptural fragment

It is a sculptural fragment showing a defaced female holding some weapon. It is of 9th-10th century A.D.



Fig. No. 97:

It is a sculptural fragment. It is a pilaster decorated with standing male figures and a band decorated with floral motifs. It is of 9th-10th century A.D.



Fig. No. 98: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th-10th century A.D.



Fig. No. 99: An Architectural fragment

It is an architectural fragment decorated with a standing *Kārtikeya (?),* a female attendant, pilaster decorated with *ghata pallava* motif and half flower motif, a *vyāla*, a human figure and another human figure, as we move from right to left. It is of 10th century A.D.



Fig. No. 100: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 101: An animal figure

It is a sculptural fragment showing an animal figure in sitting position. It is of 10th century A.D.



Fig. No. 102: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 103: Two female attendants

It is a sculptural fragment showing the two female attendants standing on the right side of the *Parikar*. It is of 10th century A.D.



Fig. No. 104: ***Mālādhārī vidyādhara***

It is a sculptural fragment showing the defaced image of *Mālādhārī vidyādhara*. It is of 10th century A.D.



Fig. No. 105: Figure of a deity

It is a sculptural fragment showing a deity housed inside a round pillared niche. It is of 10th century A.D.



Fig. No. 106: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 107: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 10th century A.D.



Fig. No. 108: A sculptural fragment

It is a sculptural fragment showing a male carrying a sword. It is of 10th century A.D.



Fig. No. 109: Fragment carved with *Kīrtimukha*

It is a sculptural fragment carved with a *kīrtimukha*. It is of 10th century A.D.



Fig. No. 110: Part of a pilaster

It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* motif. It is of 10th century A.D.



Fig. No. 111: Defaced image of *Ganeśa*

It is a sculptural fragment showing the upper part of the defaced image of *Ganeśa.* It is of 10th century A.D.



Fig. No. 112: Image of a head

It is a sculptural fragment with a worn out head. It is of 10th century A.D.



Fig. No. 113: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 10th century A.D.



Fig. No. 114: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 115: Broken image of *Ganeśa*

It is a sculptural fragment showing the worn out and broken image of *Ganeśa.* It is of 10th century A.D.



Fig. No. 116: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows a standing female attendant and a male attendant. It is of 10th century A.D.



Fig. No. 117: Image of a deity

It is a sculptural fragment showing the worn out image of a deity. It is of 10th century A.D.



Fig. No. 118: Leg of a human

It is a sculptural fragment showing the leg of a human figure. It is of 10th century A.D.



Fig. No. 119: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 10th century A.D.



Fig. No. 120: Part of an animal

It is a sculptural fragment showing the hind part of an animal. It is of 10th century A.D.



Fig. No. 121: A sculptural fragment

It is a sculptural fragment decorated with floral motif. It is of 10th century A.D.



Fig. No. 122: A sculptural fragment

It is a sculptural fragment decorated with floral design. It is of 10th century A.D.



Fig. No. 123: A sculptural fragment

It is a sculptural fragment showing the defaced image of a deity. It is of 10th century A.D.



Fig. No. 124: Part of a niche

It is a sculptural fragment showing the part of a niche. It is of 10th century A.D.



Fig. No. 125: A sculptural fragment

It is a sculptural fragment decorated with buds. It is of 10th century A.D.



Fig. No. 126: A conch shell

It is a sculptural fragment showing a conch shell. It is of 10th century A.D.



Fig. No. 127: Parikar of a deity

It is a sculptural fragment showing the lower right part of the *Parikar* of a deity. It is of 11th century A.D.



Fig. No. 128: Head of *Kārtikeya*

It is a sculptural fragment showing the head of *Kārtikeya*. It is of 10th century A.D.



Fig. No. 129: Defaced image of a deity

It is a sculptural fragment showing the defaced image of a deity. It is of 10th century A.D.



Fig. No. 130: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 131: Part of a pilaster

It is a sculptural fragment showing the lower part of a pilaster decorated with *ghata pallava* motif. It is of 10th century A.D.



Fig. No. 132: Part of a male deity

It is a sculptural fragment showing the broken chest part of a male deity. It is of 10th century A.D.



Fig. No. 133: Torso of a female

It is a sculptural fragment showing the torso of a female. It is of 10th-11th century A.D.



Fig. No. 134: Bust of a female

It is a sculptural fragment showing the headless bust of a female. It is of 10th-11th century A.D.



Fig. No. 135: Part of a male figure

It is a sculptural fragment showing the middle portion of a male figure. It is of 10th-11th century A.D.



Fig. No. 136: Parikar of a deity

It is a sculptural fragment showing the part of a *Parikar* of a deity. It shows a female attendant in standing posture. It is of 10th-11th century A.D.



Fig. No. 137: Human figure

It is a sculptural fragment showing the leg of some human figure. It is of 10th-11th century A.D.



Fig. No. 138: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 10th-11th century A.D.



Fig. No. 139: Head of a *vyāla*

It is a sculptural fragment showing the head of a *vyāla*. It is of 10th-11th century A.D.



Fig. No. 140: Image of a deity

It is a sculptural fragment showing a deity with female attendant. It is of 10th-11th century A.D.



Fig. No. 141: Image of a lion

It is a sculptural fragment showing the headless image of a lion. It is of 10th-11th century A.D.



Fig. No. 142: A sculptural fragment

It is a sculptural fragment.



Fig. No. 143: Image of a Human

It is a sculptural fragment showing the upper part of a human carrying a basket on his head.



Fig. No. 144: A sculptural fragment

It is a sculptural fragment.



Fig. No. 145: Feet of some deity

It is a sculptural fragment showing the feet of a deity.



Fig. No. 146: A Human figure

It is a sculptural fragment showing a human figure carved in a niche.



Fig. No. 147: A sculptural fragment

It is a sculptural fragment.



Fig. No. 148: A sculptural fragment

It is a sculptural fragment.



Fig. No. 149: Hand of a deity

It is a sculptural fragment showing the hand of a deity holding some object.



Fig. No. 150: Figure of a bird

It is a sculptural fragment showing the figure of a bird.



Fig. No. 151: A sculptural fragment

It is a sculptural fragment.



Fig. No. 152: A sculptural fragment

It is a sculptural fragment.



Fig. No. 153: A sculptural fragment

It is a sculptural fragment.

02.4- Grave of *Malak Mahroo Shah*: North of *Chandan Shaheed's* tomb lies the mound where the grave of *Malak Mahroo Shah* exists[8]. It is situated on an earthen mound. Some of the walls and platforms are made of *Kankar* stone blocks.



Fig. No. 154: Satellite Image of the mound of *Malak Mahroo Shah*

02.5- Village Chintamani: The village lies in Latitude 27^{0}04′33.04″ N and Longitude 79^{0}54′55.44″ E at a distance of 4 km to the North from p.s. Sadar Kotwali, Kannauj. The area of the mound is 4 acres. The height of the mound is 4.87 meters. The bricks found at this site are of the following sizes: 10x6x2 and 7x6x2½ inch. The ceramic industry found here NBP, G, EM and LM.



Fig. No. 155: Satellite Image of the village *Chintamani*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 156: A sculptural fragment

It is a sculptural fragment decorated with *chaitya* motif and *Mālādhārī vidyādhara*. It is of 7th-8th century A.D.



Fig. No. 157: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows worn out images of a male attendant, a female attendant and another male attendant at the bottom. It is of 8th-9th century A.D.



Fig. No. 158: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 159: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 160: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 161: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 162: A Male figure

It is a sculptural fragment showing a male figure attended by a miniature female. It is of 9th century A.D.



Fig. No. 162: Base of a double pillar

It is an architectural fragment. It is the base of a double pillar decorated with floral designs. It is of 9th-10th century A.D.



Fig. No. 163: Headless *Mālādhārī vidyādhara*

It is a sculptural fragment showing the headless image of *Mālādhārī vidyādhara*. It is of 9th-10th century A.D.



Fig. No. 164: Part of a male deity

It is a sculptural fragment showing the middle portion of a male deity. It is of 9th-10th century A.D.



Fig. No. 165: An Architectural fragment

It is an architectural fragment. It is a niche of late *Sultanate* period.

Chapter 03- North Kannauj City Group



Fig. No. 166: Satellite Map of the Index of North Kannauj City Group

The guide map of the North *Kannauj* city group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

03.1- Ajaipal Mandir: The temple lies on latitude 27°3′26″ N and longitude 79°55′02″ E.

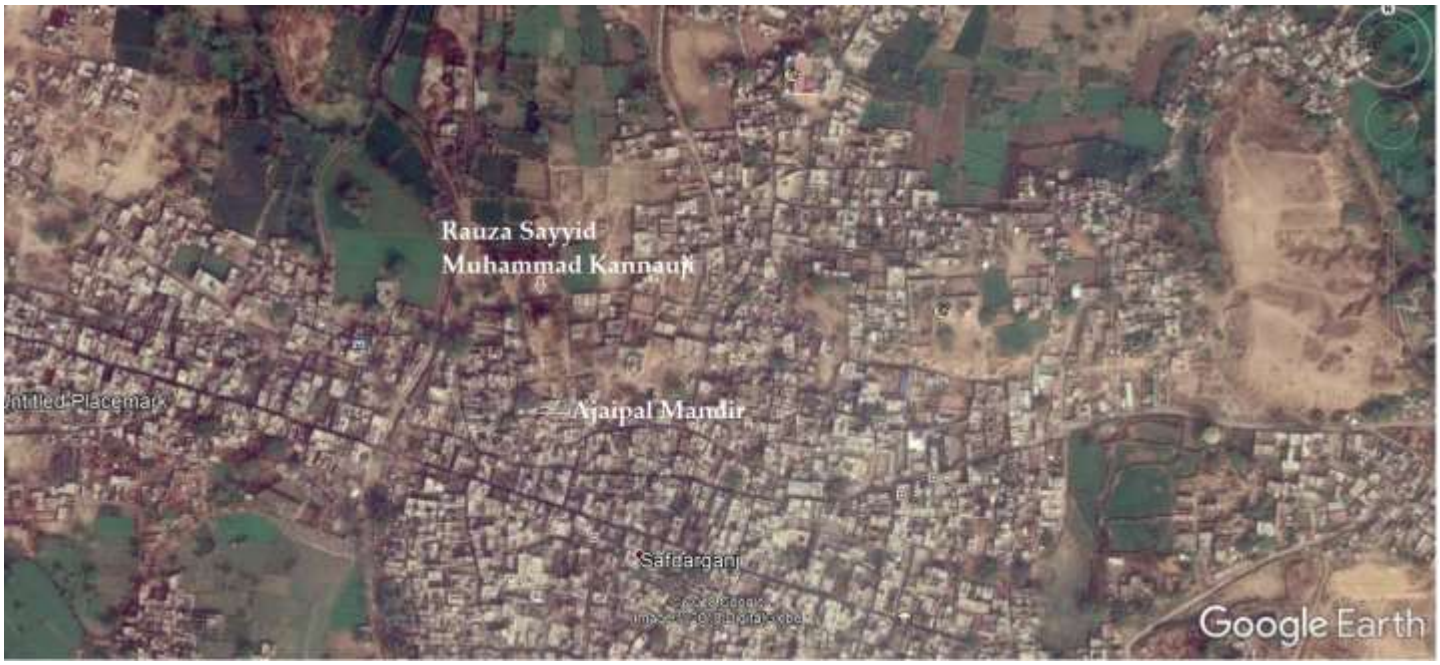


Fig. No. 167: Satellite Image of Ajaipal Mandir district Kannauj U.P. India

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 168: A Sculptural Fragment

It is a sculptural fragment showing the middle portion of a male with folded hands. It is of 8th century A.D.



Fig. No. 169: An architectural fragment

It is an architectural fragment decorated with floral designs. It is of 8th century A.D.



Fig. No. 170: Torso of a male deity

It is a sculptural fragment showing the torso of a male deity embedded in the roots of *peepal* tree. It is of 8th century A.D.



Fig. No. 171: ***Surya***

It is a sculptural fragment showing the headless figure of *Sūrya*. It is of 8th-9th century A.D.



Fig. No. 172: Figure of Musicians

It is a sculptural fragment showing the broken figures of musicians. It is of 8th-9th century A.D.



Fig. No. 173: Parikar of some deity

It is a sculptural fragment showing the *Parikar* of some deity. It is of 8th-9th century A.D.



Fig. No. 174: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity (*Viṣnu*?). It is of 8th-9th century A.D.



Fig. No. 175: Head of *Viṣnu*

It is a sculptural fragment showing the head of *Viṣnu*. It is of 8th-9th century A.D.



Fig. No. 176: An Architectural Fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 177: Part of *Saptamatrikā* panel

It is a sculptural fragment showing the part of *Saptamātrikā* panel. *Saptamātrikās* are sitting on cushions. It is of 8th-9th century A.D.



Fig. No. 178: Three Human figure

It is a sculptural fragment showing the three human figures. It is made of *Kankar* stone of 8th-9th century A.D.



Fig. No. 179: Torso of a male

It is a sculptural fragment showing the headless broken torso of a male. It is of 9th century A.D. (?)



Fig. No. 180: *Umā-Maheśa* image

It is a sculptural fragment showing the mutilated lower portion of *Umā-Maheśa* image. It is of 9th century A.D.



Fig. No. 181: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th century A.D.



Fig. No. 182: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 9th century A.D.



Fig. No. 183: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 184: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 185: Figure of *Chandrikā*

It is *Chandrikā (?),* an architectural fragment. It is of 9th century A.D.



Fig. No. 186: Image of *Durgā*

It is a sculptural fragment showing the multi-handed image of *Durgā*. It is of 9th century A.D.



Fig. No. 187: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 188: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 189: Part of a pillar

It is an architectural fragment. It is part of a pillar. It is of 9th century A.D.



Fig. No. 190: An Architectural fragment

It is an architectural fragment being worshipped as a *Śivalinga*. It is of 9th century A.D.

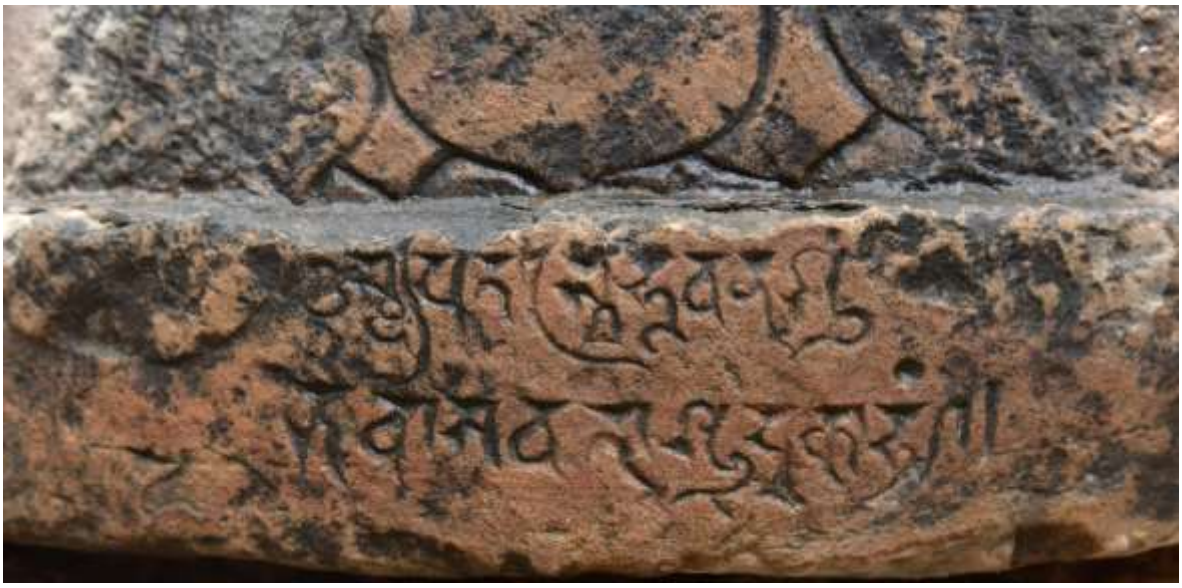


Fig. No. 191: Inscription

Inscription on the above architectural fragment.



Fig. No. 192: Headless lion

It is a sculptural fragment showing the image of a headless lion. It is of 9th-10th century A.D.



Fig. No. 193: Image of a *Shaiva* deity

It is a sculptural fragment showing a *Shaiva* deity (?) sitting in *lalitāsana*. It is of 9th-10th century A.D.



Fig. No. 194: Lower portion of a female deity

It is a sculptural fragment showing the lower portion of a female deity seated on a lion. On her right side, a miniature image of a female deity holding a *khatwanga*. It is of 9th-10th century A.D.



Fig. No. 195: Portion of *Uttaranga*

It is a sculptural fragment showing the portion of *uttaranga* decorated with *chandraśālā* motif. It is of 9th-10th century A.D.



Fig. No. 196: *Mahiṣamardinī Durgā*

It is a sculptural fragment showing the hand of *Mahiṣamardinī Durgā (?)* holding a shield. It is of 9th-10th century A.D.



Fig. No. 197: Lower part of Śiva image

It is a sculptural fragment showing the lower portion of *Śiva* (?) sitting on a cushion in *lalitāsana* pose. It is of 9th-10th century A.D.



Fig. No. 198: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th-10th century A.D.



Fig. No. 199: Defaced female deity

It is a sculptural fragment showing a defaced female deity (*Lakśmī*) sitting inside a *rathikā*. It is of 9th-10th century A.D.



Fig. No. 200: Standing female figure

It is a sculptural fragment showing a headless standing female figure with broken feet. It is of 9th-10th century A.D.



Fig. No. 201: Feet of a deity

It is a sculptural fragment showing the feet of a deity.



Fig. No. 202: An Animal Figure

It is an architectural fragment showing an animal figure. It is of 9th-10th century A.D.



Fig. No. 203: An Architectural fragment

It is an architectural fragment carved with *bhāraputraka*. It is of 9th-10th century A.D.



Fig. No. 204: An Architectural fragment

It is an architectural fragment decorated with diamond motif. It is of 9th-10th century A.D.



Fig. No. 205: Parikar of a deity

It is a sculptural fragment showing the upper left hand side of the *Parikar* of a deity. It is of 9th-10th century A.D.



Fig. No. 206: Image of a couple

It is a sculptural fragment showing the broken and weathered image of a couple. It is of 9th-10th century A.D.



Fig. No. 207: A Human figure

It is a sculptural fragment showing a human figure sitting in *lalitāsana*. It is of 9th-10th century A.D.



Fig. No. 208: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 209: Image of Ganeśa

It is a sculptural fragment showing the broken image of *Ganeśa* sitting in *lalitāsana*. It is of 10th century A.D.



Fig. No. 210: Image of *Niṛiti*

It is a sculptural fragment showing *Niṛiti* sitting in *lalitāsana* on *padmapītha* placed on *Nara/ Preta Vāhana. Apasmārapuruśa* is lying below the deity. It is of 10th century A.D.



Fig. No. 211: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity sitting in *lalitāsana*. It is of 10th century A.D.



Fig. No. 212: Figure of an elephant

It is a sculptural fragment showing the figure of an elephant. It is of 10th century A.D.



Fig. No. 213: A male and female figure

It is a sculptural fragment showing a male and a female figure. It is of 10th century A.D.



Fig. No. 214: Back portion of a lion

It is a sculptural fragment showing the back portion of a lion. It is of 10th century A.D.



Fig. No. 215: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 216: Leg of a human figure

It is a sculptural fragment showing the leg of a human figure. It is of 10th century A.D.



Fig. No. 217: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 218: Image of a deity

It is a sculptural fragment showing a deity sitting in *lalitāsana* inside a *rathikā*. It is of 10th century A.D.



Fig. No. 220: Leg of a deity

It is a sculptural fragment showing the leg of a deity. It is of 10th century A.D.



Fig. No. 221: Figure of a devotee

It is a sculptural fragment showing the mutilated figure of a devotee. It is of 10th century A.D.



Fig. No. 222: Fragment of the *Lalātabimba*

It is a fragment of *lalātabimba* showing a four armed *Śiva* sitting in *lalitāsana* pose and flanked by flying figures on his left side. It is of 10th century A.D.



Fig. No. 223: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.



Fig. No. 224: Lower part of a deity

It is a sculptural fragment showing the lower portion of a deity (*Sūrya?*) standing inside a *rathikā*. It is of 10th century A.D.



Fig. No. 225: Middle part of a male deity

It is a sculptural fragment showing the middle part of the body of a male. It is of 10th century A.D.



Fig. No. 226: ***Makara-vyala Mukha***

It is a sculptural fragment showing a *Makara-vyala mukha*. It is of 10th century A.D.



Fig. No. 227: Standing male figure

It is a sculptural fragment showing the standing male figure. It is of 10th century A.D.



Fig. No. 228: Hands of some deity

It is a sculptural fragment showing the hands of some deity. It is of 10th century A.D.



Fig. No. 229: Lower portion of some deity

It is a sculptural fragment showing the lower portion of standing attendant of some deity. It is of 10th century A.D.



Fig. No. 230: An Architectural fragment

It is an architectural fragment showing the *ghata pallava* portion of a pillar. It is of 10th century A.D.



Fig. No. 231: Pillar of a niche

It is a sculptural fragment showing the pillars of some niche. It is of 10th century A.D.



Fig. No. 232: Headless figure of a deity

It is a sculptural fragment showing a broken headless figure of some deity. It is of 10th century A.D.



Fig. No. 233: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 10th century A.D.



Fig. No. 234: Leg of a deity

It is a sculptural fragment showing the leg of some deity. It is of 10th century A.D.



Fig. No. 235: Parikar of a deity

It is a sculptural fragment. It is part of the *Parikar* of some deity. It is of 10th century A.D.



Fig. No. 236: Parikar of *Surya*

It is a sculptural fragment showing the part of *parikar* of *Sūrya* (?) showing a miniature figure of deity flanked by *vyalas*. It is of 10th century A.D.



Fig. No. 237: Image of *Bhāraputraka*

It is a sculptural fragment showing the image of *Bhāraputraka*. It is of 10th century A.D.



Fig. No. 238: Part of a doorjamb

It is an architectural fragment showing the portion of a doorjamb. It is of 10th century A.D.



Fig. No. 239: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 10th century A.D.



Fig. No. 240: Parikar of an image

It is a sculptural fragment showing part of the *parikar* of an image decorated with floral designs. It is of 10th century A.D.



Fig. No. 241: Part of a pillar

It is an architectural fragment showing the upper portion of a pillar decorated with *kīrtīmukha*. It is of 10th century A.D.



Fig. No. 242: Torso of a deity

It is a sculptural fragment showing the headless torso of a deity. It is of 10th-11th century A.D.



Fig. No. 243: Image of Ganeśa

It is a sculptural fragment showing a broken and defaced image of *Ganeśa* of 10th-11th century A.D.



Fig. No. 244: An Architectural fragment

It is an architectural fragment decorated with floral design. It is of 10th-11th century A.D.



Fig. No. 245: Lower portion of *Viṣnu* image

It is a sculptural fragment showing the lower portion of a small image of *Viṣnu (?)*. It is of 10th-11th century A.D.



Fig. No. 246: Headless Male figure

It is a sculptural fragment showing the headless male figure. It is of 11th century A.D.



Fig. No. 247: An Architectural fragment

It is an architectural fragment, a piece of *dwāraśākhā* of some temple of 11th century A.D.



Fig. No. 248: Figure of a deity

It is a sculptural fragment showing the defaced figure of some deity. It is of 11th century A.D.



Fig. No. 249: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 11th century A.D.



Fig. No. 250: Lower portion of a figure of a deity

It is a sculptural fragment showing the lower portion of the figure of the deity. It is of 11th century A.D.



Fig. No. 251: Defaced head of a deity

It is a sculptural fragment showing a defaced head of a deity. It is of 12th-13th century A.D.



Fig. No. 252: An Architectural fragment

It is an architectural fragment showing a pendulous carving of some bracket. It is of 15th century A.D.



Fig. No. 253: A sculptural fragment

It is an unidentified sculptural fragment.



Fig. No. 254:

03.2- *Baba Bhootnath* Temple, *Alamgirganj, Kannauj*: The shrine lies in latitude 27^{0}03′26″ N and longitude 79^{0}55′41″ E in *Mohalla Alamgirganj* of *Kannauj* city (Fig. 255).



Fig. No. 255: Satellite Image of Temple *Baba Bhootnath*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 256: An Architectural fragment

It is an architectural fragment. It is of 6th-7th century A.D.



Fig. No. 257: A sculptural fragment

It is a sculptural fragment decorated with floral designs. It is of 6th-7th century A.D.



Fig. No. 258: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif and *tula* ends. It is of 6th-7th century A.D.



Fig. No. 259: Defaced female deity

It is a sculptural fragment showing a broken and defaced female deity. It is of 8th-9th century A.D.



Fig. No. 260: Defaced Human figures

It is a sculptural fragment showing a broken and defaced female figures flanked by a female and another male figure. It is of 8th-9th century A.D.



Fig. No. 261: Part of a doorjamb

It is a sculptural fragment showing top right portion of a doorjamb. It is of 9th century A.D.



Fig. No. 262: Broken female figure

It is a sculptural fragment showing a broken female figure. It is of 9th century A.D.



Fig. No. 263: A sculptural fragment

It is a sculptural fragment decorated with lotus petals. It is of 9th century A.D.



Fig. No. 264: Defaced part of a large image

It is a sculptural fragment showing the defaced portion of a large image. It is of 9th century A.D.



Fig. No. 265: Torso of a male deity

It is a sculptural fragment showing headless torso of a male deity. It is of 9th century A.D.



Fig. No. 266: A sculptural fragment

It is a sculptural fragment showing defaced standing male *shaiv-dwarapala* and female attendant. It is of 9th century A.D.



Fig. No. 267: Headless female torso

It is a sculptural fragment showing a broken headless female torso. It is of 9th century A.D.



Fig. No. 268: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.



Fig. No. 269: A sculptural fragment

It is a sculptural fragment showing a dwarf and a leg of a human figure. It is of 9th century A.D.



Fig. No. 270: Standing male figure

It is a sculptural fragment showing a broken standing male figure. It is of 9th century A.D.



Fig. No. 271: A sculptural fragment

It is a sculptural fragment showing an attendant of a deity, a devotee and an ascetic. It is of 9th century A.D.



Fig. No. 272: Image of a sitting deity

It is a sculptural fragment showing a deity sitting in *lalitāsana* inside a round pillared *rathikā*. It is of 9th century A.D.



Fig. No. 273: An Architectural fragment

It is an architectural fragment decorated with stylized *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 274: Lower part of a *Dwarshakha*

It is the lower part of a *dwarashakha* showing a mutilated river goddess and two attendants on her left side. It is of 9th century A.D.



Fig. No. 275: A Sculptural fragment

It is a sculptural fragment showing a female figure and a devotee. It is of 9th century A.D.



Fig. No. 276: Defaced male figure

It is a sculptural fragment showing a broken and defaced male figure. It is of 9th-10th century A.D.



Fig. No. 277: Standing figure of *Viṣnu*

It is a sculptural fragment showing the figure of standing *Viṣnu* housed inside a round pillared *rathikā*. It is of 9th-10th century A.D.



Fig. No. 278: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls and *ghata pallava* motifs. It is of 9th-10th century A.D.



Fig. No. 279: An Architectural fragment

It is an architectural fragment. It is a broken piece of *kirtimukha* shaped *Pranalaka*. It is of 9th-10th century A.D.



Fig. No. 280: Broken image of a bull

It is a sculptural fragment showing a broken image of a bull. It is of 10th century A.D.



Fig. No. 281: Middle part of a male figure

It is a sculptural fragment showing middle portion of a male. It is of 10th century A.D.



Fig. No. 282: A male head

It is a sculptural fragment showing a male head. It is of 10th century A.D.



Fig. No. 283: Part of the parikar

It is a sculptural fragment showing the broken portion of the *Parikar* of a larger image. It is of 10th century A.D.



Fig. No. 284: Figure of *Mahāvarāha*

It is a sculptural fragment showing the figure of *Mahāvarāha*. It is of 10th century A.D.



Fig. No. 285: Feet of some deity

It is a sculptural fragment showing the feet of some deity. It is of 10th century A.D.



Fig. No. 286: Standing male figures

It is a sculptural fragment showing two standing male figures. It is of 10th century A.D.



Fig. No. 287: A sculptural fragment

It is a sculptural fragment showing the two male attendants and a devotee sitting in front. It is of 10th century A.D.



Fig. No. 288: Figure of *Umā-Maheśa*

It is a sculptural fragment showing the defaced figures of *Umā-Maheśa*. It is of 10th century A.D.



Fig. No. 289: Part of a larger image

It is a sculptural fragment showing the part of the larger image showing a female and a male figure. It is of 10th century A.D.



Fig. No. 290: Part of the image of *Surya*

It is a sculptural fragment showing the lower portion of the image of *Surya*. It is of 10th-11th century A.D.



Fig. No. 291: Parikar of a deity

It is a sculptural fragment showing a portion of *Parikar* of the image of a deity. It is of 11th century A.D.



Fig. No. 292: Standing Male figure

It is a sculptural fragment showing the headless standing male figure. It is of 11th century A.D.



Fig. No. 293: Torso of a male deity

It is a sculptural fragment showing a broken torso of a male deity. It is of 11th century A.D.



Fig. No. 294: A sculptural fragment

It is a sculptural fragment.



Fig. No. 295: A sculptural fragment

It is a sculptural fragment.



Fig. No. 296: A sculptural fragment

It is a sculptural fragment.



Fig. No. 297: A sculptural fragment

It is a sculptural fragment showing the part of a standing male figure.

03.3- ***Bala Pir****:* Mughal architecture is represented by the tombs of *Bala Pir* and his son, *Sheikh Mahdi. Sheikh Kabir*, commonly called *Bala Pir*, is said to have been tutor to the brothers, *nawabs Dalel Khan* and *Bahadur Khan,* the former having governed *Kannauj* in the days of *Shahjahan*[9]. It lies in latitude 27^{0}03'27.58" N and longitude 79^{0}55'1.50" E (Fig. 298).



Fig. No. 298: Satellite Image of the Tombs of *Bala Pir,* the Mosque & Gate of the *Bala Pir* Complex



Fig. No. 299: Panoramic view of the Tombs of *Bala Pir*



Fig. No. 300: General view of Tombs of *Bala Pir* from South

03.4- *Bishunpur Tila, Pathkana Kannauj*: *Mohalla Pathkana* is part of larger *Bishunpur Tila*. I found the following antiquities collected at three spots on the road leading from *Jama Masjid* to *Hajarinath*. These antiquities are either kept inside small shrines or fixed in walls of these. The middle one is the largest. It lies in latitude $27^{0}03'41''$ N and longitude $79^{0}55'10.87''$ E (Fig. 301).



Fig. No. 301: Satellite Image of Bishunpur Tila, Kannauj U.P. India

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 302: An Architectural fragment

It is an architectural fragment showing part of *chandraśālā* motif. It is of 7th-8th century A.D.



Fig. No. 303: Figure of a load bearer

It is an architectural fragment showing the figure of a load bearer. It is of 8th-9th century A.D.



Fig. No. 304: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and *amalak* design. It is of 8th-9th century A.D.



Fig. No. 305: Feet of a deity

It is a sculptural fragment showing the feet of a deity. It is of 8th-9th century A.D.



Fig. No. 306: Figure of *Gajalakśmī*

It is a sculptural fragment showing the defaced figure of *Gajalakśmī*. It is of 8th-9th century A.D.



Fig. No. 307: An Architectural fragment

It is an architectural fragment decorated with pendantives and *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 308: A sculptural fragment

It is a sculptural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 309: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 310: An architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 311: Maladhari vidyadhara couple

It is a sculptural fragment showing the defaced image of *maladhari vidyadhara* couple. It is of 9th-10th century A.D.



Fig. No. 312: A flying celestial being

It is a sculptural fragment showing the figure of a flying celestial being. It is of 9th-10th century A.D.



Fig. No. 313: Part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 9th-10th century A.D.



Fig. No. 314: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 315: Image of load bearers

It is a sculptural fragment showing the images of load bearers. It is of 9th-10th century A.D.



Fig. No. 316: Parikar of a deity

It is a sculptural fragment showing the *Parikar* of a deity. The central figure that of deity has been removed. It is of 10th century A.D.



Fig. No. 317: Figure of a deity

It is a sculptural fragment showing the worn out figure of a deity flanked by attendants and musicians. It is of 10th century A.D.



Fig. No. 318: An Architectural fragment

It is an architectural fragment showing a *rathikā* housing a stylized flower design. The *rathikā* is topped with *phansanakar shikhara*. It is of 10th century A.D.



Fig. No. 319: Part of a doorjamb

It is an architectural fragment showing the part of the *lalātabimba* of a doorjamb. On the left side is carved a deity sitting in *lalitāsana.* On the right side is a band decorated with floral scrolls. It is of 10th century A.D.



Fig. No. 320: Two celestial figures holding some objects

It is a sculptural fragment showing the two celestial figures holding some objects in their hands. It is of 10th century A.D.



Fig. No. 321: Two human figures

It is a sculptural fragment carved with two human figures. It is of 10th century A.D.



Fig. No. 322: Image of a divinity

It is a sculptural fragment showing a divinity holding a weapon in his left hand. It is of 10th century A.D.



Fig. No. 323: Torso of a male

It is a sculptural fragment showing the headless torso of a male. It is of 10th century A.D.



Fig. No. 324: An Animal figure

It is a sculptural fragment showing the part of an animal figure. It is of 10th century A.D.



Fig. No. 325: An Animal figure

It is a sculptural fragment showing an animal figure. It is of 10th century A.D.



Fig. No. 326: Human figures

It is a sculptural fragment decorated with human figures. It is of 10th century A.D.



Fig. No. 327: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 328: Part of *Umā-Maheśa* image

It is a sculptural fragment showing the lower portion of *Umā-Maheśa* image. It is of 10th century A.D.



Fig. No. 329: Defaced image of a deity

It is a sculptural fragment carved with the defaced image of a deity. It is of 10th century A.D.



Fig. No. 330: Head of a lion

It is a sculptural fragment showing the head of a lion. It is of 10th century A.D.



Fig. No. 331: Lower part of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th century A.D.



Fig. No. 332: Figure of *Garuṇa*

It is a sculptural fragment showing the figure of *Garuṇa*. It is of 12th century A.D.



Fig. No. 333: Feet of a deity

It is a sculptural fragment showing the feet of a deity.

03.5- Chauki Haji Sharif: The police outpost *Chauki Haji Sharif* lies in latitude 27^{0}03′46.31″ N and longitude 79^{0}55′11.17″ E (Fig. 334). A large number of broken sculptural and architectural pieces have been kept on a platform inside the premises of *Chauki*. These pieces were found in the surrounding area by the townsman when digging for making their houses. It appears that there were many temples in this area as the name *Mohalla Bishunpura* which lies in the jurisdiction of this outpost indicates. These fragments belong to the ancient temples.



Fig. No. 334: Satellite image of *Chauki Haji Sharif*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 335: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 6th century A.D.



Fig. No. 336: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 6th century A.D.



Fig. No. 337: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 6th-7th century A.D.



Fig. No. 338: An Architectural fragment

It is an architectural fragment showing an anthropomorphic figure with a tail shaped like floral scrolls. It is probably the part of a doorjamb. It is of 7th century A.D.



Fig. No. 339: An Architectural fragment

It is an architectural fragment decorated with *chaitya* and bracketed pillar motifs. It is of 7th century A.D.



Fig. No. 340: A Sculptural fragment

It is a sculptural fragment showing the defaced figure of a deity. It is of 7th-8th century A.D.



Fig. No. 341: An Architectural fragment

It is an architectural fragment decorated with flower scrolls. It is of 7th-8th century A.D.



Fig. No. 342: A Sculptural fragment

It is a sculptural fragment showing the torso of a deity. It is of 7th-8th century A.D.



Fig. No. 343: Torso of a deity

It is a sculptural fragment showing the torso of a deity. It is of 8th century A.D.



Fig. No. 344: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th century A.D.



Fig. No. 345: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th century A.D.



Fig. No. 346: A Sculptural fragment

It is a sculptural fragment decorated with *chaitya* motif. It is of 8th century A.D.



Fig. No. 347: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th century A.D.



Fig. No. 348: Torso of a male

It is a sculptural fragment showing the torso of a male. It is of 8th century A.D.



Fig. No. 349: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th century A.D.



Fig. No. 350: An Architectural fragment

It is an architectural fragment. It is of 8th century A.D.



Fig. No. 351: Hands of *Viṣnu*

It is a sculptural fragment showing the left side hands of *Viṣnu (?)* and *Vanamala.* It is of 8th century A.D.



Fig. No. 352: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th century A.D.



Fig. No. 353: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and *Kutachhadya* motif. It is of 8th century A.D.



Fig. No. 354: A Sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 355: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 356: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif, *ghantamala* and bell motif. It is of 8th-9th century A.D.



Fig. No. 357: Lower part of the image of *Kartikeya*

It is a sculptural fragment showing the lower portion of *Kartikeya* seated on a peacock. It is of 8th-9th century A.D.



Fig. No. 358: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 359: Image of a Musician

It is a sculptural fragment showing the image of a musician. It is made of *kankar* stone. It is of 8th-9th century A.D.



Fig. No. 360: Image of a Pillar

It is a pillar decorated with flower motif and *ghata pallava* motif. It is of 8th-9th century A.D.



Fig. No. 361: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 362: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 363: Lower part of *Ravananugraha* image

It is a sculptural fragment showing the lower portion of the image of *Ravananugraha* of *Shiva*. It is of 8th-9th century A.D.



Fig. No. 364: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 365: A male torso

It is a sculptural fragment showing a male torso. It is of 8th-9th century A.D.



Fig. No. 366: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is made of *kankar* stone. It is of 8th-9th century A.D.



Fig. No. 367: A defaced male figure

It is a sculptural fragment showing a defaced male figure supporting an umbrella like object. It is of 8th-9th century A.D.



Fig. No. 368: Part of a pillar

It is an architectural fragment. It is the part of a pillar. It is of 8th-9th century A.D.



Fig. No. 369: An Architectural fragment

It is an architectural fragment decorated with stylized square shaped *bhumi amalak*. It is of 8th-9th century A.D.



Fig. No. 370: Torso of a male

It is a sculptural fragment showing the headless torso of a male. It is of 8th-9th century A.D.



Fig. No. 371: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 372: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 373: Headless torso of a male

It is a sculptural fragment showing the headless torso of a male deity. It is of 8th-9th century A.D.



Fig. No. 374: Defaced male figure

It is a sculptural fragment showing the defaced male figure. It is of 8th-9th century A.D.



Fig. No. 375: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 376: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 377: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 378: Torso of a deity

It is a sculptural fragment showing the defaced torso of a deity. It is of 8th-9th century A.D.



Fig. No. 379: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 380: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 381: A broken *Bhumi Amalak*

It is a broken *bhumi amalak*. It is of 8th-9th century A.D.



Fig. No. 382: An Architectural fragment

It is an architectural fragment decorated with *ghata pallava* motif. It is of 8th-9th century A.D.



Fig. No. 383: A Sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 384: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 385: Headless man riding a *vyāla*

It is a sculptural fragment showing the figure of a headless man riding a *vyāla*. It is of 8th-9th century A.D.



Fig. No. 386: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 387: Parikar of a deity

It is a sculptural fragment showing the *Parikar* of a deity. It is of 8th-9th century A.D.



Fig. No. 388: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 389: Torso of a male

It is a sculptural fragment showing the broken torso of a male. It is of 8th-9th century A.D.



Fig. No. 390: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motifs. It is of 8th-9th century A.D.



Fig. No. 391: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 392: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 393: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 394: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 395: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 396: Figure of a male

It is a sculptural fragment showing the headless figure of a female. It is of 8th-9th century A.D.



Fig. No. 397: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 398: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 399: An Architectural fragment

It is a sculptural fragment showing the headless torso of a male. It is of 8th-9th century A.D.



Fig. No. 400: An Architectural fragment

It is an architectural fragment decorated with flower scrolls carvings on a stone. It is of 8th-9th century A.D.



Fig. No. 401: Mālādhārī vidyādhara

It is a sculptural fragment showing the figure of *mālādhārī vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 402: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.



Fig. No. 403: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 404: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha*. It is of 9th century A.D.



Fig. No. 405: An Architectural fragment

It is an architectural fragment decorated with miniature square shaped brackets. It is of 9th century A.D.



Fig. No. 406: Lower portion of mother goddess

It is a sculptural fragment showing the lower portion of mother goddess flanked by her attendants. It is of 9th century A.D.



Fig. No. 407: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 408: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 409: Standing female figure

It is a sculptural fragment showing a female figure standing inside a square pillared *rathikā.* It is of 9th century A.D.



Fig. No. 410: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 411: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity. It is of 9th century A.D.



Fig. No. 412: A broken female figure

It is a sculptural fragment showing a broken female figure. It is of 9th century A.D.



Fig. No. 413: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 414: Broken figure of female

It is a sculptural fragment showing the broken figure of a female devotee. It is of 9th century A.D.



Fig. No. 415: *Saptamatrikā* panel

It is the part of *Saptamatrikā* panel of 9th century A.D.



Fig. No. 416: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.



Fig. No. 417: Defaced image of a deity

It is a sculptural fragment showing the defaced image of a deity. It is of 9th century A.D.



Fig. No. 418: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 419: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 420: Lower part of a pillar

It is an architectural fragment showing the lower part of a pillar decorated with *ghata pallava* motif. It is of 9th century A.D.



Fig. No. 421: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 422: Top portion of an image

It is a sculptural fragment showing the top portion of an image. It shows a deity flanked by devotees. It is of 9th century A.D.



Fig. No. 423: Standing male figure

It is a sculptural fragment showing a broken standing male figure accompanied by a dwarf. It is of 9th century A.D.



Fig. No. 424: Image of a mother goddess

It is a sculptural fragment showing the mutilated and degenerated image of a mother goddess. It is of 9th century A.D.



Fig. No. 425: Broken male figure

It is a sculptural fragment showing a broken male figure. It is of 9th century A.D.



Fig. No. 426: A standing human figure

It is a sculptural fragment decorated with a human figure standing inside a *rathikā*. It is of 9th century A.D.



Fig. No. 427: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th century A.D.



Fig. No. 428: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.



Fig. No. 429: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 430: A Sculptural fragment

It is a sculptural fragment decorated with lotus petal design. It is of 9th century A.D.



Fig. No. 431: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 432: Image of a deity

It is a sculptural fragment showing a defaced deity sitting in *lalitāsana*. It is of 9th century A.D.



Fig. No. 433: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th century A.D.



Fig. No. 434: Figure of a deity

It is a sculptural fragment showing a defaced figure of a deity. It is of 9th century A.D.



Fig. No. 435: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 436: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th century A.D.



Fig. No. 437: Image of a defaced deity

It is a sculptural fragment showing a defaced deity sitting in *lalitāsana* inside a square pillared *rathikā* and a *Makara vyāla* is shown at the left side of the deity. It is of 9th century A.D.



Fig. No. 438: Lower part of the image of *Surya*

It is a sculptural fragment showing the lower part of the image of *Surya*. It is of 9th century A.D.



Fig. No. 439: Middle part of a male

It is a sculptural fragment showing the middle portion of a male. It is of 9th century A.D.



Fig. No. 440: An Architectural fragment

It is an architectural fragment decorated with chain and bell motif. It is of 9th century A.D.



Fig. No. 441: Parikar of *Viṣnu* image

It is a sculptural fragment showing the part of *Parikar* of *Viṣnu* image showing *Nrisingha* killing *Hiranyakashyapa* and a *vyāla* at the bottom. *Kachhapa Avatar* and *ghata pallava* motif shown at the top. It is of 9th century A.D.



Fig. No. 442: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 443: Defaced female deity

It is a sculptural fragment showing a defaced female deity. It is of 9th century A.D.



Fig. No. 444: Part of an image

It is a sculptural fragment showing the part of an image showing two male figures, one standing and one sitting. It is of 9th century A.D.



Fig. No. 445: Headless female torso

It is a sculptural fragment showing a broken headless female torso. It is of 9th century A.D.



Fig. No. 446: Flying Celestial being

It is a sculptural fragment showing a flying celestial being. It is also decorated with floral scrolls. It is made of *kankar* stone. It is of 9th century A.D.



Fig. No. 447: Part of *Viṣnu* image

It is a sculptural fragment showing the part of the image of *Viṣnu* showing *Mahāvarāha,* a devotee and a *vyāla* figure. It is of 9th century A.D.



Fig. No. 448: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 449: A male deity

It is a sculptural fragment showing a male deity sitting on a cushion and part of floral scroll design. It is of 9th century A.D.



Fig. No. 450: An Architectural fragment

It is an architectural fragment showing the *shikhara* of a miniature shrine. It is of 9th century A.D.



Fig. No. 451: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 452: Figure of two wrestlers

It is a sculptural fragment showing the figures of two wrestlers. It is of 9th century A.D.



Fig. No. 453: A Sculptural fragment

It is a sculptural fragment decorated with floral designs. It is of 9th century A.D.



Fig. No. 454: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 455: Part of the *Abhamandala*

It is a sculptural fragment showing the part of the *Abhamandala* decorated with lotus flower designs. It is of 9th century A.D.



Fig. No. 456: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and eroded human figures. It is of 9th century A.D.



Fig. No. 457: Part of a pillar

It is an architectural fragment. It is the part of a pillar decorated with floral motifs. It is of 9th century A.D.



Fig. No. 458: Part of the *Abhamandala*

It is a sculptural fragment showing the part of the *Abhamandala* of a *Shaiva* deity. It is of 9th century A.D.



Fig. No. 459: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 460: A Sculptural fragment

It is a sculptural fragment decorated with lotus petals. It is of 9th century A.D.



Fig. No. 461: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 462: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 9th century A.D.



Fig. No. 463: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 464: Lower part of a deity

It is a sculptural fragment showing the lower portion of an image of a deity. It is of 9th century A.D.



Fig. No. 465: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 466: A Sculptural fragment

It is a sculptural fragment showing a *ghata pallava* motif and a devotee with folded hands. It is of 9th century A.D.



Fig. No. 467: Part of the *Abhamandala*

It is a sculptural fragment showing the part of the *Abhamandala* of the *Parikar* of a large image and a *mālādhārī vidyādhara*. It is of 9th century A.D.



Fig. No. 468: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 469: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 470: An Architectural fragment

It is a sculptural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 471: An Architectural fragment

It is an architectural fragment decorated with *ghata pallava* motif. It is of 9th century A.D.



Fig. No. 472: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 473: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th century A.D.



Fig. No. 474: Part of some doorjamb

It is an architectural fragment showing a part of *lalatabimba* of some door showing figures of *mālādhārī vidyādharas*. It is of 9th century A.D.



Fig. No. 475: Figure of a load bearer

It is a sculptural fragment showing the figure of load bearer. It is of 9th century A.D.



Fig. No. 476: Legs of a human figure

It is a sculptural fragment showing the legs of a human figure. It is of 9th century A.D.



Fig. No. 477: Miniature shrine of a deity

It is a sculptural fragment showing a miniature shrine of a deity. It is of 9th century A.D.



Fig. No. 478: Image of a devotee

It is a sculptural fragment showing a defaced devotee. It is of 9th century A.D.



Fig. No. 479: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 480: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 481: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 482: Part of the image of a deity

It is a sculptural fragment showing the part of the image of a deity. It is of 9th century A.D.



Fig. No. 483: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 484: Lower portion of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 9th century A.D.



Fig. No. 485: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 9th century A.D.



Fig. No. 486: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 487: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 488: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th century A.D.



Fig. No. 489: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 490: Image of *Brahma (?)*

It is a sculptural fragment showing the upper portion of the image of *Brahma (?)* with *Saraswati*. It is of 9th century A.D.



Fig. No. 491: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity showing attendants. It is of 9th century A.D.



Fig. No. 492: Headless female figure

It is a sculptural fragment showing a headless female figure. It is of 9th century A.D.



Fig. No. 493: A Sculptural fragment

It is a sculptural fragment showing a defaced multi-handed deity and a *mālādhārī vidyādhara*. It is of 9th century A.D.



Fig. No. 494: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 495: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 496: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th century A.D.



Fig. No. 497: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 498: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 499: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 500: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 9th century A.D.



Fig. No. 501: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th century A.D.



Fig. No. 502: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 503: Standing human figure

It is a sculptural fragment showing a mutilated and broken standing human figure. It is of 9th-10th century A.D.



Fig. No. 504: Lowermost portion of some deity

It is a sculptural fragment showing the lowermost portion of some deity seated on a stylized cushion. It is of 9th-10th century A.D.



Fig. No. 505: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 506: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 507: Legs of a male and a female

It is a sculptural fragment showing the legs of a male and a female sitting on thick cushions. It is of 9th-10th century A.D.



Fig. No. 508: An Architectural fragment

It is an architectural fragment. It is the top portion of a *Rathikā*. It is of 9th-10th century A.D.



Fig. No. 509: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 510: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D



Fig. No. 511: An Architectural fragment

It is an architectural fragment showing the broken lion faced *gargoyle*. It is of 9th-10th century A.D.



Fig. No. 512: A Horse rider

It is a sculptural fragment showing a horse rider. It is of 9th-10th century A.D.



Fig. No. 513: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity showing a standing attendant of a deity and a small human figure at the top. It is of 9th-10th century A.D.



Fig. No. 514: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 515: Parikar of a deity

It is a sculptural fragment. It is part of the *Parikar* of a deity. It shows a standing attendant. It is of 9th-10th century A.D.



Fig. No. 516: Figure of a deity

It is a sculptural fragment showing the figure of a deity in kneeling position and housed inside a niche. It is of 9th-10th century A.D.



Fig. No. 517: Figure of a male deity

It is a sculptural fragment showing a male deity sitting in *Lalitāsana* inside a *Rathikā*. It is of 9th-10th century A.D.



Fig. No. 518: Lower part of an image

It is a sculptural fragment showing the lower part of the image showing a portion of *Apasmārapuruṣa*. It is of 9th-10th century A.D.



Fig. No. 519: A Sculptural fragment

It is a sculptural fragment showing defaced figure of a standing deity and a standing male figure. It is of 9th-10th century A.D.



Fig. No. 520: A standing deity

It is a sculptural fragment showing a defaced figure of standing deity. It is of 9th-10th century A.D.



Fig. No. 521: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 522: Headless figure of a deity

It is a sculptural fragment showing the headless figure of a deity. It is of 9th-10th century A.D.



Fig. No. 523: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 524: An Architectural fragment

It is an architectural fragment decorated with flower and pyramided motif. It is of 9th-10th century A.D.



Fig. No. 525: Torso of a male

It is a sculptural fragment showing the torso of a male. It is of 9th-10th century A.D.



Fig. No. 526: A Sculptural fragment

It is a sculptural fragment decorated with large flowers. It is of 9th-10th century A.D.



Fig. No. 527: An Architectural fragment

It is a sculptural fragment decorated with lotus flower motifs. It is of 9th-10th century A.D.



Fig. No. 528: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motifs. It is of 9th-10th century A.D.



Fig. No. 529: Defaced figure of a *matrikā*

It is a sculptural fragment showing a defaced figure of *matrikā* holding a child and sitting on a cushion. It is of 9th-10th century A.D.



Fig. No. 530: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th-10th century A.D.



Fig. No. 531: Broken figure of a *tirthankara*

It is a sculptural fragment showing a broken figure of a *tirthankara* and *Ābhāmandala* is shown behind his head. It is of 9th-10th century A.D.



Fig. No. 532: Defaced female figure

It is a sculptural fragment showing a standing defaced female figure. It is of 9th-10th century A.D.



Fig. No. 533: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 534: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 535: Flying Celestial beings

It is a sculptural fragment showing the image of flying celestial beings. It is of 9th-10th century A.D.



Fig. No. 536: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 537: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 538: A Sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 539: Part of the parikar

It is a sculptural fragment showing the part of *Parikar* of an image showing a standing attendant and a sitting devotee. It is of 9th-10th century A.D.



Fig. No. 540: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 541: Figure of *Umā-Maheśa*

It is a sculptural fragment showing the eroded figure of *Umā-Maheśa*. It is of 9th-10th century A.D.



Fig. No. 542: Part of the parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity showing a broken miniature figure of a deity. It is of 9th-10th century A.D.



Fig. No. 543: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity. It is of 9th-10th century A.D.



Fig. No. 544: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th-10th century A.D.



Fig. No. 545: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 546: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 547: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 548: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 549: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the figure of *mālādhārī vidyādhara* couple. It is of 9th-10th century A.D.



Fig. No. 550: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 551: Part of a pilaster

It is an architectural fragment showing the part of a pilaster decorated with *kīrtimukha* and floral scrolls. It is of 9th-10th century A.D.



Fig. No. 552: Image of three divine figures

It is a sculptural fragment showing the three divine figures. It is of 9th-10th century A.D.



Fig. No. 553: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It has a defaced male figure and a figure of *vyala* on right side. It is of 9th-10th century A.D.



Fig. No. 554: A sculptural fragment

It is a sculptural fragment showing a defaced human figure and a bird. It is of 9th-10th century A.D.



Fig. No. 555: Middle portion of a male

It is a sculptural fragment showing the middle portion of a male. It is of 9th-10th century A.D.



Fig. No. 556: A sculptural fragment

It is a sculptural fragment showing the image of a musician and a female figure. It is made of *kankar* stone. It is of 9th-10th century A.D.



Fig. No. 557: Defaced human head

It is a sculptural fragment showing a defaced human head. It is of 9th-10th century A.D.



Fig. No. 558: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 559: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 560: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 561: Headless figure of a female

It is a sculptural fragment showing the headless figure of a female. It is of 9th-10th century A.D.



Fig. No. 562: Headless figure of a female

It is a sculptural fragment showing the headless figure of a female. It is of 9th-10th century A.D.



Fig. No. 563: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 564: Headless figure of an ascetic

It is a sculptural fragment showing a headless figure of an ascetic sitting in *dhyana mudra*. It is of 9th-10th century A.D.



Fig. No. 565: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 566: Defaced figure of a deity

It is a sculptural fragment showing a defaced figure of a deity. It is of 9th-10th century A.D.



Fig. No. 567: A Horse rider

It is a sculptural fragment showing a horse rider. It is of 9th-10th century A.D.



Fig. No. 568: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 569: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 570: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 571: Parikar of *Viṣnu* image

It is a sculptural fragment showing the part of the *Parikar* of the image of *Viṣnu* showing *Matsya Avatar* and four *Vedas* sitting above him. It is of 9th-10th century A.D.



Fig. No. 572: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of some image of a deity. It is of 9th-10th century A.D.



Fig. No. 573: Hand of some deity

It is a sculptural fragment showing the hand of some deity. It is of 9th-10th century A.D.



Fig. No. 574: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 575: An Architectural fragment

It is an architectural fragment. It is made of *kankar* stone. It is of 9th-10th century A.D.



Fig. No. 576: An Architectural fragment

It is *Bhumi Amalak,* an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 577: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 578: Part of a pillar

It is the part of a pillar showing image of a load bearer. It is decorated with *chaitya* motifs and flower designs. It is of 9th-10th century A.D.



Fig. No. 579: A standing human figure

It is a sculptural fragment showing a standing human figure. It is of 10th century A.D.



Fig. No. 580: Lower part of *Rāvaṇānugraha* image

It is a sculptural fragment showing the lower portion of the *Rāvaṇānugraha* image of *Śiva*. It is of 10th century A.D.



Fig. No. 581: An Architectural fragment

It is an architectural fragment showing a deity standing inside a *Rathikā*. It is of 10th century A.D.



Fig. No. 582: Figure of a man holding a slab

It is a sculptural fragment showing the figure of a man holding a slab on which another man is sitting. It is of 10th century A.D.



Fig. No. 583: Parikar of a deity

It is a sculptural fragment showing the lower right portion of the *Parikar* of a deity. It is of 10th century A.D.



Fig. No. 584: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 585: Parikar of *Viṣnu* image

It is a sculptural fragment. It is part of the *Parikar* of a *Viṣnu* image. *Narsingha* is visible on upper right side. It is of 10th century A.D.



Fig. No. 586: Part of a larger image

It is a sculptural fragment. It is part of the larger image. It shows a four armed *Shaiva* deity is sitting on a cushion in *Lalitāsana* inside a round pillared *Rathikā*. It is of 10th century A.D.



Fig. No. 587: Parikar of a large image

It is a sculptural fragment showing a part of the *Parikar* of a large image. It has a female attendant and an elephant. It is of 10th century A.D.



Fig. No. 588: A standing male figure

It is a sculptural fragment showing the portion of an image showing a standing male figure. It is of 10th century A.D.



Fig. No. 589: Broken image of a lion

It is a sculptural fragment showing the broken image of a lion. It is of 10th century A.D.



Fig. No. 590: Broken figure of *Viṣnu*

It is a sculptural fragment showing the broken figure of *Viṣnu*. It is of 10th century A.D.



Fig. No. 591: Image of *Umā-Maheśa*

It is a sculptural fragment showing the lower portion of the image of *Umā-Maheśa*. It shows bull, *Bhringi rishi* and *Kārtikeya* between the legs of *Śiva* and *Pārvatī*. It is of 10th century A.D.



Fig. No. 592: Broken image of a lion

It is a sculptural fragment showing the broken image of a lion. It is of 10th century A.D.



Fig. No. 593: An Architectural fragment

It is an architectural fragment decorated with *danturika* design and pillar. It is of 10th century A.D.



Fig. No. 594: Broken image of *Viṣnu*

It is a sculptural fragment showing the broken image of *Viṣnu* riding *Garuna*. It is of 10th century A.D.



Fig. No. 595: Part of a pillar

It is a sculptural fragment showing the top portion of a pillar. It is of 10th century A.D.



Fig. No. 596: An Architectural fragment

It is a sculptural fragment showing the leg part of the standing human figure. It is of 10th century A.D.



Fig. No. 597: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and *amalak* motif. It is of 10th century A.D.



Fig. No. 598: Part of a large image

It is a sculptural fragment showing the part of a large image. It is of 10th century A.D.



Fig. No. 599: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 10th century A.D.



Fig. No. 600: Headless figure of a deity

It is a sculptural fragment showing the headless figure of a deity. It is of 10th century A.D.



Fig. No. 601: Middle part of a female figure

It is a sculptural fragment showing the middle portion of a female. It is of 10th century A.D.



Fig. No. 602: A Standing male deity

It is a sculptural fragment showing the lower portion of a standing male deity. It is of 10th century A.D.



Fig. No. 603: Figure of a devotee

It is a sculptural fragment showing a defaced figure of a devotee. It is of 10th century A.D.



Fig. No. 604: Part of the image of a deity

It is a sculptural fragment showing the part of the image of a deity sitting in *padmasana* on a lotus seat. It is of 10th century A.D.



Fig. No. 605: Hand of a warrior

It is a sculptural fragment showing the hand of a warrior holding a short sword. It is of 10th century A.D.



Fig. No. 606: Lower part of a male figure

It is a sculptural fragment showing the lower portion of a male figure. It is of 10th century A.D.



Fig. No. 607: An Architectural fragment

It is an architectural fragment decorated with stenciled floral design. It is of 10th century A.D.



Fig. No. 608: An Architectural fragment

It is an architectural fragment (part of the *lalatabimba* of a door) decorated with defaced figures of musicians, *puṣpa śākhā* and stenciled floral designs. It is of 10th century A.D.



Fig. No. 609: Figure of a *Tirthankara*

It is a sculptural fragment showing the broken figure of a *tirthankara* sitting in *dhyana mudra*. There is an inscription on the base of the *siṁhāsana* of the broken image of *tirthankara*. It is of 10th century A.D.



Fig. No. 610: Figure of *Mahāvarāha*

It is a sculptural fragment showing the figure of *Mahāvarāha*. It is of 10th century A.D.



Fig. No. 611: Part of the image of a deity

It is a sculptural fragment showing the lower left part of the image of a deity. It is of 10th century A.D.



Fig. No. 612: Figure of *Umā-Maheśa*

It is a sculptural fragment showing the eroded figure of *Umā-Maheśa*. It is of 10th century A.D.



Fig. No. 613: Part of *Rāvaṇānugraha* image

It is a sculptural fragment showing the lower left portion of *Rāvaṇānugraha* image of *Śiva*. It is of 10th century A.D.



Fig. No. 614: Part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th century A.D.



Fig. No. 615: A Mythical animal

It is a sculptural fragment showing a mythical animal. It is of 10th century A.D.



Fig. No. 616: Part of a pillar

It is an architectural fragment. It is the part of a pillar decorated with *amalak* design, floral motif and having a defaced human figure at the top. It is of 10th century A.D.



Fig. No. 617: Semi-finished figure of *Brahma*

It is a sculptural fragment showing the semi-finished figure of *Brahma* (?).It is of 10th century A.D.



Fig. No. 618: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 10th century A.D.



Fig. No. 619: Part of a male figure

It is a sculptural fragment showing the middle portion of a male figure. It is of 10th century A.D.



Fig. No. 620: Part of a male deity

It is a sculptural fragment showing the middle portion of a male deity. It is of 10th century A.D.



Fig. No. 621: Part of the image of a deity

It is a sculptural fragment showing the part of the image of a deity showing the feet. It is of 10th century A.D.



Fig. No. 622: Image of a load bearer

It is a sculptural fragment showing the part of the image of load bearer. It is of 10th century A.D.



Fig. No. 623: A human figure

It is a sculptural fragment showing a human figure. It is part of some large image. It is of 10th century A.D.



Fig. No. 624: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 625: Dancing figure of Ganeśa

It is a sculptural fragment showing the defaced dancing figure of *Ganeśa*. It is of 10th century A.D.



Fig. No. 626: Part of the parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity showing female attendants, a devotee and a lion. It is of 10th century A.D.



Fig. No. 627: An Architectural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 628: Part of legs

It is a sculptural fragment showing the upper portion of legs. It is of 10th century A.D.



Fig. No. 629: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.



Fig. No. 630: Figure of a load bearer

It is a sculptural fragment showing the figure of a load bearer holding up a deity standing on a pedestal. It is of 10th century A.D.



Fig. No. 631: A sitting deity

It is a sculptural fragment showing a deity sitting inside a *Rathikā*. It is of 10th century A.D.



Fig. No. 632: Image of a *tirthankara*

It is a sculptural fragment showing the image of *Jain* image on which a *tirthankara* is sitting in *dhyana mudra* under a tree and a monkey is hanging on the tree. It is of 10th century A.D.



Fig. No. 633: Figure of a deity

It is a sculptural fragment showing a defaced sitting figure of a deity. It is of 10th century A.D.



Fig. No. 634: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. Image of three headed deity has been carved on it. It is of 10th century A.D.



Fig. No. 635: Mālādhārī vidyādhara

It is a sculptural fragment showing a defaced figure of *mālādhārī vidyādhara*. It is of 10th century A.D.



Fig. No. 636: An Architectural fragment

It is an architectural fragment showing the upper part of the *kīrtimukha*. It is of 10th century A.D.



Fig. No. 637: Part of a pillar

It is an architectural fragment showing part of a pillar showing floral designs. It is of 10th century A.D.



Fig. No. 638: Torso of a male deity

It is a sculptural fragment showing the headless torso of a male deity. It is of 10th century A.D.



Fig. No. 639: Image of *Viṣnu*

It is a sculptural fragment showing the broken image of *Viṣnu*. It is of 10th century A.D.



Fig. No. 640: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.



Fig. No. 641: Headless torso of an attendant

It is a sculptural fragment showing a headless torso of an attendant holding a *chakra* in his hands. It is of 10th century A.D.



Fig. No. 642: Figure of a male holding some weapon

It is a sculptural fragment showing a male holding some weapon. It is of 10th century A.D.



Fig. No. 643: Mālādhārī vidyādhara

It is a sculptural fragment showing a defaced figure of a *mālādhārī vidyādhara*. It is of 10th century A.D.



Fig. No. 644: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 10th century A.D.



Fig. No. 645: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of an image of a deity. It is of 10th century A.D.



Fig. No. 646: Defaced female figure

It is a sculptural fragment showing a broken and defaced female figure. It is of 10th century A.D.



Fig. No. 647: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 648: Figure of a mother goddess

It is a sculptural fragment showing the defaced and broken figure of a mother goddess. She is holding a sword in her right hand. It is of 10th century A.D.



Fig. No. 649: Hands of a deity

It is a sculptural fragment showing the hands of a deity. It is of 10th century A.D.



Fig. No. 650: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of *mālādhārī vidyādhara*. It is of 10th century A.D.



Fig. No. 651: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 652: An Architectural fragment

It is an architectural fragment. It is the part of a pillar decorated with *ghata pallava* motif and floral scrolls. It is of 10th century A.D.



Fig. No. 653: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 654: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th-11th century A.D.



Fig. No. 655: Parikar of a deity

It is a sculptural fragment showing the *Parikar* of the image of a deity. It is of 10th-11th century A.D.



Fig. No. 656: Torso of *Viṣnu*

It is a sculptural fragment showing the headless torso of *Viṣnu (?)*.It is of 10th-11th century A.D.



Fig. No. 657: Head of a deity

It is a sculptural fragment showing a mutilated head of a deity. It is of 10^{th}-11^{th} century A.D.



Fig. No. 658: An Architectural fragment

It is an architectural fragment. It is of 10th-11th century A.D.



Fig. No. 659: Defaced figure of a human

It is a sculptural fragment showing the defaced figure of human. It is of 10th-11th century A.D.



Fig. No. 660: Defaced female figure

It is a sculptural fragment showing the defaced female figure. It is of 10th-11th century A.D.



Fig. No. 661: Mālādhārī vidyādhara

It is a sculptural fragment showing the headless figure of *mālādhārī vidyādhara*. It is of 10th-11th century A.D.



Fig. No. 662: Hind portion of a lion

It is a sculptural fragment showing the hind portion of a lion. It is of 10th-11th century A.D.



Fig. No. 663: Face of a lion

It is a sculptural fragment showing the face of a lion. It is of 10th-11th century A.D.



Fig. No. 664: Part of a female figure

It is a sculptural fragment showing the middle portion of a female figure. It is of 11th century A.D.



Fig. No. 665: Part of a larger image

It is a sculptural fragment showing the part of a large image showing a degenerated figure of sitting *Ganeśa* and a human figure. It is of 18th century A.D.



Fig. No. 666: A sculptural fragment

It is a sculptural fragment.



Fig. No. 667: Feet of a deity

It is a sculptural fragment showing the feet of a deity.



Fig. No. 668: A sculptural fragment

It is a sculptural fragment.



Fig. No. 669: A sculptural fragment

It is a sculptural fragment.



Fig. No. 670: A sculptural fragment

It is a sculptural fragment.



Fig. No. 671: A sculptural fragment

It is a sculptural fragment.



Fig. No. 672: A sculptural fragment

It is a sculptural fragment.



Fig. No. 673: A sculptural fragment

It is a sculptural fragment.



Fig. No. 674: A sculptural fragment

It is a sculptural fragment showing a defaced human figure.



Fig. No. 675: A sculptural fragment

It is a sculptural fragment.



Fig. No. 676: A sculptural fragment

It is a sculptural fragment.



Fig. No. 677: A sculptural fragment

It is a sculptural fragment.



Fig. No. 678: A sculptural fragment

It is a sculptural fragment.



Fig. No. 679: A sculptural fragment

It is a sculptural fragment.



Fig. No. 680: A sculptural fragment

It is a sculptural fragment.



Fig. No. 681: A sculptural fragment

It is a sculptural fragment.



Fig. No. 682: A sculptural fragment

It is a sculptural fragment showing the broken figure of *Śivalinga*.



Fig. No. 683: A sculptural fragment

These are sculptural fragments.



Fig. No. 684: A sculptural fragment

It is an architectural fragment. It is of medieval period.



Fig. No. 685: A sculptural fragment

It is an architectural fragment.



Fig. No. 686: A sculptural fragment

It is an architectural fragment decorated with floral scrolls.



Fig. No. 687: A sculptural fragment

It is an architectural fragment. It is the part of a pillar.

03.6- ***Durga Mandir, Bishunpur Tila Kannauj*****:** The temple lies in latitude 27^{0}03′41.68″ N and longitude 79^{0}55′10.99″ E (Fig. 688). There are many antiquities have been found from *Bishunpur Tila Mohalla Pathkana* 2 and kept under a tree inside a half built temple.



Fig. No. 688: Satellite Image of *Durga Mandir, Mohalla Pathkana 2*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 689: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and head of a human figure. It is of 6th-7th century A.D.



Fig. No. 690: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows the standing figures of a male and a female attendant. It is of 8th-9th century A.D.



Fig. No. 691: A Sculptural fragment

It is a sculptural fragment showing the image of a load bearer and a standing human figure. It is of 8th-9th century A.D.



Fig. No. 692: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 693: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 694: Headless torso of a female

It is a sculptural fragment showing the headless torso of a female. It is of 9th century A.D.



Fig. No. 695: Image of a female deity

It is a sculptural fragment showing the image of a female deity housed inside a square pillared *rathikā* topped with *chaitya* motif. It is of 9th century A.D.



Fig. No. 696: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 697: Lower portion of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 9th century A.D.



Fig. No. 698: Human Head

It is a sculptural fragment showing the image of a human head. It is of 9th century A.D.



Fig. No. 699: A sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 700: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 701: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows a standing figure of a female. It is of 9th-10th century A.D.



Fig. No. 702: Broken image of multi-handed Ganeśa

It is a sculptural fragment showing the broken image of multi-handed *Ganeśa*. It is of 9th-10th century A.D.



Fig. No. 703: An Architectural fragment

It is an architectural fragment. It is a part of the *dwarashakha* decorated with *rupa shakha* and *puṣpa śākhā*. It is of 9th-10th century A.D.



Fig. No. 704: Image of a devotee

It is a sculptural fragment showing the image of a devotee sitting with folded hands. It is of 9th-10th century A.D.



Fig. No. 705: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 706: Image of *Kartikeya*

It is a sculptural fragment showing the lower portion of the image of *Kartikeya*. It is of 10th century A.D.



Fig. No. 707: Image of a female

It is a sculptural fragment showing the defaced standing image of a female. It is of 10th century A.D.



Fig. No. 708: Image of Ganeśa

It is a sculptural fragment showing the image of *Ganeśa* sitting in *Lalitāsana*. It is of 10th century A.D.



Fig. No. 709: Lower part of the image of a deity

It is a sculptural fragment showing the lower most portion of the image of a deity. It is of 10th century A.D.



Fig. No. 710: An Architectural fragment

It is an architectural fragment. It shows a square pillared *rathikā* housing a flower. It is of 10th century A.D.



Fig. No. 711: Image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th-11th century A.D.



Fig. No. 712: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows the figure of *vyala* and ribbed capital of a square pillar and stylized *ghata pallava* motif. It is of 10^{th}-11^{th} century A.D.



Fig. No. 713: Image of *Sheshasai Viṣnu*

It is a sculptural fragment showing the part of the image of *Sheshasai Viṣnu*. It is of 10th-11th century A.D.

03.7- Gauri Shankar Temple, Lidpuri, Kannauj: The temple lies in latitude 27003′30″ N and longitude 79^{0}55′35″ E (Fig. 714).



Fig. No. 714: Satellite Image of *Gauri Shankar* Temple, Lidpuri Kannauj

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 715: Image of *Surya*

It is a sculptural piece showing *Surya* flanked by two attendants. Two *mālādhārī vidyādharas* are showing above his shoulders. It is made of *kankar* stone. It is of 8th-9th century A.D.



Fig. No. 716: Figure of *Mahisasuramardini*

It is a sculptural piece showing the figure of *Mahisasuramardini*. It is made of *kankar* stone. It is of 8th-9th century A.D.



Fig. No. 717: Standing male figure

It is a sculptural piece showing a standing male figure. It is made of *kankar* stone. It is of 8th-9th century A.D.



Fig. No. 718: Figure of a miniature temple

It is a sculptural fragment showing a miniature temple. Its *shikhara* is decorated with large *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 719: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* and *tula* end (decorated with flower) motifs. It is of 8th-9th century A.D.



Fig. No. 720: Image of *Ekmukhi Śivalinga*

It is the image of *Ekmukhi Śivalinga* housed inside *Gauri Shakar* temple. It is of 9th century A.D.



Fig. No. 721: *Śiva* seated inside a *rathikā*

It is a sculptural piece showing *Śiva* seated inside a *rathikā*. It is of 9th-10th century A.D.



Fig. No. 722: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 9th-10th century A.D.



Fig. No. 723: Parikar of some deity

It is part of the *Parikar* of an image of some deity. It is of 9th-10th century A.D.



Fig. No. 724: Mutilated figure of a couple

It is a sculptural fragment showing a mutilated figure of couple. It is of 9th-10th century A.D.



Fig. No. 725: A sculptural fragment

It is a sculptural fragment showing a *vyala* and the hand of a deity. It is of 9th-10th century A.D.



Fig. No. 726: Part of a doorjamb

It is a part of a doorjamb showing the garlands on left side. It is of 9th-10th century A.D.



Fig. No. 727: A sculptural fragment

It is a sculptural piece showing floral carvings. It is of 10th century A.D.



Fig. No. 728: A sculptural fragment

It is a sculptural fragment carved with lotus petals. It is of 10th century A.D.



Fig. No. 729: A sculptural fragment

It is a sculptural piece showing a lion sitting on the ground. It is of 10th century A.D.



Fig. No. 730: Part of the image of deity

It is a sculptural fragment showing the part of the image of a deity. It is of 10th century A.D.



Fig. No. 731: A mutilated male figure

It is a sculptural fragment showing a mutilated male figure. It is of 10th century A.D.



Fig. No. 732: Image of *Śiva* and *Pārvatī*

It is a sculptural fragment showing *rathikā* housing the images of *Śiva* and *Pārvatī.* It is of 10th century A.D.



Fig. No. 733: Head of Hanuman

It is a sculptural fragment showing the head of *Hanuman* embedded in the roots of a *peepal* tree. It is of 10th century A.D.



Fig. No. 734: Lower part of a human figure

It is a sculptural fragment showing the lower part of a human figure. It is of 10th-11th century A.D.

03.8- Hajarinath Temple, Qajipura: The temple lies in latitude 27^{0}03′58.11″ N and longitude 79^{0}55′16.34″ E (Fig. 735). The broken stone sculptures and architectural fragments are kept in the premises of this temple.



Fig. No. 735: Satellite image of *Hazarinath* temple, *Qajipura Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 736: Part of the pilaster

It is a sculptural fragment. It is a part of the pilaster decorated with human figure and a *kīrtimukha*. It is of 8th-9th century A.D.



Fig. No. 737: *Shaiva* female deity

It is a sculptural fragment showing the head of a *Shaiva* female deity. It is of 8th-9th century A.D.



Fig. No. 738: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows the lower portion of a standing deity flanked by two human devotees. It is of 8th-9th century A.D.



Fig. No. 739: Lower portion of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It shows a *mālādhārī vidyādhara* and two devotees worshiping a *Śivalinga* sitting inside a round pillared *rathikā* topped with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 740: Image of *Mahāvarāha*

It is a sculptural fragment showing the broken lower part of the image of *Mahāvarāha*. It shows a *Naga* couple, a male and a female attendant. It is of 9th-10th century A.D.



Fig. No. 741: Image of *Shaiva* deity

It is a sculptural fragment showing the broken image of a *Shaiva* deity. It is of 9th-10th century A.D.



Fig. No. 742: Parikar of the image of *Viṣnu*

It is a sculptural fragment showing the part of the *Parikar* of the image of *Viṣnu.* It shows broken figures of his attendants and *Ayudhapurusha* (*gada* bearer). It is of 9th-10th century A.D.



Fig. No. 743: Multi-handed image of *Ganeśa*

It is a sculptural fragment showing the multi handed image of *Ganeśa* (?). It is of 9th-10th century A.D.



Fig. No. 744: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It is of 9th-10th century A.D.



Fig. No. 745: A defaced standing human figure

It is a sculptural fragment showing a defaced standing human figure. It is of 9th-10th century A.D.



Fig. No. 746: Standing image of a human

It is a sculptural fragment showing the standing image of a human. It is of 10th century A.D.



Fig. No. 747: Parikar of a deity

It is a sculptural fragment showing the lower right portion of the *Parikar* of a deity. It shows divine attendant and a deity standing & holding some object. It is of 10th century A.D.



Fig. No. 748: Defaced image of a female and a male

It is a sculptural fragment showing the defaced images of a female and a male. It is of 10th century A.D.



Fig. No. 749: A standing female deity

It is a sculptural fragment showing a female deity standing inside a round pillared *rathikā* which is topped with *chaitya* motif. It is of 10th century A.D.



Fig. No. 750: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 751: Image of *Śivalinga*

It is the image of *Śivalinga* kept inside the temple of *Hazarinath* situated at *Qazipura, Kannauj*. Thousand *Sahastralingas* have been carved on a very thick *argha* housing a *linga*. It is of 10th century A.D.

03.9- Jagannath Temple, Lidpuri, Kannauj: The temple lies in latitude 27°03′38.26″ N and longitude 79°55′31.53″ E (Fig. 752).



Fig. No. 752: Satellite image of Jagannath Temple, Lidpuri Kannauj

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 753: *Saptamatrika* panel

It is a *Saptamatrika* panel kept inside the *Jagannath* temple. It is of 8th-9th century A.D.

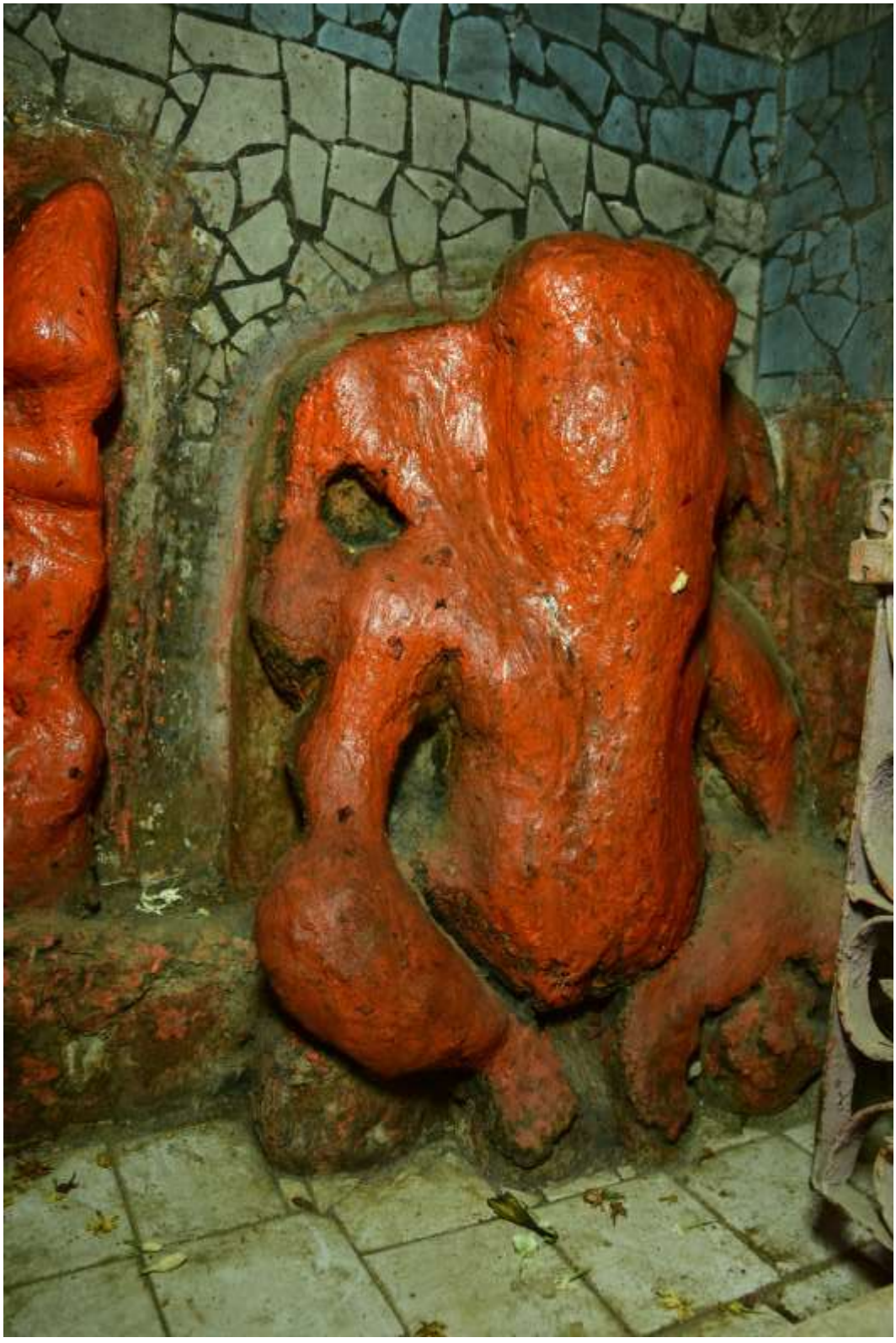


Fig. No. 754: Image of four handed Ganeśa

It is four handed *Ganeśa* kept inside the *Jagannath* temple. It is of 8th-9th century A.D.



Fig. No. 755: Image of dancing Ganeśa

It is the image of dancing *Ganeśa* kept inside the *Jagannath* temple. It is of 8th-9th century A.D.



Fig. No. 756: Part of the image of *Kartikeya*

It is a sculptural fragment showing the lower part of *Kartikeya*. It is of 8th-9th century A.D.



Fig. No. 757: Sculptural fragments

(1) It is a sculptural fragment showing the part of *rathikā*. On its right side, a man is standing. It is of 8th-9th century A.D.

(2) It is a sculptural fragment. It is of 8th-9th century A.D.

(3) It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 758: A standing male figure

It is a sculptural fragment showing the figure of a standing male figure. It is of 8th-9th century A.D.

03.10- Jaichand Qila: The Qila lies in latitude 27°03'27.36" N and longitude 79°55'28.79" E, at a distance of 2 km to the North from p.s. Sadar Kotwali, Kannauj (Fig. 759). The area of the mound is 20 acres. The height of the mound is 21.33 meters. The bricks found at this site are of the following sizes: 10x6x3, 8x6x2½, 9x6x3 and 8x6x3 inch. The ceramic industry found here are NBP, OCP, PGW, K, EM, LM, TC horse, TC human head and TC stamps.



Fig. No. 759: Satellite image of *Jaichand Qila*

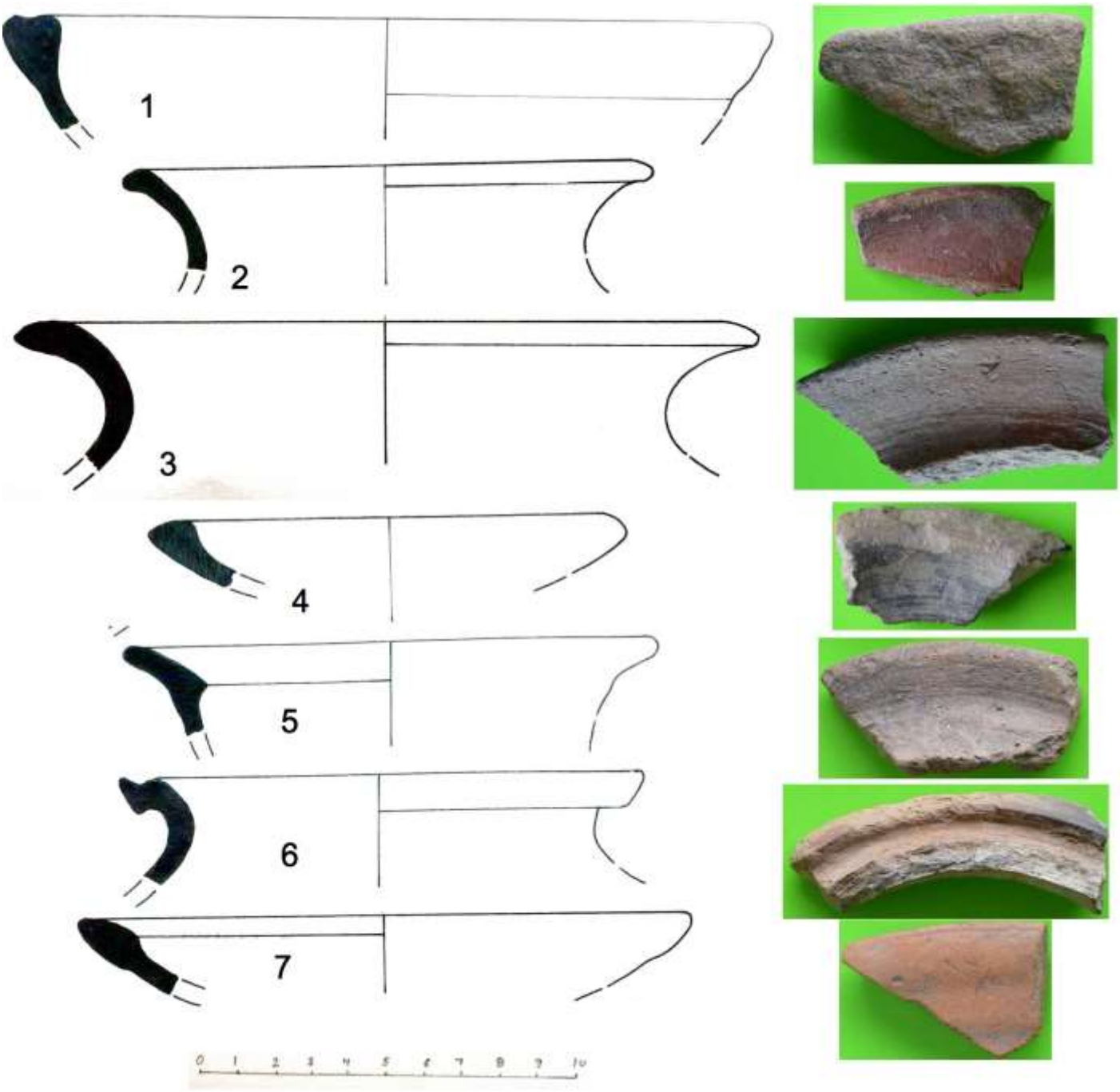


Fig. No. 760: OCP found at *Jaichand Qila*



Fig. No. 761: TC Horse



Fig. No. 762: TC Human Head



Fig. No. 763: TC Stamp



Fig. No. 764: TC Objects

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 765: Part of the doorjamb

It is an architectural fragment. It is part of a doorjamb. It is of 6th-7th century A.D.



Fig. No. 766: A sculptural fragment

It is a sculptural fragment. It is of 7th-8th century A.D.



Fig. No. 767: A sculptural fragment

It is a sculptural fragment decorated with floral designs. It is of 7th-8th century A.D.



Fig. No. 768: *Parikar* of a deity

It is a sculptural fragment showing the broken piece of the *Parikar* of a deity. It is of 8th-9th century A.D.



Fig. No. 769:Part of the *lalatabimba*

It is a sculptural fragment showing the piece of *lalatabimba* decorated with *Navagrahas*. It shows sun in the center and nine planets on its both sides. There is the figure of *Garuna* below sun holding *puṣpa śākhā* in his hands. It is of 8th-9th century A.D.



Fig. No. 770: A sculptural fragment

It is a mutilated sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 771: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* and *amalak* motif. It is of 8th-9th century A.D.



Fig. No. 772: A sculptural fragment

It is a sculptural fragment showing the feet of a human figure. It is of 8th-9th century A.D.



Fig. No. 773: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 774: Headless female torso

It is a sculptural fragment showing the headless female torso. It is of 8th-9th century A.D.



Fig. No. 775: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 776: A sculptural fragment

It is a sculptural fragment showing the lower portion of an obese male sitting in *Lalitāsana*. It is of 8th-9th century A.D.



Fig. No. 777: Part of the *Vayu* figure

It is a sculptural fragment showing the upper portion of *Vayu*. It is of 8th-9th century A.D.



Fig. No. 778: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 779: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 780: Lower part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 8th-9th century A.D.



Fig. No. 781: Part of *Rāvaṇānugraha* image

It is a sculptural fragment showing the part of the *Rāvaṇānugraha* image. It is of 8th-9th century A.D.



Fig. No. 782: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 783: Image of *Chamundā*

It is a sculptural fragment showing the broken piece of the image of *Chamundā*. It is of 8th-9th century A.D.



Fig. No. 784: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 785: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 786: Lowermost part of some deity

It is a sculptural fragment showing the lowermost portion of some deity. It is of 8th-9th century A.D.



Fig. No. 787: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 788: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 789: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 790: Image of Trishul

It is a sculptural fragment showing the image of *Trishul*. It is of 8th-9th century A.D.



Fig. No. 791: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 792: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif and floral designs. It is of 8th-9th century A.D.



Fig. No. 793: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 794: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 795: Broken female figures

It is a sculptural fragment showing the broken figures of two females. It is of 8th-9th century A.D.



Fig. No. 796: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 797: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 798: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 799: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 800: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 801: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 802: Feet of some deity

It is a sculptural fragment showing the feet of some deity. It is of 8th-9th century A.D.



Fig. No. 803: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 804: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and *danturika* design. It is of 8th-9th century A.D.



Fig. No. 805: Figure of an animal

It is a sculptural fragment showing an animal. It is of 8th-9th century A.D.



Fig. No. 806: A sculptural fragment

It is a sculptural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 807: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 808: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 809: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 810: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 811: A sculptural fragment

It is a sculptural fragment showing the broken hand of a multi-armed deity. It is of 8th-9th century A.D.



Fig. No. 812: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 813: An Architectural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 814: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 815: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 816: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 817: Mutilated female figure

It is a sculptural fragment showing the broken mutilated female figure. It is of 8th-9th century A.D.



Fig. No. 818: Broken female figure

It is a sculptural fragment showing a broken female figure. It is of 8th-9th century A.D.



Fig. No. 819: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 8th-9th century A.D.



Fig. No. 820: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 821: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 822: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 823: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 824: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 825: Image of Ganeśa

It is a sculptural fragment showing the broken image of *Ganeśa.* It is of 9th century A.D.



Fig. No. 826: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th century A.D.



Fig. No. 827: Lower part of the image of some deity

It is a sculptural fragment showing the lower portion of the image of the deity. It is of 9th century A.D.



Fig. No. 828: A sculptural fragment

It is a sculptural fragment showing the lower right fragment of the *Rāvaṇānugraha* idol of *Śiva*. It is of 9th century A.D.



Fig. No. 829: Hand of a human figure

It is a sculptural fragment showing the hand of a human figure. It is of 9th century A.D.



Fig. No. 830: A sculptural fragment

It is a sculptural fragment showing a broken hand holding a bowl full of fruits. It is of 9th century A.D.



Fig. No. 831: Dancing human figure

It is a sculptural fragment showing the broken dancing human figure. It is of 9th century A.D.



Fig. No. 832: Mālādhārī vidyādhara

It is a sculptural fragment showing the broken image of *Mālādhārī vidyādhara*. It is of 9th century A.D.



Fig. No. 833: Part of a pillar

It is the part of a pillar decorated with *ghata pallava* motif. It is of 9th century A.D.



Fig. No. 834: Lower part of a male figure

It is a sculptural fragment showing the lower portion of a male. It is of 9th century A.D.



Fig. No. 835: Torso of a male

It is a sculptural fragment showing the headless torso of a male. It is of 9th-10th century A.D.



Fig. No. 836: Part of parikar

It is a sculptural fragment showing the part of the *Parikar* of a deity. It is of 9th-10th century A.D.



Fig. No. 837: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 838: Image of Ganeśa

It is a sculptural fragment showing the broken image of *Ganeśa*. It is of 9th-10th century A.D.



Fig. No. 839: Feet of some human figure

It is a sculptural fragment showing the feet of some human figure. It is of 9th-10th century A.D.



Fig. No. 840: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity attended by two smaller figures. It is of 9th-10th century A.D.



Fig. No. 841: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 842: Lowermost portion of a human figure

It is a sculptural fragment showing the lowermost portion of a human figure. It is of 9th-10th century A.D.



Fig. No. 843: Image of *Viṣnu*

It is a sculptural fragment showing the defaced image of *Viṣnu*. It is of 9th-10th century A.D.



Fig. No. 844: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 845: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 846: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 847: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 848: Human figures

It is a sculptural fragment showing two human figures. It is of 9th-10th century A.D.



Fig. No. 849: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 850: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha*. It is of 9th-10th century A.D.



Fig. No. 851: Defaced female figure

It is a sculptural fragment showing the defaced female figure. It is of 10th century A.D.



Fig. No. 852: Lower part of the image of some deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th century A.D.



Fig. No. 853: Figure of a male and a female

It is a sculptural fragment showing a female and a male standing below a tree. It is of 10th century A.D.



Fig. No. 854: Defaced human figure

It is a sculptural fragment showing a defaced human figure standing inside a *rathikā*. It is of 10th century A.D.



Fig. No. 855: Lower part of a human figure

It is a sculptural fragment showing the lower portion of a human figure. It is of 10th century A.D.



Fig. No. 856: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 857: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 858: An Architectural fragment

It is an architectural fragment. It is of 10th-11th century A.D.



Fig. No. 859: Parikar of some deity

It is a sculptural fragment showing the defaced *Abhamandala* of the *Parikar* of some deity. It is of 10th-11th century A.D.



Fig. No. 860: Three male figures

It is a sculptural fragment showing three male figures sitting in *Lalitāsana* side by side. It is the part of the *Parikar* of the *Navagraha* panel.



Fig. No. 861: A sculptural fragment

It is a sculptural fragment showing the part of a *rathikā*.



Fig. No. 862: A sculptural fragment

It is a sculptural fragment.



Fig. No. 863: A sculptural fragment

It is a sculptural fragment.



Fig. No. 864: A sculptural fragment

It is a sculptural fragment.

03.11- Jama Masjid, Kannauj: One building, to which tradition ascribe a pre-Muslim origin is the *Jama masjid,* lies in Latitude 27^{0}3′34.07″ N and Longitude 79^{0}55′11.35 E (Fig. 865). It stands on a lofty mound in the very heart of the city and is said to have been renovated by *Ibrahim Shah* of *Jaunpur* in 1406[10].



Fig. No. 865: Satellite Image of *Jama Masjid, Kannauj, U.P.*



Fig. No. 866: Aerial view of *Jama Masjid, Kannauj* U.P.



Fig. No. 867: Front view of *Jama Masjid, Kannauj* U.P.

Mira Tola: Mohalla Mira Tila lies in Latitude 27^{0}03′36.12″ N and Longitude 79^{0}55′11.41″ E at a distance of 2 km to the North from p.s. Sadar Kotwali, Kannauj. The area of the mound is 1.5 acres. The height of the mound is 6 meters. The bricks found at this site are of the following sizes: 9x6x2, 11x9x2½ and 7x5x1 inch. The ceramic industry found here EM and LM.

03.12- Jer Qila, Tiliya, Kannauj: The temple lies in latitude 27^{0}03′24.82″ N and longitude 79^{0}55′32.77″ E (Fig. 868).



Fig. No. 868: Satellite image of Jer Qila, Tiliya Kannauj

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 869: Broken figures of three deities

It is a sculptural fragment showing broken figures of three deities in standing posture. It is of 8th-9th century A.D.



Fig. No. 870: Dancing figure of Ganeśa

It is a sculptural fragment showing the dancing figure of *Ganeśa*. It is of 8th-9th century A.D.



Fig. No. 871: A Male figure

It is a sculptural fragment showing a male figure. It is of 8th-9th century A.D.



Fig. No. 872: Figure of a female ad an attendant

It is a sculptural fragment showing the standing figure of a female deity and an attendant. It is of 8th-9th century A.D.



Fig. No. 873: Figure of *Kuber*

It is a sculptural fragment showing the figure of *Kuber* standing inside a *rathikā*. He is holding a money bag and a small animal is sitting on his right side. It is of 8th-9th century A.D.



Fig. No. 874: An Architectural fragment

It is an architectural fragment decorated with *chaitya, amalak* and *Tula* end motifs. It is of 8th-9th century A.D.



Fig. No. 875: Figure of a deity

It is a sculptural fragment showing the defaced and broken figure of a deity. It is of 8th-9th century A.D.



Fig. No. 876: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 877: Image of a deity

It is a sculptural fragment showing a deity sitting in *dhyāna mudrā* and flanked by two divine attendants. It is of 8th-9th century A.D.



Fig. No. 878: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls, *ghata pallava* motif and *mālādhārī vidyādharas*. It is of 8th-9th century A.D.



Fig. No. 879: Figure of a deity

It is a sculptural fragment showing the figure of a deity housed inside a *rathikā*. It is of 9th century A.D.



Fig. No. 880: Figure of dancing Ganeśa

It is a sculptural fragment showing the broken figure of dancing *Ganeśa*. It is of 9th century A.D.



Fig. No. 881: Head of *Narsiṁha Avatār*

It is a sculptural fragment showing the head of *Narsiṁha Avatār*. It is of 9th century A.D.



Fig. No. 882: Standing figures of a male and a female

It is a sculptural fragment showing the standing figures of a female and a male deity. It is of 9th-10th century A.D.



Fig. No. 883: Figure of a deity

It is a sculptural fragment showing the sitting figure of a deity. It is of 9th-10th century A.D.



Fig. No. 884: Parikar of some image

It is a sculptural fragment showing the *Parikar* of an image. It is of 9th-10th century A.D.



Fig. No. 885: Standing female deity

It is a sculptural fragment showing a standing female deity accompanied with an animal. It is of 9th-10th century A.D.



Fig. No. 886: Image of load bearers

It is a sculptural fragment showing the image of load bearers carved on the capital of fragment of a pillar. It is of 9th-10th century A.D.



Fig. No. 887: *Navagraha* panel

It is a sculptural fragment showing the *Navagraha* panel. It is of 10th century A.D.



Fig. No. 888: A sculptural fragment

It is a sculptural fragment showing defaced figures of two females and one dwarf. It is of 10th century A.D.



Fig. No. 889: Figure of a sitting lion

It is a sculptural fragment showing the figure of a sitting lion. It is of 10th century A.D.



Fig. No. 890: Part of a doorjamb

It is an architectural fragment showing a piece of a doorjamb. It shows the figures of a standing river goddess and her attendant. It is of 8th-9th century A.D.

03.13- Kshemkali Temple: The temple lies in latitude 27°03′25.13″ N and longitude 79°55′34.04″ E (Fig. 891).



Fig. No. 891: Satellite image of Kshemkali Temple

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 892: Image of Kshemkali Temple

These sculptures have been fixed in the wall of open verandah like structure called *Kshemkali* temple. There is a thick coat of vermillion mixed with oil on these *Kankar* sculptures. It is so much changed that no image is identified. The sculptures belong to 8th century A.D.



Fig. No. 893: A kankar stone panel fixed on the wall of Kshemkali temple

A *kankar* stone panel painted with thick coat of vermillion mixed with oil fixed on one of the wall of the *Kshemkali* temple. Nothing can be identified in this image. It is of 8th-9th century A.D.



Fig. No. 894: Part of the *lalatabimba* of a door

It is a sculptural fragment showing the part of the *lalatabimba* of a door. The top most row shows *Navagrahas* and the bottom is *pushpa shakha* terminating in the hands of *Garuna* situated at the bottom left side of this piece. It is of 8th-9th century A.D.



Fig. No. 895: *Ābhāmandala* and part of the parikar

It is a sculptural fragment showing the *Ābhāmandala* and part of the *Parikar* of the large image of some deity. It is of 8th-9th century A.D.



Fig. No. 896: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 897: A sculptural fragment

It is a sculptural fragment. It is a pillar. It is of 8th-9th century A.D.



Fig. No. 898: An Architectural fragment

It is an architectural fragment decorated with stylized *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 899: Part of some pillar

It is an architectural fragment. It is the part of a pillar decorated with *ghata pallava* motif, floral motif and human figures. It is of 8th-9th century A.D.



Fig. No. 900: An Architectural fragment

It is an architectural fragment. It is the lower part of a pillar decorated with *ghata pallava* motifs. It is of 9th century A.D.



Fig. No. 901: Figure of mother goddess

It is a sculptural fragment showing the broken figure of mother goddess. It is of 9th century A.D.



Fig. No. 902: An Architectural fragment

It is an architectural fragment showing human figures. It is of 9th century A.D.



Fig. No. 903: A sculptural fragment

It is a sculptural fragment showing a defaced deity sitting inside a round pillared *rathikā*. It is of 9th century A.D.



Fig. No. 904: Defaced female figure

It is a sculptural fragment showing the broken and defaced female figure. It is of 9th-10th century A.D.



Fig. No. 905: Bracket of a pillar

It is a sculptural fragment showing the bracket of a pillar showing load bearers. It is of 9th-10th century A.D.



Fig. No. 906: An Architectural fragment

It is an architectural fragment. It is the part of a *dwāraśākhā*. It shows *rupa shakha* and garland of oval shaped beads. It is of 9th-10th century A.D.



Fig. No. 907: Standing human figures

It is an architectural fragment decorated with human figures standing inside niches. It is of 9th-10th century A.D.



Fig. No. 908: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha*. It is of 10th century A.D.



Fig. No. 909: Image of *Chandraśālā*

It is a sculptural fragment. It is a *chandraśālā* painted with red vermillion mixed with oil. It is of 10th century A.D.



Fig. No. 910: Part of parikar of some deity

It is a sculptural fragment showing the part of *Parikar* of some large showing the attendants of some deity. It is of 10th century A.D.



Fig. No. 911: Lower part of the image of *Mahisasuramardini*

It is a sculptural fragment showing the lower part of the image of *Mahisasuramardini*. It is of 10th century A.D.



Fig. No. 912: Image of *Ambikā*

It is a sculptural fragment showing the part of the image of *Jain* goddess *Ambikā.* It shows the head of a lion on the left side of the goddess. Legs of the child is sitting on her left. It is of 10th century A.D.

03.14- Lidpuri (01): The village lies in latitude 27^{0}03′35.51″ N and longitude 79^{0}55′26.36″ E (Fig. 913).



Fig. No. 913: Satellite image of Lidpuri (01), Kannauj

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 914: An Architectural fragment

It is an architectural fragment showing the upper portion of *rathikā* topped with *chandraśālā* motifs and flanked by *mālādhārī vidyādharas*. It is of 8th-9th century A.D.



Fig. No. 915: Female carved on a pillar

It is an architectural fragment showing a female carved on a pillar topped with *chandraśālā* motifs. It is of 9th century. It is of 8th-9th century A.D.



Fig. No. 916: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity seated on a *siṁhāsana* flanked by two female deities. It is of 9th century A.D.



Fig. No. 917: Standing figures of a male and a female

It is a sculptural fragment showing a male deity with a female standing on his right. It is of 9th century A.D.



Fig. No. 918: Part of the image of Ganeśa

It is a sculptural fragment showing the mutilated upper portion of the image of *Ganeśa*. It is of 9th century A.D.



Fig. No. 919: Standing male figure

It is a sculptural fragment showing a standing male figure. It is of 9th century A.D.



Fig. No. 920: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.

03.15- Lidpuri 02: The village lies in latitude 27^{0}03′31.98″ N and longitude 79^{0}55′20.14″ E (Fig. 921).



Fig. No. 921: Satellite image of Lidpuri (02), Kannauj

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 922: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 923: Part of a doorjamb

It is an architectural fragment. It is part of a doorjamb showing a standing river goddess carrying a water vessel. The doorjamb has *puṣpa śākhā* and *padma patra śākhā*. It is of 8th-9th century A.D.



Fig. No. 924: Mutilated male figure

It is a sculptural fragment showing a mutilated male figure. It is of 8th-9th century A.D.



Fig. No. 925: Standing Human figures

It is a sculptural fragment showing human figures in different postures. It is of 9th century A.D.



Fig. No. 926: Standing human figures

It is a sculptural fragment showing human figures in different postures. It is of 9th century A.D.



Fig. No. 927: Part of a doorjamb

It is part of some door jamb. It shows *puṣpa śākhā* and *patra śākhā*. It is of 9th century A.D.



Fig. No. 928: Round pillared *rathikā*

It is a sculptural fragment showing a broken round pillared *rathikā*. The central deity is missing but the two flanking figures of attendants are visible. The figure of *vyāla, mālādhārī vidyādhara* and other celestial beings are visible on the lower side. It is of 9th-10th century A.D.



Fig. No. 929: A Female figure

It is a sculptural fragment showing a female figure. It is of 9th-10th century A.D.



Fig. No. 929: An Architectural fragment

It is an architectural fragment carved with floral designs. It is of 10th century A.D.



Fig. No. 930: An Architectural fragment

It is the end of a *pranalika* carved in the shape of open *kīrtimukha*. It is of 10th century A.D.



Fig. No. 931: An Architectural fragment

It is an architectural fragment showing a *rathikā* housing a diamond. *Rathikā* has *phansana shikhar*. It is of 10th-11th century A.D.



Fig. No. 932: An Architectural fragment

It is an architectural fragment.

03.16- Mubarakpur Tila: The temple lies in latitude 27^{0}03'52.14" N and longitude 79^{0}55'10.61" E, at a distance of 3 km to the North from p.s. Sadar Kotwali, Kannauj (Fig. 933). The area of the mound is 1 acres. The height of the mound is 9.14 meters. The bricks found at this site are of the following sizes: 7x5x2, 9x6x3 and 7x6x1 inch. The ceramic industry found here NBP, OCP, K, G and TC disks.



Fig. No. 933: Satellite image of *Mubarakpur Tila,* Kannauj



Fig. No. 934: TC disk



Fig. No. 935: TC objects

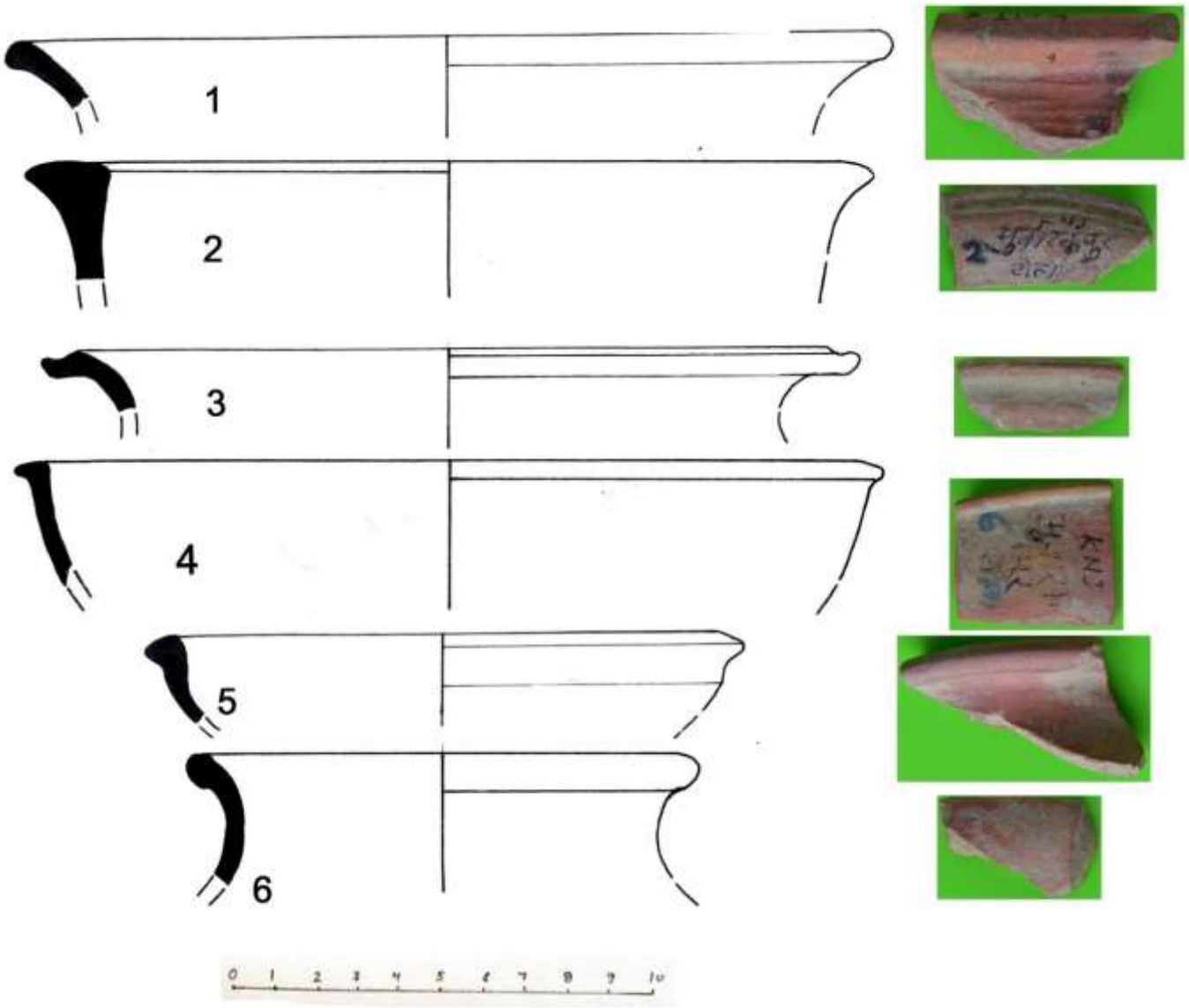


Fig. No. 936: OCP found from *Mubarakpur Tila, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 937: An Architectural fragment

It is an architectural fragment made of *kankar* decorated with *chaitya* motif. It is of 8th century A.D.



Fig. No. 938: Image of *Mahāvarāha* drifting goddess *Prithvi*

It is the image of *Mahāvarāha* drifting goddess *Prithvi.* His left part is being worshipped by *Nagas* of different sizes. His head is covered with a canopy. *Mālādhārī vidyādharas* are shown above his shoulders. It is of 8th-9th century A.D.



Fig. No. 939: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 940: A sculptural fragment

It is a sculptural fragment showing a round device housing a fish eating another fish. It is of 8th-9th century A.D.



Fig. No. 941: A sculptural fragment

It is a sculptural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 942: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. A lion is seen sitting on the right side and there is a female standing behind the lion. It is of 9th-10th century A.D.



Fig. No. 943: Lower part of *Rāvaṇānugraha* image

It is a sculptural fragment showing the lower part of the *Rāvaṇānugraha* image of *Śiva* showing *Rāvaṇa* lifting mount *Kailash*. It is of 9th-10th century A.D.



Fig. No. 944: An Architectural fragment

It is an architectural fragment made of *kankar* decorated with *danturika* design. It is of 9th-10th century A.D.



Fig. No. 945: An Architectural fragment

It is piece of *Kutachhadya* fixed in the wall of *kankar*. It is also made of *kankar*. It is of 9th-10th century A.D.

03.17- Mohalla Qajipura, Kannauj: The *Mohalla* lies in latitude 27^{0}03′51″ N and longitude 79^{0}55′18″ E (Fig. 946).



Fig. No. 946: Satellite image of *Mohall Qajipura, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 947: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 948: An Architectural fragment

It is a sculptural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 949: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 950: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 951: Torso of a male

It is a sculptural fragment showing a mutilated torso of a male. It is of 8th-9th century A.D.



Fig. No. 952: An Architectural fragment

It is a sculptural fragment decorated with floral motifs. It is of 9th-10th century A.D.



Fig. No. 953: Standing male figure

It is a sculptural fragment showing a standing male figure. It is of 10th century A.D.



Fig. No. 954: Torso of a male

It is a sculptural fragment showing a torso of a male. It is of 10th century A.D.



Fig. No. 955: Mutilated human figure

It is a sculptural fragment showing a mutilated human figure. It is of 10th century A.D.



Fig. No. 956: Torso of a male

It is a sculptural fragment showing a mutilated torso of a male. It is of 10th century A.D.

Baram Baba ka Sthan, Qajipura: The shrine lies in Latitude 27^{0}03'49.43" N and Longitude 79^{0}55'17.62" E at a distance of 2 km to the North from p.s. Sadar Kotwali, Kannauj. The area of the mound is 3 acres. The height of the mound is 7.62 meters. The bricks found at this site are of the following sizes: 17x9x2, 9x7x2½ and 7x6x2 inch. The ceramic industry found here is LM.

Temple of Lord Buddha, Qajipura: The temple is situated at a distance of 5 km to the East from p.s. Sadar Kotwali, Kannauj. The area of the mound is 10 acres. The height of the mound is 18.28 meters. The bricks found at this site are of the following sizes: 8x6x5, 7x5x2½ and 8x5x2½ inch. The ceramic industry found here are NBP and LM.

03.18- Rauza Ajaipal, Kannauj: *Sayyid Muhammad* of *Kannauj*, the tutor of the Emperor *Aurangzeb*, was celebrated in the whole of *Hindustan*. He rebuilt *Rang Mahal* in *Mohalla Ajaipal* in 1685 A.D. and named it *Jasmine* or little pearl (*Motiya*). There were five very strong forts which belonged to this city, of which scarcely a vestige now remains. His tomb/ *Rauza* situated in *Mohalla Ajaipal*[11]. It lies in latitude $27^0$03′29.14″ N and longitude $79^0$55′1.44″ E (Fig. 957).



Fig. No. 957: Satellite Image of *Rauza,* Temple of *Ajaypal* & *Rang Mahal @ Motia Mahal*



Fig. No. 958: General view of *Rauza, mohalla Ajaipal Kannauj*

03.19- Sadarpur Tila: The Mohalla lies in Latitude 27^{0}03′46.03″ N and Longitude 79^{0}55′04.38″ E (Fig. 959). The area of the mound is 5 acres. The height of the mound is 6 meters. The bricks found at this site are of the following sizes: 9x7x2, 15x6x2½ and 7x5x2 inch. The ceramic industry found here K, EM, LM and TC.



Fig. No. 959: Satellite Image of *Sadarpur Tila, Kannauj*



Fig. No. 960: TC Object found from *Sadarpur Tila, Kannauj*

03.20- Saiyyed Baba Tomb, Saiyyed Bajariya: The Mohalla lies in Latitude 27^{0}03'35.54" N and Longitude 79^{0}55'02.23" E at a distance of 2 km to the North-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 4 acres. The height of the mound is 7.62 meters. The bricks found at this site are of the following sizes: 15x5x2, 9x6x2, 11x9x2 and 8x6x2 inch. The ceramic industry found here K, TC disks and animals (Fig. 961).



Fig. No. 961: TC object found from *Saiyyed Baba Tomb, Saiyyed Bajariya Kannauj*

03.21- Shamim Mian's House: The place lies in latitude 27°03′53.27″ N and longitude 79°55′04.61″ E (Fig. 962).



Fig. No. 962: Satellite image of *Shamim Mian's* house



Fig. No. 963: Panoramic view of *Shamim Mian's* house

03.22- Temple Haji Sharif, Tila Bishunpur: The temple lies in latitude 27^{0}03′43.41″ N and longitude 79^{0}55′09.58″ E.



Fig. No. 964: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.



Fig. No. 965: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 966: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 967: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 968: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 969: An Architectural fragment

It is an architectural fragment carved with *kīrtimukha*. It is of 8th-9th century A.D.



Fig. No. 970: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 971: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 8th-9th century A.D.



Fig. No. 972: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 973: An Architectural fragment

It is an architectural fragment carved with *chaitya* motif. It is of 9th century A.D.



Fig. No. 974: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 975: Part of the pillar

It is an architectural fragment. It is a part of the pillar decorated with *kīrtimukha* and *ghata pallava* motif. It is of 9th century A.D.



Fig. No. 976: Image of *Kīrtimukha* headed *Pranalaka*

It is a sculptural fragment showing the image of *kīrtimukha* headed *Pranalaka.* It is of 9th century A.D.



Fig. No. 977: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of *mālādhārī vidyādhara*. It is of 9th century A.D.



Fig. No. 978: An Architectural fragment

It is an architectural fragment. It is a part of the pilaster decorated with a human figure standing in a niche. It is of 9th-10th century A.D.



Fig. No. 979: Upper part of *Kīrtimukha*

It is an architectural fragment showing the upper portion of *kīrtimukha*. It is of 9th-10th century A.D.



Fig. No. 980: Lowermost part of *Umā-Maheśa* image

It is a sculptural fragment showing the lower most part of the image of *Umā-Maheśa*. From right to left, the images of a male attendant, *Nandi,* lion, *Bhringi Rishi* and another male attendant can be seen. It is of 10th century A.D.



Fig. No. 981: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of *mālādhārī vidyādhara*. It is of 10th century A.D.



Fig. No. 982: Head of a bull

It is a sculptural fragment showing the head of a bull. It is of 10th century A.D.



Fig. No. 983: Headless image of a lion

It is a sculptural fragment showing the headless image of a lion. It is of 10th century A.D.



Fig. No. 984: Headless human figure

It is a sculptural fragment showing a headless human figure sitting in *lalitāsana.* It is of 10th century A.D.



Fig. No. 985: A sculptural fragment

It is a sculptural fragment. Left hand of a man is visible on the right side of this piece. It is of 10th century A.D.



Fig. No. 986: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows a defaced standing human figure. It is of 10th century A.D.



Fig. No. 987: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows the worn out figures of a male and a female attendants. It is of 10th century A.D.



Fig. No. 988: An Architectural fragment

It is an architectural fragment. It is a piece of pilaster decorated with a vertical band of floral scrolls.



Fig. No. 989: Part of the parikar

It is a sculptural fragment showing the upper left part of the *Parikar* of *Uma Mahesh* idol.



Fig. No. 990: An Architectural fragment

It is an architectural fragment.

03.23- Valmiki Tola, Lidpuri, Kannauj: The *tola* lies in latitude 27^{0}03′34″ N and longitude 79^{0}55′31″ E (Fig. 991).



Fig. No. 991: Satellite image of *Valmiki Tola, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 992: Broken male torso

It is a sculptural fragment showing a broken male torso. It is of 8th century A.D.



Fig. No. 993: Headless torso of a male

It is a sculptural fragment showing a headless torso of a male. It is of 8th-9th century A.D.



Fig. No. 994: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 995: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 996: Figure of seated *Lakśmī*

It is a sculptural fragment showing the figure of seated *Lakśmī* (?). It is of 8th-9th century A.D.



Fig. No. 997: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 998: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 999: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1000: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1001: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1002: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1003: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1004: An Architectural fragment

It is an architectural fragment showing a *kutachhadya* and floral designs. It is of 8th-9th century A.D.



Fig. No. 1005: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1006: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 1007: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 1008: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1009: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1010: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1011: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1012: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 8th-9th century A.D.



Fig. No. 1013: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā aamlaka* and *chhadya* motif. It is of 8th-9th century A.D.



Fig. No. 1014: A sculptural fragment

It is a sculptural fragment showing *ghata pallava* at the top. It is of 8th-9th century A.D.



Fig. No. 1015: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1016: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1017: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1018: An Architectural fragment

It is a sculptural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1019: Mutilated figures of attendants of a deity

It is a sculptural fragment showing mutilated figures of attendants of a deity. The horse rider on lower left side indicates that the deity may be *Viṣnu* and his *Parikar* included his ten incarnations. It is of 9th century A.D.



Fig. No. 1020: Figures of a male and a female

It is a sculptural fragment showing a male and female. It is of 9th century A.D.



Fig. No. 1021: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.



Fig. No. 1022: Mutilated figure of *Viṣnu* and Mālādhārī vidyādhara

It is a sculptural fragment showing mutilated figure of *Viṣnu* (?) and *mālādhārī vidyādharas*. It is of 9th century A.D.



Fig. No. 1023: Mutilated male figure

It is a sculptural fragment showing a mutilated male figure. It is of 9th century A.D.



Fig. No. 1024: Image of *Navagrahas*

It is a sculptural fragment showing *Navagrahas*. It is probably a part of door lintel. It is of 9th century A.D.



Fig. No. 1025: Lower portion of the image of some deity

It is a sculptural fragment showing the lower portion of the image of a deity sitting in *lalitāsana*. It is of 9th century A.D.



Fig. No. 1026: Part of a door jamb

It is an architectural fragment. It is part of a door jamb showing different *shakhas*. Lower part depicts river goddess accompanied by two female attendants, a flying dwarf and a *Naga*. It is of 9th century A.D.



Fig. No. 1027: Figure of a female attendant

It is a sculptural fragment showing a female attendant. It is part of some large image of a deity. It is of 9th century A.D.



Fig. No. 1028: Part of the *Ābhāmandala*

It is a sculptural fragment showing part of the *Ābhāmandala* of a deity and two human figures on the top left side. It is of 9th century A.D.



Fig. No. 1029: Figure of Ganeśa

It is a sculptural fragment showing mutilated figure of *Ganeśa*. It is of 9th century A.D.



Fig. No. 1030: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 1031: Mālādhārī vidyādhara

It is a sculptural fragment showing *mālādhārī vidyādhara*. This piece is the part of a large image of a deity. It is of 9th century A.D.



Fig. No. 1032: Part of a male torso

It is a sculptural fragment showing the mutilated lower portion of a male torso. It is of 9th century A.D.



Fig. No. 1033: Figure of a horse rider

It is a sculptural fragment showing a horse rider. It is of 9th century A.D.



Fig. No. 1034: Figure of *Matsyavatār* and *Varāhavatār*

It is a sculptural fragment showing *Matsyavatār* and *Varāhavatār*. It appears to be a portion of *Viṣnu* image. It is of 9th century A.D.



Fig. No. 1035: A sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 1036: Parikar of a deity

It is a sculptural fragment. It is a part of the *Parikar* of a deity. *Mālādhārī vidyādhara* is visible on the right side. It is of 9th century A.D.



Fig. No. 1037: Mutilated figure of a male deity

It is a sculptural fragment showing a mutilated male deity. It is of 9th century A.D.



Fig. No. 1038: Image of a lion seen from the top

It is a sculptural fragment showing a lion seen from the top. It is of 9th century A.D.



Fig. No. 1039: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 9th century A.D.



Fig. No. 1040: Mutilated figure of *Varāha*

It is a sculptural fragment showing the mutilated figure of *Varāha*. It is of 9th century A.D.



Fig. No. 1041: Figure of a *Śivalinga*

It is the figure of a *Śivalinga*. It is of 9th century A.D.



Fig. No. 1042: Part of a door lintel

It is the part of a door lintel showing *Navagrahas* and *puṣpa śākhā*. It is of 9th-10th century A.D.



Fig. No. 1043: Standing male figure housed inside a *rathikā*

It is an architectural fragment showing a standing male figure housed inside a *rathikā* on the face of a pillar. It is of 9th-10th century A.D.



Fig. No. 1044: Parikar of a deity

It is a sculptural fragment. It is part of the *Parikar* of a deity. It shows a female deity on the top left side and a standing male deity flanked by two *vyālas*. The male deity is housed inside a pillared *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1045: Hand of a mother goddess holding a *Khetaka*

It is a sculptural fragment, probably hand of a mother goddess holding a *khetaka*. It is of 9th-10th century A.D.



Fig. No. 1046: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1047: Mutilated figure of *Kārtikeya*

It is a sculptural fragment showing the mutilated figure of *Kārtikeya* seated on peacock. It is made of *kankar* stone. It is of 9th-10th century A.D.



Fig. No. 1048: Hand of *Viṣnu* holding *Chakra*

It is a sculptural fragment showing the hand of *Viṣnu* holding *chakra.* Figure of *vyāla* is visible on the left side. It is of 9th-10th century A.D.



Fig. No. 1049: Headless male torso

It is a sculptural fragment showing a headless male torso. It is of 9th-10th century A.D.



Fig. No. 1050: Feet of a deity and his attendant

It is a sculptural fragment showing feet of a deity and his attendant. It is of 9th-10th century A.D.



Fig. No. 1051: Parikar of a deity

It is a sculptural fragment showing part of the *Parikar* of a deity. It is carved with five miniature *Śivalingas* and three human figures in different postures. It is of 9th-10th century A.D.



Fig. No. 1052: Image of a horse rider

It is a sculptural fragment showing a horse rider. It is of 9th-10th century A.D.



Fig. No. 1053: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1054: Part of the figure of *Viṣnu*

It is a sculptural fragment showing a part of the figure of *Viṣnu*. His hand is holding *chakra.* A female figure is visible on the left side. It is of 9th-10th century A.D.



Fig. No. 1055: Part of *Kīrtimukha*

It is a sculptural fragment showing left portion of a *kīrtimukha*. It is of 9th-10th century A.D.



Fig. No. 1056: Lower part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. On the left side, are visible a female sitting on a platform and a male standing to his right. It is of 9th-10th century A.D.



Fig. No. 1057: Mutilated female figure

It is a sculptural fragment showing a mutilated female figure. It is of 9th-10th century A.D.



Fig. No. 1058: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1059: Part of the image of a deity

It is a sculptural fragment showing a portion of the deity. It is of 9th-10th century A.D.



Fig. No. 1060: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th-10th century A.D.



Fig. No. 1061: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1062: An Architectural fragment

It is an architectural fragment showing the *ghata* portion of a pillar. It is of 10th century A.D.



Fig. No. 1063: Part of the image of *Kārtikeya*

It is a sculptural fragment showing a portion of *Kārtikeya* sitting on peacock and a miniature devotee on the left side. It is of 10th century A.D.



Fig. No. 1064: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1065: A sculptural fragment

It is an unidentified sculptural fragment. It is of 10th century A.D.



Fig. No. 1066: Image of *Narsingha* killing *Hiranyakashyapa*

It is a sculptural fragment showing *Narsiṁhā* killing *Hiranyakaśyapa*. It is of 10th century A.D.



Fig. No. 1067: Figure of a male

It is a sculptural fragment showing the figure of a male standing behind a bull. It is of 10th century A.D.



Fig. No. 1068: Figure of some deity

It is a sculptural fragment showing a mutilated figure of some deity. It is of 10th century A.D.



Fig. No. 1069: Corroded figure of *Umā-Maheśa*

It is a sculptural fragment showing the upper portion of the corroded figure of *Umā-Maheśa*. It is of 10th century A.D.



Fig. No. 1070: A standing male figure

It is a sculptural fragment showing a male figure. It is of 10th century A.D.



Fig. No. 1071: Figure of *Brahmā*

It is a sculptural fragment showing a broken figure of standing *Brahmā*. It is of 10th century A.D.



Fig. No. 1072: Female deity

It is a sculptural fragment showing a female deity. It is of 10th century A.D.



Fig. No. 1073: Figure of *Kārtikeya*

It is a sculptural fragment showing a mutilated figure of *Kārtikeya*. It is of 10th century A.D.



Fig. No. 1074: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1075: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1076: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 1077: Part of the *dwāraśākhā*

It is an architectural fragment. It is a piece of *dwāraśākhā* of some temple. It is of 10th century A.D.



Fig. No. 1078: Figure of Mālādhārī vidyādhara

It is a sculptural fragment showing mālādhārī vidyādhara hover a hand holding *chakra*. It is of 10th century A.D.



Fig. No. 1079: Figure of *Chamundā*

It is a sculptural fragment showing a part of the emaciated figure of *Chamundā*. It is of 10th century A.D.



Fig. No. 1080: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1081: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1082: Sitting human figures

It is a sculptural fragment showing broken sitting human figures. It is of 10th century A.D.



Fig. No. 1083: Upper part of the figure of *Ambikā*

It is a sculptural fragment showing the upper portion of the figure of *Ambikā*. It is of 10th century A.D.



Fig. No. 1084: Figure of *Vyāla*

It is a sculptural fragment showing a *vyāla*. It is of 10th century A.D.



Fig. No. 1085: Part of the *siṁhāsana* of a deity

It is a sculptural fragment showing a portion of the *siṁhāsana* of a deity. It is of 10th century A.D.



Fig. No. 1086: Mutilated figure of a deity

It is a sculptural fragment showing the mutilated figure of a deity. It is of 10th century A.D.



Fig. No. 1087: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1088: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1089: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 1090: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1091: Female head

It is a sculptural fragment showing a female head. It is of 10th century A.D.



Fig. No. 1092: Mālādhārī vidyādhara

It is a sculptural fragment showing *mālādhārī vidyādhara*. It is of 10th century A.D.



Fig. No. 1093: Figure of a male

It is a sculptural fragment showing a male figure. It is of 10th-11th century A.D.



Fig. No. 1094: Figure of a lion

It is a sculptural fragment showing a lion. It is of 10th-11th century A.D.



Fig. No. 1095: Figure of a lion

It is a sculptural piece. It is a broken figure of lion. It is of 10th-11th century A.D.



Fig. No. 1096: Mutilated male torso

It is a sculptural fragment showing mutilated male torso. It is of 10th-11th century A.D.



Fig. No. 1097: Figure of a female

It is a sculptural fragment showing a female figure. It is of 10th-11th century A.D.



Fig. No. 1098: An Architectural fragment

It is an architectural fragment decorated with floral scrolls and a *kīrtimukha* housed in a round pillared *rathikā*. It is of 11th-12th century A.D.



Fig. No. 1099: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1100: An Architectural fragment

It is an architectural fragment.



Fig. No. 1101: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1102: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1103: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1104: An architectural fragment

It is an architectural fragment.



Fig. No. 1105: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1106: Mutilated male torso

It is a sculptural fragment showing mutilated male torso.



Fig. No. 1107: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1108: An architectural fragment

It is an architectural fragment.



Fig. No. 1109: An architectural fragment

It is an architectural fragment.



Fig. No. 1110: An architectural fragment

It is an architectural fragment.



Fig. No. 1111: An architectural fragment

It is an architectural fragment.

03.24- *Wadulla Shah*: This mosque lies in *Mohalla Hajiganj* of *Kannauj* city. It was built by two brother, *Wadulla Shah* and *Habibulla Shah.* They were local *Jamindars*. It lies in latitude 27^{0}03′26.91″ N and longitude 79^{0}54′40.80″ E[12] (Fig. 1112).



Fig. No. 1112: Satellite image of Wadulla Shah



Fig. No. 1113: Western side view of the mosque and the tomb of *Wadulla Shah/ Habibulla Shah*



Fig. No. 1114: Rear façade of the mosque of *Wadulla Shah/ Habibulla Shah* Complex



Fig. No. 1115: Southern façade of the tomb in *Wadulla Shah/ Habibulla Shah* Complex

Chapter 04- South Kannauj City Group



Fig. No. 1116: Satellite Map of the Index of South Kannauj City Group

The guide map of the South *Kannauj* city group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

04.1- Bilochipura: The *Mohalla* lies in Latitude 27°03'12.75" N and Longitude 79°55'40.52" E at a distance of 4 km to the West from p.s. Sadar Kotwali, Kannauj (Fig. 1117). The area of the mound is 3 acres. The height of the mound is 10.66 meters. The bricks found at this site are of the following sizes: 8x6x2½, 8x6x3 and 9x7x2 inch. The ceramic industry found here are EM, LM, GW, PGW, K and G.



Fig. No. 1117: Satellite Map of Bilochipura, Kannauj

04.2- Chandrika Devi, Mohalla Sarai Bahadur, Kannauj: The temple lies in latitude 27^{0}03′20.96″ N and longitude 79^{0}55′18.99″ E (Fig. 1118).



Fig. No. 1118: Satellite Map of *Chandrika Devi, Mohalla Sarai Bahadur, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1119: Antiquities kept inside *Chandrika Devi, Mohalla Sarai Bahadur, Kannauj*



Fig. No. 1120: Two human figures

It is a sculptural fragment showing two human figures. One sitting in *dhyāna mudrā* and the other sitting in *lalitāsana*. It is of 8th-9th century A.D.



Fig. No. 1121: Standing female figure

It is a sculptural fragment showing a female figure in standing posture. It is of 8th-9th century A.D.



Fig. No. 1122: Image of Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of *mālādhārī vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 1123: Image of a dwarf

It is a sculptural fragment showing a worn out image of a dwarf. It is of 8th-9th century A.D.



Fig. No. 1124: Image of Ganeśa

It is a sculptural fragment showing the image of *Ganeśa*. It is of 9th century A.D.



Fig. No. 1125: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukhas* and floral scrolls. It is of 9th century A.D.



Fig. No. 1126: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha* motif. It is of 9th century A.D.



Fig. No. 1127: A sculptural fragment

It is a sculptural fragment showing a man housed inside a square pillared *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1128: Image of a defaced deity

It is a sculptural fragment showing a defaced deity. It is of 9th-10th century A.D.



Fig. No. 1129: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 1130: Head of a deity

It is a sculptural fragment showing the head of a deity wearing a *kirītamukuta*. It is of 9th-10th century A.D.



Fig. No. 1131: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1132: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1133: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1134: Image of a *gada*

It is a sculptural fragment showing the image of *gada*. It is of 9th-10th century A.D.



Fig. No. 1135: Image of mother goddesses and musicians

It is a sculptural fragment showing mother goddesses and musicians in different postures. It is of 9th-10th century A.D.



Fig. No. 1136: Defaced image of a deity

It is a sculptural fragment showing defaced image of a deity sitting inside a round pillared *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1137: Lowermost part of the image of a deity

It is a sculptural fragment showing the lower most portion of the image of a deity. It is of 9th-10th century A.D.



Fig. No. 1138: Image of a kneeling devotee

It is a sculptural fragment showing the image of a kneeling devotee with folded hands. It is of 9th-10th century A.D.



Fig. No. 1139: Image of a defaced deity

It is a sculptural fragment showing the defaced deity standing inside a round pillared *rathikā* topped with *chhadya* decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 1140: Figure of a human

It is a sculptural fragment showing a human figure. It is of 9th-10th century A.D.



Fig. No. 1141: Mutilated human figures

It is a sculptural fragment showing the mutilated human figures. It is of 9th-10th century A.D.



Fig. No. 1142: Lowe part of *Rāvaṇānugraha* image

It is a sculptural fragment showing the lower part of *Rāvaṇānugraha* image. The small images of *Ganeśa, Nandi, Bhringi* and *Kārtikeya* are visible near the feet of the couple. It is of 9th-10th century A.D.



Fig. No. 1143: Defaced image of *Śiva*

It is a sculptural fragment showing the defaced image of *Śiva*. On the right side is visible a pilaster decorated with *ghata pallava* motif and floral scrolls. It is of 9th-10th century A.D.



Fig. No. 1144: Lower portion of the image of *Surya*

It is a sculptural fragment showing the lower portion of *Surya* image. It is of 9th-10th century A.D.



Fig. No. 1145: Defaced figure of a deity

It is a sculptural fragment showing the defaced figure of a deity on lower left side and other human figures. It is of 9th-10th century A.D.



Fig. No. 1146: Part of *parikar* of the deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It is of 10th century A.D.



Fig. No. 1147: A sculptural fragment

It is a sculptural fragment showing a hand holding an elongated vessel.

04.3- Graveyard opposite *Kashiram Awas*: The graveyard lies in latitude 27°03'10.81" N and longitude 79°54'50.37" E near *Kashiram Avas* (Fig. 1148). It consists of a gate in front of a grave of some eminent personality. There are many sculptural pieces lying at different points of the graveyard. These belonged to period from 7th to 9th century A.D.[13]. An archaeological study of this graveyard indicates once there was a structural complex existing at the same location. Presently some ruinous structure confirms its antiquity. For example, the ruins of an entrance gate on the southern side and surviving parts of a *kanati* mosque[13].



Fig. No. 1148: Satellite Image of Graveyard opposite *Kashiram Avas*

Ahmadi Tola near *Kashiram Awas*: The Mohalla lies in Latitude 27°03'28.91" N and Longitude 79°55'12.32" E at a distance of 1 km to the North from p.s. Sadar Kotwali, Kannauj. The area of the mound is 1 acres. The height of the mound is 5.18 meters. The bricks found at this site are of the following sizes: 9x6x1, 8x6x2 and 7x5x2 inch. The ceramic industry found here are NBP, K, OCP and TC.

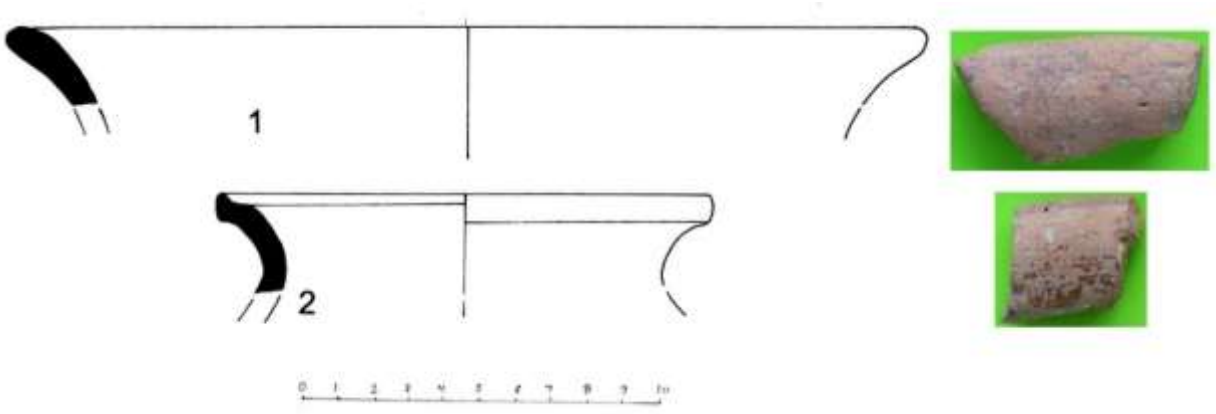


Fig. No. 1149: OCP found from *Ahmadi Tola* near *Kashiram Awas Kannauj*



Fig. No. 1150: TC figure



Fig. No. 1151: TC Object



Fig. No. 1152: Entrance gate of the enclosure of graveyard near *Kashiram Awas* (looking from South)



Fig. No. 1153: The gate, modern tomb and graves of graveyard near *Kashiram Awas* looking from west



Fig. No. 1154: Sculptural piece standing in the graveyard near *Kashiram Awas*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1155: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 7th-8th century A.D.



Fig. No. 1155: A sculptural fragment

It is a sculptural fragment decorated with brackets and *chaitya* motif. It is of 7th-8th century A.D.



Fig. No. 1156: An Architectural fragment

It is an architectural fragment showing a pillar decorated with floral scrolls and *ghata pallava* motif. It is of 8th-9th century A.D.



Fig. No. 1157: An Architectural fragment

It is an architectural fragment showing a pillar decorated with *ghata pallava* motif. It is of 8th-9th century A.D.



Fig. No. 1158: *Kanati* mosque in the graveyard near *Kashiram Awas*



Fig. No. 1159: Rear façade of *Kanati masjid* in the graveyard near *Kashiram Awas*

04.4- House of *Harinarayan Tandon, Mohalla Farsha Kannauj*: These images are in the possession of *Shri. Harinarayan Tandon, Mohalla Farsha Kannauj* U.P. lies in latitude 27^{0}03'19.57" N and longitude 79^{0}55'12.64" E (Fig. 1160).



Fig. No. 1160: Satellite image of House of *Harinarayan Tandon, Mohalla Farsha Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.

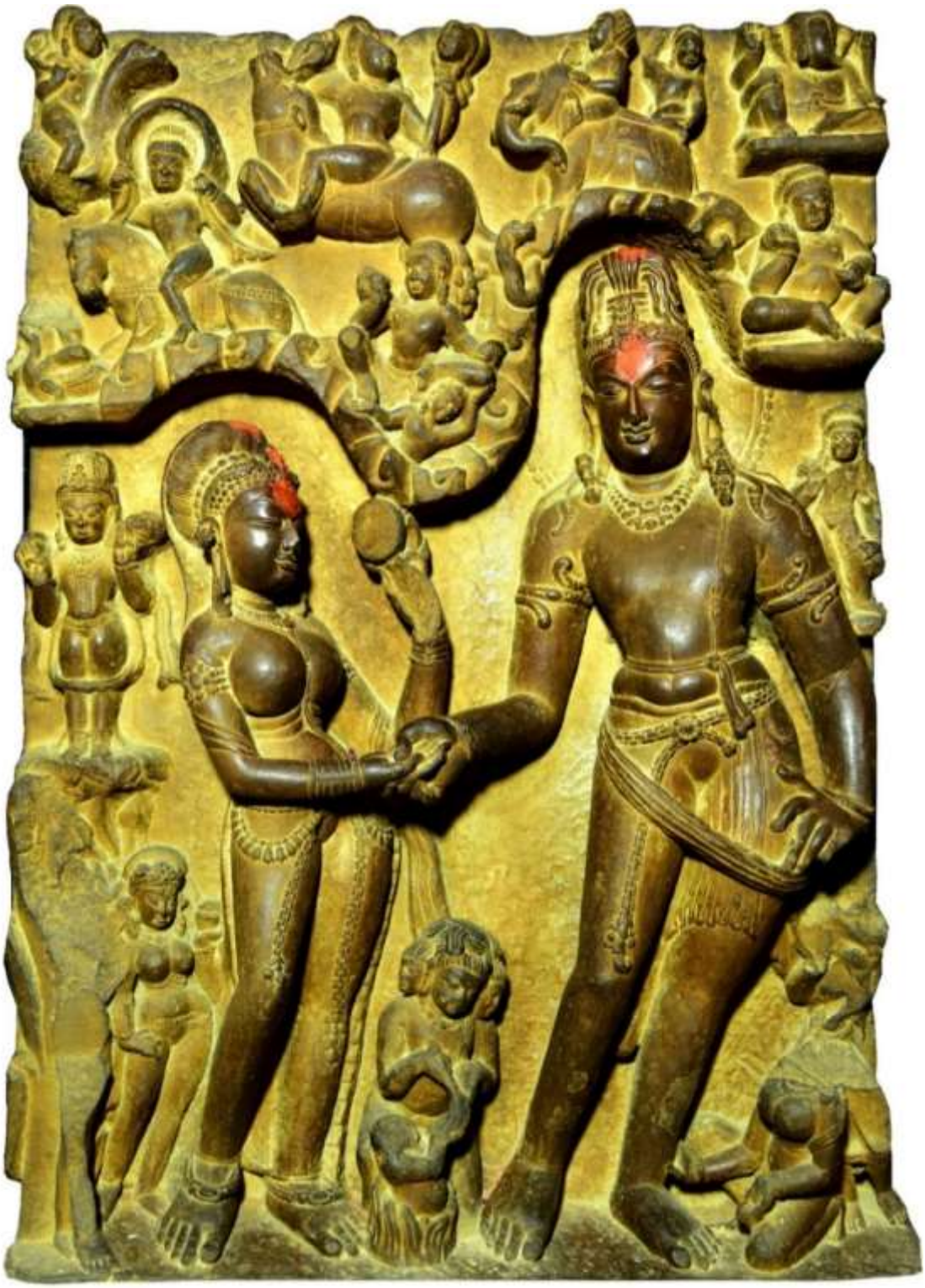


Fig. No. 1161: Image of the scene of *Śiva & Pārvatī*

It shows the scene of marriage of *Śiva* and *Pārvatī*. *Brahma* is performing the fire ritual sitting between the two. The two *sakhis* of *Pārvatī* are seen on both sides of the two deities. The following gods are present in the ceremony *Viṣnu, Kuber, Vayu, Bhairava, Kārtikeya, Ganeśa* etc. It is of 8th-9th century A.D.



Fig. No. 1162: Image of dancing *Ganeśa*

It is the image of dancing *Ganeśa* kept in the house of *Shri. Harinarayan Tandon*, *Mohalla Farsha, Kannauj* U.P. This idol was found on *Qila Jaichand* mound. It is of 8th-9th century A.D.

04.5- ***Jageshwar Mandir, Gwal Maidan, Kannauj*****:** The temple lies in latitude 27^{0}03′14.96″ N and longitude 79^{0}55′20.12″ E (Fig. 1163).



Fig. No. 1163: Satellite image of ***Jageshwar Mandir, Gwal Maidan Kannauj***

The antiquity found in *Jageshwar* temple is described below.



Fig. No. 1164: Image of *Kārtikeya*

It is a sculptural fragment showing the image of *Kārtikeya* riding a peacock. It is of 8th-9th century A.D.

04.6- ***Kamnanath Temple, Mausampur Alhad, Kannauj*****:** The temple lies in latitude 27^{0}03′19″ N and longitude 79^{0}55′43″ E (Fig. 1165).



Fig. No. 1165: Satellite image of *Kamnanath* temple

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1166: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and small brackets. It is of 8th-9th century A.D.



Fig. No. 1167: An Architectural fragment

It is an architectural fragment having a human head inside the round window. It is of 8th-9th century A.D.



Fig. No. 1168: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1169: Part of the image of *Viṣnu*

It is a sculptural fragment showing part of the image of *Viṣnu* depicting hands holding *chakra* and *mālādhārī vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 1170: Image of a deity

It is a sculptural fragment showing a deity sitting in *lalitāsana* on an embroidered cushion. It is of 9th century A.D.



Fig. No. 1171: Image of a racket carved with load bearers

It is a sculptural fragment showing the image of a racket carved with load bearers. It is of 9th century A.D.



Fig. No. 1172: An Architectural fragment

It is an architectural fragment showing part of *Rāvaṇānugraha* image. It is of 9th century A.D.



Fig. No. 1173: Part of the *lalātabimba*

It is an architectural fragment showing part of *lalātabimba*. It is decorated with a deity seated inside round pillared *rathikā* and *Navagrahas*. It is of 9th century A.D.



Fig. No. 1174: Lower part of the image of the deity

It is a sculptural fragment showing the lower portion of the image of a deity. A devotee is sitting near the feet. It is of 9th-10th century A.D.



Fig. No. 1175: Figure of a female deity

It is a sculptural fragment showing the figure of a female deity seated on a lion. It is of 9th-10th century A.D.



Fig. No. 1176: An Architectural fragment

It is an architectural fragment probably a piece of *lalātabimba* decorated with *mālādhārī vidyādharas* and horse riding warriors. It is of 9th-10th century A.D.



Fig. No. 1177: Figure of *Śiva*

It is a sculptural fragment showing the figure of *Śiva* seated inside a *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1178: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 1179: Front paw of a lion

It is a sculptural fragment showing the front paw of a lion. It is of 9th-10th century A.D.



Fig. No. 1180: Parikar of a large image

It is a sculptural fragment showing part of the *Parikar* of a large image. It shows a deity placed inside a square pillared *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1181: Lower side part of the image of a deity

It is a sculptural fragment showing lower right side part of the image of a deity. It shows his feet, a female attendant and a male devotee. It is of 9th-10th century A.D.



Fig. No. 1182: An Architectural fragment

It is an architectural fragment showing a doorjamb. It has *rūpa śākhā* and *patra śākhā*. It is of 9th-10th century A.D.



Fig. No. 1183: Mālādhārī vidyādhara couple

It is a sculptural fragment showing *mālādhārī vidyādhara* couple. It is part of the *Parikar* of some large image. It is of 10th century A.D.



Fig. No. 1184: Lower part of the image of some deity

It is a sculptural fragment showing the lower portion of some deity sitting in *lalitāsana* on a thick cushion. It is of 10th century A.D.



Fig. No. 1185: An Architectural fragment

It is an architectural fragment showing a broken piece of door jamb. It shows a standing female deity. It is of 10th century A.D.



Fig. No. 1186: An Architectural fragment

It is an architectural fragment a *kutachadya* and upper portion of a *rathikā*. It is of 10th century A.D.



Fig. No. 1187: Part of the image of some deity

It is a sculptural fragment showing the part of the image of a deity showing a male attendant. It is of 10th century A.D.



Fig. No. 1188: Image of a female deity sitting inside a *rathikā*

It is a sculptural fragment showing a female deity sitting inside a round pillared *rathikā.* A *Naag* with folded hands is sitting on his upper right side. It is of 10th century A.D.



Fig. No. 1189: An Architectural fragment

It is an architectural fragment decorated with garlands and *kīrtimukha*. It is of 10th century A.D.



Fig. No. 1190: Head of a male

It is a sculptural fragment showing a head of a male. It is of 10th-11th century A.D.



Fig. No. 1191: Part of the *parikar* of a deity

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It is of 10th-11th century A.D.



Fig. No. 1192: An Architectural fragment

It is an architectural fragment showing the part of a doorjamb having a *puṣpa śākhā*.



Fig. No. 1193: An Architectural fragment

It is an architectural fragment.

04.7- Kherapati Devi, Kannauj: The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1194: An Architectural fragment

It is an architectural fragment decorated with diamond motif housed inside *rathikās*. These *rathikās* are topped with *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 1195: Part of the parikar of a deity

It is a sculptural fragment showing the lower left part of the *Parikar* of a deity. It shows divine attendants in standing posture and a female devotee is sitting in kneeling posture and with folded hands. It is of 9th century A.D.



Fig. No. 1196: Part of the finial of a *Shikhara*

It is an architectural fragment. It is a part of the finial of a *Shikhara*. It shows a *ghata* and a *bijapuraka*.

04.8- ***Makhdum Jahaniya Jahangasht***: Other buildings belonging to the 15th century are the mosques of *Makhdum Jahaniya Jahangasht* and the tomb of *Makhdum Akbai*. It lies in latitude 27°03′5.48″ N and longitude 79°55′42.40″ E (Fig. 1197). The famous saint *Makdhum Jahaniya Jahangasht* who lived from 1308-1384 with his headquarters at *Uch* district *Bahawalpur* Pakistan, belonged to *Suhrawardi* sect of *Sufis*. His father was *Sayyed Ahmad* and his grandfather was *Jalalludin Surkha Posh*. His son was *Nasiruddin Mahmud* whose son *Shah Jalal* came to live in *Kannauj*. *Shah Jalal* had many sons. The tombs of his three sons, *Shah Umar, Shah Mahmud* and *Shah Kabir* exist in *Shikarpur*. One of his sons, *Shah Qutub Alam* lived in *Gujarat*[14].



Fig. No. 1197: Satellite Image of *Makhdum Jahaniya Jahangasht*



Fig. No. 1198: Aerial view of *Makhdum Jahaniya* complex from South-east



Fig. No. 1199: Aerial view of *Makhdum Jahaniya* complex from West

04.9- ***Mohalla Kanunagoyana****: Mohalla Kanunagoyana* lies in Latitude 27^{0}03'15.73" N and Longitude 79^{0}55'28.70" E, at a distance of 500 m to the North from p.s. Sadar Kotwali, Kannauj (Fig. 1200). The area of the mound is 7 acres. The height of the mound is 9.14 meters. The bricks found at this site are of the following sizes: 9x7x3, 7x6x3 and 8x6x2½ inch. The ceramic industry found here PGW, OCP, K and TC Archaic.



Fig. No. 1200: Satellite Image of *Mohalla Kanunagoyana*

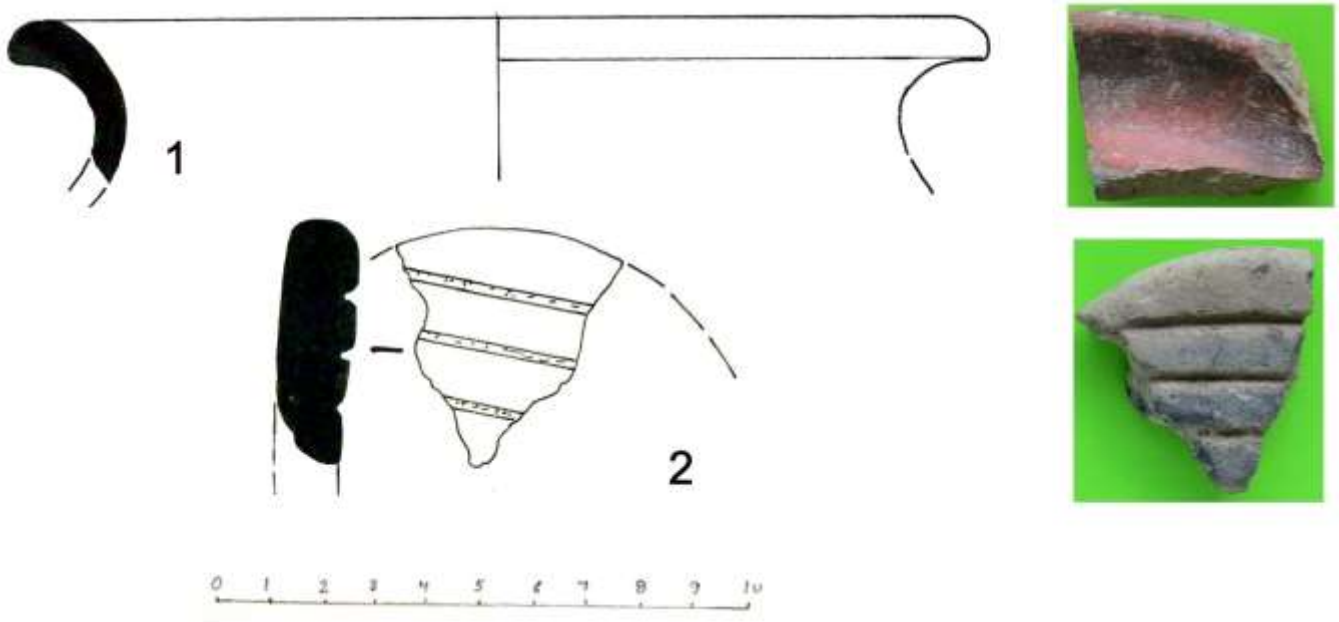


Fig. No. 1201: OCP found from *Mohalla Kanunagoyana*



Fig. No. 1202: TC Archaic



Fig. No. 1203: TC Archaic

04.10- House of *Nanhe, Mohalla Tiliya, Kannauj*: It lies in latitude $27^{0}03'18''$ N and longitude $79^{0}55'26''$ E. The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1204: Image of a female

It is a sculptural fragment showing the image of a female. It is of 8th-9th century A.D.



Fig. No. 1205: Part of the parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It is carved with two female attendants. It is of 9th century A.D.



Fig. No. 1206: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 1207: Image of *Chamundā*

It is a sculptural fragment showing the broken image of *Chamundā*. It is of 9th century A.D.



Fig. No. 1208: *Śivalinga* kept on *Argha*

It is a sculptural fragment showing *Śivalinga* kept on *Argha*. It is the part of a large *Shaiva* image. It is of 9th century A.D.



Fig. No. 1209: Inscription

In this inscription some *Guru* has been praised. It is three line inscription and reads as *"(1) Vādo chchhalatatvah… (2) yumanāhpatitirgurubrahmānonanda. . (3) Yamtadrishyamvahati vindhyasya. . "*. It is of 9th-10th century A.D.



Fig. No. 1210: Broken figure of a lion

It is a sculptural fragment showing the broken figure of a lion. It is of 9th-10th century A.D.



Fig. No. 1211: Lower side of the *parikar* of a deity

It is a sculptural fragment showing the lower right side of the *Parikar* of a deity which is carved with lotus flower with stacks, two standing divine attendants (one male and one female) and a sitting devotee. It is of 9th-10th century A.D.



Fig. No. 1212: Image of a flute player

It is a sculptural fragment showing the upper portion of a flute player. It is of 10th century A.D.



Fig. No. 1213: Part of the *kīrtimukha*

It is a sculptural fragment showing the part of a *kīrtimukha*. It is of 10th century A.D.



Fig. No. 1214: Image of a load bearer

It is a sculptural fragment showing a load bearer. It is of 10th century A.D.



Fig. No. 1215: Image of a three headed deity

It is a sculptural fragment showing the three headed deity (*Brahma?*). It is of 10th century A.D.



Fig. No. 1216: Votive figure of mother goddess

It is a sculptural fragment showing a votive figure of a mother goddess. It is of 11th-12th century A.D.



Fig. No. 1217: Image of a defaced *trishul*

It is a sculptural fragment showing a defaced *trishul.*

04.11- ***Qaji Tola***: The *Mohalla* lies in Latitude 27^{0}02′52.9″ N and Longitude 79^{0}55′17.61″ E at a distance of 500 m to the South from p.s. Sadar Kotwali, Kannauj (Fig. 1218). The area of the mound is 1 acres. The height of the mound is 3.04 meters. The bricks found at this site are of the following sizes: 10x7x3, 9x7x2½, 8x6x2 and 9x6x3 inch. The ceramic industry found here are NBP, PGW, EM and LM.



Fig. No. 1218: Satellite image of *Mohalla Qaji Tola*

Saiyyed Baba ka Sthan, Qaji Tola: The *Mohalla* lies in Latitude 27^{0}02′49.88″ N and Longitude 79^{0}55′28.70″ E at a distance of 300 m to the South from p.s. Sadar Kotwali, Kannauj. The area of the mound is 5 acres. The height of the mound is 4.57 meters. The bricks found at this site are of the following sizes: 9x6x2½, 10x8x2½ and 9x6x2½ inch. The ceramic industry found here OCP and LM.

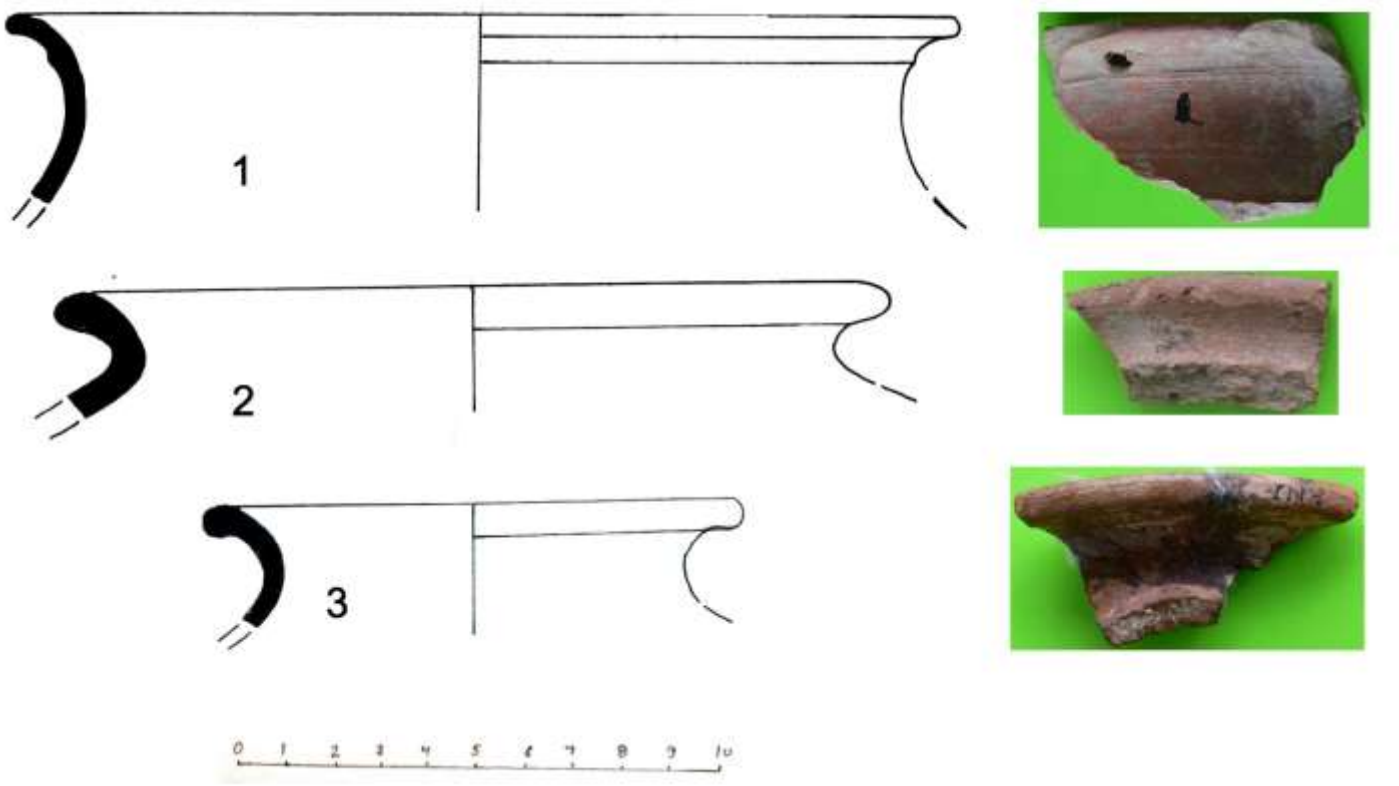


Fig. No. 1219: OCP found from *Saiyyed Baba ka Sthan, Qaji Tola*



Fig. No. 1220: OCP found from *Saiyyed Baba ka Sthan, Qaji Tola*



Fig. No. 1221: OCP found from *Saiyyed Baba ka Sthan, Qaji Tola*

04.12- Sahaya Devi Temple: The temple lies in latitude 27^{0}03′11″ N and longitude 79^{0}55′14″ E (Fig. 1222).



Fig. No. 1222: Satellite image of *Sahaya Devi Temple*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1223: Image of *Tapaswīnī Pārvatī*

It is the four handed image of *Tapaswīnī Pārvatī* standing inside a niche topped with *chaitya* motif. She is attended by four female attendants. A lion and two deer are sitting near her feet. An emaciated figure is standing on her left side. On her upper right side, *mālādhārī vidyādhara* is depicted. It is of 8th-9th century A.D.



Fig. No. 1224: Mutilated image of *Surya*

It is the mutilated image of *Surya* (?) which has recently been repaired using cement. It is housed inside the *Chandrika Devi* temple. It is of 8th-9th century A.D.



Fig. No. 1225: Image of *Mahiṣāsuramardinī*

It is the image of *Mahiṣāsuramardinī*. It shows the goddess killing the buffalo demon, her lion pouncing upon the headless buffalo demon. The human form of demon is coming out of the neck of the buffalo. A small *rakshasa* is shooting at the goddess from below the buffalo. On the left side stands a *rakshasa* holding a sword and a small shield. At the top left side of the image are shown, a female nursing a child. Her feet are pressed by another female. On the right side is shown a male attended by two retainers. It is of 9th century A.D.

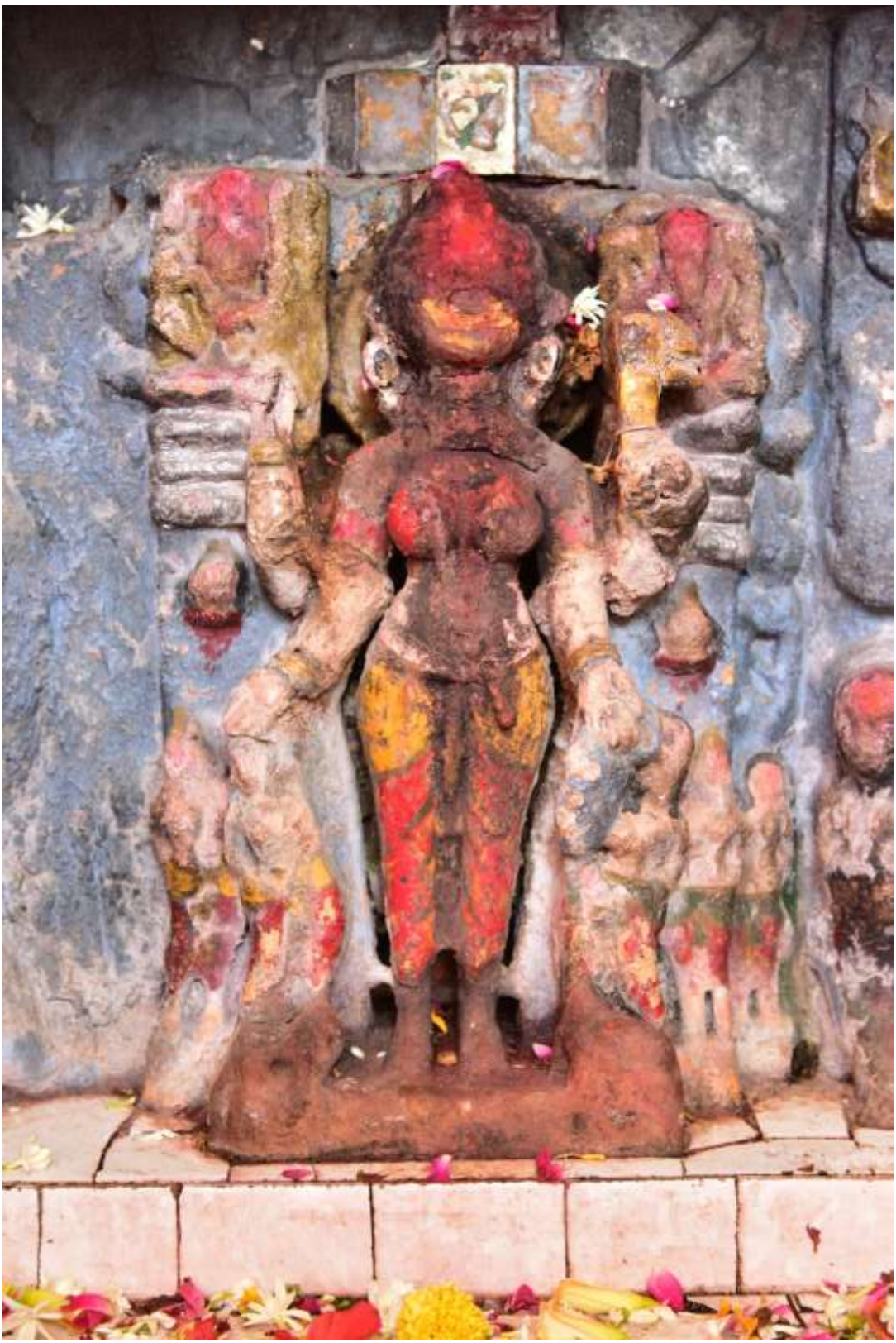


Fig. No. 1226: Image of *Tapaswīnī Pārvatī*

It is a broken and weathered image of *Tapaswīnī Pārvatī*. She is attended by four female attendants. A lion and deer are shown near her feet. It is of 9th century A.D.



Fig. No. 1227: Image of a standing human figure

It is the image of a standing human figure. It is of 9th-10th century A.D.

04.13- ***Mihariya Field, Sheikhpura***: The *Mohalla* lies in Latitude 27^{0}02'48.45" N and Longitude 79^{0}55'17.02" E at a distance of 1 km to the South from p.s. Sadar Kotwali, Kannauj (Fig. 1228). The area of the mound is 5 acres. The height of the mound is 4.57 meters. The bricks found at this site are of the following sizes: 9x6x2½, 7x5x2 and 8x6x2½ inch. The ceramic industry found here are K and LM.



Fig. No. 1228: Satellite image of *Mihariya Field, Sheikhpura Kannauj*

04.14- ***Tajpur Naukhast, Allauddinpur, Kannauj*****:** The temple lies in latitude 27^{0}02′55.70″ N and longitude 79^{0}54′53.72″ E (Fig. 1229).



Fig. No. 1229: Satellite image of *Tajpur Naukhast, Allauddinpur, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1230: Figure of *Aparajitā* (A Buddhist goddess)

It is the figure of *Aparajitā* (a Buddhist goddess). Below her lotus pedestal, one can see *Ganeśa,* four female devotees and two male ascetics. She is flanked by two standing female attendants and two sitting female attendants above the pedestal. It is of 9th century A.D.

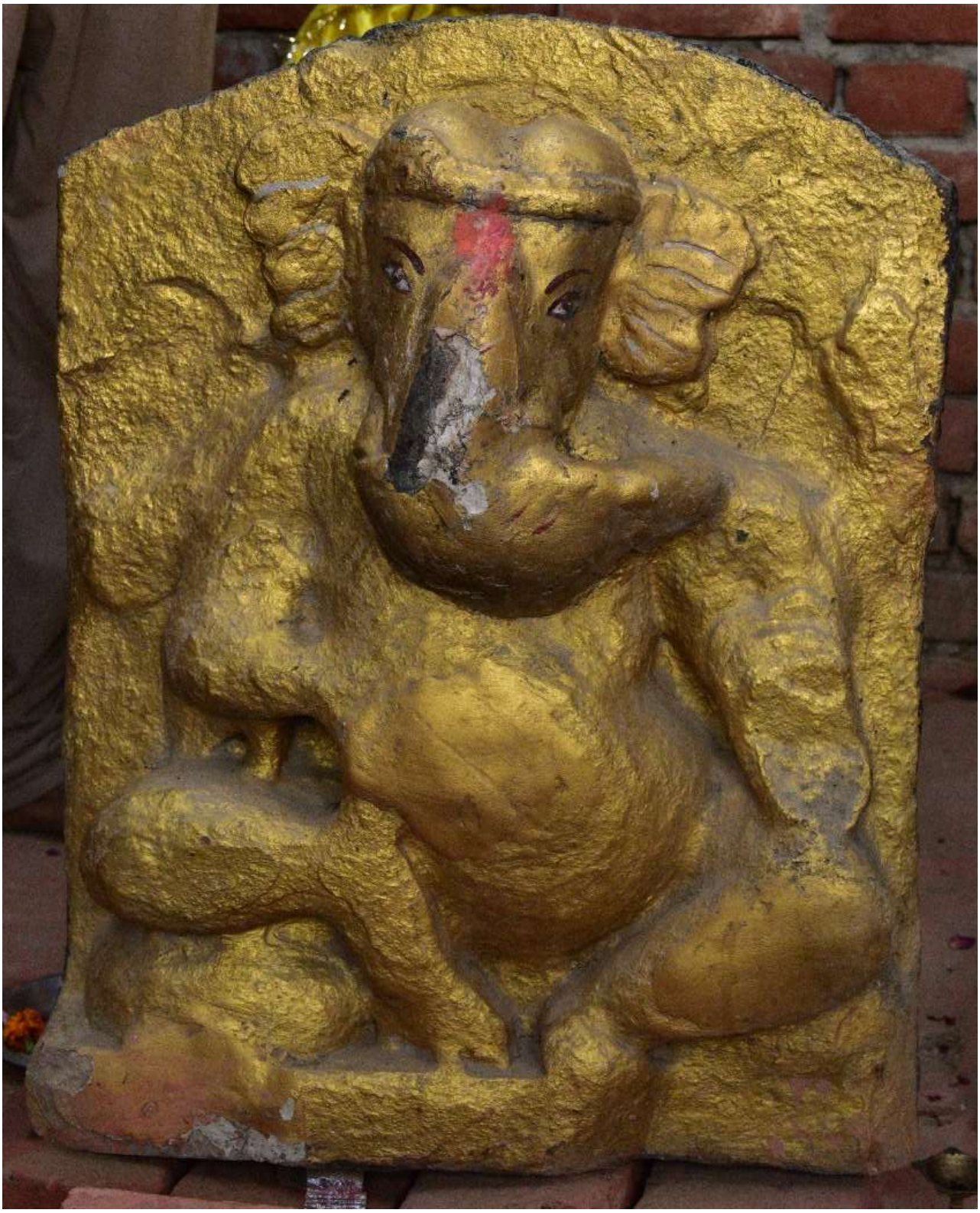


Fig. No. 1231: Image of Ganeśa

It is a sculptural fragment showing *Ganeśa*. It is of 9th-10th century A.D.

04.15- T.B. Hospital, Gwal Maidan, Kannauj: The place lies in latitude 27^{0}03′19″ N and longitude 79^{0}55′22″ E (Fig. 1232).



Fig. No. 1232: Satellite image of T.B. Hospital, *Gwal Maidan Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1233: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1234: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1235: Figure of a dwarf

It is a sculptural fragment showing the figure of a dwarf housed inside a square pillared niche. It is of 8th-9th century A.D.



Fig. No. 1236: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1237: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* and *amalak* motif. It is of 8th-9th century A.D.



Fig. No. 1238: Lowermost part of *Rāvaṇānugraha* scene

It is a sculptural fragment showing the lowermost portion of *Rāvaṇānugraha* scene. It is of 9th century A.D.



Fig. No. 1239: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 1240: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 1241: Parikar of *Viṣnu* idol

It is a sculptural fragment showing the part of the *Parikar* of *Viṣnu* idol showing *Mahavaraha* lifting *prithvi*. It is of 9th century A.D.



Fig. No. 1242: *Abhamandala* of a deity

It is a sculptural fragment showing the *Abhamandala* of a deity. It is of 9th century A.D.



Fig. No. 1243: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th century A.D.



Fig. No. 1244: An Architectural fragment

It is an architectural fragment showing *kīrtimukha*. It is of 9th century A.D.



Fig. No. 1245: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 1246: A sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.



Fig. No. 1247: Figure of a female deity

It is a sculptural fragment showing the figure of a female deity. It is of 9th-10th century A.D.



Fig. No. 1248: Part of the parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity carved with standing male figure and a garland. It is of 9th-10th century A.D.



Fig. No. 1249: Figure of *Mahiṣāsuramardinī*

It is a sculptural fragment showing the figure of *Mahiṣāsuramardinī* housed inside a square pillared *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1250: Figure of *Chamundā*

It is a sculptural fragment showing the worn out figure of *Chamundā*. It is of 9th-10th century A.D.



Fig. No. 1251: Defaced image of *Brahma*

It is a sculptural fragment showing the defaced image of *Brahma.* It is probably part of some large image. It is of 9th-10th century A.D.



Fig. No. 1252: Broken *Rāvaṇānugraha* idol

It is a sculptural fragment. It is broken *Rāvaṇānugraha* idol. It is of 9th-10th century A.D.



Fig. No. 1253: Standing male figure

It is a sculptural fragment showing a male figure standing inside a square pillared *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1254: Figure of a Human

It is a sculptural fragment showing a human figure. It is of 9th-10th century A.D.



Fig. No. 1255: Figure of a human

It is a sculptural fragment showing a human figure standing inside a round pillared *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1256: Image of a deity

It is a sculptural fragment showing a deity sitting in *lalitāsana* on a cushion. It is of 9th-10th century A.D.



Fig. No. 1257: Broken figure of *Ganeśa*

It is a sculptural fragment showing a broken figure of *Ganeśa*. It is of 9th-10th century A.D.



Fig. No. 1258: Figure of *Ganeśa*

It is a sculptural fragment showing a broken figure of *Ganeśa*. It is of 9th-10th century A.D.



Fig. No. 1259: An Architectural fragment

It is an architectural fragment decorated with female figures and diamond motif. It is of 9th-10th century A.D.



Fig. No. 1260: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th-10th century A.D.



Fig. No. 1261: Image of *Narsingha Avatar*

It is a sculptural fragment showing *Narsingha Avatar.* It is the part of *Parikar* of the *Dashavatar* image. It is of 9th-10th century A.D.



Fig. No. 1262: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1263: Image of a deity

It is a sculptural fragment showing a deity sitting in a round pillared *rathikā*. He is flanked by a *vyala* and a male figure. It is of 10th century A.D.



Fig. No. 1264: An Architectural fragment

It is an architectural fragment decorated with diamond motif. It is of 10th century A.D.



Fig. No. 1265: Figure of a female

It is a sculptural fragment showing a female figure. It is of 10th century A.D.



Fig. No. 1266: Feet of a deity

It is a sculptural fragment showing the feet of deity and his attendants. It is of 10th century A.D.



Fig. No. 1267: An Architectural fragment

It is an architectural fragment decorated with flower motif and lotus petals. It is of 10th century A.D.



Fig. No. 1268: Figure of a *chanvar* bearer

It is a sculptural fragment showing a broken *chanvar* bearer. It is of 10th century A.D.



Fig. No. 1269: Part of a doorjamb

It is an architectural fragment showing the part of a doorjamb showing *Navagrahas*. It is of 10th century A.D.



Fig. No. 1270: Standing figure of a female

It is a sculptural fragment showing a broken standing female figure. It is of 10th century A.D.



Fig. No. 1271: Figure of a human

It is a sculptural fragment showing the lower portion of a human figure. It is of 10th century A.D.



Fig. No. 1272: An Architectural fragment

It is an architectural fragment. It is part of a pillar. It is of 10th century A.D.



Fig. No. 1273: Figure of a standing couple

It is a sculptural fragment showing a mutilated standing couple accompanied by two human figures. It is of 10th century A.D.



Fig. No. 1274: A sculptural fragment

It is a sculptural fragment showing the two attendants of a deity. It is of 10th century A.D.



Fig. No. 1275: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1276: Image of a deity

It is a sculptural fragment showing some deity sitting on a cushion. It is of 10th century A.D.



Fig. No. 1277: Part of a doorjamb

It is an architectural fragment showing a part of a doorjamb. It is of 10th century A.D.



Fig. No. 1278: Image of a defaced deity

It is a sculptural fragment showing a defaced deity sitting in *lalitāsana* on a thick cushion. It is of 10th century A.D.



Fig. No. 1279: Image of a human

It is a sculptural fragment showing a broken human figure standing inside a *rathikā*. It is of 10th century A.D.



Fig. No. 1280: Image of a deity sitting in *lalitāsana*

It is a sculptural fragment showing a deity sitting in *lalitāsana*. It is of 10th century A.D.



Fig. No. 1281: A half-finished image

It is a sculptural fragment showing a half-finished image. It is of 10th century A.D.



Fig. No. 1282: Figure of an animal

It is a sculptural fragment showing an animal. It is of 10th-11th century A.D.



Fig. No. 1283: Part of a large image

It is a sculptural fragment showing the part of a large image showing the feet of some deity and *Parikar* carved with divinities & human devotees. It is of 10th-11th century A.D.



Fig. No. 1284: Lower portion of the image of *Mahiṣāsuramardinī*

It is a sculptural fragment showing the lower portion of the image of *Mahiṣāsuramardinī*. It depicts buffalo demon, the feet of the deity and the lion biting the tail of buffalo. It is of 10th-11th century A.D.



Fig. No. 1285: Figure of *Viṣnu* and *Lakshmi*

It is a sculptural fragment showing the figure of lying *Viṣnu* and *Lakshmi*. It is of 10th-11th century A.D.



Fig. No. 1286: Image of *Surya*

It is a sculptural fragment showing the upper portion of the image of Sun. It is of 10th-11th century A.D.



Fig. No. 1287: Image of a deity standing on a dwarf

It is a sculptural fragment showing feet of some deity standing on a dwarf.

Chapter 05- South-West Kannauj City Group



Fig. No. 1288: Satellite Map of the Index of South-West Kannauj City Group

The guide map of the South-West Kannauj *Kannauj* city group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

05.1- ***Bankhandeshwar, Akbarpur, Sarai Ghagh, Kannauj*****:** The shrine lies in latitude 27^{0}02′22″ N and longitude 79^{0}55′09″ E (Fig. 1289).



Fig. No. 1289: Satellite Map of *Bankhandeshwar, Akbarpur, Sarai Ghagh, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1289: Torso of a male

It is a sculptural fragment showing a male torso. It is of 8th-9th century A.D.



Fig. No. 1290: Figure of *Pārvatī*

It is a sculptural fragment showing the headless figure of *Pārvatī* sitting on a lotus seat. Two lions are sitting below her seat. She is holding her usual attributes. It is of 9th century A.D.



Fig. No. 1291: An Architectural fragment

It is an architectural fragment decorated with stylized *chaitya* motif. It is of 9th century A.D.



Fig. No. 1292: Part of a multi-armed deity

It is a sculptural fragment showing the part of a multi-armed deity. It is of 9th century A.D.



Fig. No. 1293: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 1294: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 1295: Part of *Viṣnu* image

It is a sculptural fragment showing probably part of a *Viṣnu* image showing *Nrisingha* sitting in *Lalitāsana* (top) and *Kalki* riding a horse (bottom). It is of 9th-10th century A.D.



Fig. No. 1296: Parikar of *Surya* image

It is a sculptural fragment showing *parikar* of a *Surya* image (?) showing horse riding *Revant* and two male attendants, probably on the right stands *pingal*. It is of 9th-10th century A.D.



Fig. No. 1297: Headless figure of *Ganeśa*

It is a sculptural fragment showing the headless figure of *Ganeśa* sitting on a cushion. It is of 10th century A.D.



Fig. No. 1298: Part of a large image

It is a sculptural fragment showing the part of a large image. It shows the leg of a deity standing on a lotus flower. It is of 10th century A.D.



Fig. No. 1299: Part of *Umā-Maheśa* image

It is the part of a larger image showing the lower left portion of the image of *Umā-Maheśa*. *Ganeśa, Nandi, Bhringi* and *Kārtikeya* are visible between the legs of the two. It is of 10th century A.D.



Fig. No. 1300: Headless figure of *Mahāvarāha*

It is a sculptural fragment showing the headless figure of *Mahāvarāha*. It is of 10th century A.D.



Fig. No. 1301: Figure of a siting deity

It is a sculptural fragment showing a deity seated inside a round pillared *rathikā*. It is of 10th century A.D.

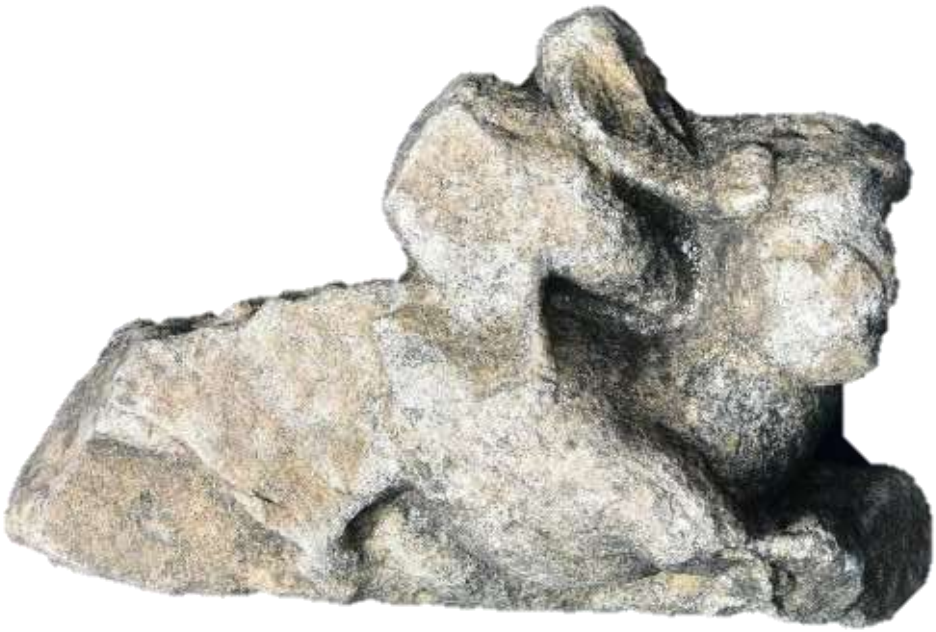


Fig. No. 1302: A sculptural fragment

It is a sculptural fragment.

05.2- ***Bhujiya Devi*** **Temple,** ***Akbarpur, Sarai Ghagh, Kannauj*****:** The shrine lies in latitude 27^{0}02′13″ N and longitude 79^{0}55′09″ E (Fig. 1303).



Fig. No. 1303: Satellite image of ***Bhujiya Devi*** **Temple,** ***Akbarpur, Sarai Ghagh, Kannauj***

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1304: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 10th century A.D.

05.3- ***Hardev Baba's Sthan, Yusufpur Bhagwan, Kannauj*****:** The shrine lies in latitude 27°02′37.83″ N and longitude 79°54′28.52″ E (Fig. 1305). It's only a square platform on which broken sculptural pieces and architectural fragments have been kept.



Fig. No. 1305: Satellite image of ***Hardev Baba's Sthan, Yusufpur Bhagwan, Kannauj***

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1306: Image of a couple

It is a sculptural fragment showing a couple on the left of a square pillar. It is of 8th-9th century A.D.



Fig. No. 1307: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1308: An Architectural fragment

It is an architectural fragment showing the figure of load bearer. It is of 9th-10th century A.D.



Fig. No. 1309: A sculptural fragment

It is a sculptural fragment showing floral motifs, *danturika* design and rounded pillar. It is of 10th century A.D.



Fig. No. 1310: Figure of a man riding an animal

It is a sculptural fragment showing a man riding an animal. It is of 10th century A.D.



Fig. No. 1310: A sculptural fragment

It is a sculptural fragment showing a *rathikā* housing some deity located on a miniature *phansana shikhar*. It is of 10th century A.D.



Fig. No. 1311: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1312: Image of *Viṣnu*

It is a sculptural fragment of *Viṣnu* showing a bearded figure housed inside a round pillared *rathikā* and *Bhuvaraha* on his left side. It is of 10th century A.D.



Fig. No. 1313: An Architectural fragment

It is an architectural fragment. It is decorated with stylized *chandraśālā* motif. It is of 10th-11th century A.D.



Fig. No. 1314: Image of *Śiva-Pārvatī*

It is the broken image of *Śiva Pārvatī* showing its lower part. It depicts *Śiva Pārvatī* and below them as we move from right to left, the deities are *Ganeśa, Nandi, Bhringi Rishi* and *Kārtikeya*. It is of 10th-11th century A.D.



Fig. No. 1315: An Architectural fragment

It is an architectural fragment showing an unidentified figure.

05.4- House of Jagat Narayan Kapoor: It lies in latitude 27^{0}01′57.63″ N and longitude 79^{0}55′20.48″ E (Fig. 1316).



Fig. No. 1316: Satellite image of House of *Jagat Narayan Kapoor*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1317: Image of *Tirthankara Parshvanatha*

It is the image of a *tirthankara Pārśvanātha* sitting in *dhyāna mudrā* on a *siṁhāsana.* He is flanked by *Indra* and *Upendra*. Seven hooded snake is visible behind his head. Two *mālādhārī vidyādharas* are shown above his shoulders. Two devotees are sitting at the bottom on both sides of the *singhasana.* One line inscription reads the name of female devotee who got this image installed. It is of 9th-10th century A.D.



Fig. No. 1318: Image of the inscription found on the bottom of above image

It is the image of the inscription found on the bottom of the image of *tirthankara Parshvanatha* and it reads *"Veljaka Śrāvikā"*. This inscription can be dated to 9th-10th century A.D.

05.5- ***Mahila Thana, Makrand Nagar, Kannauj:*** *Mahila Thana* lies in latitude 27°02′21″ N and longitude 79°54′43″ E[15] (Fig. 1319).



Fig. No. 1319: Satellite image of *Mahila Thana, Makrand Nagar, Kannauj*

***Narewale Baba, Makrand Nagar, Kannauj*:** The construction of this tomb building can be ascribed to 19th century A.D. (Fig. 1320).



Fig. No. 1320: Southern façade of the *Akbarshah Baba @ Narewala Baba*

Tomb inside *Mahila Thana, Makrand Nagar:* The tomb building represents the architecture of 19th century A.D. (Fig. 1321).



Fig. No. 1321: Southern façade of the Unknown Tomb, *Mahila Thana Kannauj*

Tomb, *Makrand Nagar*: The construction of the tomb can be dated to the closing years of *Aurangzeb* or early years of 18th century.

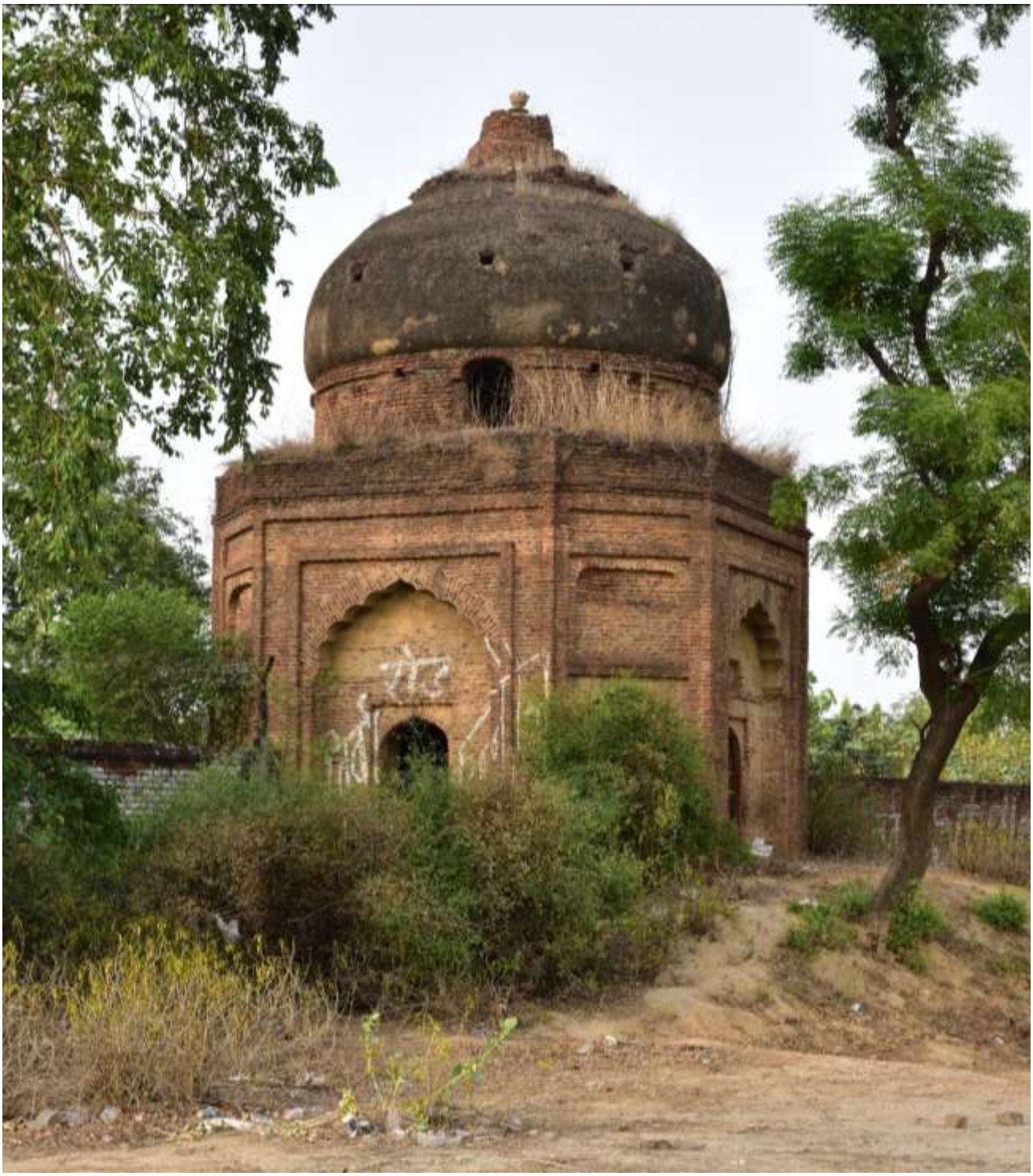


Fig. No. 1322: Unknown tomb, *Mohalla Makrand Nagar Kannauj* looking from South

05.6- *Maurari Devi* Temple, *Mausampur Maurara, Makrandnagar, Kannauj*: The temple lies in latitude 27^{0}02′38.14″ N and longitude 79^{0}54′4.52″ E, at a distance of 4 km to the South-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 5 acres. The height of the mound is 3.04 meters. The bricks found at this site are of the following sizes: 10x8x1½, 8x6x2½ and 10x9x2 inch. The ceramic industry found here NBP, EM, LM and TC animals.



Fig. No. 1323: Satellite image of *Maurari Devi* Temple, *Mausampur Maurara, Makrandnagar, Kannauj*



Fig. No. 1324: TC Animal

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1325: Standing female figure

It is a sculptural fragment showing a standing female figure and *Makara vyāla* on her left. It is of 8th century A.D.



Fig. No. 1326: Part of a deity

It is a sculptural fragment showing part of a deity and a devotee. It is of 8th-9th century A.D.



Fig. No. 1327: Part of the parikar

It is a sculptural fragment, part of the *Parikar* of a deity showing a female deity sitting on a lotus pedestal. Figure of *vyāla* is shown on his left. Mutilated figures of *Mālādhārī vidyādharas* couples can be seen above her. It is of 8th-9th century A.D.



Fig. No. 1328: *Saptamatrika* image

It is a sculptural fragment showing five of the *Saptamatrikas*. They are sitting in *Lalitāsana* on thick cushions. It is of 8th-9th century A.D.



Fig. No. 1329: Monolithic sculptural fragment

It is a monolithic sculptural fragment showing *khura, kumbha, kalasha, kapot* and pillars. It is of 8th-9th century A.D.



Fig. No. 1330: An Architectural fragment

It is an architectural fragment carved with *chaitya* motifs. It is of 8th-9th century A.D.



Fig. No. 1331: Figure of a standing male deity

It is a sculptural fragment showing standing male deity (*Bhairava*) holding a *khatwang* and a female figure. It is made of *kankar* stone. It is of 8th-9th century A.D.



Fig. No. 1332: A sculptural fragment

It is a sculptural fragment showing a man sitting on a low pedestal and a musician playing flute. It is of 8th-9th century A.D.



Fig. No. 1333: Figure of a *vyāla* and a man

It is a sculptural fragment showing figures of a *vyāla* and a man. It is of 8th-9th century A.D.



Fig. No. 1334: Part of a large image

It is a sculptural fragment. It appears to be the part of a large image. It shows a standing male divinity and a female attendant. It is of 8th-9th century A.D.



Fig. No. 1335: Image of a deity

It is a sculptural fragment showing a deity sitting on a lotus flower and housed inside a *rathikā*. It is of 8th-9th century A.D.



Fig. No. 1336: Figure of a female deity

It is a sculptural fragment showing a female deity. It is of 8th-9th century A.D.



Fig. No. 1337: A standing male figure

It is a sculptural fragment showing a mutilated standing female figure. It is of 9th century A.D.



Fig. No. 1338: Foot of a deity placed on a lotus flower

It is a sculptural fragment showing the foot of a deity placed on a lotus flower. It is of 9th century A.D.



Fig. No. 1339: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha*. It is of 9th century A.D.



Fig. No. 1340: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. Figures of *mālādhārī vidyādhara* and elephant are shown on the upper left side. It is of 9th century A.D.



Fig. No. 1341: Two human figures

It is a sculptural fragment showing two human figures housed inside square pillared *rathikās*. It is of 9th century A.D.



Fig. No. 1342: Figure of female deities

It is a sculptural fragment showing two mutilated female deities. It is of 9th century A.D.



Fig. No. 1343: Torso of a male

It is a sculptural fragment showing mutilated torso of a male. It is of 9th century A.D.



Fig. No. 1344: Image of *Surya*

It is a corroded figure of *Surya* flanked by his attendants. *Bhudevi* is standing between his booted legs. It is of 9th century A.D.



Fig. No. 1345: Figure of a *vyāla*

It is a sculptural fragment showing mutilated figure of a *vyāla*. It is of 9th-10th century A.D.



Fig. No. 1346: Part of a larger image

It is a sculptural fragment. It is part of a large image showing pillar on the right side and a lady with *vyāla* above her is shown on the left side. It is of 9th-10th century A.D.



Fig. No. 1347: Image of a female deity

It is a sculptural fragment showing a female deity housed inside a square pillared *rathikā* topped with *chhadya* decorated with *chandraśālā* motif. It is made of *kankar* stone. It is of 9th-10th century A.D.



Fig. No. 1348: Part of the pillar

It is the part of a pillar decorated with a female sitting & holding something and a flute player. It is of 9th-10th century A.D.



Fig. No. 1349: Figure of a female deity

It is a sculptural fragment showing a female deity. It is of 9th-10th century A.D.



Fig. No. 1350: Part of the image of *Tirthankara*

It is a sculptural fragment showing the upper portion of the image of a *Tirthankara*. It is carved with tree and two human figures. It is of 10th century A.D.



Fig. No. 1351: Figure of a deity housed in a *rathikā*

It is a sculptural fragment showing a deity housed in a *rathikā*. Deity is holding a club. He is flanked by two female deities and a *vyāla* is shown on his right side. On the top right, is a female sitting in *Lalitāsana*. It is of 10th century A.D.



Fig. No. 1352: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 10th century A.D.



Fig. No. 1353: Two standing male figures

It is a sculptural fragment showing two standing male figures. It is of 10th century A.D.



Fig. No. 1354: Deity housed inside a *rathikā* and Mālādhārī vidyādharas

It is a sculptural fragment showing a deity housed inside a *rathikā* and flanked by *mālādhārī vidyādharas*. It is of 10th century A.D.



Fig. No. 1355: An Architectural fragment

It is an architectural fragment decorated with stylized *chandraśālā* & floral motifs, a male flute player and a dancer. It is of 10th century A.D.



Fig. No. 1356: A sculptural fragment

It is an unidentified sculptural fragment.

05.7- House of *Ram Kapoor, Sarai Meera, Kannauj*: The temple lies in latitude 27^{0}01′55.22″ N and longitude 79^{0}55′23.47″ E (Fig. 1357).



Fig. No. 1357: Satellite image of House of *Ram Kapoor, Sarai Meera, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1357: Image of *Śivalinga* carved with the standing figures of *Surya* and *Brahma*



Fig. No. 1358: Image of *Śivalinga* carved with the standing figures of *Surya* and *Brahma*

It is the image of a *Śivalinga* carved with the standing figures of *Surya* on the right side and *Brahma* on the left side. They are attended by male and female attendants. At the bottom of both the deities can be seen devotees sitting in the branches of some sort of plant. It is of 8th-9th century A.D.



Fig. No. 1359: Image of *Viṣnu* flanked by *ayudhapurushas*

It is the image of four handed standing *Viṣnu* flanked by *ayudhapurushas*. He is holding *shankha, chakra* and *gada* in three hands. His fourth hand is held in *varada mudra*. *Mālādhārī vidyādharas* are hovering above his shoulder. It is of 8th-9th century A.D.



Fig. No. 1360: Image of *Hanumṣn* in *vyākhyāna mudra*

It is the image of *Hanumān* in *vyākhyāna mudra*. His right hand is raised above his head. It is of 8th-9th century A.D.

05.8- ***Ram Laxman Temple, Kutlupur, Kannauj*****:** The temple lies on latitude 27^{0}2′41″ N and longitude 79^{0}54′38″ E (Fig. 1361).



Fig. No. 1361: Satellite image of *Ram Laxman Temple, Kutlupur, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1362: Image of *Vishwarupa*

This image is kept in *Ram Laxman* temple, *Qutlupur, Kannauj* U.P. It is 9th century image of *Vishwarupa*.



Fig. No. 1363: Image of *Vishwarupa*

This image is kept in *Ram Laxman* temple, *Qutlupur, Kannauj* U.P. It is 9th century image of *Vishwarupa*.



Fig. No. 1364: Image of *Ekmukhi Śivalinga*

It is the image of *Ekmukhi Śivalinga* kept inside the *Ram Laxman* temple. It is of 9th century A.D.

05.9- Temple *Sarai Ghagh*: The shrine is situated between *Bankhandeshwar* temple and *Bhujia devi* temple. It lies in latitude 27^{0}02′16.95″ N and longitude 79^{0}55′05.09″ E (Fig. 1365).



Fig. No. 1365: Satellite image of Temple *Sarai Ghagh*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1366: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.



Fig. No. 1367: Part of an *Udambara*

It is a sculptural fragment showing the part of an *Udumbara* carved with the figure of a lion and woman riding a *Makara vyāla* and a lotus as we move from left to right. It is of 9th century A.D.



Fig. No. 1368: Part of the image of a deity

It is a sculptural fragment showing the upper portion of the image of a deity. It is of 9th century A.D.



Fig. No. 1369: An Architectural fragment

It is an architectural fragment decorated with hanging *kinkirnika*. It is of 9th century A.D.



Fig. No. 1370: An Architectural fragment

It is an architectural fragment showing the part of the *Abhamandala* of an image. It is of 9th century A.D.



Fig. No. 1371: Head of *Ganeśa*

It is a sculptural fragment showing the head of *Ganeśa*. It is of 9th-10th century A.D.



Fig. No. 1372: Standing female figure

It is a sculptural fragment showing a broken standing female figure. It is of 9th-10th century A.D.



Fig. No. 1373: An Architectural fragment

It is an architectural fragment showing a *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1374: Image of the *parikar* of a deity

It is a sculptural fragment showing the *Parikara* of an image showing a female deity housed in a *rathikā* flanked by two female attendants and *Brahma & Viṣnu* housed in similar *rathikās* on right and left respectively. It is of 10th century A.D.



Fig. No. 1375: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of a deity showing a defaced female deity housed in a *rathikā*. It is of 10th century A.D.



Fig. No. 1376: Defaced figure of a deity

It is a sculptural fragment showing a defaced figure of a deity. It is of 10th century A.D.



Fig. No. 1377: An Architectural fragment

It is an architectural fragment. It is image of *Pranalaka* carved in the shape of *kīrtimukha*. It is of 10th century A.D.



Fig. No. 1378: Figure of a *vyāla*

It is a sculptural fragment showing a *vyāla*. It is of 10th century A.D.



Fig. No. 1379: Image of a female deity

It is a sculptural fragment showing a female deity standing on a lotus shaped bracket. It is of 10th century A.D.



Fig. No. 1380: Part of a female figure

It is a sculptural fragment showing the middle portion of a female figure. It is of 10th century A.D.



Fig. No. 1381: Standing female figure

It is a sculptural fragment showing a defaced broken standing female figure. It is of 10th century A.D.

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Fig. No. 1382: Feet of some deity

It is a sculptural fragment showing the feet of some deity.

Chapter 06- South-East Kannauj City Group



Fig. No. 1383: Satellite Map of the Index of South-East Kannauj City Group

The guide map of the South-East *Kannauj* city group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

06.1- *Athdara*: *Athdara* lies in latitude 27°02′40.51″ N and longitude 79°56′06.64″ E, to the south of the road going on Police line-*Shikhana*[16] (Fig. 1384).



Fig. No. 1384: Satellite Map of *Athdara*



Fig. No. 1385: General view of *Athdara*

06.2- *Gujara Nala, Police Line* (In front of St. Xavier School): The mound lies near *Gujara Nala* in Latitude 27^{0}02'14.52" N and Longitude 79^{0}56'08.12" E at a distance of 2½ km to the South from p.s. Sadar Kotwali, Kannauj (Fig. 1386). The area of the mound is 6 acres. The height of the mound is 4.57 meters. The bricks found at this site are of the following sizes: 8x6x3, 7x5x2½ and 7x6x2½ inch. The ceramic industry found here is LM.



Fig. No. 1386: Satellite Map of *Gujara Nala,* Police Lines *Kannauj*

Meeting Hall, Police Line: The mound lies in Latitude 27^{0}02′26.22″ N and Longitude 79^{0}56′07.75″ E at a distance of 3 km to the South from p.s. Sadar Kotwali, Kannauj. The area of the mound is 1 acres. The height of the mound is 7.62 meters. The bricks found at this site are of the following sizes: 7x5x2½, 6x5x2½ and 9x6x2½ inch. The ceramic industry found here are NBP and G.



Fig. No. 1387: Satellite Map of Meeting Hall, Police Lines *Kannauj*

06.3- *Rauza Saraimeera*: Another important tomb is that of *Saiyyed Muhammed Kannauji,* the tutor of *Aurangzeb* and the founder of *Sarai Miran*[17]. The tomb lies on Latitude 27^{0}33′33.42″ N and Longitude 79^{0}55′48.90″ E (Fig. 1388). The *Sarai* lies on its western side across G. T. road at a distance of 60 meters.



Fig. No. 1388: Satellite Image of *Sarai Miran* and the tomb of the son of *Saiyyed Mohammed Kannauji*



Fig. No. 1389: Southern façade of *Rauza Saraimeera Kannauj*



Fig. No. 1390: Veiw of *Rauza Saraimeera Kannauj* from North-east

***Sarai Mira**: Mohalla Sarai Mira* lies in Latitude 27^{0}02'03.15" N and Longitude 79^{0}55'53.70" E at a distance of 3 km to the North from p.s. Sadar Kotwali, Kannauj. The mound is located at 400 meters to the south of the *Mohalla*. The area of the mound is 5 acres. The height of the mound is 4.57 meters. The bricks found at this site are of the following sizes: 9x6x2, 8x6x2 and 7x5x2½ inch. The ceramic industry found here are EM and LM.

06.4- Temple *Hanuman Garhi, Gangadharpur*: The village lies in Latitude 27^{0}01'50.58" N and Longitude 79^{0}55'49.80" E at a distance of 6 km to the South-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 2.5 acres. The height of the mound is 10.66 meters. The bricks found at this site are of the following sizes: 13x9x2, 10x8x2½, 9x7x3 and 8x7x2½ inch. The ceramic industry found here are PGW, G, EM and LM.



Fig. No. 1391: Satellite Image of Temple *Hanuman Garhi, Gangadharpur*

Chapter 07- Rijgirhar Group



Fig. No. 1392: Satellite Map of the Index of *Rijgirhar*

The guide map of the *Rijgirhar* group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

07.1- Deokali Bangar: The village lies in latitude 27001′42.71″ N and longitude 79057′16.15″ E (Fig. 1393).



Fig. No. 1393: Satellite image of *Deokali Bangar*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1394: Image of *Mahiṣāsuramardinī*

It is a sculptural fragment showing the defaced image of *Mahiṣāsuramardinī* killing the buffalo demon. Head of the buffalo is lying below the animal and the demon is emerging from his neck. The lion is attacking the buffalo from the rear. It is of 8th-9th century A.D.



Fig. No. 1395: Part of the pillar

It is a pillar decorated with the image of *Kārtikeya* at the front side of a *ghata pallava* figure. It is of 8th-9th century A.D.



Fig. No. 1396: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows *ghata pallava* motif, *vyāla* figure and a female figure. It is of 8th-9th century A.D.



Fig. No. 1397: Image of Ganeśa

It is an architectural fragment showing *Ganeśa* is sitting inside a square pillared *rathikā* topped *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1398: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1399: A sculptural fragment

It is a sculptural fragment showing the head of a *tirthankara,* two miniature *Tirthankaras* and a flying *vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 1400: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1401: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1402: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and *ghata pallava* design. It is of 8th-9th century A.D.



Fig. No. 1403: Torso of a male

It is a sculptural fragment showing the torso of a male. It is of 8th-9th century A.D.



Fig. No. 1404: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1405: A sculptural fragment

It is a sculptural fragment showing two animal figures housed inside a niche and another male figure standing with folded hands. Both the niche are round pillared and topped with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1406: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 1407: An Architectural fragment

It is an architectural fragment. It is the part of the pillar decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1408: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows a figure of standing ***mālādhārī vidyādhara***. It is of 8th-9th century A.D.



Fig. No. 1409: An Architectural fragment

It is an architectural fragment decorated with *chaitya* and *amalak* motif. It is of 8th-9th century A.D.



Fig. No. 1410: Parikar of a deity

It is a sculptural fragment showing the lower right portion of *Parikar* of a deity. It shows two standing male attendants and a devotee. It is of 8th-9th century A.D.



Fig. No. 1411: An Architectural fragment

It is an architectural fragment decorated with *Tula* ends motif and a male figure sitting inside a square pillared ***rathikā***. It is of 8th-9th century A.D.



Fig. No. 1412: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1413: Part of the Parikar

It is a sculptural fragment showing the part of the *Parikar*. It shows part of *Abhamandala* and miniature *shikhara* of a ***rathikā***. A human figure is also shown on the left side. It is of 8th-9th century A.D.



Fig. No. 1414: Two defaced human figures

It is a sculptural fragment carved with two defaced human figures. It is of 8th-9th century A.D.



Fig. No. 1415: Head of a female

It is a sculptural fragment showing the defaced head of a female. It is of 8th-9th century A.D.



Fig. No. 1416: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1417: A sculptural fragment

It is a sculptural fragment decorated with floral motifs. It is of 8th-9th century A.D.



Fig. No. 1418: An Architectural fragment

It is an architectural fragment showing a female deity housed in a ***rathikā*** topped with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1419: An Architectural fragment

It is an architectural fragment. It is probably the part of a *Parikar* decorated with *chaitya* motifs and floral designs. It is of 8th-9th century A.D.



Fig. No. 1420: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1421: An Architectural fragment

It is an architectural fragment decorated with *chhadya* motif and *amalak* figure. It is of 8th-9th century A.D.



Fig. No. 1422: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of an image of a deity. It is of 8th-9th century A.D.



Fig. No. 1423: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 1424: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1425: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1426: An Architectural fragment

It is an architectural fragment. It is a piece of a pilaster. It is of 8th-9th century A.D.



Fig. No. 1427: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1428: An Architectural fragment

It is an architectural fragment decorated with *chaitya* and *amalak* motif. It is of 8th-9th century A.D.



Fig. No. 1429: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 1430: An Architectural fragment

It is an architectural fragment decorated with *chaitya* and *amalak* motif. It is of 8th-9th century A.D.



Fig. No. 1431: Defaced image of *Surya*

It is a sculptural fragment showing the defaced image of *Surya*. He is riding a chariot drawn by seven horses. *Bhudevi* stands between his feet. He is flanked by his two wives *Usha* and *Pratyusha*. He is holding two blooming lotus flowers. It is of 8th-9th century A.D.



Fig. No. 1432: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows mālādhārī vidyādhara and the ring of *Parikar*. It is of 8th-9th century A.D.



Fig. No. 1433: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1434: Defaced head of a deity

It is a sculptural fragment showing the defaced head of a deity. It is of 8th-9th century A.D.



Fig. No. 1435: Figure of river goddess

It is an architectural fragment showing the figure of river goddess. It is of 8th-9th century A.D.



Fig. No. 1436: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1437: An Architectural fragment

It is a sculptural fragment. It is the part of the defaced image of *Uma Mahesh*. It is of 8th-9th century A.D.



Fig. No. 1438: Headless image of a deity

It is a sculptural fragment showing the headless image of a deity with part of the *Parikar*. It is of 9th century A.D.



Fig. No. 1439: A male figure

It is a sculptural fragment showing a male figure. It is of 9th century A.D.



Fig. No. 1440: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 1441: Parikar of the deity

It is a sculptural fragment showing the upper portion of the *Parikar* of a deity protected by a snake hood. Four seated human figures are shown in the image. It is of 9th century A.D.



Fig. No. 1442: Pairs of feet

It is a sculptural fragment showing the two pairs of feet. It is of 9th century A.D.



Fig. No. 1443: Mutilated figure of *Viṣnu*

It is a sculptural fragment showing the mutilated figure of *Viṣnu*. It is of 9th century A.D.



Fig. No. 1444: Defaced figure of *Viṣnu*

It is a sculptural fragment showing the defaced figure of *Viṣnu* (?).It is of 9th century A.D.



Fig. No. 1445: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of an image. It is decorated with *chaitya* motif, floral designs and *kīrtimukha*. It is of 9th century A.D.



Fig. No. 1446: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 1447: Defaced female bust

It is a sculptural fragment showing a defaced female bust. It is of 9th century A.D.



Fig. No. 1448: An Architectural fragment

It is an architectural fragment decorated with *Tula* end motif and festoons of garlands. It is of 9th century A.D.



Fig. No. 1449: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity. He is flanked by a devotee and an attendant. Coils of snake can be seen behind his legs. It is of 9th century A.D.



Fig. No. 1450: Part of the *lalātabimba*

It is a sculptural fragment showing the part of the *lalātabimba* showing *Navagrahas* and *puṣpa śākhā*. It is of 9th-10th century A.D.



Fig. No. 1451: Three defaced divine figures

It is a sculptural fragment showing the three defaced divine figures. It is of 9th-10th century A.D.



Fig. No. 1452: A sculptural fragment

It is a sculptural fragment showing the celestial figures holding different objects in their hands. It is of 9th-10th century A.D.



Fig. No. 1453: Image of dancing *Ganeśa*

It is a sculptural fragment showing the upper part of the image of dancing ***Ganeśa***. It is of 9th-10th century A.D.



Fig. No. 1454: An Architectural fragment

It is an architectural fragment. It is a part of doorjamb showing *patra shakha, puṣpa śākhā, rupa shakha* and *lata shakha*. In *rupa shakha,* a four handed female deity can be seen. At the top, one can see part of the *Navagraha* panel. It is of 9th-10th century A.D.



Fig. No. 1455: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It is of 9th-10th century A.D.



Fig. No. 1456: Image of headless male figures

It is a sculptural fragment showing the headless image of two male figures. It is of 9th-10th century A.D.



Fig. No. 1457: A sculptural fragment

It is a sculptural fragment showing the image of two animals in front of a female figure. It is of 9th-10th century A.D.



Fig. No. 1458: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the defaced image of ***mālādhārī vidyādhara*** couple. It is of 9th-10th century A.D.



Fig. No. 1459: An Architectural fragment

It is an architectural fragment showing the top view of *Pranalaka*. It is of 9th-10th century A.D.



Fig. No. 1460: Part of the doorjamb

It is an architectural fragment showing a defaced piece of doorjamb. It has *Naga shakha* and defaced *rupa shakha*. It is of 9th-10th century A.D.



Fig. No. 1461: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 1462: Figure of a mother with a child

It is a sculptural fragment showing the defaced figure of a mother with a child. It is of 9th-10th century A.D.



Fig. No. 1463: Standing male and a female figure

It is a sculptural fragment showing the standing female and a male figure. It is of 9th-10th century A.D.



Fig. No. 1464: Image of *Mālādhārī vidyādhara* couple

It is a sculptural fragment showing the defaced image of *mālādhārī vidyādhara* couple. It is of 9th-10th century A.D.



Fig. No. 1465: Head of a deity

It is a sculptural fragment showing the head of a deity. It is of 9th-10th century A.D.



Fig. No. 1466: An Architectural fragment

It is an architectural fragment. It is the part of a *lalātabimba* showing four divine figures holding pitcher and hand in *varada mudra*. On the left side, a four handed deity is sitting in *dhyana mudra* inside a square pillared *rathikā*. At the bottom side, *puṣpa śākhā* is shown. It is of 9th-10th century A.D.



Fig. No. 1467: An Architectural fragment

It is an architectural fragment. It is the part of *lalātabimba* of a door, decorated with *Navagrahas*. It is of 9th-10th century A.D.



Fig. No. 1468: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the figure of *mālādhārī vidyādhara* couple. It is of 9th-10th century A.D.



Fig. No. 1469: Figure of a lion faced deity

It is a sculptural fragment showing the figure of a lion faced deity. It is of 9th-10th century A.D.



Fig. No. 1470: Part of the *parikar* of a deity

It is a sculptural fragment showing the lower right portion of the *Parikar* of a deity. It shows a divine attendant and a devotee. It is of 9th-10th century A.D.



Fig. No. 1471: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 1472: Image of *Abhamandala*

It is a sculptural fragment showing a deity with the *Abhamandala*. *Mālādhārī vidyādhara* is shown on the right side. It is of 9th-10th century A.D.



Fig. No. 1473: An Architectural fragment

It is an architectural fragment decorated with *chaitya, chhadya* and *amalak* motifs. It is of 9th-10th century A.D.



Fig. No. 1474: An Architectural fragment

It is an architectural fragment. It is a part of the seat of a deity. It is of 9th-10th century A.D.



Fig. No. 1475: Defaced image of *Chamundā*

It is a sculptural fragment carved with the defaced figure of *Chamundā*. It is of 9th-10th century A.D.



Fig. No. 1476: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and stylized *amalak*. It is of 9th-10th century A.D.



Fig. No. 1477: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1478: Broken figure of Mālādhārī vidyādhara

It is a sculptural fragment showing the broken figure of *mālādhārī vidyādhara*. It is of 9th-10th century A.D.



Fig. No. 1479: An Architectural fragment

It is an architectural fragment decorated with *Tula* ends and *kapotika*. It is of 9th-10th century A.D.



Fig. No. 1480: A sculptural fragment

It is a defaced sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1481: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of an image. It shows *mālādhārī vidyādhara* couple. It is of 9th-10th century A.D.



Fig. No. 1482: Lower portion of the image of a deity

It is a sculptural fragment showing the lower portion of the figure of a deity seated on a bird. It is of 9th-10th century A.D.



Fig. No. 1483: Figure of a lion

It is a sculptural fragment showing the broken figure of a lion. It is of 9th-10th century A.D.



Fig. No. 1484: Defaced figure of *Tirthankara*

It is a sculptural fragment showing a defaced figure of a *tirthankara* sitting on a *siṁhāsana*. It is of 9th-10th century A.D.



Fig. No. 1485: Standing male figure

It is a sculptural fragment carved with the standing female figure. It is of 9th-10th century A.D.



Fig. No. 1486: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 9th-10th century A.D.



Fig. No. 1487: An Architectural fragment

It is an architectural fragment decorated with floral scrolls and lotus petals. It is of 9th-10th century A.D.



Fig. No. 1488: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It is of 9th-10th century A.D.



Fig. No. 1489: Part of the *Viṣnu* idol

It is a sculptural fragment showing the part of *Viṣnu* idol. It shows *Varāha* lifting earth. It is of 9th-10th century A.D.



Fig. No. 1490: Sitting human figure

It is a sculptural fragment showing a human figure sitting inside a round pillared niche. It is of 9th-10th century A.D.



Fig. No. 1491: Figure of multi-handed deity

It is a sculptural fragment showing multi handed deity (*Viṣnu*?). A part of *Vanamala* and *keyura* in two arms can be seen in the figure. It is of 9th-10th century A.D.



Fig. No. 1492: Standing male divine figure

It is a sculptural fragment showing a standing male divine figure. It is of 9th-10th century A.D.



Fig. No. 1493: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th-10th century A.D.



Fig. No. 1494: Defaced image of male and female

It is a sculptural fragment showing the decade image of male and female sitting on cushions. Below them are carved the images of human figures sitting on the ground. It is of 9th-10th century A.D.

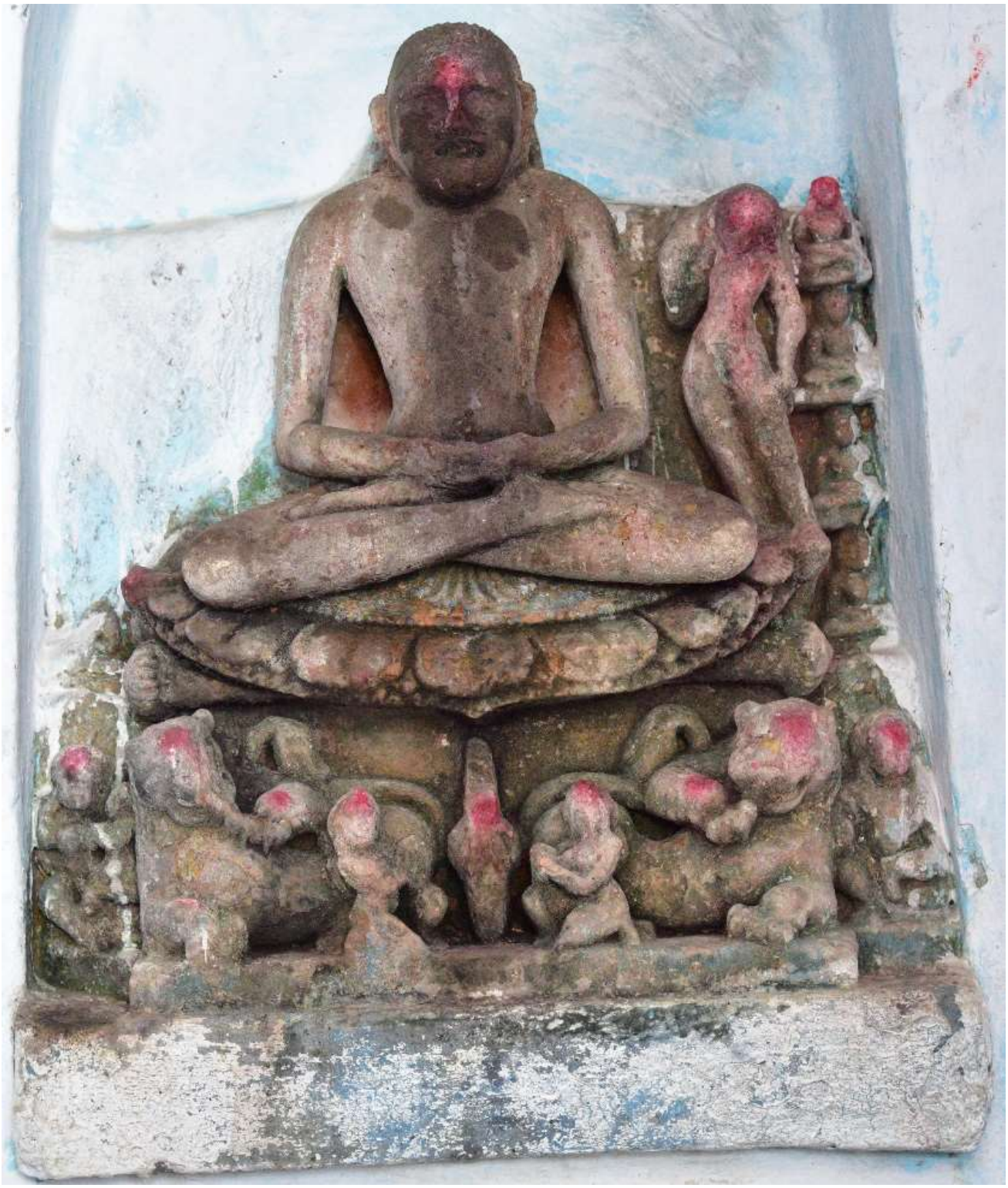


Fig. No. 1495: Image of *Jain Tirthankara*

It is a partly remodeled image of a *Jain tirthankara* sitting on a *siṁhāsana* carved with a male and female devotee. His *siṁhāsana* is flanked by *yaksha* and *yakshi.* He is flanked by his *Indra* and *Upendra*. It is of 9th-10th century A.D.



Fig. No. 1496: Image of *Lalātabimba*

It is the *lalātabimba* of a door carved with the images of *Navagrahas* and a deity sitting in *dhyana mudra* in the middle. *Puṣpa śākhā* can be seen at the bottom. It is of 9th-10th century A.D.



Fig. No. 1497: Image of *Uma-Mahesh*

It is a sculptural fragment showing the image of *Uma Mahesh* sitting in amorous pose. Below the seat, one can see ***Ganeśa***, *Nandi, Bhringi* and *Kārtikeya* as we move from right to left. It is of 10th century A.D.



Fig. No. 1498: An Architectural fragment

It is an architectural fragment showing the upper part of the *gada* of a large *Viṣnu* image. It is of 10th century A.D.



Fig. No. 1499: Hand of a deity

It is a sculptural fragment showing the hand of a deity holding *pasha* and upper part of a male. On the top right side, anthropomorphic deity is standing. It is of 10th century A.D.



Fig. No. 1500: Part of a human figure

It is a sculptural fragment showing the part of the lower body of a human figure. It is of 10th century A.D.



Fig. No. 1501: A sculptural fragment

It is a sculptural fragment decorated with floral motif. It is of 10th century A.D.



Fig. No. 1502: Defaced image of four handed deity

It is a sculptural fragment showing the defaced image of four handed deity seated in *padmasana*. It is of 10th century A.D.



Fig. No. 1503: A sculptural fragment

It is a sculptural fragment showing folded leg with a defaced hand. It is of 10th century A.D.



Fig. No. 1504: Head of a *vyāla* figure

It is a sculptural fragment showing the broken head of a *vyāla* figure. It is of 10th century A.D.



Fig. No. 1505: Image of a deity

It is a sculptural fragment showing the broken image of a deity sitting in *lalitasana*. It is of 10th century A.D.



Fig. No. 1506: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It shows a defaced load bearer on the right side. It is of 10th century A.D.



Fig. No. 1507: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 1508: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 10th century A.D.



Fig. No. 1509: Standing male figure

It is a sculptural fragment showing a standing female figure. It is of 10th century A.D.



Fig. No. 1510: An Architectural fragment

It is an architectural fragment decorated with *ghata pallava* motif. It is of 10th century A.D.



Fig. No. 1511: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1512: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It shows a miniature figure of a deity sitting in *lalitasana* and the head of a human being below his seat. It is of 10th century A.D.



Fig. No. 1513: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha*. It is of 10th century A.D.



Fig. No. 1514: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the defaced figure of mālādhārī vidyādhara couple. It is of 10th century A.D.



Fig. No. 1515: Part of the *siṁhāsana*

It is a sculptural fragment showing the part of a *siṁhāsana*. It is carved with a lion. It is of 10th century A.D.



Fig. No. 1516: Figure of a *vyāla*

It is a sculptural fragment showing the figure of a *vyāla*. It is of 10th century A.D.



Fig. No. 1517: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1518: Image of a defaced deity

It is a sculptural fragment showing a defaced deity is sitting in *lalitasana*. It is of 10th century A.D.



Fig. No. 1519: Lower part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th century A.D.



Fig. No. 1520: An Architectural fragment

It is an architectural fragment decorated with flower motifs housed inside pillared niches. It is of 10th century A.D.



Fig. No. 1521: Headless image of a deity

It is a sculptural fragment showing the headless image of a deity. It is of 10th century A.D.



Fig. No. 1522: Part of the *parikar*

It is a sculptural fragment showing the lower right portion of the *Parikar* of a deity (mother goddess). It shows two female attendants and feet of a deity. It is of 10th century A.D.



Fig. No. 1523: Image of *Ambika*

It is a sculptural fragment showing the part of the image of *Jain* goddess *Ambika*. It is of 10th century A.D.



Fig. No. 1524: Part of the *Ravananugraha* image

It is a sculptural fragment showing the lower portion of the *Ravananugraha* image of *Shiva Parvati*. It is of 10th century A.D.



Fig. No. 1525: Image of *Shivalinga*

It is the image of *Shivalinga* kept inside the shrine. It is of 10th century A.D.



Fig. No. 1526: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1527: Image of defaced *Ravananugraha* image

It is a defaced *Ravananugraha* image. It is of 10th century A.D.



Fig. No. 1528: Image of Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of ***mālādhārī vidyādhara***. It is of 10th-11th century A.D.



Fig. No. 1529: Part of some deity

It is a sculptural fragment showing the middle portion of some deity. It is of 10th-11th century A.D.



Fig. No. 1530: Defaced female figure

It is a sculptural fragment showing the defaced female figure. It is of 10th-11th century A.D.



Fig. No. 1531: An Architectural fragment

It is an architectural fragment. It is a part of a pillar decorated with male figures. It is of 10th-11th century A.D.



Fig. No. 1532: Figure of a human

It is a sculptural fragment showing a human figure holding a basket full of some type of fruit. It is of 10th-11th century A.D.



Fig. No. 1533: Mālādhārī vidyādhara

It is a sculptural fragment showing the hand of ***mālādhārī vidyādhara***. It is of 10th-11th century A.D.



Fig. No. 1534: A sculptural fragment

It is a sculptural fragment. It is a *chakra* held by some deity. It is of 10th-11th century A.D.



Fig. No. 1535: An Architectural fragment

It is an architectural fragment. It is part of a pillar decorated with floral designs. It is of 10th-11th century A.D.



Fig. No. 1536: An Architectural fragment

It is an architectural fragment. It is the lower part of a pilaster decorated with floral designs. It is of 10th-11th century A.D.



Fig. No. 1537: A sculptural fragment

It is a sculptural fragment showing the two feet of a deity.



Fig. No. 1538: A sculptural fragment

It is a sculptural fragment showing the two feet of a deity.



Fig. No. 1539: Defaced human head

It is a sculptural fragment showing a defaced human head.



Fig. No. 1540: A sculptural fragment

It is a sculptural fragment decorated with flower design.



Fig. No. 1541: Feet of a deity

It is a sculptural fragment showing the feet of a deity.



Fig. No. 1542: An Architectural fragment

It is an architectural fragment. It is a piece of a pilaster.



Fig. No. 1544: An Architectural fragment

It is a sculptural fragment showing the feet of some deity.

Baram Deva Baba, Deokali Bangar: The shrine lies in Latitude 27^{0}01′52.13″ N and Longitude 79^{0}55′15.16″ E at a distance of 3 km to the East from p.s. Sadar Kotwali, Kannauj. The area of the mound is 5 acres. The height of the mound is 7.62 meters. The bricks found at this site are of the following sizes: 9x6x3, 7x6x2½ and 9x8x2 inch.

07.2- ***Hanuman/ Baram Deva Temple, Chaura Chandpur*****:** The temple lies in latitude 27^{0}01′36″ N and longitude 79^{0}57′48″ E (Fig. 1545).



Fig. No. 1545: Satellite image of *Hanuman/ Baram Deva Temple, Chaura Chandpur*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1546: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1547: An Architectural fragment

It is an architectural fragment. It is a part of the base of a pilaster decorated with pyramidal design and *chandraśālā* topped *rathikā*. It is of 8th-9th century A.D.



Fig. No. 1548: An Architectural fragment

It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* motif and floral scrolls. It is of 9th-10th century A.D.



Fig. No. 1549: An Architectural fragment

It is an architectural fragment decorated with floral design. It is of 9th-10th century A.D.



Fig. No. 1550: A sixteen faceted pillar

It is an architectural fragment. It is a sixteen faceted pillar decorated with *ghata pallava* motif, chain & bell motif, floral scrolls and a band decorated with *kīrtimukha* at the upper side. It is of 9th-10th century A.D.



Fig. No. 1551: A sixteen faceted pilaster

It is an architectural fragment. It is a sixteen faceted pilaster decorated with *rathikās* housing standing female figure and topped with multiple *chaitya* motifs, *ghata pallava* motif, chain & bell motif, floral scrolls and a band decorated with *kīrtimukha* at the upper side. It is of 9th-10th century A.D.



Fig. No. 1552: An Architectural fragment

It is an architectural fragment. It is *Pranalaka* of some temple made in the shape of a *kīrtimukha*. It is of 10th century A.D.



Fig. No. 1553: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1554: A sculptural fragment

It is a sculptural fragment.

07.3- Ishuri Devi Temple: The temple lies in latitude 27^{0}01′51.82″ N and longitude 79^{0}57′04.89″ E (Fig. 1555).



Fig. No. 1555: Satellite image of *Ishuri Devi* Temple

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1556: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 6th-7th century A.D.



Fig. No. 1557: An Architectural fragment

It is an architectural fragment. It is an elaborately carved *Abhamandala* decorated with lotus petals, two beaded strings and a band carved with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1558: An Architectural fragment

It is an architectural fragment. The piece is decorated with a miniature *shikhara,* three couples and a *Śivalinga* being garlanded by two *mālādhārī vidyādhara*. It is of 8th-9th century A.D.



Fig. No. 1559: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1560: Part of the *Rāvaṇānugraha* image of *Śiva*

It is a sculptural fragment showing the lower portion of *Rāvaṇānugraha* image of *Śiva*. It shows the *Ravana* and his followers in the bottom line. An attendant, *Ganeśa, Nandi, Bhringi Rishi, Kārtikeya,* lion and an attendant above them as we move from right to left. It is of 8th-9th century A.D.



Fig. No. 1561: Lower part of the *Umā-Maheśa* image

It is a sculptural fragment showing the lower most part of *Umā-Maheśa* image. It shows *Nandi, Bhringi Rishi,* a lion, *Kārtikeya* and an attendant as we move from right to left. It is of 8th-9th century A.D.



Fig. No. 1562: A sculptural fragment

It is a sculptural fragment showing the part of the *Abhamandala, mālādhārī vidyādhara* and one celestial being. It is of 8th-9th century A.D.



Fig. No. 1563: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It shows a defaced human figure, a *vyāla* at the bottom and a four handed deity at the top. It is of 8th-9th century A.D.



Fig. No. 1564: Part of the parikar of the deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. On the lower left side, the head portion of *vyāla* is shown. On the upper right side, the broken image of *Nrasingha* is visible. It is of 8th-9th century A.D.



Fig. No. 1565: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1566: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1567: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1568: Part of *Navagraha* panel

It is a sculptural fragment showing the part of a *Navagraha* panel (?). It is of 8th-9th century A.D.



Fig. No. 1569: An Architectural fragment

It is an architectural fragment. It is a part of a *Shikhara* decorated with *amalak* and *chaitya* motif. It is of 8th-9th century A.D.

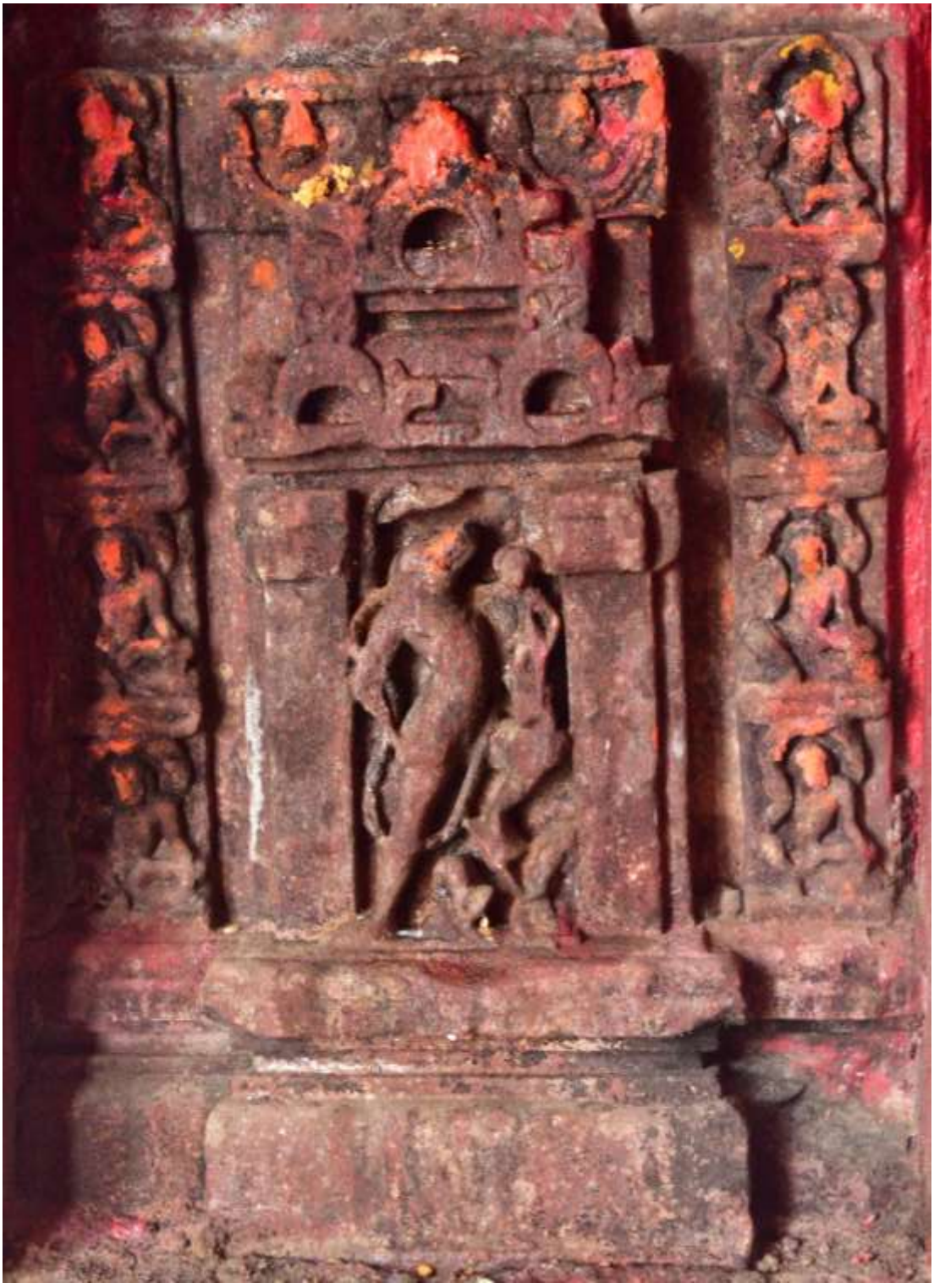


Fig. No. 1570: Lower part of the pilaster

It is an architectural fragment. It is the lower part of a pilaster decorated with the image of *Mahavaraha* standing inside a square pillared *rathikā* topped with *chaitya* motif. He is surrounded by eight *Nagas* (?) sitting in *lalitāsana*. It is of 8th-9th century A.D.

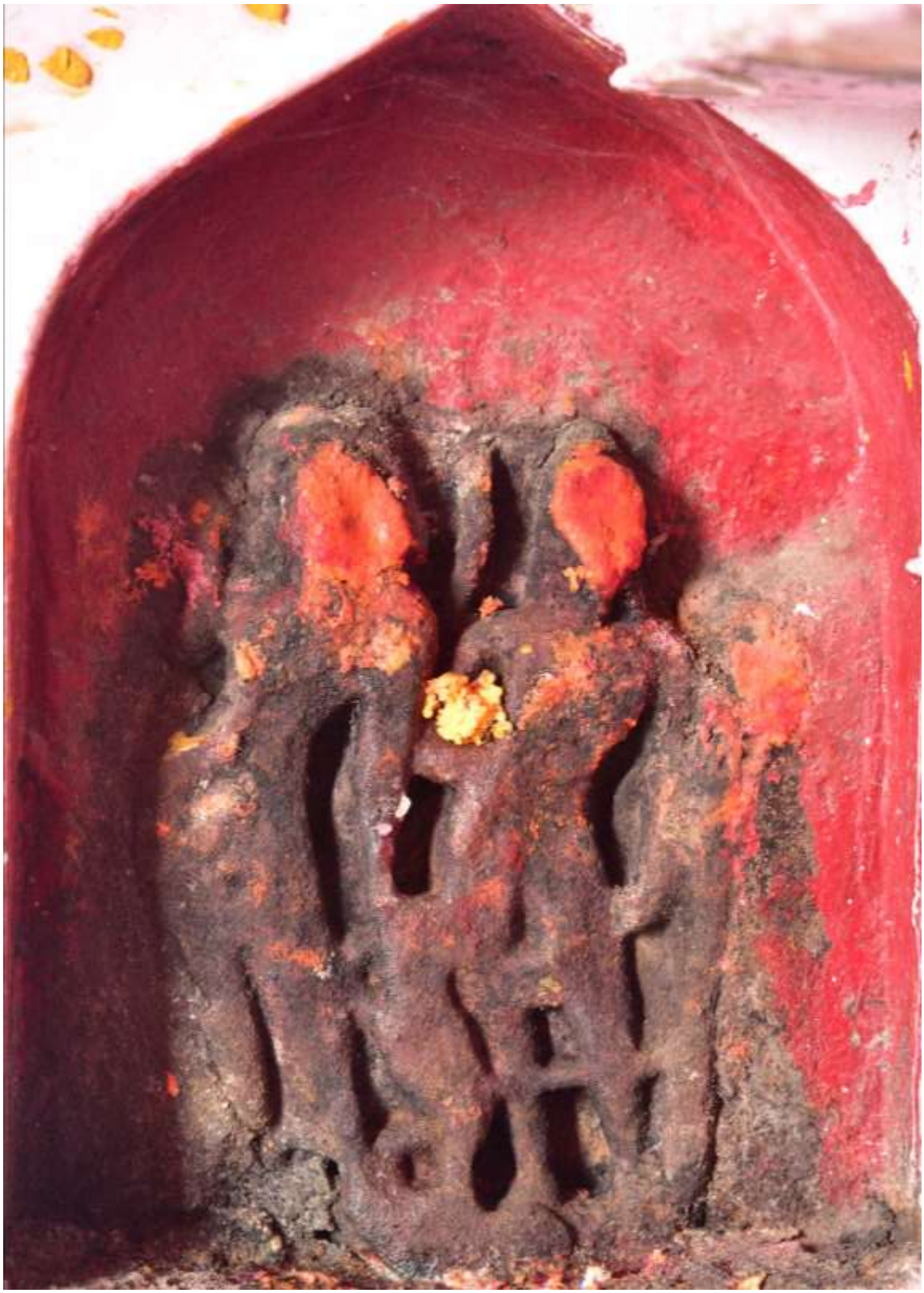


Fig. No. 1571: Two standing human figures

It is the worn out image of two standing human figures. It is of 8th-9th century A.D.



Fig. No. 1572: Image of a goddess

It is a sculptural fragment showing a goddess sitting in *lalitāsana.* On his left, a male attendant is visible. It is of 8th-9th century A.D.



Fig. No. 1573: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1574: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 1575: Part of the parikar of some deity

It is a sculptural fragment. It is part of the *Parikar* of some deity. It shows a human figure standing inside a square pillared niche topped with *chaitya* motif, floral scrolls and a miniature *shikhara*. It is of 8th-9th century A.D.



Fig. No. 1576: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1577: Part of the image of *Surya*

It is a sculptural fragment showing the part of the image of *Surya* riding a chariot drawn by seven horses. It is of 8th-9th century A.D.



Fig. No. 1578: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1579: Worn out image of a human

It is a sculptural fragment showing the headless worn out image of a human figure. It is of 8th-9th century A.D.



Fig. No. 1580: Broken human figure

It is a sculptural fragment showing a broken human figure. It is of 8th-9th century A.D.



Fig. No. 1581: An Architectural fragment

It is an architectural fragment decorated with *ghata pallava* motif and floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1582: An Architectural fragment

It is an architectural fragment. It is a part of the pilaster decorated with human figures and floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1583: Figures of *Mahiṣāsuramardinī*

It is a sculptural fragment showing the five images of *Mahiṣāsuramardinī,* two bird faced goddesses and four mother goddesses. It is of 8th-9th century A.D.



Fig. No. 1584: Part of a male figure

It is a sculptural fragment showing the middle portion of a male figure. It is of 9th century A.D.



Fig. No. 1585: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 1586: Part of the image of a deity

It is a sculptural fragment showing the lower left part of the image of a deity. It shows a devotee kneeling and pressing the feet of some deity. It is of 9th century A.D.



Fig. No. 1587: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 1588: Parikar of the deity

It is a sculptural fragment showing the *Parikar* of a deity. It is of 9th century A.D.



Fig. No. 1589: Part of the *Rāvaṇānugraha* image

It is a sculptural fragment showing the lower portion of *Rāvaṇānugraha* image of *Śiva*. It shows the *Ravana* and his followers in the bottom line. *Nandi,* an attendant, *Ganeśa, Kārtikeya, Bhringi Rishi* and an attendant above them. It is of 9th-10th century A.D.



Fig. No. 1590: A sculptural fragment

It is a sculptural fragment showing the legs of an extremely fat person and a miniature flute player on the left side. It is of 9th-10th century A.D.



Fig. No. 1591: Image of four handed deity

It is a sculptural fragment showing the right side part of a four handed deity. It is of 9th-10th century A.D.



Fig. No. 1592: A sculptural fragment

It is a sculptural fragment. It shows an ascetic sitting with a thick staff and two other ascetics as we move from left to right. It is of 9th-10th century A.D.



Fig. No. 1593: *Mālādhārī vidyādhara* couple

It is a sculptural fragment showing the image of *mālādhārī vidyādhara* couple. It is of 9th-10th century A.D.



Fig. No. 1594: Image of a divine figure

It is a sculptural fragment showing the image of a divine figure sitting in *lalitāsana*. It is of 9th-10th century A.D.



Fig. No. 1595: Defaced image of *Chamundā*

It is a sculptural fragment showing the defaced image of *Chamundā*. It is of 9th-10th century A.D.



Fig. No. 1596: Part of the image of the deity

It is a sculptural fragment showing the lower right portion of the image of a deity. It shows a human and a female kneeling over a water vessel as we move from left to right. It is of 9th-10th century A.D.



Fig. No. 1597: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.



Fig. No. 1598: Part of the doorjamb

It is a sculptural fragment. It is a part of the *lalātabimba* of a doorjamb showing a *Navagraha* panel and *Naga shakha* being held by flying *garuna* in his human form. It is of 9th-10th century A.D.



Fig. No. 1599: A sculptural fragment

It is a sculptural fragment showing a hand and a *gada.* It is a part of the image of *Viṣnu*. It is of 9th-10th century A.D.



Fig. No. 1600: An Architectural fragment

It is an architectural fragment decorated with stylized *ghata pallava* motif. It is of 9th-10th century A.D.



Fig. No. 1601: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 1602: Image of *Surya*

It is the image of two handed *Surya* holding two lotus flowers. *Usha,* an attendant, *Bhudevi,* an attendant and *Pratyusha* near his legs as we move from right to left. Two *mālādhārī vidyādharas* are hovering above his shoulders. It is of 9th-10th century A.D.



Fig. No. 1603: Image of an ascetic sitting in *dhyan mudra*

It is a sculptural fragment showing decorated with an ascetic sitting in *dhyāna mudrā* and *mālādhārī vidyādhara*. It is of 9th-10th century A.D.



Fig. No. 1604: Image of *Makara vyāla*

It is a sculptural fragment showing the image of a *Makara vyāla*. It is of 9th-10th century A.D.



Fig. No. 1605: Part of the image of *Viṣnu*

It is a sculptural fragment showing the part of the image of *Viṣnu*. The fragment shows his hand holding *chakra* and part of *Vanamala*. It is of 9th-10th century A.D.



Fig. No. 1606: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1607: Part of the parikar of an image

It is a sculptural fragment showing the lower left side of the *Parikar* of an image. It shows a human figure upholding a water vessel. It is of 9th-10th century A.D.



Fig. No. 1608: Figure of a man sitting in *dhyāna mudrā*

It is a sculptural fragment showing a man sitting in *dhyāna mudrā*. It is of 9th-10th century A.D.



Fig. No. 1609: A sculptural fragment

It is a sculptural fragment showing the head of *Chamundā* with *Abhamandala*. It is of 9th-10th century A.D.



Fig. No. 1610: Head of a deity

It is a sculptural fragment showing the crowned head of a deity. It is of 9th-10th century A.D.



Fig. No. 1611: Image of a load bearer

It is a sculptural fragment showing the image of a load bearer. It is of 9th-10th century A.D.



Fig. No. 1612: Head of a *Shaiva* deity

It is a sculptural fragment showing the head of a *Shaiva* female deity (*Parvati?*). It is of 9th-10th century A.D.



Fig. No. 1613: Parikar of the image of the deity

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It is of 9th-10th century A.D.



Fig. No. 1614: Bust of a female figure

It is a sculptural fragment showing the bust of a female figure. It is of 9th-10th century A.D.



Fig. No. 1615: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.



Fig. No. 1616: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th-10th century A.D.



Fig. No. 1617: Worn out image of a deity

It is a sculptural fragment showing the upper part of a broken and worn out image of a deity. It is of 9th-10th century A.D.



Fig. No. 1618: Part of a doorjamb

It is an architectural fragment. It is a part of a doorjamb. At the bottom of the doorjamb, a female figure is standing. It is of 9th-10th century A.D.



Fig. No. 1619: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 1620: Defaced image of *Viṣnu*

It is a sculptural fragment showing the defaced image of *Viṣnu*. It is of 10th century A.D.



Fig. No. 1621: Image of animal faced deity

It is a sculptural fragment showing an animal faced deity. It is of 10th century A.D.



Fig. No. 1622: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 1623: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1624: A sculptural fragment

It is a sculptural fragment showing a broken hand holding a *gada*. It is part of the image of *Viṣnu*. It is of 10th century A.D.



Fig. No. 1625: Lower part of the image of deity

It is a sculptural fragment showing the lower part of the image of a deity. It shows *Apasmarapurusha* lying on the ground and a miniature attendant standing on the left side. It is of 10th century A.D.



Fig. No. 1626: Parikar of the image of the deity

It is a sculptural fragment showing the lower left part of the *Parikar* of the image of a deity. It shows a devotee siting with folded hands, one male and one female attendant. It is of 10th century A.D.



Fig. No. 1627: A sculptural fragment

It is a sculptural fragment. It is decorated with half flower. A human head is visible on lower left side. It is of 10th century A.D.



Fig. No. 1628: Bust of a lady

It is a sculptural fragment showing the bust of a lady. It is of 10th century A.D.



Fig. No. 1629: Part of the image of a deity

It is a sculptural fragment showing the lower part of the image of a deity. It shows the base of a pillar and a dwarf with raised hands. It is of 10th century A.D.



Fig. No. 1630: Part of the parikar of a deity

It is a sculptural fragment showing the *Parikar* of a deity. A *vyāla* figure is shown on the left side of the *Parikar*. It is of 10th century A.D.



Fig. No. 1631: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.



Fig. No. 1632: Mutilated human figure

It is a sculptural fragment showing the mutilated human figure. It is of 10th century A.D.



Fig. No. 1633: Part of the parikar of the deity

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It shows part of the *mālādhārī vidyādhara*. It is of 10th century A.D.



Fig. No. 1634: Defaced image of *Mālādhārī vidyādhara*

It is a sculptural fragment showing the defaced figure of *mālādhārī vidyādhara*. It is of 10th century A.D.



Fig. No. 1635: A sculptural fragment

It is a sculptural fragment showing a hand holding *chanvar* and mālādhārī vidyādhara. It is of 10th century A.D.



Fig. No. 1636: Part of a human figure

It is a sculptural fragment showing the middle portion of a human figure. It is of 10th century A.D.



Fig. No. 1637: An Architectural fragment

It is an architectural fragment decorated with *kirtimukha* and flying celestial being. It is of 10th century A.D.



Fig. No. 1638: Part of the image of *Tirthankara*

It is a sculptural fragment showing the upper part of the image of *Tirthankara.* It shows a miniature *tirthankara* flanked by mutilated attendants. It is of 10th century A.D.



Fig. No. 1639: Bust of a female figure

It is a sculptural fragment showing the bust of a female figure. It is of 10th-11th century A.D.



Fig. No. 1640: A sculptural fragment

It is a sculptural fragment carved with chevron figure.



Fig. No. 1641: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1642: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1643: Stone dabber

It is a stone dabber.



Fig. No. 1644: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1645: An Architectural fragment

It is an architectural fragment. It is a fragment of *amalak*.



Fig. No. 1646: A sculptural fragment

It is a sculptural fragment.

07.4- ***Kherapati Devi Temple, Sheikhana, Bajariya*****:** The temple lies in latitude 27^{0}02′59.90″ N and longitude 79^{0}55′51.53″ E (Fig. 1647).



Fig. No. 1647: Satellite image of *Kherapati Devi Temple, Sheikhana, Bajariya*

Bajariya Shiekhana: The *Mohalla* lies in Latitude 27^{0}03′07.45″ N and Longitude 79^{0}55′43.61″ E at a distance of 800 m to the West from p.s. Sadar Kotwali, Kannauj. The area of the mound is 2 acres. The height of the mound is 9.14 meters. The bricks found at this site are of the following sizes: 7x6x2 and 8x5x1½ inch. The ceramic industry found here OCP, GW, G and LM.

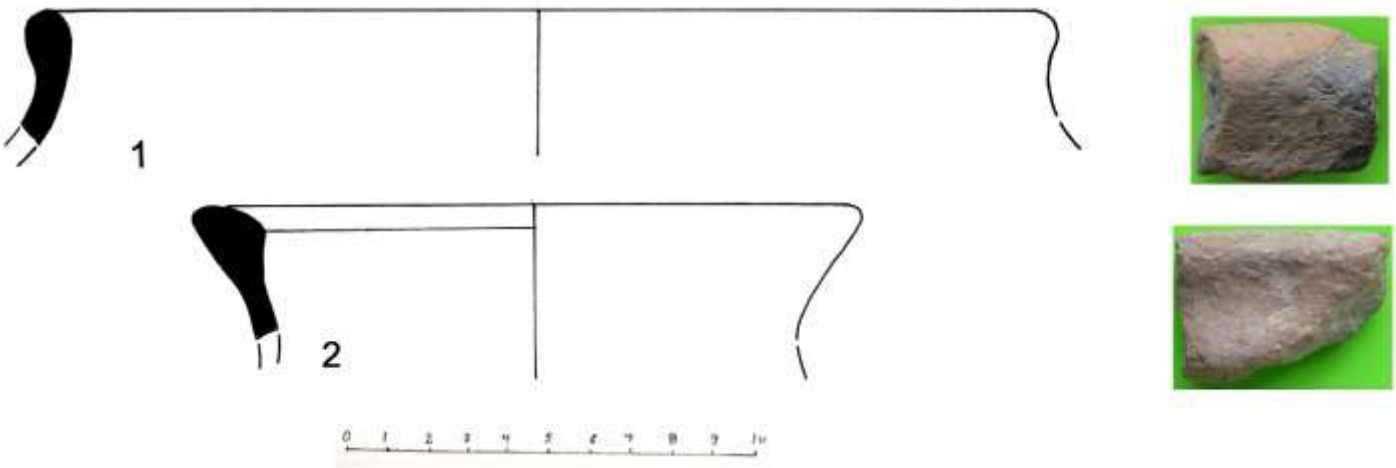


Fig. No. 1648: OCP found from *Bajariya Sheikhana*



Fig. No. 1649: TC Animal



Fig. No. 1650: TC Disk



Fig. No. 1651: TC object

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1652: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 6th-7th century A.D.



Fig. No. 1653: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.



Fig. No. 1654: Defaced image of *Varahi*

It is a sculptural fragment showing the broken and defaced image of *Varahi*. It is of 8th-9th century A.D.



Fig. No. 1655: Defaced female attendant

It is a sculptural fragment showing the defaced female attendant. It is part of some larger image of a deity. It is of 8th-9th century A.D.



Fig. No. 1656: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows mālādhārī vidyādhara at the upper right side. It is of 8th-9th century A.D.



Fig. No. 1657: A sculptural fragment

It is a sculptural fragment showing a female bust on the right side and a female sitting on the ground on left side. It is of 8th-9th century A.D.



Fig. No. 1658: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1659: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows a miniature shrine on the right side. On the upper side two *mālādhārī vidyādharas* are shown. It is of 8th-9th century A.D.



Fig. No. 1660: Part of the pilaster

It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* motif and floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1661: Headless image of a man sitting in *dhyāna mudrā*

It is a sculptural fragment showing the headless image of a man sitting in *dhyāna mudrā*. It is of 8th-9th century A.D.



Fig. No. 1662: Worn out image of a female and two males

It is a sculptural fragment showing the worn out images of a female and two males. It is of 8th-9th century A.D.



Fig. No. 1663: Defaced head of a *Buddha*

It is a sculptural fragment showing the defaced head of *Buddha*. It is of 8th-9th century A.D.



Fig. No. 1664: Defaced standing male figure

It is a sculptural fragment showing a defaced standing female figure. It is of 9th century A.D.



Fig. No. 1665: Figure of a female deity

It is a sculptural fragment showing a female deity is standing inside a square pillared *rathikā* topped with *chaitya* motif. She is flanked by a dwarf. It is of 9th century A.D.



Fig. No. 1666: Headless torso of a deity

It is a sculptural fragment showing the headless torso of a deity. It is of 9th century A.D.



Fig. No. 1667: Image of a female deity

It is a sculptural fragment showing the worn out image of a female deity. It is of 9th century A.D.



Fig. No. 1668: Part of the parikar

It is a sculptural fragment showing the part of the *parikar* of some deity. It shows a male divine attendant. On his right side shows a smaller standing human figure. It is of 9th century A.D.



Fig. No. 1669: Part of the parikar of *Shaiva* deity

It is a sculptural fragment showing the part of the *parikar* of a *Shaiva* deity. It shows a flying *mālādhārī vidyādhara* and at the top are carved two miniature *Śivalingas*. It is of 9th century A.D.



Fig. No. 1670: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 1671: Headless image of a male deity

It is a sculptural fragment showing a headless image of a male deity. It is of 9th century A.D.



Fig. No. 1672: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.



Fig. No. 1673: Part of the pilaster

It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* motif. It is of 9th century A.D.



Fig. No. 1674: Part of the parikar of the deity

It is a sculptural fragment showing the upper part of the *Parikar* of a deity. It shows *mālādhārī vidyādharas* and two man sitting in *lalitāsana* on both the sides. It is of 9th-10th century A.D.



Fig. No. 1675: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 1676: A sculptural fragment

It is a sculptural fragment showing a devotee sitting on the ground and an attendant standing on the right side. It is part of the *Parikar* of the larger image of some deity. It is of 9th-10th century A.D.



Fig. No. 1677: Defaced human figures

It is a sculptural fragment showing the defaced human figures. It is of 9th-10th century A.D.



Fig. No. 1678: Image of a standing male deity

It is a sculptural fragment carved with a standing male deity. It is of 9th-10th century A.D.



Fig. No. 1679: Image of *Umā-Maheśa*

It is a sculptural fragment showing the broken image of *Umā-Maheśa.* Near their feet can be seen *Ganeśa, Nandi, Bhringi Rishi* and *Kārtikeya* as we move from right to left. It is of 9th-10th century A.D.



Fig. No. 1680: Part of the parikar of *Viṣnu*

It is a sculptural fragment showing the upper part of the *parikar* of *Viṣnu*. At the bottom are shown a human figure sitting in *lalitāsana* inside a *rathikā, Matsya avatar, Kurma avatar* and another a man sitting in *lalitāsana* inside a *rathikā.* The top row shows *Vaman, Varaha, Nrasingha* and *Parashuram avataras*. The top carved in the shape of *phansanakar shikhara*. It is of 9th-10th century A.D.



Fig. No. 1681: Figure of a child and obese person

It is a sculptural fragment showing the figure of a child and an obese person. It is of 9th-10th century A.D.



Fig. No. 1682: Worn out image of *Umā-Maheśa*

It is a sculptural fragment showing the broken and worn out figures of *Umā-Maheśa*. At the top left side one can see *Viṣnu* (?) sitting in *lalitāsana*. It is of 9th-10th century A.D.



Fig. No. 1683: Broken image of *Ganeśa*

It is a sculptural fragment showing the broken image of *Ganeśa*. It is of 9th-10th century A.D.



Fig. No. 1684: Image of a load bearer

It is a sculptural fragment showing the image of load bearer. It is of 9th-10th century A.D.



Fig. No. 1685: Headless image of a male

It is a sculptural fragment showing the headless image of a male. It is made of *kankar* sandstone. It is of 9th-10th century A.D.



Fig. No. 1686: Part of the parikar of a deity

It is a sculptural fragment showing the part of the *parikar* of a deity. It shows the figures of female goddesses sitting inside round pillared niches topped with *chaitya* motif. In between the *rathikās* stands a female. On the left side is carved the figure of a *vyāla*. It is of 9th-10th century A.D.



Fig. No. 1687: Defaced images of two musicians

It is a sculptural fragment showing the defaced images of two musicians. It is of 9th-10th century A.D.



Fig. No. 1688: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th-10th century A.D.



Fig. No. 1689: Part of the parikar of deity

It is a sculptural fragment showing the part of the *parikar* of the deity. It shows a three headed male deity housed inside a round pillared niche topped with *chaitya* and flanked by two *vyāla* figures. The *rathikā* is flanked by two sitting male figures. At the top right side, three standing human figures are shown. It is of 9th-10th century A.D.



Fig. No. 1690: A sculptural fragment

It is a sculptural fragment showing a *rathikā* housing *Śiva* sitting in *lalitāsana*. On his right side, *Makara vyāla* is shown. It is of 10th century A.D.



Fig. No. 1691: Part of the parikar of a deity

It is a sculptural fragment showing the upper left part of the *Parikar* of some deity. It shows the head of a *vyāla*. It is of 10th century A.D.



Fig. No. 1692: Head of *Parvati*

It is a sculptural fragment showing the head of *Parvati?* She is wearing *jatamukuta.* It is of 10th century A.D.



Fig. No. 1693: Part of the parikar of deity

It is a sculptural fragment showing the lower right part of the *parikar* of a deity. It shows a standing male attendant, a sitting male devotee and a standing female attendant as we move from right to left. It is of 10th century A.D.



Fig. No. 1694: Defaced figure of *vyāla*

It is a sculptural fragment showing a defaced *vyāla* figure. It is of 10th century A.D.



Fig. No. 1695: Head of a deity

It is a sculptural fragment showing the head of a deity. He is wearing a *kiritamukuta.* It is of 10th-11th century A.D.



Fig. No. 1696: Head of a deity

It is a sculptural fragment showing the head of a deity. He is wearing a *kiritamukuta.* It is of 10^{th}-11^{th} century A.D.



Fig. No. 1697: An Architectural fragment

It is an architectural fragment.



Fig. No. 1698: Terracotta female head

It is a *Kushan* terracotta and shows a female head.



Fig. No. 1699: An Architectural fragment

It is an architectural fragment. It is the finial of some *shikhara*.

07.5- ***Kherapati Temple, Salempur, Tarabangar*****:** The temple lies in latitude 27^{0}01′53″ N and longitude 79^{0}56′56″ E (Fig. 1700).



Fig. No. 1700: Satellite image of *Kherapati Temple, Salempur, Tarabangar*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1701: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 7th-8th century A.D.



Fig. No. 1702: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1703: Part of the parikar of a deity

It is a sculptural fragment showing the lower right portion of the *Parikar* of a deity. It shows two devotees in the bottom carved on the base of the image. Above this, a devotee and divine attendants have been carved. It is of 8th-9th century A.D.



Fig. No. 1704: Head of a male deity

It is a sculptural fragment showing the head of a male deity covered with a *kiritamukuta*. It is of 8th-9th century A.D.



Fig. No. 1705: Image of a deity

It is a sculptural fragment showing the worn out image of a deity sitting in *lalitāsana*. It is of 8th-9th century A.D.



Fig. No. 1706: Headless image of a deity

It is a sculptural fragment showing the headless image of a standing deity. It is of 8th-9th century A.D.



Fig. No. 1707: Figures of musicians and dancers

It is a sculptural fragment carved the defaced figures of musicians and dancers. It is of 9th century A.D.



Fig. No. 1708: Defaced image of a female

It is a sculptural fragment showing the defaced image of a female. It is of 9th century A.D.



Fig. No. 1709: Bust of a female figure

It is a sculptural fragment showing the defaced bust of a female figure. It is of 9th century A.D.



Fig. No. 1710: Part of the parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows a defaced dwarf, a female devotee, a male & a female attendant and a horse rider at the upper side of the image. It is of 9th century A.D.



Fig. No. 1711: Image of *Mahāvarāha*

It is a sculptural fragment showing the broken image of *Mahāvarāha*. It is of 9th-10th century A.D.



Fig. No. 1712: Bust of a male

It is a sculptural fragment showing a defaced bust of a male. It is of 9th-10th century A.D.



Fig. No. 1713: Image of Ganeśa

It is a sculptural fragment showing the image of *Ganeśa*. It is of 9th-10th century A.D.



Fig. No. 1714: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows the defaced images of a male & a female attendant and a devotee. It is of 9th-10th century A.D.



Fig. No. 1715: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.



Fig. No. 1716: Bust of a female

It is a sculptural fragment showing the headless bust of a female. It is of 9th-10th century A.D.



Fig. No. 1717: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1718: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th-10th century A.D.



Fig. No. 1719: Figure of a male

It is a sculptural fragment showing a male figure is lifting something and a female figure. It is of 9th-10th century A.D.



Fig. No. 1720: An Architectural fragment

It is an architectural fragment. It is the part of the *lalātabimba* of a doorjamb decorated with a band of floral scrolls. It is of 9th-10th century A.D.



Fig. No. 1721: Part of the doorjamb

It is an architectural fragment. It is a part of the *lalātabimba* of a doorjamb. On the extreme right side shows the image of *Ganeśa* sitting in *lalitāsana*. It is of 9th-10th century A.D.



Fig. No. 1722: An Architectural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1723: Part of the image of *Viṣnu*

It is a sculptural fragment showing the part of the image of *Viṣnu* holding his *gada*. It is of 10th century A.D.



Fig. No. 1724: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1725: Lower part of the image of *Surya*

It is a sculptural fragment showing the lower portion of the image of *Surya*. It shows a male attendant, a female devotee and *Bhudevi* is standing in between the legs of *Surya*. It is of 10th-11th century A.D.



Fig. No. 1726: Part of the parikar of *Viṣnu*

It is a sculptural fragment showing the part of the *Parikar* of *Viṣnu*. It shows a male and female divine attendant. On the extreme right side, the images of *Buddha* and *Narsingha* are visible. It is of 10th-11th century A.D.



Fig. No. 1727: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1728: A sculptural fragment

It is a sculptural fragment.



Fig. No. 1729: An Architectural fragment

It is an architectural fragment. It is a *ghata* covered with *bijapuraka*.



Fig. No. 1730: Image of *Pranalaka*

It is an architectural fragment. It is a *Pranalaka*.

07.6- ***Makhdoom Akhi Jamshed****:* The tomb of *Makhdoom Akhi Jamshed* lies in latitude 27^{0}0′31″ N and longitude 79^{0}57′57″ E, in village *Rijgirhar, Kannauj* (Fig. 1731). He was friend of *Makhdoom Jahaniya Jahangasht* and his tomb built in 842 H (1438 A.D.) was restored by Emporer *Aurangzeb*[18].



Fig. No. 1731: Satellite image of *Makhdoom Akhi Jamshed*



Fig. No. 1732: Gate of *Makhdum Akhi Jamshed* complex and the wall

07.7- ***Pyaz Godam, Rijgirhar Kannauj*****:** The place lies in latitude 27°01′40.67″ N and longitude 79°57′11.35″ E (Fig. 1733).



Fig. No. 1733: Satellite image of *Pyaz Godam, Rijgirhar Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1734: An Architectural Fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.



Fig. No. 1735: Part of the image of *Tirthankara*

It is a sculptural fragment showing the part of the image of *tirthankara.* It shows four *tirthankaras* sitting in *dhyāna mudrā.* The one on the left side is shown sitting inside a *rathikā* which is topped by *chaitya* motifs. It is of 8th-9th century A.D.



Fig. No. 1736: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1737: Part of the image of deity

It is a sculptural fragment showing the part of the image of some deity decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1738: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* and *amalak* motif. It is of 8th-9th century A.D.



Fig. No. 1739: Part of the parikar of an image

It is a sculptural fragment showing the upper right portion of the *Parikar* of an image. It shows a deity sitting in *lalitāsana* and another divine figure standing below him. It is of 9th century A.D.



Fig. No. 1740: Defaced head of a deity

It is a sculptural fragment showing the defaced head of a deity. It is of 9th century A.D.



Fig. No. 1741: Figure of a female

It is a sculptural fragment showing the headless figure of a female. It is of 9th century A.D.



Fig. No. 1742: Part of a female deity

It is a sculptural fragment showing the upper portion of a female deity. One *mālādhārī vidyādhara* and a kneeling devotee are shown on her right side. It is of 9th century A.D.



Fig. No. 1743: Defaced image of *Kārtikeya*

It is a sculptural fragment showing the defaced image of *Kārtikeya*. It is of 9th century A.D.



Fig. No. 1744: Figures of standing a male and a female

It is the image of male and female figures standing under a tree. It is of 9th century A.D.



Fig. No. 1745: Image of *Umā-Maheśa*

It is the image of *Umā-Maheśa*. They are flanked by *Shaiva* attendants. Below their seat can be seen *Ganeśa, Nandi, Bhringi Rishi,* lion and *Kārtikeya*. In the middle, two female attendants are visible. At the top, one can see *Brahma* and *Viṣnu*. In the middle at the top, one can see five miniature *Shivalingas* placed on a ledge. It is of 9th century A.D.



Fig. No. 1746: Image of *Umā-Maheśa*

It is a sculptural fragment showing the lower part of *Umā-Maheśa* image. It is of 9th-10th century A.D.



Fig. No. 1747: A sculptural Fragment

It is a sculptural fragment. It is carved with two humans, a man and a deity riding some animals. It is of 9th-10th century A.D.



Fig. No. 1748: Defaced figure of a male

It is a sculptural fragment showing the defaced figure of a female. It is of 9th-10th century A.D.



Fig. No. 1749: Part of the *Abhamandala*

It is a sculptural fragment showing the part of the *Abhamandala* of a deity (*Viṣnu?*). On the upper right side, *mālādhārī vidyādhara* couple and a deity sitting in *lalitāsana* is visible. On the extreme right side, a fish carrying four *vedas* in human form is also visible. It is of 9th-10th century A.D.



Fig. No. 1750: An Architectural Fragment

It is the upper part of a *rathikā*. It shows *phansanakar shikhara* topped with an inverted bell. It is of 9th-10th century A.D.



Fig. No. 1751: Image of *Ganeśa*

It is a sculptural fragment showing the broken image of four handed dancing *Ganeśa*. It is of 9th-10th century A.D.



Fig. No. 1752: An Architectural Fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.



Fig. No. 1753: Torso of a deity

It is a sculptural fragment showing the headless torso of a deity. It is of 10th century A.D.



Fig. No. 1754: Defaced image of *Viṣnu*

It is a sculptural fragment showing the defaced image of *Viṣnu*. *Chakra* is visible on his left side. *Mālādhārī vidyādhara* is hovering above his shoulders. It is of 10th century A.D.



Fig. No. 1755: An Architectural Fragment

It is an architectural fragment decorated with diamond motif. It is of 10th century A.D.



Fig. No. 1756: Part of the parikar

It is a sculptural fragment. It is part of the *Parikar* of the image of the deity. It shows *vyala* on the left side and a deity in sitting posture on the right side. It is of 10th century A.D.



Fig. No. 1757: Standing female attendant

It is a pilaster carved with the figure of standing female attendant. It is of 10th century A.D.



Fig. No. 1758: Figure of a *vyala*

It is a sculptural fragment showing the figure of a *vyala*. It is of 10th century A.D.



Fig. No. 1759: An Architectural Fragment

It is an architectural fragment.



Fig. No. 1760: An Architectural Fragment

It is an architectural fragment.



Fig. No. 1761: Feet of some deity

It is a sculptural fragment showing the feet of some deity.



Fig. No. 1762: Image of a deity

It is a sculptural fragment showing the defaced image of a deity (*Durga*).



Fig. No. 1763: A sculptural Fragment

It is a sculptural fragment.

07.8- ***Rijgirhar Chabutara*****:** The place lies in latitude 27^{0}01′45.33″ N and longitude 79^{0}57′17.96″ E (Fig. 1764).



Fig. No. 1764: Satellite image of *Rajgirhar Chabutara*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1765: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1766: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1767: Part of the pillar

It is an architectural fragment. It is the part of the pillar decorated with *chaitya* and *ghata pallava* motifs. It is of 8th-9th century A.D.



Fig. No. 1768: A sculptural Fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 1769: An Architectural Fragment

It is an architectural fragment decorated with *ghata pallava* motif. It is of 8th-9th century A.D.



Fig. No. 1770: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1771: Standing male figure

It is a sculptural fragment showing a standing female figure holding some object in her left hand. Another miniature defaced human figure is shown sitting on her left. It is of 8th-9th century A.D.



Fig. No. 1772: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1773: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1774: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1775: Defaced image of a deity

It is a sculptural fragment showing the defaced image of a four handed deity is sitting in *lalitāsana* inside a square pillared *rathikā* topped with *chaitya* motif. The deity is holding *chakra* in his upper right hand. It is of 8th-9th century A.D.



Fig. No. 1776: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1777: Figure of a female deity

It is a sculptural fragment showing a female deity sitting in *lalitāsana* on a cushion and housed inside a square pillared *rathikā*. It is of 8th-9th century A.D.



Fig. No. 1778: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1779: Image of *Tirthankara Neminatha*

It is the broken image of a *tirthankara Neminatha* sitting in *dhyāna mudrā* on a cushion covered *singhasana*. Two *Indra, Upendra,* two divine figures, four miniature *tirthankaras, Kaivalya vrikhsa* and *deva dundubhi* are shown in his *Parikar. Sankha* is carved on the *singhasana*. It is of 9th century A.D.



Fig. No. 1780: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the figure of *mālādhārī vidyādhara* couple. It is of 9th century A.D.



Fig. No. 1781: Broken image of *Tirthankara*

It is a sculptural fragment showing a partly broken image of *tirthankara* sitting on a *singhasana*. It is of 9th century A.D.



Fig. No. 1782: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of some deity. It shows two standing attendants and one devotee sitting on the ground. It is of 9th century A.D.



Fig. No. 1783: Part of the parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows one standing female figure, one male figure and three human figures. It is of 9th century A.D.



Fig. No. 1784: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the headless figure of *mālādhārī vidyādhara* couple. It is of 9th century A.D.



Fig. No. 1785: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the headless figures of *mālādhārī vidyādhara* couple. It is of 9th century A.D.



Fig. No. 1786: An Architectural Fragment

It is an architectural fragment. It is a part of the pilaster decorated with *chaitya* and *ghata pallava* motif. It is of 9th century A.D.



Fig. No. 1787: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of some *Shaiva* image. It shows *Abhamandala* of the deity and *Brahma* sitting on *hansa*. It is of 9th century A.D.



Fig. No. 1788: An Architectural Fragment

It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* and floral motif. It is of 9th century A.D.



Fig. No. 1789: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced figure of *mālādhārī vidyādhara*. It is of 9th century A.D.



Fig. No. 1790: Image of a female

It is a sculptural fragment showing the mutilated image of female fly whisk bearer and another attendant. It is of 9th century A.D.



Fig. No. 1791: A sculptural Fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1792: Standing divine figure

It is a sculptural fragment carved with a standing divine figure on the right side. It is of 9th-10th century A.D.



Fig. No. 1793: Three figures of Musicians

It is a sculptural fragment showing the three figure of musicians. It is of 9th-10th century A.D.



Fig. No. 1794: Image of *Umā-Maheśa*

It is a sculptural fragment showing the part of the image of *Umā-Maheśa*. It is of 9th-10th century A.D.



Fig. No. 1795: A sculptural Fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1796: Lower part of a deity

It is a sculptural fragment showing the lower portion of a garlanded deity sitting in *dhyāna mudrā* on a cushion kept on an *asana* in the shape of lotus flower. Below the flower, one can see two female holding some musical instrument and two devotees. It is of 9th-10th century A.D.



Fig. No. 1797: Lower part of the *Ravananugraha* image

It is a sculptural fragment showing the lower part of the *Ravananugraha* image of *Shiva*. Below the seat of *Shiva,* the images of *Ganeśa, Bhringi Rishi, Nandi* and *Kārtikeya* with peacock can be seen. A *Shaiva Pratihar* is also visible. He is standing above the figure of *Ganeśa.* It is of 9th-10th century A.D.



Fig. No. 1798: Defaced standing figure

It is a sculptural fragment showing the defaced standing figure of a human housed inside a square pillared niche. It is of 9th-10th century A.D.



Fig. No. 1799: Defaced figure of a male and a female

It is a sculptural fragment showing the defaced figure of a female and a male. It appears to be the part of the *Parikar* of some deity. It is of 9th-10th century A.D.



Fig. No. 1800: Part of the image of some deity

It is a sculptural fragment showing the lower most part of the image of some deity. It shows a kneeling female devotee and other attendants. It is of 9th-10th century A.D.



Fig. No. 1801: Part of a female

It is a sculptural fragment showing the middle portion of a female. It is of 10th century A.D.



Fig. No. 1802: An Architectural Fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 1804: A sculptural Fragment

It is a sculptural fragment. It is of 10th century A.D.



Fig. No. 1805: Figure of a male and a female

It is a sculptural fragment showing the lower body of a male and female figure are visible on both sides of the floral device. It is of 10th century A.D.



Fig. No. 1806: An Architectural Fragment

It is an architectural fragment. It is a part of the *lalātabimba* of a doorjamb decorated with a band of diamond and flower motifs & lotus petals. It is of 10th century A.D.



Fig. No. 1807: Part of the doorjamb

It is a sculptural fragment showing the portion of doorjamb. Some human figures on the right and *Naga shakha* on the left are visible. It is of 10th century A.D.



Fig. No. 1808: Standing female figure

It is a sculptural fragment carved with a standing female figure. It is of 10th century A.D.



Fig. No. 1809: Standing figure of human

It is a sculptural fragment showing the two defaced standing human figures. It is of 10th century A.D.



Fig. No. 1810: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of a deity.



Fig. No. 1811: An Architectural Fragment

It is an architectural fragment decorated with *kirtimukha* motif. It is of 10th century A.D.



Fig. No. 1812: Part of the *Ravananugraha* image

It is a sculptural fragment showing the lower most part of the *Ravananugraha* image of *Shiva*. It shows *Ravana* and his team trying to lift mount *Kailash*. It is of 10th century A.D.



Fig. No. 1813: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 10th century A.D.



Fig. No. 1814: An Architectural Fragment

It is an architectural fragment. It is of 10th century A.D.



Fig. No. 1815: Figure of a *vyala*

It is a sculptural fragment showing the figure of a *vyala*. It is of 10th century A.D.



Fig. No. 1816: Defaced image of Ganeśa

It is a sculptural fragment showing the defaced image of *Ganeśa*. It is of 10th century A.D.



Fig. No. 1817: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 10th century A.D.



Fig. No. 1818: Mutilated figure of attendants

It is a sculptural fragment showing the mutilated figures of attendants. It is of 10th century A.D.



Fig. No. 1819: Defaced human figure and a *vyala* figure

It is a sculptural fragment showing the defaced human figure and a *vyala*. It is part of the *Parikar* of a deity. It is of 10th century A.D.



Fig. No. 1820: Legs of a deity

It is a sculptural fragment showing the legs of a deity. It is of 10th-11th century A.D.



Fig. No. 1821: Image of a female deity

It is a sculptural fragment showing the defaced image of a female deity standing on a lotus flower. It is of 10th-11th century A.D.



Fig. No. 1822: Middle part of a female figure

It is a sculptural fragment showing the middle portion of a female figure. It is of 10th-11th century A.D.



Fig. No. 1823: Part of the *lalātabimba*

It is a sculptural fragment showing the part of the *lalātabimba*. *Rahu* is carved on this. Below him one can see, the *pushpa shakha* continuing on *lalātabimba*. It is of 10th-11th century A.D.



Fig. No. 1824: Part of the pilaster

It is an architectural fragment. It is a part of the pilaster carved with the figures of various deities, a defaced mythical animal, a *mālādhārī vidyādhara* and two human figures. It is of 11th century A.D.



Fig. No. 1825: Image of Ganeśa

It is a sculptural fragment showing the broken figure of *Ganeśa*. It is of 11th century A.D.



Fig. No. 1826: An Architectural Fragment

It is an architectural fragment.



Fig. No. 1827: A sculptural Fragment

It is a sculptural fragment.

Alha Udal Qila, Rijgirhar: The village *Rijgirhar* lies in Latitude 27°01′44.05″ N and Longitude 79°57′26.50″ E at a distance of 4 km to the North-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 14 acres. The height of the mound is 21.33 meters. The bricks found at this site are of the following sizes: 10x7x3, 8x6x2½ and 9x9x2 inch. The ceramic industry found here are NBP, OCP, PGW, EM, LM and TC (Fig. 1828, 1829 and 1830).

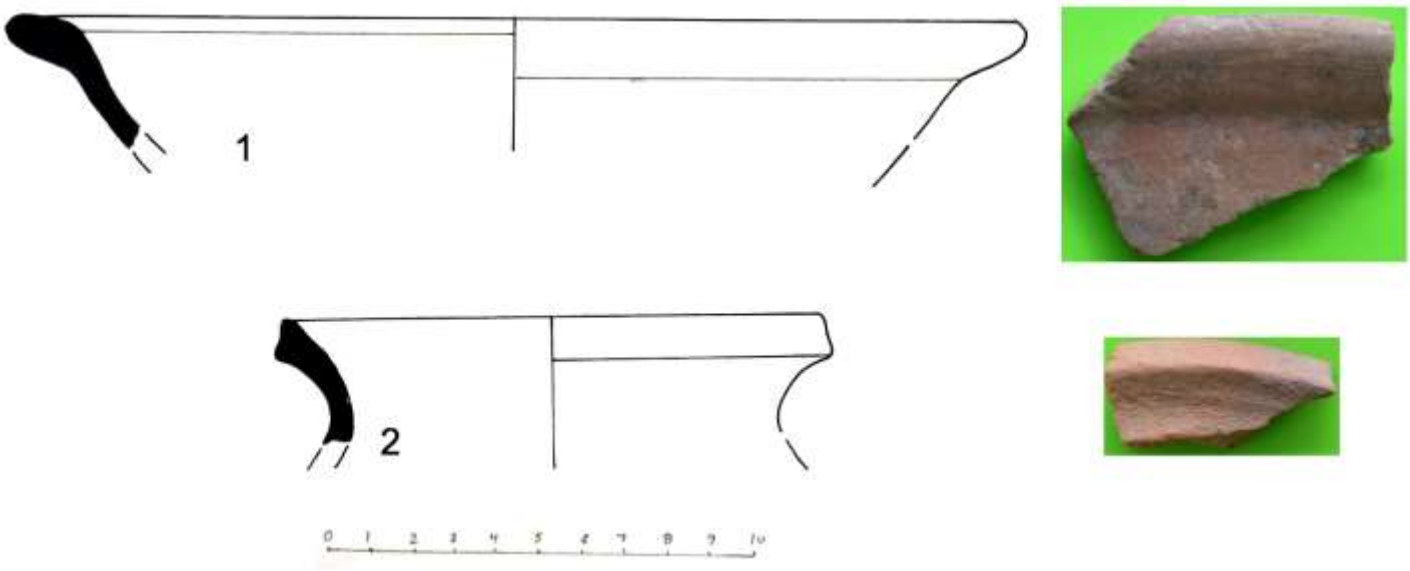


Fig. No. 1828: OCP found from *Alha Udal Qila, Rajgirhar*



Fig. No. 1829: TC Animal



Fig. No. 1830: TC pieces

07.9- ***Tila, Salempur Rijgirhar***: The village lies in Latitude 27^{0}01′54.63″ N and Longitude 79^{0}57′00.84″ E at a distance of 3 km to the East from p.s. Sadar Kotwali, Kannauj. The area of the mound is 2 acres. The height of the mound is 9.14 meters. The bricks found at this site are of the following sizes: 7x6x2 and 6x5x2½ inch. The ceramic industry found here are EM and LM.

7.10- Tomb of *Sheikh Fatahulla:* The tomb of *Sheikh Fatahulla* lies in latitude 27°01′45.76″ N and longitude 79°57′21.78″ E (Fig. 1831). It is situated to the north-west of *Makhdum Akhi's* tomb in village *Rijgirhar, Kannauj*. Fuhrer says that there was an inscription over the gate which informed that the tomb belonged to *Sheikh Nagah* who died in 1009 H or 1600 A.D.[19].



Fig. No. 1831: Satellite Image of tomb of *Sheikh Fatahulla*



Fig. No. 1832: Tomb of *Sheikh Fatehullah* and a dilabidated gate, looking from South

07.11- ***Tankeshwar Temple, Rajgirhar, Kannauj*****:** The temple lies in latitude 27^{0}01′47″ N and longitude 79^{0}57′30″ E (Fig. 1833).



Fig. No. 1833: Satellite Image of *Tankeshwar Temple, Rajgirhar, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1834: Image of *Shivalinga* kept inside *Tankeshwar* temple

It is the image of a *Shivalinga* kept inside the *Tankeshwar* temple, *Rajgirhar, Kannauj* U.P.



Fig. No. 1835: Part of the *Saptmatrika* panel

It is a part of the *Saptamatrika* panel. It is of 9th century A.D.



Fig. No. 1836: Part of the pilaster

It is the part of the pilaster decorated with floral scrolls, *kirtimukha* and *ghata pallava* motif. It is of 9th century A.D.



Fig. No. 1837: Part of *Saptamatrika* panel

It is a part of the *Saptamatrika* panel. It is of 9th century A.D.



Fig. No. 1838: Part of the pilaster

It is the part of the pilaster decorated with floral scrolls. It is of 9th century A.D.



Fig. No. 1839: Figure of a male

It is an architectural piece carved with a male figure. It is of 9th century A.D.



Fig. No. 1840: Figure of a female

It is an architectural piece carved with a female figure. It is of 9th-10th century A.D.



Fig. No. 1841: Headless figure of *Nandi*

It is the headless figure of *Nandi*. It is of 9th-10th century A.D.



Fig. No. 1842: Image of *Ambika*

It is an architectural fragment probably a part of *Parikar* of *Jain* goddess *Ambika*. It shows a fruiting mango tree. It is of 10th century A.D.

07.12- ***Gangeshwar Temple, Tarabangar*****:** The temple lies in latitude 27^{0}01′53.29″ N and longitude 79^{0}57′06.87″ E (Fig. 1843).



Fig. No. 1843: Satellite image of *Gangeshwar Temple, Tarabangar*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1844: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 7th-8th century A.D.



Fig. No. 1845: Figure of a male deity

It is a sculptural fragment showing a defaced figure of a male deity. It is of 8th-9th century A.D.



Fig. No. 1846: Part of the parikar of the deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. On the right side, one can see *Abhamandala* with a flying celestial figure and on the right side, one can see the *shikhara* of a miniature shrine and a *Makara vyala*. It is of 8th-9th century A.D.



Fig. No. 1847: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1848: Image of a dwarf

It is a sculptural fragment showing the image of a dwarf holding a thick staff. It is made of sandstone. It is of 8th-9th century A.D.



Fig. No. 1849: Image of a female deity

It is the image of defaced female deity holding a full blown lotus flower. It is of 8th-9th century A.D.



Fig. No. 1850: Defaced image of a deity

It is the defaced image of a deity sitting in *lalitāsana*. It is of 8th-9th century A.D.



Fig. No. 1851: Broken image of a deity

It is a sculptural fragment showing the broken image of a deity (*Viṣnu?*). It is of 8th-9th century A.D.



Fig. No. 1852: Image of the *lalātabimba* of a temple door

It is the image of *lalātabimba* of a temple door. It is decorated with *Ganeśa* sitting in the middle. *Pushpa shakha, stambha shakha* and *patra shakhas* are visible in the *lalātabimba*. It is of 9th century A.D.



Fig. No. 1853: An Architectural fragment

It is an architectural fragment decorated with a male and a female attendants. It is of 9th century A.D.



Fig. No. 1854: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows two defaced attendants, one is male and other one is female. It is of 9th-10th century A.D.



Fig. No. 1855: Part of the parikar of some deity

It is a sculptural fragment showing the *Parikar* of some deity showing a human figure riding some animal and a deity sitting in *lalitāsana* on his right side. It is of 9th-10th century A.D.



Fig. No. 1856: *Ravananugraha* idol of *Shiva*

It is the *Ravananugraha* idol of *Shiva*. At the bottom is situated *Ravana* accompanied by his team. Below the seat of *Shiva* sit *Ganeśa, Bhringi Rishi* and *Kārtikeya*. He is flanked by two divine figures sitting in *lalitāsana.* Above his shoulder, the image is topped with five *Shivalingas* placed on a ledge. It is of 9th-10th century A.D.



Fig. No. 1857: An Architectural fragment

It is an architectural fragment decorated with stenciled floral design. It is of 10th-11th century A.D.



Fig. No. 1858: Figure of Ganeśa

It is a sculptural fragment showing the defaced figure of *Ganeśa*. It is of 10th-11th century A.D.



Fig. No. 1859: Part of the *singhasana* of a deity

It is part of the *singhasana* of a deity. It is of 10th-11th century A.D.

07.13- *Vishwanath* Temple: The temple lies in latitude 27°02′05.30″ N and longitude 79°56′41.30″ E (Fig. 1860).



Fig. No. 1860: Satellite image of *Vishwanath* temple

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1861: Image of dancing Ganeśa

It is the image of eight handed dancing *Ganeśa* kept inside the *Vishwanath* temple. It is of 8th-9th century A.D.



Fig. No. 1862: Image of *Mahisasuramardini*

It is the image of *Mahisasuramardini* kept inside the *Vishwanath* temple. The *Saptamatrikas* have been shown in the top horizontal row. In the vertical column different female mother goddesses have been shown. It is of 8th-9th century A.D.



Fig. No. 1863: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 8th-9th century A.D.



Fig. No. 1864: Part of *Navagraha* panel

It is a sculptural fragment showing the part of some *Navagraha* panel. It is of 9th century A.D.



Fig. No. 1865: Part of the image of *Kārtikeya*

It is a sculptural fragment showing the part of the image of *Kārtikeya (?)* showing a peacock. A miniature deity sitting in *Utkuta asana* and a female attendant. It is of 9th century A.D.



Fig. No. 1866: Defaced figure of a deity

It is a sculptural fragment showing a defaced figure of a deity standing inside a square pillared *rathikā*. The *rathikā* is topped with *chhadya* decorated with *chaitya* motif. It is of 9th century A.D.



Fig. No. 1867: Defaced human figure

It is a sculptural fragment showing the defaced human figure. It is of 9th-10th century A.D.



Fig. No. 1868: Image of *Garuna* carrying *Viṣnu*

It is a sculptural fragment showing the defaced image of *Garuna* carrying *Viṣnu*. It is of 9th-10th century A.D.



Fig. No. 1869: Part of the image of *Shiva*

It is a sculptural fragment showing the lower part of the image of *Shiva* sitting in *lalitāsana*. The bull on right side and a miniature figure of deity on left side is visible. It is of 9th-10th century A.D.



Fig. No. 1870: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.



Fig. No. 1871: Image of a deity

It is a sculptural fragment showing the image of a deity housed inside a *rathikā*. It is of 9th-10th century A.D.



Fig. No. 1872: Image of a lead bearer

It is a sculptural fragment showing the defaced image of a load bearer. It is of 10th century A.D.



Fig. No. 1873: An Architectural fragment

It is an architectural fragment decorated with *kirtimukha,* chain and floral motifs. It is of 10th century A.D.



Fig. No. 1874: Figures of a divine couple

It is a sculptural fragment showing the figures of a divine couple. It is of 10th century A.D.



Fig. No. 1875: Part of the image of *Surya*

It is a sculptural fragment showing the part of the image of *Surya*. Defaced figure of *Bhudevi* is standing in between the legs of the image. It is of 10th century A.D.



Fig. No. 1876: Image of a deity

It is a sculptural fragment showing a deity sitting in *lalitāsana* and holding weapons in his hands. It is of 10th century A.D.



Fig. No. 1877: Headless image of *Nandi*

It is the headless image of *Nandi* sitting on the ground. It is of 10th century A.D.



Fig. No. 1878: Image of *Shivalinga*

It is the image of a *Shivalinga* kept in the local shrine.



Fig. No. 1879: Part of the pillar

It is an architectural fragment. It is a part of the pillar decorated with stenciled *ghata pallava* motif. It is of 10th-11th century A.D.



Fig. No. 1880: Image of *Surya*

It is a sculptural fragment showing the image of *Surya* (?) sitting in *dhyāna mudrā* housed inside a round pillared *rathikā* topped with *chaitya* motif. It is flanked by two *vyalas* on both sides. Below the *rathikā,* one can see two flying *mālādhārī vidyādharas*. It is of 10th-11th century A.D.

Chapter 08- Daipur Group



Fig. No. 1881: Satellite Map of the Index of Daipur

The guide map of the *Daipur* group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

08.1- ***Bangla Ghat, Daipur, Kannauj*****:** The following are the antiquities kept in a temple near *Bangla Ghat, Daipur* district *Kannauj* U.P. The village *Daipur* lies in latitude $26^{0}57'53''$ N and longitude $80^{0}00'30''$ E.

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1882: An Architectural fragment

It is an architectural piece showing *Chandraśālā* motifs. It is a part of *Shikhara* of some temple. It is of 8th century A.D.



Fig. No. 1883: An Architectural fragment

It is an architectural piece showing *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1884: Figure of a couple

It is a sculptural piece showing a couple. It is of 8th-9th century A.D.



Fig. No. 1885: Figure of a man

It is a sculptural piece showing a man standing and holding some object. It is of 9th century A.D.



Fig. No. 1886: An Architectural fragment

It is an architectural piece showing a lotus flower. It is of 9th century A.D.



Fig. No. 1887: Mutilated human figure

It is a sculptural piece showing a mutilated human figure. It is of 9th century A.D.



Fig. No. 1888: Headless figure of *Viṣnu*

It is a sculptural piece showing headless figure of *Viṣnu*. It is of 9th century A.D.



Fig. No. 1889: A sculptural fragment

It is a sculptural piece showing a human figure and *Chandraśālā* motif. It is of 9th century A.D.



Fig. No. 1890: Figure of a lady

It is a sculptural piece showing figure of a lady sitting on a platform. It is of 9th century A.D.



Fig. No. 1891: A sculptural fragment

It is a sculptural piece showing a hand. It is of 9th century A.D.



Fig. No. 1892: An Architectural fragment

It is an architectural piece. It is part of a window. It is of 9th-10th century A.D.



Fig. No. 1893: Part of a female deity

It is a sculptural piece showing the lower part of a female deity seated on an animal. It is of 9th-10th century A.D.



Fig. No. 1894: Image of a lion attacking an elephant

It is a broken sculptural piece showing a lion attacking an elephant. It is of 10th century A.D.



Fig. No. 1895: A man riding a *vyāla*

It is a sculptural piece showing a man riding a *vyāla*. It is of 10th century A.D.



Fig. No. 1896: An Architectural fragment

It is a piece of some *Islamic* building carved with squares, circles and stars.

08.2- ***Gumta, Daipur*****:** The tomb of unknown person known as *Gumta* situated in the village *Daipur* lies in latitude 26^{0}57′46.27″ N and longitude 80^{0}00′22.89″ E[20] (Fig. 1897).



Fig. No. 1897: Satellite image of *Gumta*, village *Daipur* district *Kannauj* U.P. India



Fig. No. 1898: General view of the unknown tomb known as *Gumta*, village *Daipur*

Some stone sculptures are kept under a tree situated to the South-east of *Gumta* tomb. The description of antiquities over there is as follows:



Fig. No. 1898: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 7th-8th century A.D.



Fig. No. 1899: Figure of a male

It is a sculptural fragment showing the broken figure of a male. It is of 8th-9th century A.D.



Fig. No. 1900: Image of a deity

It is a sculptural fragment showing the broken image of a deity. It is of 8th-9th century A.D.



Fig. No. 1901: An Architectural fragment

It is an architectural fragment showing a human figure. It is made of *kankar* stone. It is of 8th-9th century A.D.



Fig. No. 1902: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1903: Part of *Saptamatrika* panel

It is a sculptural fragment showing the part of the *Saptamātrikā* panel. It shows two defaced figures of two mother goddesses. It is of 9th century A.D.



Fig. No. 1904: Part of the doorjamb

It is a sculptural fragment. It is the piece of a doorjamb showing *puṣpa śākhā* and *rupa śākhā*. It is of 9th century A.D.



Fig. No. 1905: Image of a deity

It is a sculptural fragment showing the defaced and broken image of a deity. It is of 9th century A.D.



Fig. No. 1906: An Architectural fragment

It is an architectural fragment decorated with stenciled floral scrolls. It is of 9th century A.D.



Fig. No. 1907: A sculptural fragment

It is a sculptural fragment showing a deity sitting in *lalitāsana* on the left side of a plan. It is of 9th century A.D.



Fig. No. 1908: Part of a doorjamb

It is an architectural fragment showing the part of a doorjamb. It shows *rupa śākhā* and *puṣpa śākhā*. It is of 9th century A.D.



Fig. No. 1909: Part of *Saptamatrika* panel

It is a part of *Saptamatrika* Panel. It is of 9th century A.D.



Fig. No. 1910: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of an image of a deity showing *mālādhārī vidyādhara* couple, celestial beings and devotees. It is of 9th century A.D.



Fig. No. 1911: Figure of a female

It is a sculptural fragment showing the headless figure of female. It is of 9th century A.D.



Fig. No. 1912: Upper portion of *Rathikā*

It is a sculptural fragment showing the upper portion of *rathikā*. It is in the shape of *phansanakar shikhar* of a temple having the *chaitya* motif design in the front in the shape of a triangle. Divine figures can be seen on both sides of the miniature *shikhara*. It is of 9th century A.D.



Fig. No. 1913: Broken figure of deities

It is a sculptural fragment showing headless broken figures of deities. There is a row of miniature celestial figures at the top. It is of 9th-10th century A.D.



Fig. No. 1914: Image of a female deity

It is a sculptural fragment showing the broken image of a female deity. It is of 9th-10th century A.D.



Fig. No. 1915: Standing figure of *Ganeśa*

It is a sculptural fragment showing the standing figure of *Ganeśa* and his vehicle mouse carved on the pedestal. A defaced female attendant is carved on his right side. It is of 10th century A.D.



Fig. No. 1916: Part of the parikar

It is a sculptural fragment showing the part of the *parikar* of an image of a deity. It is of 10th century A.D.



Fig. No. 1917: Figures of a male and a female

It is a sculptural fragment showing the headless figures of a male and a female deity. It is of 10th century A.D.



Fig. No. 1918: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 10th century A.D.



Fig. No. 1919: Headless figure of a male

It is a sculptural fragment showing the headless figure of a male with a short stick. It is of 10th century A.D.



Fig. No. 1920: Torso of a female

It is a sculptural fragment showing the headless torso of a female. It is of 10th century A.D.



Fig. No. 1921: Part of the *Rāvaṇānugraha* image

It is a sculptural fragment showing the lower portion of *Rāvaṇānugraha* image of *Śiva Parvati.* It is of 10th century A.D.



Fig. No. 1922: Part of the image of deity

It is a sculptural fragment showing the part of an image of a deity showing a devotee and his attendants. It is of 10th century A.D.



Fig. No. 1923: Image of horse rider

It is a sculptural fragment showing a horse rider. It is of 10th century A.D.



Fig. No. 1924: An Architectural fragment

It is an architectural fragment decorated with flower designs. It is of 10th century A.D.



Fig. No. 1925: Hand of *Viṣnu*

It is a sculptural fragment showing the hand of *Viṣnu* holding club. On his right side figure of a *vyāla* is shown. It is of 10th century A.D.

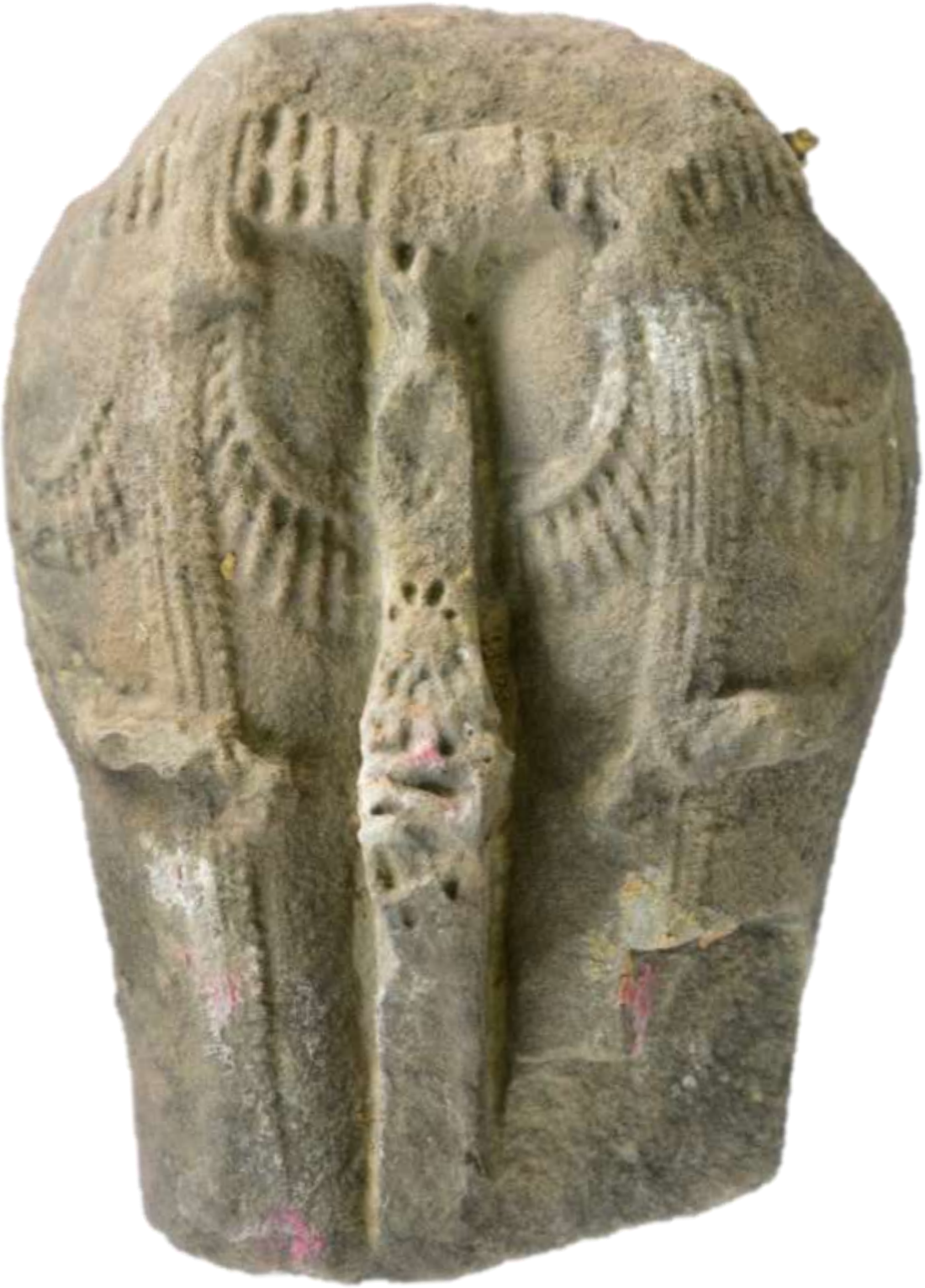


Fig. No. 1926: Part of a human figure

It is a sculptural fragment showing the middle portion of a human figure. It is of 11th century A.D.



Fig. No. 1927: An Architectural fragment

It is an architectural fragment. It is the part of a pillar.



Fig. No. 1928: A sculptural fragment

It is a sculptural fragment.

08.3- House of *Rambabu Kashyap, Daipur, Kannauj*: The house of *Rambabu Kashyap* lies in latitude $26^{0}57'53.26''$ N and longitude $80^{0}00'32.32''$ E. The antiquities kept in his house are described as follows.



Fig. No. 1929: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha,* floral designs and *ghata pallava* motifs. It is of 8^{th}-9^{th} century A.D.



Fig. No. 1930: Part of the parikar

It is a sculptural fragment showing the part of the *Parikar* of some deity. It shows his attendants and a devotee. It is of 8th-9th century A.D.



Fig. No. 1931: Part of the pillar

It is an architectural fragment. It is a part of the pillar decorated with *chaitya* motif and *ghata pallava* motif. It is of 8th-9th century A.D.



Fig. No. 1932: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motifs. It is of 8th-9th century A.D.



Fig. No. 1933: An Architectural fragment

It is an architectural fragment. It is a part of the pillar decorated with half flower motif, garland, bell, and chain & bell motifs. It is of 9th-10th century A.D.



Fig. No. 1934: An Architectural fragment

It is an architectural fragment showing the upper portion of a *lalātabimba* of a door. It shows part of *Navagraha* panel and a *Naga-Nagi* couple in amorous posture. It is of 9th-10th century A.D.



Fig. No. 1935: An Architectural fragment

It is an architectural fragment decorated with small bracketed pillars and a musician. It is of 9th-10th century A.D.



Fig. No. 1936: Image of a deity

It is a sculptural fragment showing a deity sitting in *dhyāna mudrā* housed inside a round pillared *rathikā*. He is flanked by two *vyāla* figures. It is of 9th-10th century A.D.



Fig. No. 1937: Figure of a female

It is a sculptural fragment showing the broken figure of a female. It is of 10th century A.D.



Fig. No. 1938: An Architectural fragment

It is an architectural fragment. It is of 10th-11th century A.D.

08.4- House of Rambabu II, Daipur, Kannauj: It lies in latitude $26^{0}57'53.26''$ N and longitude $80^{0}00'32.32''$ E. The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1939: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1940: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1941: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1942: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.



Fig. No. 1943: Figure of a *Tirthankara*

It is a sculptural fragment showing the headless figure of a *tirthankara* sitting in *dhyāna mudrā*. It is of 9th century A.D.



Fig. No. 1944: Defaced Male figure

It is a sculptural fragment showing the defaced male figure. It is of 9th-10th century A.D.



Fig. No. 1945: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif and *amalak* design. It is of 9th-10th century A.D.



Fig. No. 1946: Image of *Umā-Maheśa*

It is a sculptural fragment showing the upper right portion of the image of *Umā-Maheśa*. It is of 10th century A.D.



Fig. No. 1947: Part of the *parikar* of a deity

It is a sculptural fragment showing the lower right portion of the *Parikar* of a deity. It shows two of his attendants and one devotee. It is of 10th century A.D.



Fig. No. 1948: Figure of *Nandi*

It is a sculptural fragment showing the broken figure of *Nandi*. It is part of *Shaiva* image. It is of 10th century A.D.



Fig. No. 1949: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.

08.5- ***Kashyap Mohalla, Daipur, Kannauj*****:** The *mohalla* lies in latitude $26^{0}57'52''$ N and longitude $80^{0}0'37''$ E (Fig. 1950).



Fig. No. 1950: Satellite image of *Kashyap mohalla, Daipur Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1951: Part of the image of *Śiva*

It is an architectural fragment. It is upper right side portion of the image of *Śiva*. It shows *Kārtikeya* seated on a peacock and *mālādhārī vidyādhara.* Above *Ābhāmandala* carved with floral motifs. It is of 8th-9th century A.D.



Fig. No. 1952: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 1953: Mutilated figure of *Chamundā*

It is a sculptural fragment showing the upper portion of mutilated figure of *Chamundā*. It is of 8th-9th century A.D.



Fig. No. 1954: *Ābhāmandala* of a deity

It is a sculptural fragment showing part of the *Ābhāmandala* of a deity. It is of 8th-9th century A.D.



Fig. No. 1955: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.



Fig. No. 1956: A sculptural fragment

It is an unidentified sculptural piece. It is of 9th-10th century A.D.



Fig. No. 1957: Image of a horse rider

It is a sculptural fragment showing the figure of a mutilated horse rider. It is of 9th-10th century A.D.



Fig. No. 1958: Figure of a mother goddess

It is a sculptural fragment showing the mutilated figure of a mother goddess flanked on the left by another small female figure. There is a *kīrtimukha* at the top of her *Ābhāmandala*. It is of 9th-10th century A.D.



Fig. No. 1959: Image of a deity

It is a sculptural fragment showing a female deity. She is wearing a *kiritamukuta* and her sword is visible behind her head. It is of 10th century A.D.



Fig. No. 1960: Image of *Śiva* housed inside a round pillared niche

It is a sculptural fragment showing *Śiva* housed inside a round pillared niche. It is of 10th-11th century A.D.

08.6- *Shershah Mosque, Daipur Kannauj*: *Jama masjid Muhammadi @ Shershah masjid,* lies in latitude 26^{0}57′49″ N and longitude 80^{0}00′35.09″ E, in village *Daipur*[21] (Fig. 1961).



Fig. No. 1961: Satellite Image of *Shershah Masjid, Daipur*



Fig. No. 1962: *Shershah Masjid, Daipur* looking from South-west



Fig. No. 1963: ***Shershah Masjid, Daipur*** **looking from west**

08.7- ***Masjid Daipur***: This mosque is situated on the bank of river *Ganges* (Fig. 1964). It contains an inscription in Arabic prose and Persian verse. It is written in *Naskha* and *Nastaliq* style. It states that this mosque was constructed by *Kamaluddin Hussain*. The inscription was written by *Muhibullah Rajgiri.* The surname obviously refers to the *Rajgirhar.* The chronogram gives the gate of this inscription as 1147 H (1734-35 A.D.)[22].



Fig. No. 1964: Satellite image of *Masjid Daipur Kannauj*



Fig. No. 1965: Front façade of *Masjid Daipur*



Fig. No. 1966: Rear façade of *Masjid Daipur*

08.8- ***Mohalla Bajariya, Daipur, Kannauj*****:** The *Mohalla* lies in latitude 26^{0}57′41.45″ N and longitude 80^{0}0′36.73″ E (Fig. 1967).



Fig. No. 1967: Satellite image of *Mohalla Bajariya, Daipur, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1968: Image of the upper part of the *rathikā*

It is an architectural fragment. It is the upper part of *rathikā* decorated with *chaitya* motif and the broken head of a deity is shown below. It is of 8th-9th century A.D.



Fig. No. 1969: An Architectural fragment

It is an architectural fragment showing a deity is sitting in *lalitāsana* inside a *rathikā*. It is of 8th-9th century A.D.



Fig. No. 1970: Figure of a male

It is a sculptural fragment showing a male figure is standing inside a *rathikā* topped with *chaitya* motif. It is made of *kankar* stone. It is of 8th-9th century A.D.



Fig. No. 1971: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1972: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.



Fig. No. 1973: An Architectural fragment

It is an architectural fragment having a female deity is sitting in *lalitāsana* inside a *rathikā*. It is of 9th century A.D.



Fig. No. 1974: Image of a *Tirthankara* sitting in *dhyāna mudrā*

It is a headless image of a *tirthankara* sitting in *dhyāna mudrā* on a *singhasana* covered with a cushion. He is flanked by his *Indra* and *Upendra*. It is of 9th-10th century A.D.



Fig. No. 1975: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 9th-10th century A.D.



Fig. No. 1976: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the figure of the couple of *mālādhārī vidyādhara*. It is of 9th-10th century A.D.



Fig. No. 1977: Image of *Varahi*

It is a sculptural fragment showing the figure of *Varahi* sitting in *lalitāsana*. It is of 10th century A.D.



Fig. No. 1978: A sculptural fragment

It is a sculptural fragment. It shows standing male figures, human figures and a female seated on a *takhta* and flanked by two female figures. It is of 10th century A.D.



Fig. No. 1979: Feet of a deity

It is a sculptural fragment showing the feet of a deity.

08.9- ***Temple, Mohalla Panditana, Daipur, Kannauj:*** The temple lies in latitude 26^{0}57′47″ N and longitude 80^{0}0′31″ E (Fig. 1980).



Fig. No. 1980: Satellite image of ***Temple, Mohalla Panditana, Daipur, Kannauj***

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 1981: An Architectural fragment

It is an architectural fragment decorated with floral scrolls and an elephant. It is of 7th-8th century A.D.



Fig. No. 1982: A sculptural fragment

It is a sculptural fragment showing a standing male deity flanked by females and the male deity is housed inside a *rathikā*. It is of 8th-9th century A.D.



Fig. No. 1983: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 1984: An Architectural fragment

It is an architectural fragment carved with floral motifs and a human figure. It is of 8th-9th century A.D.



Fig. No. 1985: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 1986: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 1987: A sculptural fragment

It is a sculptural fragment (part of the image of a deity). It shows *Ābhāmandala* in the form of lotus flower, *mālādhārī vidyādhara* and floral scrolls. It is of 8th-9th century A.D.



Fig. No. 1988: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 1989: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motifs. It is of 8th-9th century A.D.



Fig. No. 1990: Mutilated female figure

It is a sculptural fragment showing a mutilated female figure. It is of 8th-9th century A.D.



Fig. No. 1990: Part of a pillar

It is a pillar decorated with floral designs and a *ghata pallava* motif. It is of 8th-9th century A.D.



Fig. No. 1991: Figure of Ganeśa

It is a sculptural fragment showing a mutilated figure of a *Ganeśa*. It is of 8th-9th century A.D.



Fig. No. 1992: Figure of a male

It is a sculptural fragment showing a male figure. It is of 8th-9th century A.D.



Fig. No. 1993: Image of a couple

It is a sculptural fragment showing a couple. It is of 8th-9th century A.D.



Fig. No. 1994: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th century A.D.



Fig. No. 1995: Part of a female figure

It is a sculptural fragment showing a female figure. It is of 9th century A.D.



Fig. No. 1996: Figure of a human

It is a sculptural fragment showing a human figure. It is of 9th century A.D.



Fig. No. 1997: Part of a *Navagraha* panel

It is a sculptural fragment showing the part of *Navagraha* panel. It is of 9th century A.D.



Fig. No. 1998: Image of *Surya*

It is a sculptural fragment showing image of *Surya* (?).It is of 9th century A.D.



Fig. No. 1999: Part of the image of deity

It is a sculptural fragment showing the part of the image of a deity. It shows attendants and devotees. It is of 9th-10th century A.D.



Fig. No. 2000: Figure of a human riding an animal

It is a sculptural fragment showing a human figure riding on some animal. It is of 9th-10th century A.D.



Fig. No. 2001: Figure of a male

It is a sculptural fragment showing a male figure. It is of 9th-10th century A.D.



Fig. No. 2002: Figure of a male

It is a sculptural fragment showing an armed male figure. It is of 10th century A.D.



Fig. No. 2003: Figure of Humans

It is a sculptural fragment showing human figures. It is of 10th century A.D.



Fig. No. 2004: Image of an unfinished deity

It is a sculptural fragment showing an unfinished deity. It is of 10th century A.D.



Fig. No. 2005: An Architectural fragment

It is an architectural fragment carved with floral motifs. It is of 10th century A.D.



Fig. No. 2006: Unidentified sculptural fragment

It is an unidentified sculptural fragment.

08.10- ***Shershah Suri ki Qila, Daipur, Kannauj*****:** The Qila lies in latitude 26^{0}58′02.57″ N and longitude 80^{0}0′21.13″ E (Fig. 2007).



Fig. No. 2007: Satellite image of ***Shershah Suri ki Qila, Daipur, Kannauj***

Śiva* temple, *Daipur: The temple lies in Latitude 26^{0}58′03.68″ N and Longitude 80^{0}00′27.71″ E at a distance of 16 km to the South-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 10 acres. The height of the mound is 24.38 meters. The bricks found at this site are of the following sizes: 9x8x2 and 8x6x2 inch. The ceramic industry found here are NBP, PGW, K, G, EM and LM.



Fig. No. 2008: Image of *Śivalinga* kept inside the *Śiva* temple *Daipur*

It is the figure of a *Śivalinga* placed on a square platform. It is of 8th-9th century A.D.

08.11- ***Yadav Mohalla, Daipur, Kannauj*****:** The *Mohalla* lies in latitude 26^{0}57′53″ N and longitude 80^{0}0′34″ E (Fig. 2009).



Fig. No. 2009: Satellite image of *Yadav Mohalla, Daipur, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.



Fig. No. 2010: An Architectural fragment

It is an architectural fragment showing a broken portion of a *Chandraśālā* motif. It is of 7th-8th century A.D.



Fig. No. 2011: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.



Fig. No. 2012: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 2013: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.



Fig. No. 2014: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 2015: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 2016: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 2017: Part of the image of *Viṣnu*

It is a sculptural fragment showing upper portion of the image of *Viṣnu*. It is of 8th-9th century A.D.



Fig. No. 2018: Figure of a female

It is a sculptural fragment showing a female figure. It is of 8th-9th century A.D.



Fig. No. 2019: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 2020: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 2021: Part of a female deity

It is a sculptural fragment showing a portion of a female deity accompanied by her attendants. It is of 8th-9th century A.D.



Fig. No. 2022: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.



Fig. No. 2023: Mālādhārī vidyādhara

It is a sculptural fragment showing a *mālādhārī vidyādhara*. It is of 9th century A.D.



Fig. No. 2024: Part of the parikar

It is a sculptural fragment showing part of the *Parikar* of a deity and another deity sitting in *lalitāsana* on the left side. It is of 9th century A.D.



Fig. No. 2025: An Architectural fragment

It is an architectural fragment decorated with floral motifs and chess board pattern. It is of 9th century A.D.



Fig. No. 2026: Part of the parikar of deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. A miniature deity can be seen sitting in *lalitāsana* on the left side. It is of 9th century A.D.



Fig. No. 2027: Image of a three headed deity

It is a sculptural fragment showing a three headed deity (*Śiva*) sitting in *lalitāsana.* A *vyāla* figure and lower portion of a human figure can be seen on the left side. It is of 9th century A.D.

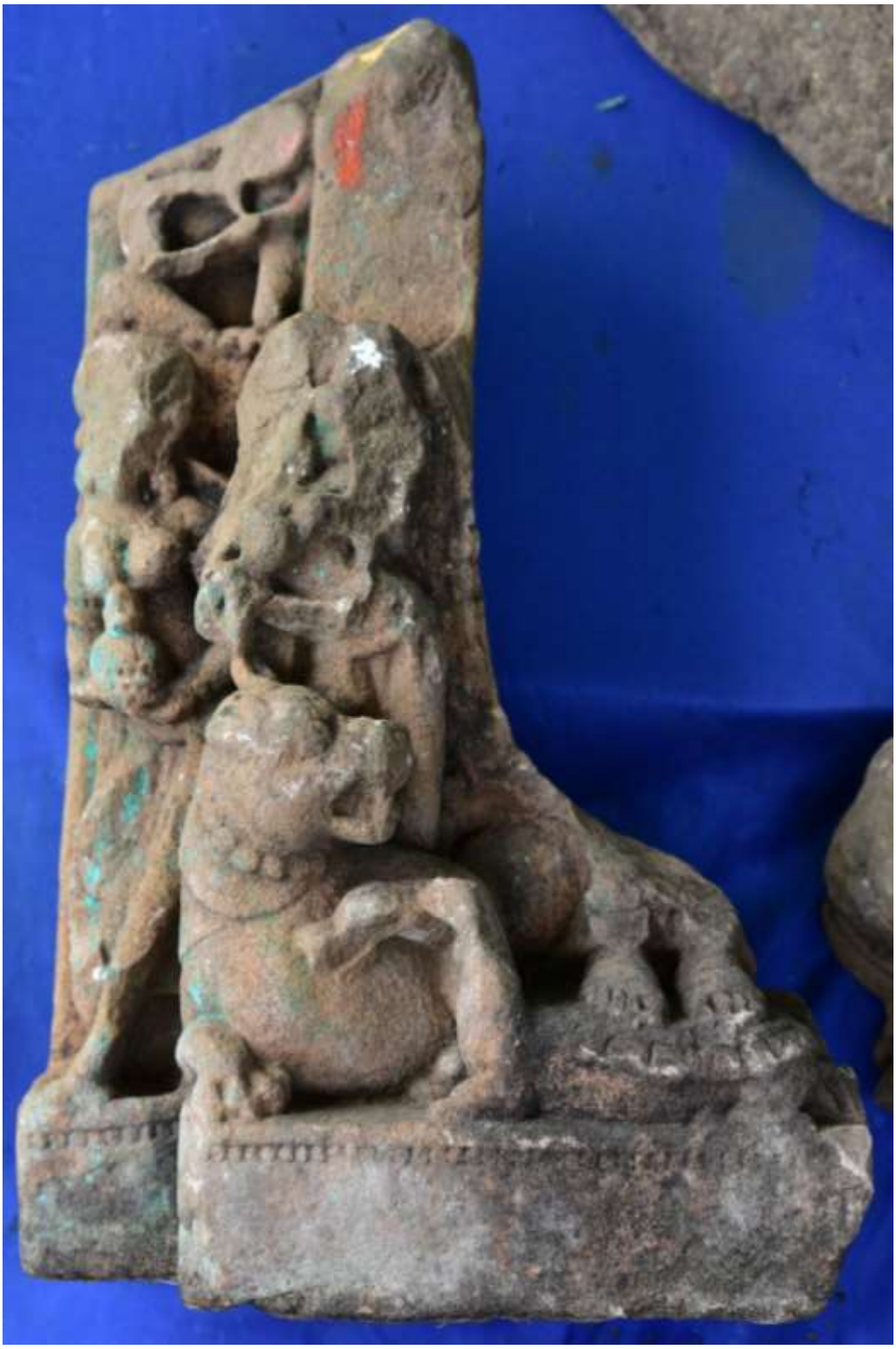


Fig. No. 2028: Part of the parikar

It is a sculptural fragment showing a portion of the *Parikar* of a deity (*Parvati*). She is attended by female attendants. Her mount lion is visible on the left side. It is of 9th century A.D.



Fig. No. 2029: A sculptural fragment

It is a sculptural fragment showing three ascetics seated on low pedestals. It is of 9th century A.D.



Fig. No. 2030: An Architectural fragment

It is an architectural decorated with floral motifs. It is of 9th century A.D.



Fig. No. 2031: An Architectural fragment

It is an architectural fragment decorated with human figures and *ghata pallava.* It is broken piece of door jamb showing *stambha śākhā* and *rupa śākhā*. It is of 9th-10th century A.D.



Fig. No. 2032: Figure of Ganeśa

It is a sculptural fragment showing standing *Ganeśa* housed inside a round pillared *rathikā* flanked by *vyāla*. One *vyāla* is visible on the right side. It is of 9th-10th century A.D.



Fig. No. 2033: An Architectural fragment

It is an architectural fragment showing river goddess on the lower end. It is a part of a door jamb. It is of 9th-10th century A.D.



Fig. No. 2034: Figure of a male

It is a sculptural fragment showing a standing male figure. It is of 9th-10th century A.D.



Fig. No. 2035: Image of a deity housed in a *rathikā*

It is a sculptural fragment showing a deity housed in a *rathikā* at the top of the pillar and a *vyāla*. It is of 9th-10th century A.D.



Fig. No. 2036: Figure of a male

It is a sculptural fragment showing a standing male figure. It is of 9th-10th century A.D.



Fig. No. 2037: Part of the parikar of a deity

It is a sculptural fragment showing the lower portion of the *Parikar* of a deity accompanied by female and male attendants. It is of 9th-10th century A.D.



Fig. No. 2038: Lower part of the image of a female deity

It is a sculptural fragment showing the lower portion of a female deity sitting on a *singhasana.* She is flanked by two attendants and two devotees sitting on the ground. It is of 10th century A.D.



Fig. No. 2039: Figure of a *vyāla* and a human

It is a sculptural fragment showing a *Makara vyāla* and a human figure. It is of 10th century A.D.



Fig. No. 2040: An Architectural fragment

It is an architectural fragment showing the canopy of a tree. It is of 10th century A.D.



Fig. No. 2041: Two standing female figure

It is a sculptural fragment showing two standing female figures. It is of 10th century A.D.



Fig. No. 2042: Image of a couple

It is a sculptural fragment showing a couple. It is of 10th century A.D.



Fig. No. 2043: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha* and lotus petals. It is of 10th century A.D.



Fig. No. 2044: An Architectural fragment

It is an architectural fragment decorated with diamond motif and a drummer. It is of 10th century A.D.



Fig. No. 2045: An Architectural fragment

It is an architectural fragment.

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The Coin hoard from *Imaliya Sultanpur* district *Sitapur*

Saurabh Kashyap,
122, Anand Nagar
Sitapur, U.P.

Pundareek Kumar,
85, Subhash Nagar,
Gonda, U.P.

Shyam Prakash @ Munuwa Seth,
Lal Kapda Kothi,
Sitapur, U.P.

Chandrika Prasad Rastogi @ Palu,
Sitapur, U.P.

Entire *Sitapur* district was studied and an Archaeological Gazetteer of the same was published in two parts in the April and July 2016 issues of Indian Journal of Archaeology (www.ijarch.org) (Ref- Kumar, V. 2016. *Archeological Gazetteer of District Sitapur [Part-I].* Indian Journal of Archaeology. www.ijarch.org) (Ref- Kumar, V. 2016. *Archeological Gazetteer of District Sitapur [Part-II].* Indian Journal of Archaeology. www.ijarch.org). The coins found earlier from different sites of district *Sitapur* were studied by different scholars and the results were also published in different issues of this journal (Ref- Srivastava, P and Shamoon Ahmed. 2016. *Coins from District Sitapur, Uttar Pradesh.* Indian Journal of Archaeology. www.ijarch.org) (Ref- Rathore, Y. 2016. *Coins of District Sitapur and Banda.* Indian Journal of Archaeology. www.ijarch.org). Recently, five hundred fifty eight early *punch* marked coins and imperial coins were found from *Imaliya Sultanpur* area in district *Sitapur* U.P. India. *Imaliya Sultanpur* village lies in *tehsil Sadar,* in latitude $27^{0}40'11.9''$ N and longitude $80^{0}36'42.3''$ E., 01 km to the north of the P.S. These coins were purchased by *Chandrika Prasad Rastogi @ Palu* of district *Sitapur* U.P. These coins were brought to the notice of the first author and these were subsequently studied by the four authors of this article. All these coins are belonged to *Magadha* period. The catalogue of these coins is being produced below.

Coin No. 01





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 02





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 03



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 04



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.44 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 05



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 06



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 07



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 08



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 09



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 10



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 11



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 12



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 13



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 14



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 15



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 16



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 17



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 18



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 0.9x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 19



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 20



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.1x1.7 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 21



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.1x2.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 22



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.85 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 23



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.68 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 24



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 25



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 26



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 27



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 28



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 29



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.25 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 30



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 31



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.76 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 32



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 33



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 34



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 35



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 0.9x1.0 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 36



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 37



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.99 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 38



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.86 gram. The size of the coin is 1.3x2.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 39





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.1x1.7 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 40

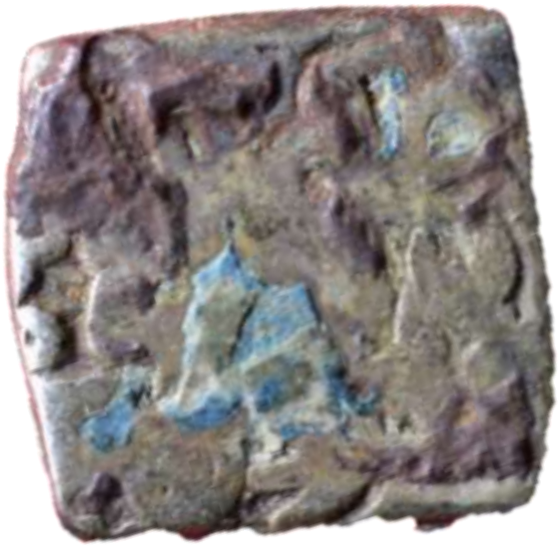




Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 41



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 42



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 43



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.71 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 44



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.87 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 45





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 46





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 47



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 48



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.96 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 49



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 50



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 51



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 52



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.76 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 53



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 54



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.2x1.9 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 55



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.72 gram. The size of the coin is 1.7x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 56



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 57





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 58





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 59



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 60



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.3x1.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 61



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 62



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.8x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 63



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 64



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.3x1.7 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 65



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 66



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.28 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 67



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.8x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 68



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 69



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 70



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 71





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.72 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 72





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 73



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.40 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 74



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 75



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 76



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 77





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 78





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 79



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 80



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 81



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 0.9x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 82



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 83



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.66 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 84



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.74 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 85



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 86



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 87



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 88



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 89



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 90



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 91



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar* Pradesh India.

Coin No. 92



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.92 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 93



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.67 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 94



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 95



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 96



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 97



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 98



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 0.9x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 99



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 100



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 101



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.88 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 102



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 103



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 104



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 105





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 106





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 107



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.70 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 108



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.3x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 109



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 110



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.41 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 111



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 112



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 0.9x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 113



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 114



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 115



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 116



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 117



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 118



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 119



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 120



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 121





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 122





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 123



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.78 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 124



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 125





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 126





` **Obverse** **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.2x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 127



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 128



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.3x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 129



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 130



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 131



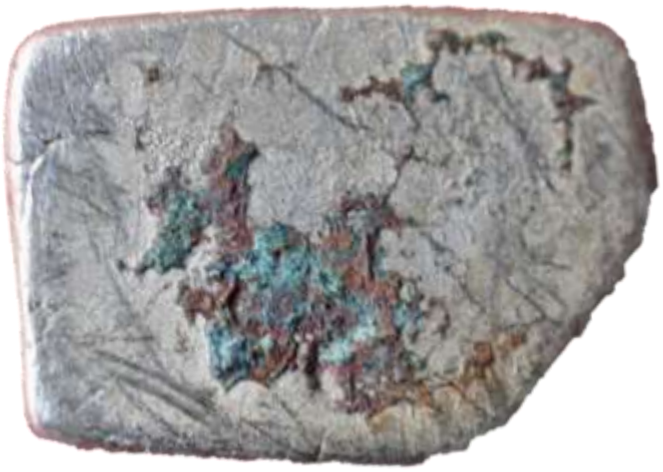
Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 132



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.74 gram. The size of the coin is 1.7x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 133



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 134



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.0x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 135



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 136



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.61 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 137



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 138



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 139



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.40 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 140



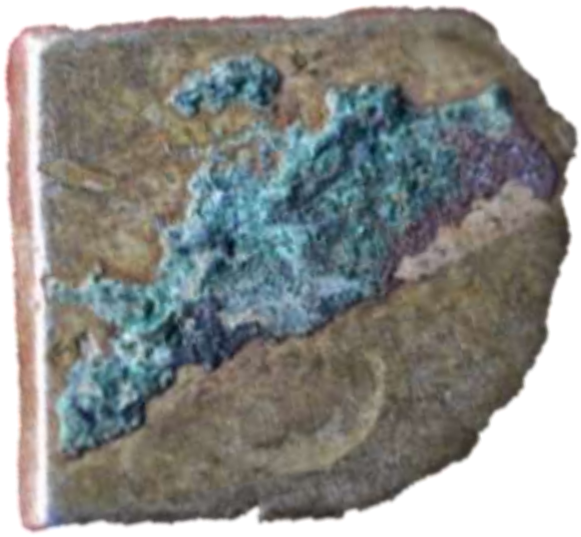
Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.40 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 141



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 142



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 143



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 144



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.34 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 145



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.62 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 146



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.62 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 147



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.43 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 148



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 149



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.39 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 150



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 0.9x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 151



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 152



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 153





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 154





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.47 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 155





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 156





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 157



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.0x1.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 158



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 159





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 0.8x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 160





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 161



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 162



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 163



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.0x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 164



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 0.9X1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 165



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 166



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 167





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.46 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 168





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.1x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 169



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.01 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 170



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 171



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.01 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 172



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 173



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.65 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 174



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 175





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 176





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 177



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.7x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 178



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 179



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 180



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 181



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 182



Obverse



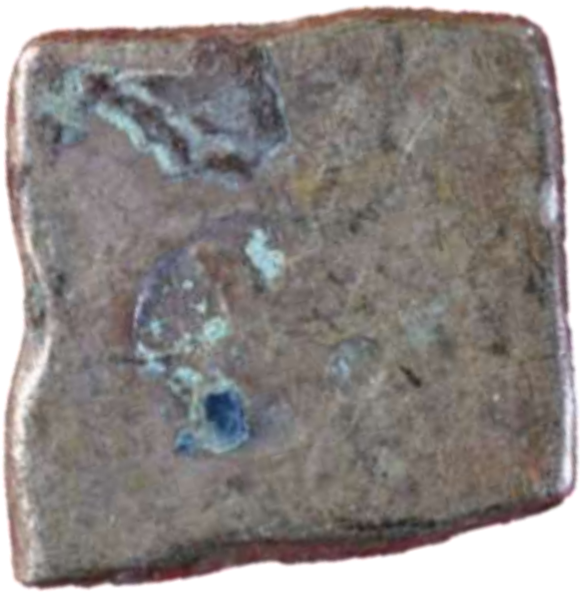
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 183



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.64 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 184



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 185





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.45 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 186





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.8x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 187



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.51 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 188



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 0.9x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 189



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 190



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 191





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.47 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 192





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.3x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 193



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 194



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 195



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.45 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 196



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.53 gram. The size of the coin is 1.0x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 197



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 198



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.1x1.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 199



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 200





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 201



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 202



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 203




Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.92 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 204




Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 205



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 206



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.68 gram. The size of the coin is 1.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 207



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 208



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.79 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 209



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.86 gram. The size of the coin is 1.7x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 210



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.85 gram. The size of the coin is 1.8x0.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 211



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 0.8x2.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 212



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 213





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 214




Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 215




Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 216



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 217



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 0.9x1.1cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 218



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.4x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 219



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.3x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 220



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 221



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 222



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 223



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 0.8x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 224



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 225



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 0.9x2.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 226



Obverse



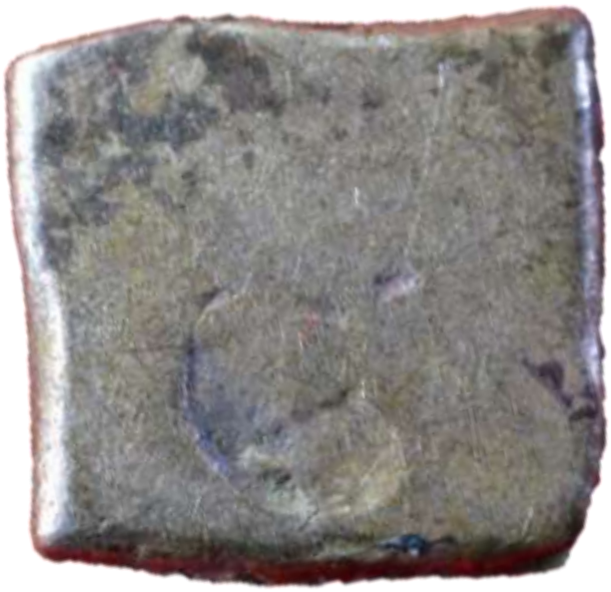
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 227



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.34 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 228



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 229



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 230



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 231



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 232



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 233





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.42 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 234





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 235



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.46 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 236



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 237





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.6x0.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 238





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 239



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.34 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 240



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 241



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 242



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 243



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.39 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 244



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 245



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 246



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.76 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 247



Obverse



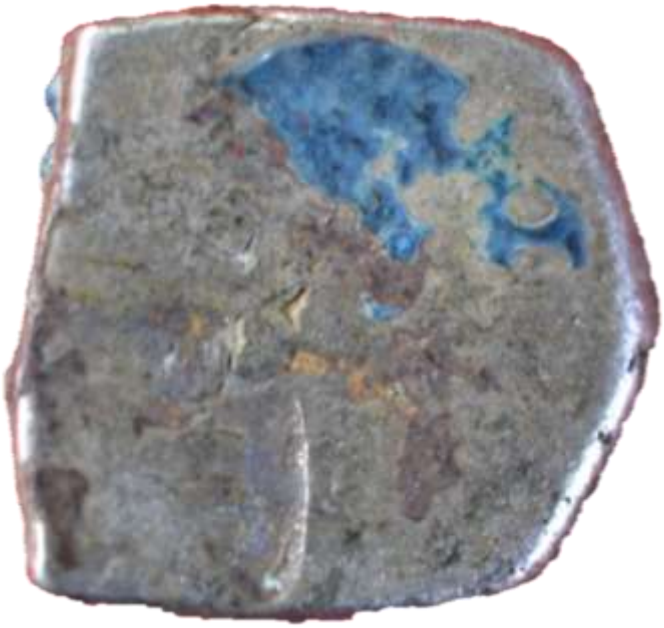
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.46 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 248



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.61 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 249



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.72 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 250



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 251



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.94 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 252



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 253





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 254





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 255



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 0.9x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 256



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 257



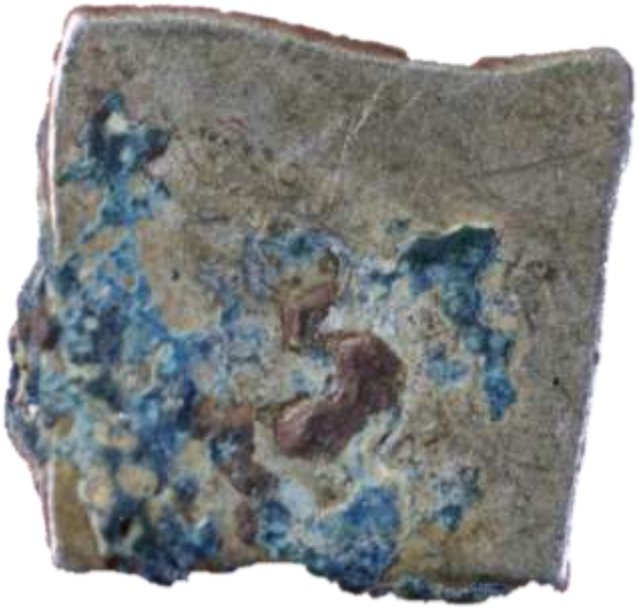


Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.34 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 258





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.81 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 259



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 260



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 261





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 262





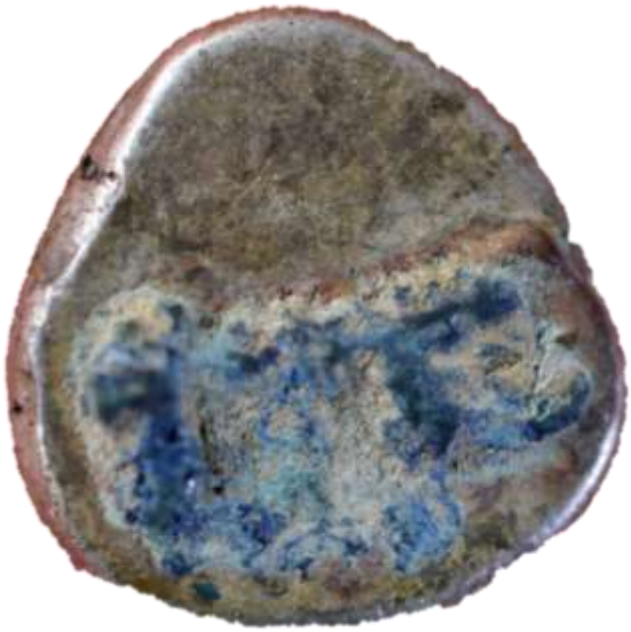
Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.0x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 263



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 264



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.40 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 265



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.61 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 266



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.43 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 267



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 268



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 269





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 270





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 271



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.02 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 272



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.01 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 273



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.41 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 274



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.81 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 275



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.79 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 276



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 0.8x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 277





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 0.8x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 278





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 279



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.86 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 280



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 281



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 282



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 283



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 284



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 285





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 0.8x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 286





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.2x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 287



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 288



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 289



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 0.9x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 290



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 291



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 292



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 293





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 294





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 295



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 296



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 297



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 298



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 299



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 300



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 301



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 302



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 303





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 304





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 305



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 306



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 307





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 308





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 309



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 310



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 311



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 312



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.41 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 313



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.94 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 314



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 315





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 316





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 317



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 318



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 319



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.81 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 320



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 321



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 322



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 323





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 324





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 325



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 326



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 327



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 328



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 329



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.42 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 330



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 331



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 332



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.71 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 333



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 334



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 335



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.0x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 336



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 337



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 338



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 339



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 340



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 341



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.42 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 342



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 343



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 344



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 345





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 346





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.6x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 347



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.3x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 348



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 349



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 350



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 351



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 352



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 353





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 354





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 355



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 356



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 357





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 358





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 359





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 360





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.93 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 361



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 362



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 363



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 364



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.60 gram. The size of the coin is 1.9x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 365



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 2.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 366



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.76 gram. The size of the coin is 2.3x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 367





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.9x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 368





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 369



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.9x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 370



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.03 gram. The size of the coin is 2.1x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 371





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.9x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 372





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 373



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.90 gram. The size of the coin is 1.3x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 374



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 375





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.69 gram. The size of the coin is 1.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 376





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 377



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 2.0x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 378



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 379



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 2.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 380



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 381





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.5x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 382





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.6x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 383



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.64 gram. The size of the coin is 1.8x1.8cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 384



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.93 gram. The size of the coin is 1.9x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 385



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 386



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.57 gram. The size of the coin is 2.1x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 387



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.93 gram. The size of the coin is 2.0x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 388



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.5x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 389



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 390



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 1.8x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 391



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 392



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.00 gram. The size of the coin is 2.0x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 393



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.40 gram. The size of the coin is 2.1x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 394



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 395



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 2.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 396



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.9x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 397



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.59 gram. The size of the coin is 2.4x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 398



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.83 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 399



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 400



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 401



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 2.0x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 402



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 403



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 2.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 404



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.6x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 405



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.54 gram. The size of the coin is 1.4x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 406



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 407



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 408



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.80 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 409



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.2x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 410



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 411

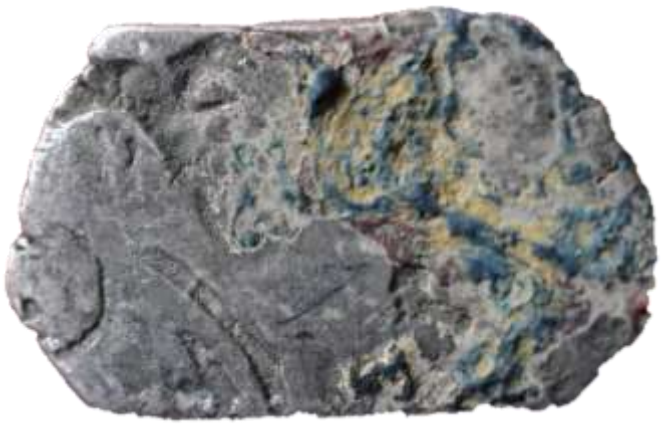




Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 412





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.63 gram. The size of the coin is 2.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 413



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 2.2x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 414



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.87 gram. The size of the coin is 1.6x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 415



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.79 gram. The size of the coin is 1.9x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 416



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 417



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.5x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 418



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 419



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 420



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.60 gram. The size of the coin is 2.2x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 421





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 2.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 422





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.5x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 423



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 424



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.88 gram. The size of the coin is 0.9x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 425





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.30 gram. The size of the coin is 1.5x2.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 426





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.72 gram. The size of the coin is 1.6x2.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 427





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.31 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 428





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 429





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 430





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 431



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.80 gram. The size of the coin is 1.5x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 432



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 433



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.8x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 434



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 435



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 436



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 437



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 2.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 438



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.9x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 439



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 440



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.6x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 441



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.90 gram. The size of the coin is 2.2x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 442



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.80 gram. The size of the coin is 1.3x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 443



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 1.6x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 444



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.5x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 445





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.7x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 446





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.91 gram. The size of the coin is 1.6x2.5cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 447



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 448



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.7x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 449





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.8x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 450





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 2.0x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 451



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.9x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 452



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.7x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 453



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.47 gram. The size of the coin is 2.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 454



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.63 gram. The size of the coin is 2.12x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 455



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 456



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.6x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 457



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.41 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 458



Obverse

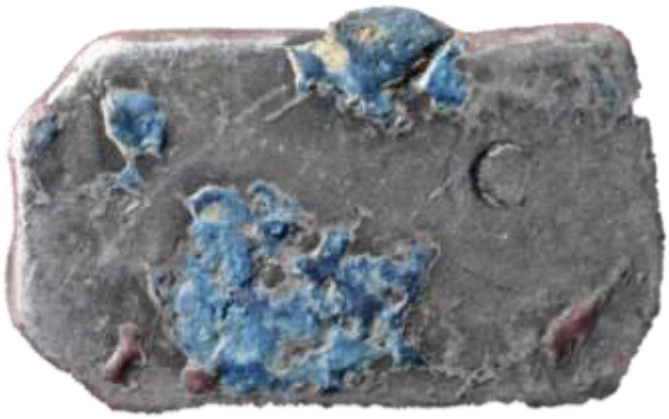


Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.8x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 459





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 2.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 460





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.91 gram. The size of the coin is 1.3x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 461



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 462



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.3x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No.463





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.8x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 464





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.36 gram. The size of the coin is 1.8x1.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 465



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.94 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 466



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 467



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.7x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 468



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 469



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 470



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 1.8x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 471



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 2.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 472



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.7x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 473



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 1.7x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 474



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.64 gram. The size of the coin is 2.1x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 475



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 2.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 476



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.1x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 477



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.98 gram. The size of the coin is 1.7x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 478



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 479





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.5x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 480





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 481



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.49 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 482



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.85 gram. The size of the coin is 2.0x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 483





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.00 gram. The size of the coin is 2.2x2.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 484





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 1.1x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 485



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 486



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.7x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 487



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.79 gram. The size of the coin is 2.0x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 488



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.94 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 489



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.03 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 490



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.23 gram. The size of the coin is 2.3x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 491



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.18 gram. The size of the coin is 2.2x2.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 492



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 493





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.31 gram. The size of the coin is 2.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 494





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.96 gram. The size of the coin is 1.5x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 495



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 496



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 1.9x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 497



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.87 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 498



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 1.5x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 499



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 500



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.7x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 501





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 1.6x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 502





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 503



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 504



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.57 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 505



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 2.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 506



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.91 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 507



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 508



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.68 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 509



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 2.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 510



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 2.0x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 511



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 2.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 512



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.88 gram. The size of the coin is 1.5x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 513



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.03 gram. The size of the coin is 1.9x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 514



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.5x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 515



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 2.0x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 516



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 517



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.78 gram. The size of the coin is 1.7x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 518



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 519



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.59 gram. The size of the coin is 2.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 520



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.91 gram. The size of the coin is 1.6x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 521



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.81 gram. The size of the coin is 2.1x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 522



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 523



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 2.1x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

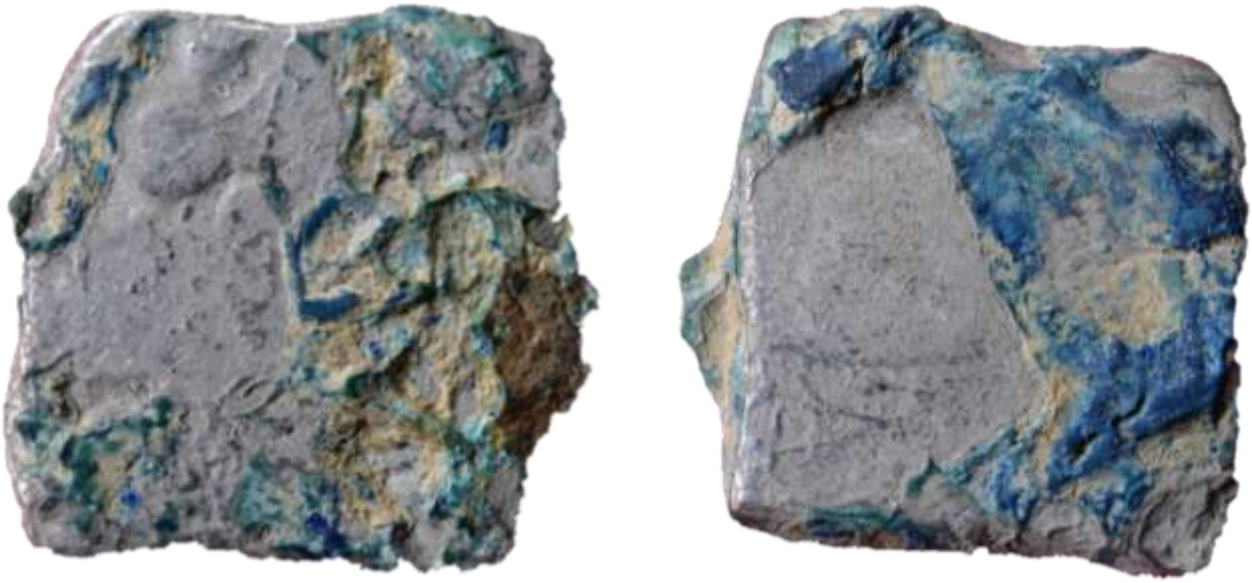
Coin No. 524



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.72 gram. The size of the coin is 1.9x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 525



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.57 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 526



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.5x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 527



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 528



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.0x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 529



Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.68 gram. The size of the coin is 2.0x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 530



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.90 gram. The size of the coin is 1.7x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 531



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.61 gram. The size of the coin is 2.0x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 532



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 533



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.86 gram. The size of the coin is 2.1x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 534





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.6x1.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 535





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 536



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.8x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 537



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.59 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 538





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.8x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 539





Obverse **Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.7x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 540



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 1.5x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 541



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.8x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 542



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.7x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 543



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 544



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 1.9x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 545



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.8x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 546



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.90 gram. The size of the coin is 2.2x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 547



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.8x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 548



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.7x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 549



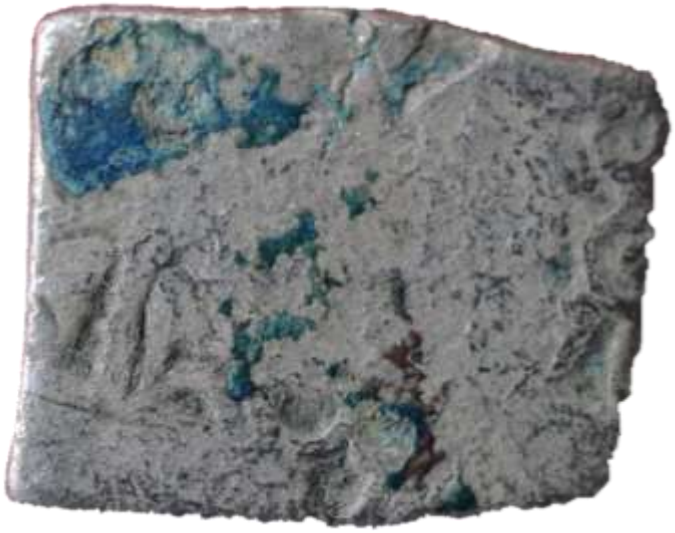
Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 550



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.6x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 551



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.6x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 552



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 553



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 2.0x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 554



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.9x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 555



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.41 gram. The size of the coin is 2.1x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 556



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 2.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 557



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.1x2.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

Coin No. 558



Obverse



Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 2.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur,* Uttar Pradesh, India.

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Newly discovered Inscriptions of Kannauj

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This research paper is written with the kind permission of the Director (Epigraphy), Archaeological Survey of India, Mysore.



Fig. No. 01

This inscription is engraved on a sealing (Fig. 01) preserved in the *Kannauj* museum and datable to about the 4th-5th century A.D. This inscription in *Brahmi* characters and *Sanskrit* language. The accessesion number of sealing is 75/18. The sealing shows the palm leaf. Below it is an inscription of two lines. The size of the sealing is 3.5x3x0.4 cm.

Text

1. ***Śrī Mahārāja Gu***
2. ***pta kulasa***



Fig. No. 02

This inscription is engraved on a sealing (Fig. 02) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/23. The size of the sealing is 4x3.5x1.3 cm. It is a six line inscription.

Text

1. ***Yē Dhammā***
2. ***Prabhavā hētu . .***
3. ***Tathāgatō havada .***
4. ***. . yo nirōdhō e***
5. ***vaṁ vādī mahaśra***
6. ***maṇaḥ***



Fig. No. 03

This inscription is engraved on a sealing (Fig. 03) preserved in the *Kannauj* museum and datable to about the 4th-5th century A.D. This inscription in *Brahmi* characters and *Sanskrit* language. The accessesion number of sealing is S/13. The size of the sealing is 3.7x3x0.7 cm. It shows a lion sitting in front of a wheel. There is a two line inscription below it.

Text

1. ***Damhatēyakasya***
2. **….**



Fig. No. 04

This inscription is engraved on a sealing (Fig. 04) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/27. The size of the sealing is 3.3x4x0.3 cm. It has five line inscription.

Text

1. ***Yē dhammā hētu pra***
2. ***bhavō hētu tēsāṁ tathā***
3. ***gatō havada tēsāṁ cha***
4. ***Yo nirōdhō evaṁ va***
5. ***di mahāśramaṇaḥ***



Fig. No. 05

This inscription is engraved on a sealing (Fig. 05) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/45. The size of the sealing is 3.2x3.5x0.6 cm. This inscription is worn out. It has five line inscription.

Text

1. ***Yē dhammā . .***
2. ***. hētu . . .***
3. ***Tēsāṁ . . . . .***
4. ***. . . . . .***
5. ***Mahāśramaṇaḥ***



Fig. No. 06

This inscription is engraved on a sealing (Fig. 06) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/32. The size of the sealing is 2.2x2.2x0.7 cm. It has a six line inscription. This inscription is worn out.

Text

1. ***Yē dhammā***
2. ***prabhavā hētu .***
3. ***tathāgatō havada ta***
4. ***sam cha yo nirōdhō e***
5. ***vaṁvādī mahāśra***
6. ***maṇaḥ***



Fig. No. 07

This inscription is engraved on a sealing (Fig. 07) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/32. The size of the sealing is 2.3x2.2x0.7 cm. It has a six line inscription. This inscription is worn out.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu***
3. ***tēsāṁ tathāga .***
4. ***. . . . . e***
5. ***vaṁ vādī maha***
6. ***śramaṇaḥ***



Fig. No. 08

This inscription is engraved on a sealing (Fig. 08) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/22. The size of the sealing is 3.2X3.2x0.6 cm. It has a six line inscription.

Text

1. ***Yē dhammā hētu***
2. ***Prabhavā hētu tēsāṁ***
3. ***Tathāgatō havada te***
4. ***sam cha yo nirōdhō***
5. ***evaṁ vādī mahāśra***
6. ***maṇaḥ***



Fig. No. 09

This inscription is engraved on a sealing (Fig. 09) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/69. The size of the sealing is 2.5x2.3x0.8 cm. It has a six line inscription.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu***
3. ***tēsāṁ tathāgatō ha***
4. ***vada tēsāṁ cha yo ni***
5. ***rōdha evaṁ vādī***
6. ***mahāśramaṇaḥ***



Fig. No. 10

This inscription is engraved on a sealing (Fig. 10) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/82. The size of the sealing is 2.5x2.4x0.4 cm. It has a six line inscription. This inscription is worn out.

Text

1. ***Yē dhammā hētu***
2. ***prabhavā . .***
3. **. . . . .**
4. **. . . . .**
5. **. . . . .**
6. ***maṇaḥ***



Fig. No. 11

This inscription is engraved on a sealing (Fig. 11) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/67. The size of the sealing is 3.2x3x0.6 cm. It has a six line inscription. This inscription is worn out.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu tē***
3. ***sāṁ . . . .***
4. **. . . . .**
5. **. . . . .**
6. **. . . . .**



Fig. No. 12

This inscription is engraved on a sealing (Fig. 12) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/87. The size of the sealing is 2.3x2.2x0.4 cm. It has a five line inscription. This inscription is worn out.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu***
3. ***tēsāṁ tathāgatō havad tēsāṁ***
4. ***cha yo nirōdhō evaṁ vādī***
5. ***mahāśramaṇaḥ***



Fig. No. 13

This inscription is engraved on a sealing (Fig. 13) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/44. The size of the sealing is 3x2.8x0.5 cm. It has a six line inscription.

Text

1. ***Yē dhammā hētu***
2. ***prabhavā hētu tē***
3. ***sāṁ ….***
4. ***……***
5. ***.. mahā***
6. ***śramaṇaḥ***



Fig. No. 14

This inscription is engraved on a sealing (Fig. 14) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/48. The size of the sealing is 2.8x3.2x0.4 cm. It has a five line inscription. This inscription is worn out.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu***
3. ***….***
4. ***…..***
5. ***mahāśramaṇaḥ***



Fig. No. 15

This inscription is engraved on a sealing (Fig. 15) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/53. The size of the sealing is 3x3.3x0.8 cm. The provenance of the sealing is *Kannauj*. It has a five line inscription.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu tēsāṁ***
3. ***……***
4. ***……***
5. ***mahāśramaṇaḥ***



Fig. No. 16

This inscription is engraved on a sealing (16) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/81. The size of the sealing is 2.5x2.2x0.2 cm. The provenance of the sealing is *Kannauj*. It has a five line inscription.

Text

1. ***Yē dhammā hētu pra***
2. ***bhavā hētu tēsāṁ ta***
3. ***thāgatō havada tēsāṁ***
4. ***cha yo nirōdhō evaṁ vādī***
5. ***mahāśramaṇaḥ***



Fig. No. 17

This inscription is engraved on a sealing (Fig. 17) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/75. The size of the sealing is 2.8x0.4 cm. It has a six line inscription.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu te***
3. ***sāṁ tathāgatō havada***
4. ***tēsāṁ cha yo ni***
5. ***rōdha evaṁ vādī mahā***
6. ***śramaṇaḥ***



Fig. No. 18

This inscription is engraved on a sealing (Fig. 18) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/34. The size of the sealing is 2.5x0.5 cm. It has a six line inscription.

Text

1. ***Yē dhammā hētu***
2. ***Prabhavā hētu tēsāṁ***
3. ***Tathāgatō havada tēsāṁ***
4. ***Cha yo nirōdhō evaṁ vā***
5. ***dī Mahāśramaṇaḥ***



Fig. No. 19

This inscription is engraved on a sealing (Fig. 19) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/60. The size of the sealing is 2.8x2.5x0.2 cm. It has a six line inscription.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu tē***
3. ***sāṁ tathāgatō havada***
4. ***tēsāṁ cha yo ni***
5. ***rōdha evaṁ vādī mahā***
6. ***śramaṇaḥ***



Fig. No. 20

This inscription is engraved on a sealing (Fig. 20) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is 88. The size of the sealing is 2.5x0.6 cm. It has a five line inscription.

Text

1. ***Yē dhammā hētu prabha***
2. ***vā hētu tēsāṁ tathā***
3. ***gatō havada tēsāṁ***
4. ***cha yo nirōdhō evaṁ vādī***
5. ***Mahāśramaṇaḥ***



Fig. No. 21

This inscription is engraved on a sealing (Fig. 21) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/74. The size of the sealing is 3x0.5 cm. It has a six line inscription.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu***
3. ***tēsāṁ tathāgatō***
4. ***havada tēsāṁ cha yo nirōdhō***
5. ***evaṁ vadi Mahā***
6. ***śramaṇaḥ***



Fig. No. 22

This inscription is engraved on a sealing (Fig. 22) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/86. The size of the sealing is 2.5x0.4 cm. It has a six line inscription.

Text

1. ***Yē dhammā hē***
2. ***tu prabhavā hētu tē***
3. ***sāṁ tathāgatō hava***
4. ***da tēsāṁ ….***
5. ***.. vādī mahā***
6. ***śramaṇaḥ***



Fig. No. 23

This inscription is engraved on a sealing (Fig. 23) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/37. The size of the sealing is 2.5x0.4 cm. The provenance of the sealing is *Kannauj*. It has a six line inscription.

Text

1. ***Yē dhammā hētu***
2. ***Prabhavā hētu tēsāṁ tathā***
3. ***gatō … tēsāṁ***
4. ***cha yo nirōdhō evaṁ vā***
5. ***dī Mahāśramaṇaḥ***
6. ***śramaṇaḥ***



Fig. No. 24

This inscription is engraved on a sealing (Fig. 24) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/35. The size of the sealing is 1.8x0.7 cm. It is broken and has a six line inscription.

Text

1. ***Yē dhammā hētu***
2. ***Prabhavā hētu te***
3. ***sam tathāgatō havada tēsāṁ***
4. ***tēsāṁ cha yo nirōdhō***
5. ***Mahāśrama***
6. ***ṇaḥ***



Fig. No. 25

This inscription is engraved on a sealing (Fig. 25) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/89. The size of the sealing is 2.3x20.4 cm. It has a five line inscription.

Text

1. ***Yē dhammā hētu pra***
2. ***bhavā hētu tēsāṁ ta***
3. ***thāgatō havada tēsāṁ***
4. ***cha yo nirōdhō evaṁ vā***
5. ***dī mahāśramaṇaḥ***



Fig. No. 26

This inscription is engraved on a sealing (Fig. 26) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/28. The size of the sealing is 2.4x0.7 cm. It has a six line inscription.

Text

1. ***Yē dhammā he***
2. ***tu prabhavā hētu***
3. ***tēsāṁ tathāgatō ha***
4. ***vada tēsāṁ cha yo ni***
5. ***rodha evaṁ vādī mahā***
6. ***śramaṇaḥ***



Fig. No. 27

This inscription is engraved on a sealing (Fig. 27) preserved in the *Kannauj* museum and datable to about the 9th century A.D. This inscription in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula. The accessesion number of sealing is S/77. The size of the sealing is 2.9x2.5x0.5 cm. It has a five line inscription. This inscription is worn out.

Text

1. ***Yē dhammā hētu***
2. ***prabhavā hētu***
3. ***tēsāṁ tathāgatō havada tēsāṁ***
4. ***cha yo nirōdhō evaṁ vadi***
5. ***Mahāśramaṇaḥ***



Fig. No. 28

This inscription is engraved on a sealing (Fig. 28) preserved in the *Kannauj* museum and datable to about the 6th -7th centuries A.D. This inscription in *Nāgarī* characters and *Sanskrit* language reads *Dāgabāgharājah*

Text

1. ***Dāgabāgharājah***



Fig. No. 29

This inscription is engraved on a seal preserved in the *Kannauj* museum and datable to about the 6th - 7th centuries A.D. This inscription in *Nāgarī* characters and *Sanskrit* language reads *Vatapi karaṇaṁ*

Text

1. Vatapi karaṇaṁ



Fig. No. 30

This inscription engraved on a stone slab (Fig. 30) preserved in the *Kannauj* museum is damaged and worn out and datable to about the 9th century A.D. This inscription is in *Nāgarī* characters and *Sanskrit* language.

Text

1. ***ka . kalpāntaya***
2. ***bhakti jala(ma)***



Fig. No. 31

The antiquity is preserved in *Kannauj* museum, *Kannauj*. It is the image of *Riśabhanātha* sitting in *dhyāna mudrā* (Fig. 31). The size of the antiquity is 39x23x8 cm. It shows the *siôhāsana* is carved with two bulls, one kneeling devotee and *dhammā chakra*. The *siôhāsana* is flanked by *yakśa* and *yakśī* of *tirthankara*. *Indra* and *Upendra,* two *Mālādhārī vidyādhara, Trichatra, Dev Dundubhī* and four miniature *tirthankaras* are shown in his *parikar*. *Ābhāmandala* is visible behind his head. At the bottom is the *Navagrahas* forming a band. It bears inscription. The inscription is engraved on the pedestal of the image and datable to about 8th -9th centuries A.D. This inscription in *Nāgarī* characters and *Sanskrit* language reads *Bhavaṇa.*



Fig. No. 32

The antiquity is preserved in *Kannauj* museum, *Kannauj*. It is an inscribed broken lower part of the image of *Viṣṅu* riding *Garuṅa* (Fig. 32). The size of the antiquity is 28x38x24 cm. It shows damaged figure of *Garuna* and the two legs of *Viṣṅu*. A female attendant is shown on the right side. There is a one line inscription on the pedestal of the image. This inscription in *Nāgarī* characters and *Sanskrit* language dated 1177(1120 A.D.), records the installation of an image by *Salya*, a maid of *Śri Rāmadatra*.

TEXT

1. ***Saṁvat 1177 vaiśākha sudī 3 gurovāyaka Śrī Rāmdatra tasya dāsi Salya tena pratimā pratisṭhapitā***



Fig. No. 33

The inscription is engraved on the pedestal of the headless image of *Mahavira* and dated [*Vikrama*] 1178 (1121 A.D.) (Fig. 33). There is a representation of a lion engraved on the pedestal suggesting the image of *Jaina tirthaṁkara Mahāvīra*. This inscription in *Nāgarī* characters and *Sanskrit* language, records the gift of the image by *Sumati,* disciple of *Yaśōbhadrāchārya* belonging to *Rasadvi gachchha*.

Text

1. ***Sam 1178 sravan vadi 11 sake Sri rasadvi gachchhe Sri Yaśōbha***
2. ***drāchārya śisYēṇa Sumati guruvēna samasta gosṭhike***
3. ***dēva dharmoyaṁ***



Fig. No. 34

This inscription is engraved on a Headless *Buddha* image preserved in the *Kannauj* museum and datable to about the 9th century A.D. (Fig. 34). This inscription is in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula *(Yē dharmā* etc*)*

Text

1. ***Yē dhammā hētu prabhavō hētu tēsāṁ tathāgatō*** (Written vertically downward on upper left side)
2. ***cha yo nirōdhō evaṁ vādī mahāśramaṇaḥ*** (Written vertically upward on lower right side)



Fig. No. 35

This inscription is engraved on an image lying loose at *Ghuiyā Devī* temple in *Kannauj* and dated [*Vikrama*] 1173 (1116 A.D.) (Fig. 35). This inscription in *Nāgarī* characters and local dialect mentions *Satraguta*.

Text

1. ***Saṁvat 1173 māgha sudi 10 sadi saha Satraguta***



Fig. No. 36

This inscription is engraved on a Headless *Buddha* image preserved in the *Kannauj* museum and datable to about the 9th century A.D. (Fig. 36). This inscription is in *Nāgarī* characters and *Sanskrit* language records the Buddhist formula *(Yē dharmā* etc*)*. The accessesion number of this antiquity is 19/197.

Text

1. ***Yē dhammā hētu pra***
2. ***bhavō hētu tēsāṁ***
3. ***tathāgatō havada tēsāṁ cha***
4. ***yo nirōdhō evaṁ***
5. ***vādī mahāśra***
6. ***maṇaḥ***



Fig. No. 37

This inscription is engraved on the pedestal of a *Jaina Tirthamkara* image kept in *Jagata* perfume factory and datable to about the 10th century A.D. (Fig. 37). This inscription is in *Nāgarī* characters and *Sanskrit* language reads *Veljaka Srāvikā*.

Text

1. Veljaka Srāvikā

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Ancient Hindu Temple Architecture of South Kashmir from 7th Century A.D to 13th century A.D.

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Introduction: The state of Jammu and Kashmir is located in the extreme north of India and occupies a most important position in the entire Himalayan region. Its borders touch China in north-east, Afghanistan in north-west, Pakistan in west and states of Punjab and Himachal in South. [1]

There are three administrative divisions of Jammu and Kashmir namely "Jammu division, Kashmir division and *Laddakh* region which is included in Kashmir division for administrative purposes. Each division is further divided in districts. Kashmir division consist 10 districts." [2]
The most important part of the region is Kashmir Valley. It is most strategic region in the entire Himalaya, not only for India but also for the continent of Asia. Kashmir Valley is an oval *dun* (valley) of tectonic origin. On a relief map the valley of Kashmir looks like a white foot print set in the mass of black mountains. [3]

South of Kashmir valley consist four districts- *Anantanag*, *Pulwama*, *Kulgam* and *Shopian*. *Anantanag* is 52 km's to the south of Srinagar. It is an important town the biggest after Srinagar. It is the land of countless ancient Hindu temples such as *Kouther* temples, *Martand* temple, *Mamal* temple etc. *Pulwama* district is situated 32 km's from Srinagar. It is a place having lots of ancient beautiful temples such as Vishnu and Shiva temples of *Avantipor*; Vishnu temple of *Payar* etc. carved out of *Anantanag* district the *Pulwama* district came into being in 1979. District *Kulgam* is situated on the banks of river Vishav, at a distance of about 70 km's from Srinagar, it is known for its holy ancient temple of *Devsar*. District *Shopian* a foot hill 55 km's from Srinagar is lying in the close proximity of Pir Panjal mountain range, the town is famous for its apples but lacks ancient

temple architecture. The ancient temples of this district are not present perhaps because of ravages of time. [4]

The ancient Hindu temple architecture of south Kashmir is discussed district wise as follows:

Kouthar Temple

It is about 20 km's far away from main *Anantanag* town. It is situated on right side of Achabal-Chittergul road. During ancient times it was called as Kothier. It is an interesting historical site. It consists of a water tank, some rooms and temples of ancient times. These monuments are discussed one by one as under:

During the visit, the first author found a water tank in front of the temples. This water tank is circular shaped made up of *Devri* stones fixed each other without any 'Mud Motor'. On the left side of main entrance gate I found nine small rooms of rectangular shape, the length and breadth of each room is 4×4 ft.

On the left side of main entrance a square shaped temple of *Devri* stones was built by some unknown person. This temple consists of circular top and eight staircases. Both square and round shaped *Devri* stones were used in this temple. This temple consist 'L' shaped corners. The length & breadth of this temple is 43×26 ft.

This site also consists of another square temple situated on left side of main entrance. It has Verandah (balcony). The base of this temple is made up of three layers of *Devri* stones. The length & breadth of this temple is 34×33 ft.

On the left side of the main entrance, seven rooms were built perhaps for Brahmanical priests. In front of these seven rooms another square temple of *Devri* stones is present. Its length & breadth is 10×10 ft., internally it is square but its top is circular. The ceiling of this temple is decorated with Sunflower motif.

Another square temple is situated on backside of water tank. In this temple both square and rectangular *Devri* stones have been used. It has four staircases. It's length, breadth & height is 8×8×15 ft.

On right side of main entrance, the first author found a ruined wall of *Devri* stones. Among these stones each stone consist 7×6 ft. in length & breadth.

These monuments were built by an unknown person. There is no any information about their time period. Presently these monuments are in ruined condition.



Fig. No. 01: Circular water tank



Fig. No. 02: Rooms for Brahmanical Monks



Fig. No. 03: Temple without Mud Mortar

Martand **Temple**

Martand is situated at a distance 8 kms from *Anantanag*. *Martand* literally means Sun, and is now applied to the ruined temple of the Sun, standing on the top of the lofty plateau of the same name, and commanding a superb view of the valley below. It is the situation on the site of the temple that has added to its grandeur and has excited admiration from all. Fergusson remarks: "it is the

architectural lion of Kashmir, and all tourists think it necessary to go into raptures about its beauty and magnificence comparing it to Palmyra or Thebes or other wonderful groups of ruins of the old world". [5]



Fig. No. 04: *Martand* Tempe, photo taken by John Burke in 1868

The sun temple of *Martand* is one of the most famous and interesting monument of medieval Indian art. At Bhavan (Matan) in Kashmir, six miles from *Anantanag*-islamabad, a spring comes out of the toe of a vast plateau, feeding a tank where, according to local priestly tradition, the sun god had been born. On the plateau, at a distance of more than a mile, the temple stands, at one time it overlooked a strong town in the midst of irrigated gardens, and even today a vast vista over the whole Kashmir valley in the direction of the sun setting behind the ridges of the Pir Panjal is visible from this position. Illustrations of this ruin are found in most books on Kashmir or Indian art. [6]

Sir Alexander Cunningham and James Fergusson have paid their tribute to it. The Kashmir Archaeological Department has excavated its court and saved the shrine from further collapse. R. C. Kak has carefully described it in his book 'Ancient Monuments of Kashmir'. Nevertheless the temple has never been critically studied and only P. Brown has realized the exceptional position

which the *Martand* temple occupies in the history of Indian art. He has correctly pointed out its connection with Roman architecture. [7]

Like most medieval temples of Kashmir, *Martand* consists of a courtyard with the principal shrine in the middle and a colonnaded peristyle. The latter is 220′ long by 142′ broad and contains eighty four fluted columns facing the courtyard. The peristyle is externally plain, except on the west side, which originally had a row of columns similar to that of the Avantipur temples. [8]

The entrance, or gateway, stands in the middle of the western side of the quadrangle, and is of the same width as the temple itself. This proportion is in accordance with the ideas of Hindu architectural grandeur. The rules laid down by the classical texts, as quoted by Ram Raz, give different proportions from six-sevenths to ten-elevenths of the width of the temple, for each different style of gateway from the most simple to the most magnificent. [9]

Outwardly the *Martand* gateway resembles the temple itself in the disposition of its parts and in the decoration of its pediments and pilasters. It was open to west and east, and was divided into distinct portions forming an inner and outer portico, by a cross wall with a doorway in the centre, which was no doubt closed with a wooden door. [10]

On each flank of the gateway the pediment was supported by massive fluted pillars, 17′ in height or 8′ higher than those in the quadrangle. One of these is still standing to the south of the entrance[11]

This temple is 60 ft. long and 38 ft. wide, its height when complete must have been 75 ft. the courtyard that surrounds and encloses the temple, is a more remarkable object than the temples itself. Its internal dimensions are 220 by 142 ft. On each face is a central cella, larger and higher than the colonnade in which it is placed. The height is 30 ft. and the pillars on each side are 9 ft. high-not lofty but they have a Grecian aspect which is interesting. [12]

It is thought that the whole of the interior of the quadrangle was originally filled with water to a level up-to one foot of the base of the columns and that access to the temple was gained by a raised pathway of slabs supported on solid blocks at short intervals which connected the gateway flight of steps with that leading to the temple. The same kind of path way stretched right across the quadrangle from one side door way to the other. [13]

A constant supply of fresh water was kept up through a canal from the River Lidar, which was conducted along the side of the mountain for the service of the village close by. [14]

The date of this temple is favoured to be 8th century by some Archaeologists. Cunningham places date between 370-500 A. D. But Ferguson does not admit its foundation before the 8th century. Roughly speaking it is between 2,000 and 1,500 years old. The temple of *Martand* appears to be the ruins of a grand old temple 63 ft. long enclosed in a quadrangle of columns and arches forming cloisters all round it. It is about 200 ft. long and 142 ft. broad. There are about 84 carved pillars many of which lie prostrate on the ground. [15]

Martand with its beauty in desolation has stirred the poet's vision of a Heber and compelled the homage of the wisest critics of Indian art. It is a dream in stones designed by Titans and

finished by jewellers. It only needed a glass case. Its architecture is fairer than the site of the Parthenon, or of the Taj or of St. Peter, or of the Escorial. [16]

The temple at *Martand* marks an attestation to the facts mentioned above. Equilateral triangles at the gables reveal a similarity with the early Byzantine buildings and ivories. Similar references of the trifoliate arches are observed in the early medieval European and Arab art. However this pattern may be a result of coincidence. [17]

For in the arches of the temple entrance and between its various halls these trifoliate arches grown to dimensions for beyond those which the Gandhara or Gupta artists had been accustomed to construct by means of corbelling. But here we find not only the use of the true arch, but also of cement and of steel dowels; method alien to Indian art, but customary in Roman and Byzantine art. [18]

Among the images carved on the walls of the antarala and the antechamber, we notice on the left wall of the former a well-executed image of the river goddess Ganga, standing upon her vehicle, the crocodile, which is looking up towards her. A female attendant on her right holds an umbrella over her head, and a chaurt-bearer is on her left. She holds her usual emblems, a water pot in her left hand and the stalk of a lotus flower in her right. (She is crowned with a double conical tiara). On the opposite side of the antarala is the river goddess Yamuna, with her vehicle, the tortoise. [19]

Above the niche in the north wall is a relief consisting of a pair of Gandharvas in flight with an umbrella over them. The statues on the western walls of the antechamber are undoubtedly representations of Vishnu, and what Mr. Fergusson mistook for hoods of snakes are in reality points of their coronets. [20]

According to Dr. Goetz, "*Martand* stands not quite isolated. It has a smaller counterpart in the plains, the temple of Malot in the Salt Range. Malot raises the problems of the *Martand* temple even more acutely. For it has a façade of purely Roman Corinthian half pillars enclosing trifoliate archways crowned by a set of high Sikharas". [21]

H. Goetz observes that, "The temple of *Martand* sets the model for Kashmiri-Hindu art for the centuries to come. Thus Lalitaditya must be regarded as the founder not only of a short-lived empire, but also of six centuries of Kashmiri-Hindu art. [22]

During the visit, the first author found an outer-path of *Devri* stones. The length and breadth of path is 260×12.5, which connects it with the NH 1A (National Highway 1 A). There are 22 staircases outside main entrance. Main gate is situated on *Anantanag* side, its height is 18 ft. it consist eight staircases out-side and three staircases inside. There are ruined sculptures of gods and goddesses on the walls of main gate. The length and breadth of path between main entrance and main shrine is 24×3 ft. A square water tank is situated between main entrance and main shrine, internally its length and breadth is 11×11 ft. it consists of six steps. The main temple is surrounded by square *Devri* stone wall, its height is six ft. pillars of stones are erected on it. The pillars consist of base, shaft and capital. Every pillar is about 6 ft. Every pillar consist of square base, cylindrical shaft and square capital. The stones of this wall around the main shrine are fixed

without any motor. There are five subsidiary shrines on front side of main temple. The length and breadth of these subsidiary shrines are 17×19 ft. there are two square subsidiary shrines on the back side of this temple. These two consists of "L" shaped round corners. On the back side of main temple at left corner, the first author found an inscription of six lines (perhaps in Sharda script) of an unknown authority on the base wall of subsidiary shrine.

The main temple is square shaped. It consist 18 steps on front side. Its length and breadth is 19×18 ft. The height of its base is 3.5 ft. Its base consist of motifs of different gods and goddesses especially lord Vishnu and Lord Shiva. The main temple is surrounded by *Devri* stone path. Its base is about 6.5 ft. The main temple consists of arch shaped gate with stone beam on front side. The above portion of main temple consists of the images of goddess Ganga and Yamuna.



Fig. No. 05: Main Temple *Martand* (sun temple)



Fig. No. 06: Inscription engraved on a *Devri* stone in Sharda Script



Fig. No. 07: Images of different gods and goddesses engraved on the walls of sun temple at *Martand*

Mamal Temple:

In Lidder valley at *Mamal* (anciently called *Mamal*aka) on the beautiful hillside, covered with blue pines and Himalayan spruce, opposite the Pahalgam camping-ground, 46 miles from Srinagar, nestle the ruins of a small Shiva temple of sculptured stones.[23] The linga in it is, according to Kalhans Rajatarangini, called Mammeshvara. The temple forms a cella of the usual style, measuring 7-3/4 feet square, with a porch resting on columns. In front of it is a stone-lined spring about 12 feet square, containing limpid water? [24] This temple escaped destruction at the hands of Sikandar, the 'Iconoclast'. He had, however, gone up the Lidder valley with the intension of proceeding to the cave of Amarnath and breaking the Ice-linga there and also the temple of *Mamal* en route.[25] On reaching Ganeshbal, he broke the stone image of Ganesh standing in the middle of the Lambodari or Lidar River there. It is said that, when the knee of the image was struck by Sikandar with a hammer, a flood of blood flowed down. On witnessing this frightful, spectacle, the Iconoclast got terrified and thenceforth desisted from further destruction of the Hindu temples and images. He then abandoned the idea of going farther to Amarnath and returned, regretting his past sacrilegious acts and deeds.[26]

Avantiswami and Avantisivara Temples:

Avantiverman, who ascended to the throne of Kashmir in the latter half of the 9th century, ushered in another memorable era of architecture. He built a group of temples at Avantipur, a township eighteen miles from Srinagar, among which that of Avantiswamin, dedicated to Vishnu, still survives in part. It has been said that whereas the *Martand* temple is the expression of a "sudden glory", the Avantiswamin temple shows greater maturity of experience and has therefore more sophistication and elegance. Graceful colonnades of pillars form an arcaded portico around the shrine and a monolithic pillar before the entrance bears a metal figure of Garuda, the king of birds and vehicle of Lord Vishnu. [27]

The stone with which these buildings are erected is so friable and the strcuture themselves are so ruined, that there might be difficulty in ascertaining to what religion they were dedicated, if the 'Rajatarangini' were not so distinct in describing this monarch as follows, "The king was a follower of Shiva, whilst he had been brought up as a worshipper of Vishnu. He dedicated one temple to *Vishnu*. After his accession, and conversion to Shaivism, he dedicated another temple to *Shiva* calling it *Avantishwar*".[28, 29]

The two principal ruins stand in courtyards of nearly the same size, about 200 ft. by 160 ft. or 170 ft. internally. One has pillars all round, like *Martand*, and almost identical in design and dimensions. The other is astylar, but the temple itself was much more important than in the first example. [30]

The central shrines of both have been reduced to heaps of stones, and it is now impossible to determine which was the Vaishnava and which the Shiva shrine. In the smaller temple, owing to part of a court having been long since silted up, there are more remains than of the other, from which every pillar has been removed, possibly by Shah Jahan and other Mughal emperors, for

their summer palaces and Shalimar gardens near Srinagar. Portions of the gateways of both still remain. [31, 32, 33]

The characteristic that seems most clearly to distinguish the style of the temples at *Martand* from that of those at Avantipur is the greater richness of detail which the later exhibit. Such a tendency of moving towards elaborate carvings of the Hindu style is because of the difference in dates of construction. Several of these have been given by the three authors to whose works I have so often had occasion to allude, and to which the reader is referred; but the annexed fragment (Woodcut No. 150) of one of its columns is as elegant in itself, and almost as interesting historically, as the Doric columns of the examples quoted above. It seems difficult to escape the conviction that the column was derived from some common source. At all events, there is nothing between the Peloponnesus and Kashmir, so far as we now know, that so nearly resembles it. [34, 35]

Motifs borrowed from many sources, both foreign and indigenous, appear in the decorative carving, but these have been tastefully integrated into an ordered system with a recognizable unity. Designs reminiscent of Buddhist stone carvers of the Ashokan age and of the craftsmen of the Pala school are frequent, and symbols traceable to Byzantium, ancient Persia and Syria are also found. The conspicuously angular aspect of this temple is derived from the wooden houses of the valley where accumulation of heavy snow on roofs is prevented by their sloping character. [36]

However, during this period iconographic dictates seem to have been toned-down. Images of gods were characterised with in a frame work, e.g. the images of Vishnu in his cosmic aspect, bearing four arms and three heads with either a lion or elephant head on top were in vogue. Similar typified forms reveal a mark of Kushana mannerism. Herman Goetz writes that "Generally the typology sticks to its Kanauj-late Gupta origin, but with a considerable admixture of Kushana (Gandhara). Sassanian and Central Asian, Iranian costume and ornament features". [37] The balconies of these temples are alternate angular and rounded fluting set off the natural contrasts of massive stones of which they are built. Nothing sadder or more beautiful exists in India than this deserted city, the silent witness of a vanished dream. It still stands with its long circuit, its bastioned gates, its wonderful palaces, peerless in the whole Hindustan for its noble design and delicate adornment. [38]

Its carvings stand as they stood in Avantiverman's time but now a body without a soul. Ruins of the city have remained ever since, desolate and abandoned. No later ruler of Kashmir has even aspired to dwell in Avantiverman's Versailles. [39]

Both these temples are now shapeless masses of ruins, but the gateways of both are standing and the colonnade of the smaller temple, which had been completely buried under ground, has been excavated. The style corresponds with that of the *Martand*a quadrangle, but the semi-attached pillars of the arched recesses are enriched with elaborate carving of very varied character, while the large detached columns are somewhat less elegantly proportioned. Recent excavations at Avantipura have proved successful and the buildings & sculptures have been unearthed there. [40]

Presently we find the temples of Avantiverman in ruins. The first ruin is the Avantiswamin dedicated to Lord Vishnu. Vaikunta Vishnu was the presiding deity in this temple. This imposing monument has been built on a two tiered base in the centre of a paved courtyard. Buddhist influence is quite evident in the architecture. The outer boundary wall or the courtyard has four shrines in its four corners. The entrance to the temple is located in the middle of the west wall and can be approached by a flight of steps. The walls have beautiful designs and images of gods. Even though the temple is dedicated to Vishnu, images of Shiva can also be seen on the pillars and stones. Even after 1200 years, the sculpted images are distinctly visible and impressive. [41]

The Avantiswamin temple repeats the plan of *Martand*a on a smaller scale. The temple consists of a colonnaded peristyle comprising of 69 miniature cells, enclosing a stone paved courtyard. The main sanctum built on a double base in the centre of the courtyard and at its four corners are four subsidiary shrines. The double chambered gateway of the temple is profusely carved both externally and internally. Among the elegant sculptured reliefs, are the scenes representing Kamadeva seated with his consorts Rati and Priti; king Avantiverman before his accession and at the coronation ceremony with his queen and attendants. The Avantiswamin temple repeats the architectural development as the older structures but one does see increased refinement in architectural unity. [42]

The other temple built by Avantiverman is Avantisvara temple, dedicated to Shiva. The temple is panchayatana type, having main temple at the centre of the Court and four subsidiary shrines at four corners of the main sanctum. The gateway of the temple is double chambered and is devoid of any ornamentation. The main sanctum is raised on a high platform. It has staircase on each of its four sides. Among the sculptured stones in this temple is one of the king Avantivarman and his queen. [43]

These two temples were destroyed by Sikandar, the 'Iconoclast'. Sir Alexander Cunningham thinks that these massive buildings could not have been overthrown except by using gunpowder which, it is not unlikely, he got from Tamerlane, with whom he exchanged friendly presents. It is recorded that he got among the presents, "villainous saltpetre". [44]



Fig. No. 08: Avantiswamin Temple



Fig. No. 09: King Avantiverman with his family members

Payar **Temple**

About 19 miles towards the south from Srinagar lay the village of *Payar*. On the south side of this village, situated in a small green space near the bank of a stream, is an ancient temple which, in intrinsic beauty and elegance of outline, is superior to all the existing remains in Kashmir of similar dimensions.[45]

The name *Payar*, which has obtained currency through Vigne and Cunningham, is not known locally. The identification of the temple with the temple of Narendrasvami, built by Narendraditya circa A. D. 483-490, proposed by General Cunningham, is in keeping neither with the style of architecture according to which it could be assigned to, about the eleventh century A.D., nor with its dedication to Siva, as the name Narendrasvami would presuppose its dedication to Vishnu.[46]

During the visit, first author found an outer path which is 25×10 ft. in length & breadth. The main temple is square with five outer staircases. The length & breadth of the main temple is 9×9 ft. This temple is based on five stone layers, rectangular, cylinder shaped, 'L' shaped on corners, square and three edged.

This temple has three windows with 4.5×2.2 length & breadth. There were the images of Shiva on the outer-side of temple. The image of Parvati was found on left corner. The front side was decorated with bird and flower motifs (peacock and duck).

During the visit, first author found image of Lotus on the top of the temple and below lotus the sculpture of Cobra/Snake. Shivlinga is also present in the *garbhagriha*. The length & breadth of Shivlinga is 3×4 ft.

The super-structure of the temple has been made of 10 stones only. This temple is erected on the four pillars on four corners, which consist of Base (square), Shaft (square) and Capital (square) with decorated motifs. Each pillar is 7 ft. 9 inch in height.

A sculpture of Umbrella type Dome with four images of Shiva and Vishnu on four corners on the inner side of roof and on top of the door was found. A cross-legged image of Shiva was also found there.

This little Temple, according to Fergusson, is made of only six pieces of stone, four for the walls and two for the roofs while R.C. Kak mentions the super-structure to have been made of ten stones only. This measured number of blocks has lent it a certain dignity and importance, though its dimensions are-hardly 8 ft. square internally and 21 ft. high, including the moulded basement.[47]

The sanctum inside is open on all the four sides though approached by a single flight of steps on the east. The doorways are rectangular, each surmounted by a trefoil arch over which rises the pediment. There pediment rests on the capitals of pilasters carved with pairs of geese, while the capitals of trefoil arches bear recumbent bull figures. Each trefoil itself bears carved relief of Shiva in one or other of his many aspects,-in one seated cross-legged with devotees, in the other as Bhairava, in the third six-armed dancing posture, and in the last the three headed form.[48] The pyramidal roof is divided into two sections by a square-spaced band decorated by flowers

and mouldings. Gabled niches with trefoil filled with floral carvings are on the sides of the upper pyramid. In the interior it is all plain on the walls, but the ceiling is hollowed out into the shape of a dome with a full-blown lotus flower at the apex. The lower edge of the dome is also decorated with fillets and beaded circle. Naked and winged yakhsha figures fill the spandrels, appearing to support the roof with their outstretched hands and legs. The ceiling here is just a replica, on a small scale, of the temple at Pandrethan.[49]



Fig. No. 10: Main Temple at *Payar*



Fig. No. 11: Crossed legged Shiva carved on the forehead of the *Payar* Temple

Vishnu Temple *Devsar*:

In the year 1931 the executions revealed the base of Vishnu temple at *Devsar* (ancient *Devsar*asa) a village in the south east of Kashmir Valley and situated on the top upper course of the river Vishoka (Vishau).[50] The base of this Vishnu temple is square which measures 30×30 ft. here, a large frame of brass weighting about 99 kilograms and measures 6 ft. long and 4.4 ft. broad was found by the excavator. The frame is rectangular in shape and is oval at the top. Its border and central part are adorned with the incarnations of Vishnu. It is presently kept in S.P.S. museum Srinagar.[51] It is about 6 km's from the district *Kulgam*. It is situated on the right side of *Devsar* Akhal road. During the visit, the first author found this temple completely in ruins but the base of the temple still persists. The base of this temple is square and cylinder shaped. The length and breadth of this temple is 26×26 ft.

This temple is made up of *Devri* stones. The *Devri* stone which is 3.5 feet in length and 1.5 feet in breadth was found in the centre of the temple. A top of pillar was also found in front of the temple which is 1.8 ft. in height and 1.8 ft. in width. *Devsar*, ancient 'Devesarsa', which today enjoys the status of only a large village, has in the past witnessed several historical events and cultural developments. It once used to be a centre of Buddhist art. There are several curious events

and legends associated with this village. Many of these events are well documented in the annals of Kashmir history.

The village situated on the foothill of South Kashmir, in the medieval periods had been a great centre for casting of Bronze images. Several bronze sculptures are being reported to have been found in *Devsar* in past, but unfortunately most of such images had gone unrecorded. Either those artefacts had been destroyed or taken to other places, reveal the reports.

Devsar's cultural significance got revealed in year 1931 when an archaeological find in shape of a bronze frame incidentally made its appearance in the village. It depicted various images of a Hindu deity and is dated to the period of Shankarvarman. The king in 10th Century AD is said to have constructed many royal places in *Devsar* besides few Hindu temples. However the place besides revealing few artefacts and coins preserved in the basement of a temple identified as Narisema temple.

There had been some unofficial reports in the past that a few spots of the village the debris of few old places had made their appearance but such materials have more or less have got either unrecorded or have been used for other purposes. Of all the *Devsar* finds what is being preserved in the state's museum at Lalmandi Srinagar are few coins, a rare bronze sculpture of Lord Buddha and the bronze frame.

The bronze sculpture and the frame which depicts several incarnations lord Vishnu are the masterpieces of Kashmir's ancient metal art. These figures had been brilliantly caste and the eyes in these sculptures are inlaid with silver. The sculpture of Buddha is also recorded as the earliest bronze sculpture of Kashmir and it also depicts the strong influence of Gandhara art. The bronze frame which besides other incarnations also carries the wonderful incarnation of Surya (the sun God) measures 6′ 2″ ft. long 4′ 4″ ft. broad about 1′ 2″ ft. thick and 3 mounds and four seers in weight. It is oval shaped with its bottom end flattered on its borders it carriers images of Hindu deities. The images are brilliantly cast.[52]



Fig. No. 12: Main Temple at *Devsar*



Fig. No. 13: Base of *Devsar* Temple

Conclusion: All the temples of south Kashmir were built from 7th century to 13th century. These are built of *Devri* stones. These stones are extraordinarily massive. These stones, before being placed in their proper position were only roughly dressed. Mud mortar was undoubtly used but in less quantity. In plan the temples are rectangular quadrangle pierced with cells facing the courtyard. The temples usually consists of a single chamber while as the entrance has double chambered structures and is built in the middle of the shorter side of the peristyle. The entrance has a double flight of steps one external and the other facing the temple. There existed no traces whatever of any window or openings in any of the known temples of south Kashmir during this period. This is probably due to the fact that the light and air entered through a single large doorway. The roofs are invariably pyramidal. Perhaps the most striking feature of these temples is the majestic columns, which surrounds the temple on its all sides. The columns are either smooth or fluted. The ornaments of the temples consists of sculptured figures, geometrical and floral patterns which are mostly intermingled. The most common motif of the former type is the figure of a god or goddess. The figures carved on temples consists mostly of Shiva, Vishnu, Kamdev, Yamuna, Ganga and also some secular figures such as figure of king Avantivarman, his queen and his court scenes at *Avantipor*a. The lovers of Hinduism of ancient south Kashmir choose the most beautiful and impressive spots for the construction of these temples. At last it is better to insist "the ancient monumental Garden" which is bounded by ancient Hindu monuments and natural charm and it will linger long in the memory of the visitors. I hope this humble endeavour of mine would invoke more interest in concerned and interested people to jump more deep in the subject of south Kashmir to unfold the greatness of it and of its unsung heroes.

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An Image of *Kūrmāvatāra* from Naresar, District Morena, M.P.

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Pratihār temple complex of *Naresar* or ancient *Naleshawar,* is situated in the hills of the district Morena M.P. This place is situated at a distance of 30 kms south-east of Morena and 18 kms north-east of *Gwalior*, in a gorge of sandstone hills. These temples are situated on northern slope of the hill where it is forming a gorge due to vertical cliff of hillock. Six temples, a pond and some *mandapika* type of shrines in different stages of conservation are found here (Fig. 01 & 02). As evident from the architecture style, most of these temples were built during 8th century A.D., though, the construction of temples were continued till 1200 A.D. The important temples of this complex are *Karkotakeshwar, Bhittuprineshwar Deva, Shitaleshwar, Durgā, Mata* and *Śiva* temples.

These temples have been constructed on five terraces cut in the slope of the hill. Three temples (Temple No. 01, 02 and 03) have been built in the upper course of *Nala*. The six temples (Temple No. 04-09) have been built on the second terrace. These have *phansa ā* type of *śikharas*. In fact, there were eighteen temples which have lost their existence over period of time. The plan of these temples can be traced on this terrace. Once, these temples were housed 12th century inscribed *yoginī* images[1]. But at present its *garbhagriha* is empty. There is a staircase to reach the water from the second terrace. The third terrace has four temples (Temple No. 10-13) having *phansa ā* type of *śikhara.* Located on the west side of gorge, is a dedicated to *Durgā* (Temple No. 14) having *Nāgara śhikhara.* In addition to these temples, there are remains of a medieval *Haveli* on this terrace. There is a staircase connecting the third and fourth terraces. The fourth terrace has the five most important temples of this complex (Temple No. 18-23) which are located on the western side of *Nala* (Fig. 03).



Fig. 01: Satellite Map of the temples of *Naresar* district *Morena* M.P.

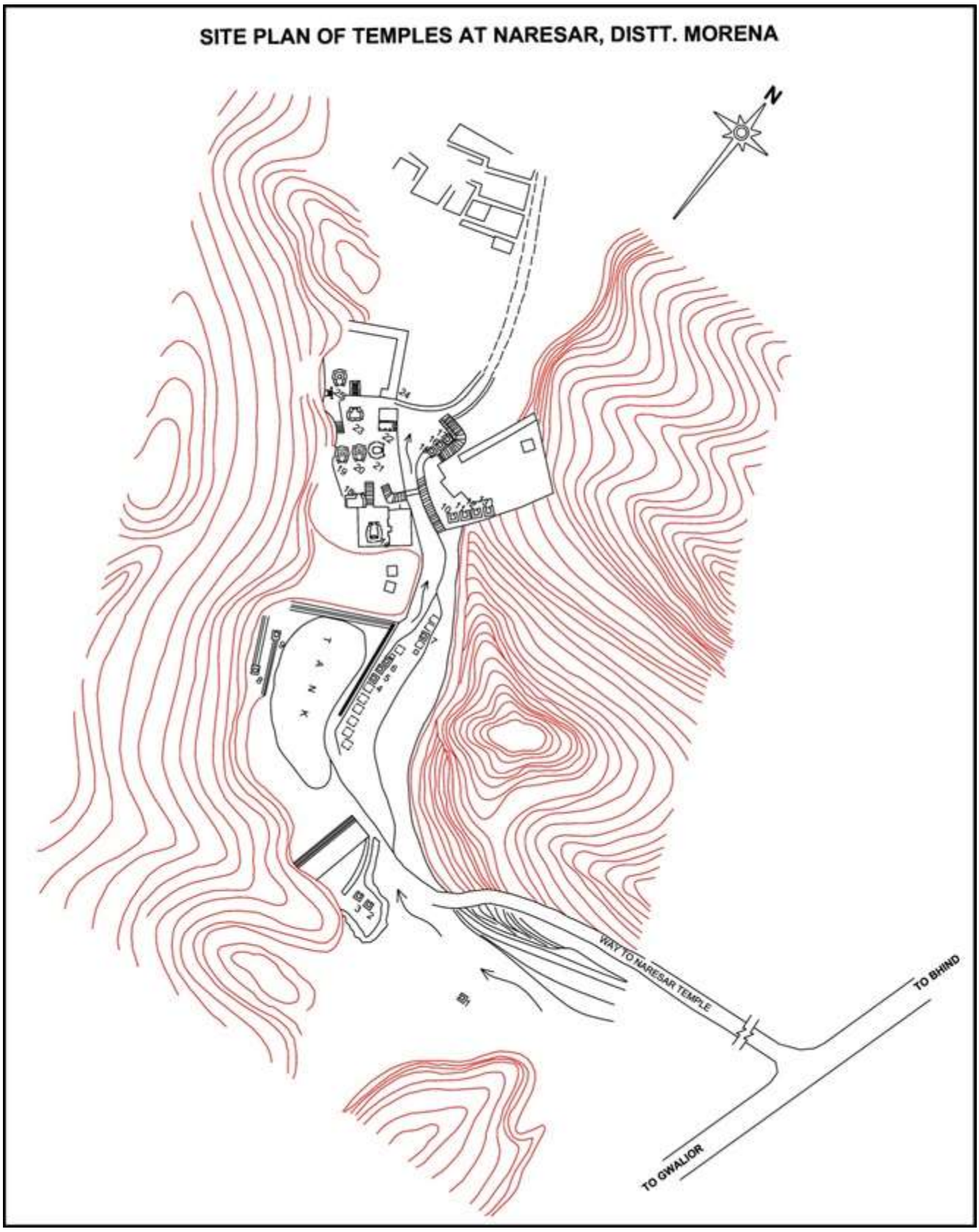


Fig. 02: Site Plan of the temples at *Naresar* District *Morena* M.P.



Fig. 03: Panoramic view of the *Naresar* temple complex

There are three more temples (Temple No. 15-17) on right side of the gorge. These are mostly dilapidated. A little above this terrace, a plain ground has been prepared by cutting the stones. Four temples (Temple No. 10-13) are situated on this leveled ground. Temple no. 10 & 15 has *phansana shikharas* and Temple no. 11 & 12 have *Nāgara śikhara*. The fourth terrace has *Karkotakeshwar*, *Bhittuprineshwar Deva, Shitaleshwar, Mātā* and *Śiva* temples which are assignable to *c.* 8th century A.D. To the north of these temples, the ruins of residences are visible. It is said that, the inhabitants of this place migrated to the modern village of *Naresar,* after a great famine.

During my recent visit at Naresar, I saw one elliptical shaped stone sculpture lying near temple No. 18. The caretaker of this place told me that this image was obtained from the *Nala,* when it was being conserved. It was picked from there and kept near *Śiva Mandir* (Temple no. 18). A *chakra* and foot was visible on one side of this image, when I went near this and overturned the image, it prove to be the image of *Kūrma,* one of the *avatārs* of *Viṣnu*. There is one line inscription in *Devanagari* script on this image.

Other than India, in different parts of Asia and America, the legends about tortoise incarnation are popular[2]. There are many legends in Indian literature about tortoise. The tortoise is called the Lord of Water in *Shukla Yajurveda*. There is reference to *Kūrma* by the name of *Kaśyapa* in *Vedic* period.

यत् तेचन्द्रं कश्यपरोचनावद् यत् संहितंपुष्कलचित्रभानु ।

यस्मिन्सूर्याअर्पितासप्तसाकतस्य..... ।। [3]

(*yat techandraô kaśyaparochanāvad yat saôhitaôpuṣkalachitrabhānu*

yasminsūryāarpitāsaptasākatasya……)

In another place in *Atharvaveda, Kaśyapa* is called *Prajāpati* (protector of people) and *Swayambhū* (self-born).

कालः प्रजाः असृजतकालोअग्रप्रजापतिम।

स्वयंभूः कश्यपः कालात् तपः कालादजायत।। [4]

(*kālaÿ prajāÿ asrijatakāloagraprajāpatiô*

Swayamabhūÿ kaśyapaÿ kālāta tapaÿ kālādajāyata)

He is called the master of water and assistant of *Varuꣳa* in *Śatpatha Brahmana*. It is said that when the cosmos was created, *Prajāpati* took the form of *Kūrma*[5]. *Kūrma* has been considered as *Kaśyapa,* the *Prajāpati* who created the living beings. The hills have also being equated with tortoise. In fact, the part of *Uttrakhand* namely *Kumaon (Kūrmanchal)* got its name from *Kūrma*. The second stage of evolution is symbolized by *Kūrma Avatār*.

''पुरामृतार्थदैतेयदानवैः सहदेवताः मंथानंमंदरं कृत्वाममन्थु : क्षीरसागरम्

मथ्यमानेतदातस्मिन्कूर्मरूपीजनार्दनः बभारमन्दरंदेवोदेवानांहितकाम्यया'' [6]

(*purāmūrtārthadaiteyadānavaiÿ sahadevatā manthānaômandaraô kritwamanthuÿ kṣīrasāgaraô*

Mathyamānetadātātasminkūrmarūpījanārdanaÿ babhāramandaraôdevodevānāôhitakāmyayā)

A legend about churning of ocean was also popular in India. *Aprājitāprachachha,* a book on architecture mentions that all the animals did *Samudra-manthana* by making *Mandrāchala*, the churning rod and *Vasukī Nāga,* the rope, to obtained *Śrī, Kamdhenu, Amrita,* etc. which was hidden in *Kshira Sāgār*. As the process was started, *Mandrāchal* started subsiding in the ocean, then *Viṣnu* took the form of *Kūrma* and supported the *Mandrāchal*[7]. On one side of *Mandrāchal*, the rope in the shape of *Śeṣnāga* was pulled by *Devas* and on the other side by *Dānvas*. This story is also mentioned in *Nṛinrisingha Puraꣳa* (53.18), *Agni Puraꣳa* (49.1), *Viṣnu Dharmottara Puraꣳa* (3.85.58), *Shiva Puraꣳa* (Chapter 76, Stanza 2-3), *Matsyapuraꣳa* (249.15), *Bhagwatapuraꣳa* (1.3.16) and *Viṣnupuraꣳa* (1.9.63-112).

This story is also mentioned in *Mahābhārata* (*Ādiparva,* 17.19), *Taittariya Aranyaka* (1.23.3), *Shatapatha Brahmana* (7.5, 1.5) and *Jaiminiya Brahmana* (3.272). This story has been depicted in the sculptures of Uttar Pradesh, Madhya Pradesh, Bihar and Gujarat in Northern India, *Halebidu, Madurai, Kanchi, Badami, Pattadakal* in South India, *Orissa* and South-east Asia.

The treaties on sculptures give two types of *Kūrma* images, (1) animal form (*Paśuvigraha*) and (2) anthropomorphic form (*Mānava-paśuvigraha*). In *Kūrmavigraha, Viṣnu* was made like a tortoise. In *Mānava-paśuvigraha,* the upper part is depicted as man and while the lower part is depicted as tortoise. He had four arms, two hands are held in *varada mudrā* & *abhayamudrā* while in the other two hands held *śankha* & *chakra*. The heads of second type of image were decorated with *kirītamukuta* and ornaments. From the point of view of iconography, there are four types of depictions of *Kūrmavigraha*:
(1) Ordinary tortoise, for example the images kept in the museums of *Ahada, Aasopa* and *Merta*,
(2) In *Daśāvatāra* panels, for example the images kept in the museums of *Nagada, Jhalrapatan*and *Kota*,
(3) *Kūravatāra* in *Samudra-manthan* scenes, for *example* the images from Osian,
(4) *Narakūrma* form, for example the image from *Surya* temple of *Jhalrapatan*. The images of *Narakūrma* of the fourth type were mostly made in South India.

This image of *Kūrmavatāra* of *Viṣnu* found at *Naresar* is unique image in which *Kūrma* is shown in the form of a large oval shaped flattish tortoise. Its size is 115x43x73 cm. His stomach is flat and unfinished while upper part of the body is well finished. Four feet of the tortoise are coming out from the sides. The back is raised but is flat in the middle unlike the real creature (Fig. No. 04-07). The right side is carved with *gadā* & *padma* and the left side is carved with *chakra* & *śankha* as we move downwards. The image has the attributes of the human depiction of *Viṣnu*. The head of tortoise is missing but something was carved at the top which is broken. There is a mark of breaking in the middle and lower portion of the back.



Fig. 04: *Kūrmavatāra* image *Samvata 1545 (1488*A.D.)



Fig. 05: *Gada* and *Chakra* carved on the right side of image of *Kūrma*



Fig. 06: *Śankha* and *Chakra* carved on the left side of image of *Kūrma*



Fig. 07: Close view of *gada* and front foot carved on the image of *Kūrmaavatāra*

In the front part of the image, there is a one line *Devanagari* inscription (Fig. No. 08). This belongs to *Samvata 1545 (*1488 A.D.) It falls later than the inscriptions of *Karkotakeshwar, Bhittuprineshwar Deva* temples. These two inscriptions were made when the temples were erected because, these mention the names of the temples. The inscription on tortoise image reads as follows:

"*संवतु 1545 वदि 10 वल्लभ प्रणमति।*"

"*Saôvatu 1545 vadi 10 Vallabha pra*ℳ*amati.*"



Fig. 08: Inscription dated *VS.* 1545 on the front face of *Kūrmavatāra* image

After seeing this image, the question may arise in one's mind, "What principle the sculptor followed when carving this? Was this image according to the principle laid down by classical authorities or the carver did it according to his own imagination?" No classical reference for making this type of image is available. The literature says that only symbolic depiction of *Kūrmavatāra* is to be done. The published images of *Kūrmavatāra* are from *Garhwa*, district *Allahabad* and *Bharat Kala Bhawan, Varanasi*. In these images, the deity is depicted in animal form. Similarly, in one image kept in *Gujari Mahal* Museum, Gwalior, M.P., *Kūrmavatāra* is shown as the part of *Samudra-manthana* scene[8]. In *pradakshinapatha* of *Laxmana Temple, Khajuraho,* M.P., the *Kūrmavatāra* form of *Viṣnu* has been shown in a slightly different manner. In this, four handed *Viṣnu* is shown seated in *yogasana-mudra* on the back of the tortoise. His two lower hands are in *yogasana* posture and the two upper hands are holding *chakra* and *gada.*[9]

Kalpana Desai quotes the stories of this *Avatāra* given in *Ramaya*ṇ*a* & *Mahābhārata* and concludes that the legend was originally related to the myth of evolution of the universe. The *Vaishnava* religion probably transformed the original story into the new myth of the *Avatāras* of *Viṣnu*[10]. This evolution myth was first introduced by *Viṣnu Dharmottara Pura*ṇ*a* written during *Gupta* period and inserted into the story of *Samudra-manthana,* because no early *Brahmanical* literature gives any importance to *Kūrmavatāra* or praises him. It appears that in the beginning *Kūrma* was not directly related to the cult of *Viṣnu,* therefore, it was not depicted in the sculptures of that time. The number of worshippers of tortoise would have been less. It is probable that tortoise was earlier worshipped by some tribal group and was later adopted in the *Vaishnava* pantheon.[11]

Naresar was the center of *Shaiva* worship. This is proved by complete absence of *Vaishnava* images at this place. This is the only image of *Kūrmavatāra* form of *Viṣnu* reported as so far. The stomach part of the tortoise is roughly hewn. Seeing its shape, it appears that it was placed on a flat surface. It is difficult to prove that whether this image was made according to the principles laid down by classical texts or it is merely an imagination of sculptor. The special aspect of this image is that neither it is complete human form nor classical animal form of the *Kūrma*. It is identifiable on the basis of attributes of *Viṣnu* which have been carved on either side of his body. This form was definitely conceived by the sculptor unhampered by the principles laid in the canonicals.

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"Commonality of Bharatiya Tradition and Art – with Reference to the Story of Śibī and Megharatha"

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The present paper aims at discussing a rare episode, which is commonly found in all the three traditions (*Vaidik-Puranic*, Buddhism and Jainism) and which originated from the ***Mahābhārata*** (*Vana-parva*, 131. 1-31).

The main objectives of the present study are:-

1. How the traditional story makes a trend for other traditions and becomes core of Indian culture.

2. What message is transmitted through art depictions? Usually such core spirits of non-violence and truth become the Pan-Indian and Pan-Religious concept.

3. Through the study we shall try to underline how a concept or trend, shared by all cults, becomes model of social-ethical ideals and values?

The commonality of the story of the *Śibī* lies in the core spirit of Indian culture in which *Ahiṁsā* (non-violence) becomes a tool to save the life of someone, seeking shelter (refuge - *Śaraṇa*)[1]. In the story of *Śibī* or *Megharatha* (in Jaina context) the ruler in all the traditions is *Cakravartin* and assured to save the life of a pigeon (dove, some god in disguise) from the threat of falcon. The narration of this story is first found in the ***Mahābhārata*** and then in the Buddhist *Jātaka* (***Śibī-Jātaka***) in early centuries of Common Era. Thereafter the story was assimilated in *Jaina* tradition as early as 11th-12th century A.D. Although the narrative depiction in *Vaidik-Puranic* context is rarely found (perhaps to be

seen on *Hoyasala* temples) yet Buddhist tradition takes lead in its visual renderings, which are early, found from *Śuṅga* period (first-second century A.D. onwards) at *Bharhut*.

However in Buddhist tradition also we have the identical story of *Śibī* mentioned in ***Śibī-Jātaka*** with two different stories. The first story exactly follows the story of ***Mahābhārata***, while the second story does not refer to saving life of pigeon from falcon but mentions about the liberal donation made by *Śibī*, who also donated his eyes (*netra-dāna*), highlighting his *Dāna-vṛtti*[2]. The depiction of the Buddhist story is found as early as second century A.D. at *Bharhut* (M.P.) followed by *Amarāvatī*, *Nāgarjunikoṇḍa* (*Andhra-Pradesh*), *Gandhāra* (first-second century A.D., fig. 01) and *Ajantā* (fifth century A.D., *Maharashtra*). Interestingly its representation in Buddhist context is found also on Buddhist *stūpa* of *Borobudur* (*Java*, *Indonesia*, 9th century A.D., fig. 02), which is important since it shows the extension of the common story of *Śibī* outside India.



Fig. No. 01: The story of *Śibī-Jātaka*, on a slab, from *Gandhāra*, first-second century A.D., now in British Museum, London

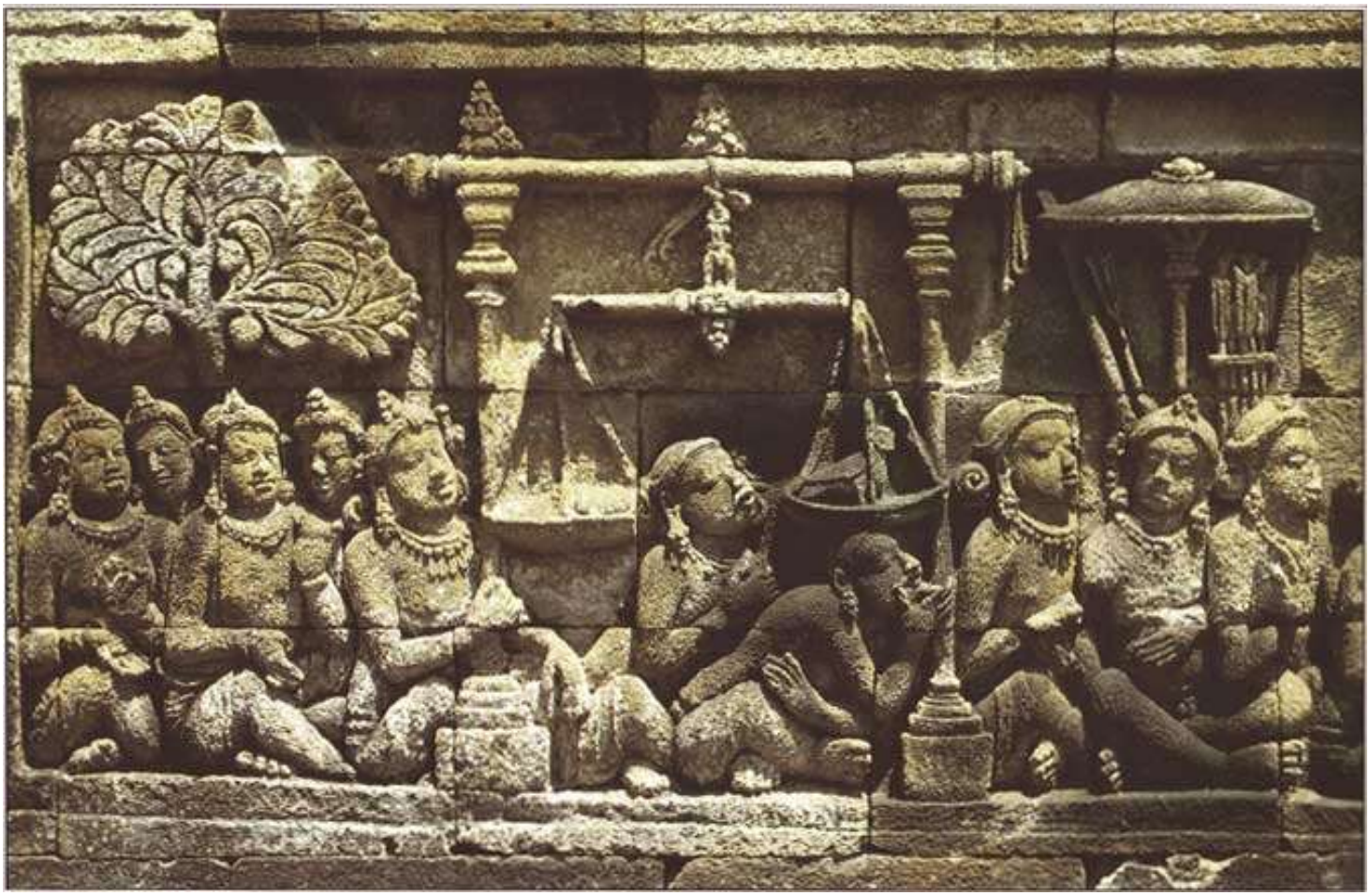


Fig. No. 02: The story of *Śibī-Jātaka*, Buddhist *Stūpa*, *Borobudur*, (Java, Indonesia), 9th century A.D.

On the other hand in *Jaina* tradition the textual references, and the visual depictions are found from 11th-12th century A.D. onwards, mainly at *Śvetāmbara Jaina* sites of Western India. Now we take up detailed study of story of *Cakravartin Megharatha* in *Jaina* tradition, who was destined to take birth as 16th *Jina Śāntinātha*. The name and the cognizance deer of *Jina Śāntinātha* are suggestive of *Śānti* (Peace) which is the ultimate objective of human life and which could be experienced through *Ahiṁsā* and *Śaraṇāgata-bhāva*. Its comparison with earlier tradition of ***Mahābhārata*** and also the tradition of Buddhist ***Jātakas*** (***Śibī-Jātaka***) hint at the element of commonality in all the traditions.

The 16th *Tīrthaṅkara Śāntinātha* in his previous existence as *Cakravartin* ruler *Megharatha* became the epitome of compassion and non-violence by offering his own flesh to save the life of a pigeon (*kapota*). This episode is mentioned at length in the *Jaina* works namely the ***Triṣaṣṭiśalākāpuruṣacaritra*** (5.4.253-322) of *Hemacandra Sūri* (12th century A.D.), ***Śrī Śāntinātha Caritra*** of *Bhāvacandra Sūri* (14th century A.D.) and ***Śrī Śāntinātha Caritra*** of *Ācārya Ajitaprabha Sūri* (in the form of manuscript, latter half of 14th century A.D.)[3] and which was represented in the narrative art found at the important *Jaina* sites of 11th – 12th century A.D. namely *Kumbhāriyā*

(*Śāntinātha* temple, *Banaskantha*, Gujarat, 11th century A.D., figs. 03 and 04) and *Delvāḍā* (*Vimala-Vasahī*, Mt. *Ābū, Rajasthan*, mid-12th century A.D., fig. 02)[4].



Fig. No. 03: Narratives from the life of *Śāntinātha* showing also the episode of *Megharatha* saving life of a pigeon, aisle ceiling, *Śāntinātha* temple, *Kumbhāriyā* (*Banaskantha*, *Gujarat*), 11th century A.D.



Fig. No. 04: Details of story of *Megharatha*, aisle ceiling, *Śāntinātha* temple, *Kumbhāriyā*, 11th century A.D.



Fig. No. 05: Narratives of *Śāntinātha*, *devakulikā* no. 12, aisle ceiling, *Vimala-Vasahī* (*Delvāḍā*), Mt. *Ābū* (*Rajasthan*), mid-12th century A.D.

The present study aims at probing into how and with what socio-religious objectives this particular episode of the life 16th *Jina Śāntinātha* was assimilated in Jainism from the ***Mahābhārata*** (1000 A.D.) in 11th – 12th century A.D. The name of the ruler in ***Mahābhārata*** was *Śibī*, who stood for the cause of saving the life of pigeon from the threat of falcon by way of offering his body to pacify its hunger. The falcon did specifically ask for the flesh from the body of the *Mahārāja Śibī*[5], while in *Jaina* texts the falcon said that it eats only the meat (*Māṅsa*), therefore in place of pigeon it should be provided with human flesh equal to weight of pigeon[6].

The detailed story of king *Megharatha* is given in the ***Triṣaṣṭiśalākāpuruṣacaritra***. It shows that as *Megharatha Cakravartin* he earned merit by way of following the highest ideals of *Ahiṁsā* (*Śaraṇāgata-bhāva*)[7]. The text says that once Indra in his *deva-sabhā* was praising the religious practices (*Dharmācaraṇa*) of *Megharatha*. On this the god *Surūpa* wanted to test the religious merit of *Megharatha*

and entered the body of a pigeon, who was fleeing from a falcon to save his life. The pigeon came to the lap of king *Megharatha* and requested for saving his life from the falcon, which was chasing the pigeon. Naturally the falcon also came after a while and asked to give him the pigeon, because he was hungry. On this what *Megharatha* said was very important that to save the life of someone taking refuge was the *Kshatriya-Dharma*. *Megharatha* further asked the falcon to take milk and something else in place of pigeon. *Megharatha* also preached the falcon to follow the path of *Ahiṁsā* (non-violence) and keep himself away from the killing[8]. But since falcon and pigeon were part of test to the *Dharmācaraṇa* of *Megharatha*, falcon said 'I am in the habit of eating the meat of birds and animals'[9]. Then *Megharatha* offered to give the flesh of his body equal to the weight of the pigeon to pacify his hunger[10]. The king immediately ordered for a balance and started taking out his own flesh and putting it on the scale against the weight of the pigeon. But the god *Surūpa* in pigeon's body went on to increase its weight till *Megharatha* decided to offer whole of his body by putting himself in the scale. Then the god in the pigeon appeared and blessed *Megharatha* who was born as *Śāntinātha* in his next birth[11]. Almost the same story is mentioned in other two *Jaina* texts (the ***Śrī Śāntinātha Caritra*** of *Bhāvacandra Sūri* and the ***Śrī Śāntinātha Caritra*** of *Ācārya Ajitaprabha Sūri*).

In art depictions the verbal story is represented in brief and capsule form in which the suggestion of the story is given which helps in identifying the entire narrative depictions in the ceilings showing the *Paňcakalyāṇakas* of the *Tīrthaṅkara*. The *Paňcakalyāṇakas* include the descend of the soul of the Jinas from the heaven into the wombs of their respective mothers (*cyavana*), birth (*janma*), initiation into ascetic life (*dīkṣā*), attainment of omniscience (*kevalā-jňāna*) and the emancipation (*nirvāṇa*). These five auspicious events occurred in the life of each of the 24 *Jinas* and hence find invariable representations in all the instances of the narrative scenes in the Western Indian *Jaina* temples[12]. On the basis of the figures of balance (*tulā*) in the examples from *Kumbhāriyā* (*Śāntinātha* temple, figs. 03 and 04) and *Delvāḍā* (*Vimala-Vasahī*, fig. 05) and on its one side the figure of pigeon while on other side human figure of *Megharatha*, the same could be identified with the episode of *Megharatha* and hence with previous life of *Śāntinātha*.

The scenes pertaining to *Śāntinātha-carita* is carved in the western bay ceilings of the *Śāntinātha* and *Mahāvīra* temples of *Kumbhāriyā*. Besides the usual auspicious events, the episode from his previous existence as king *Megharatha* is also carved in *Śāntinātha* temple. According to the *Śvetāmbara* tradition, king *Megharatha* weighed his body against a pigeon to save the latter's life. The scene in the *Śāntinātha* temple (figs. 03 and 04) as usual is divided into three rectangular boxes. The outermost *paṭṭikā* on west shows *Śāntinātha* in his previous existence as king *Megharatha*, sitting in a pavilion in the midst of dancers, musicians and warriors. Further ahead is shown a *tulā* showing the figure of *Megharatha* on one side and the pigeon on the other [In one of the panels, presently in British Museum, London, showing ***Śibī-Jātaka*** found from *Gandhāra* (fig. 01) and dateable to first-second century A.D., weigh balance is shown and on its right side a pigeon appears while on left side

Bodhisattva is standing in spirit of weighing his whole body. Another interesting example of ***Śibī-Jātaka*** is carved on Buddhist *stūpa* of *Borobudur* (*Java*, *Indonesia*, 9th century A.D., fig 02), in which balance is shown and on left side pigeon sits while on its right side Bodhisattva is preparing himself to weigh his body as demanded by falcon]. Thus it represents the moments when *Megharatha* offered the whole of his flesh to save the life of a pigeon from a falcon. The story narrates that god *Surūpa* entered the body of a pigeon who was fleeing from a falcon to test the steadfastness of kind hearted *Megharatha*. The scenes in the ceilings of *Mahāvīra* temple, *Kumbhāriyā* are also divided into crucified boxes; but here the episode of *Megharatha* is not shown. The scenes are being labelled[13]. A subsequent example of mid-12th century A.D. showing identical scene, though not so detailed, is found in the ceiling of *Vimala-Vasahī* (cell no. 12, *Delvāḍā*, fig. 05)[14].

Thus in conclusion we should note that the stories of King *Śibī* in Brahmanical and Buddhist traditions and that of *Megharatha* in *Jaina* tradition are identical. There are several other such stories and episodes which reveal the commonality and assimilation having some distinctive features as we find in case of present story in respect of its literary references and visual renderings. The story undoubtedly first appears in the ***Mahābhārata*** which was subsequently followed in other traditions. The story has three main characters the king who was kind hearted, the pigeon (god in disguise) and falcon. Through the entire story the core spirit of non-violence and saving the life of the *Śaraṇāgata* are boldly projected. However the earliest depiction of this story is found in Buddhist art. In Jaina literature and art it appears only during 11th -12th century A.D. and onwards.

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WOMEN'S WORLD IN THE CHOLA PERIOD'S THROUGH EPIGRAPHY

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The trends in writing history has come a long way and successfully brought many new avenues into it. The pages of history books have seen variant fields of political, social, economic, cultural and art history. Still feminist history and inclusion of women in making history is yet to see full growth. Honestly, when men and women are two species of humankind how could can the former be solely responsible for all landmarks. Influential factors like power, class, caste, the state and patriarchy seem to have left the women folk traceless in this field. This recalls to mind Adolf Hitler, who compares the home to a smaller world, and the world to a bigger home, and cautious that if the smaller one is not cared of, it would become impossible to care for the bigger one, thus laying stress on the importance of the smaller household chores of women[1] .

"If we say the world of men is the state, his commitment, his struggle on behalf of the community, we could then perhaps say that the world of the women is a smaller world. For her world is her husband, her family, her children, her home. But where would the big world be if no one wanted to look after the small world? How could the big world continue to exist, if there was no one to make the task of caring for the small world at the centre of their lives? No, the big world rests upon the small world. The big world cannot survive if the small world is not secure".

From the late 19th century onwards women began to appear in history writings. RC Dutta in his book *A History of Civilization in Ancient India* wrote[2] about 'the status of women' and from this time

onwards women appeared as 'pegs to hold cultural values'. Generally they have been looked at as daughters, mother, wife and a widow, without any division of class, or caste but looked as one single community. The property and educational rights of the elite were treated as common to all women. Thus many writers were self-satisfied and declared that there were no restrictions on them in the society, especially the ancient and the medieval.

In the nineteenth century, history writers often write in constructing our ancient past, felt that there were no 'unhealthy' restrictions: the lack of education and the custom of *purdah*, or the confinement of women within the four walls of the house. They also made comparisons with ancient Greece and Rome, which was a popular theme of the 19th century writing on Indian women. 'The historian of India who has studied the literature of the ancient Hindus will have no hesitation in asserting that never in the most polished days of Greece and Rome were women held in such high regard in those countries as in India three thousand years ago[3].

Nearly fifty years after, A. S. Altekar (1929), an influential writer, pointed out, 'to understand any given civilization in its fullest sense and to realize its limitations and excellencies, it is essential to study the position of women and their status in it[4]. Moreover he was still of the view that the status of women in the 'ancient past' was a positive one. He argued that the community 'on the whole' showed proper concern and respect for women, allowing them considerable freedom in the different activities of the social and political life of that time.

Feminist 'her'storians began their work on gender by countering the nationalist reconstructions of history. For example, Chakravarti and Roy (1988) pointed out that the parameters for the exploration of women's roles set by the nationalist historians resulted in seeing them within the family and not beyond. Vijaya Ramasamy, A. Padma, R. Lalitha have come out with some works on south Indian women in all periods prior to the modern[5]. The women have been shown working in the fields, hawking, weaving and engaged other petty jobs. There are also research article like 'Female functionaries of medieval south Indian temples'[6] etc. portraying women in different jobs.

Thus one may find separate works on women but still we lack a complete inclusive history book or any such publication. It is high time such inclusive research works be brought to the print world adding adequately the new findings and reach the students' text books.

An attempt has been made here to bring forth the active role played by women in the 'outer space', apart from home in the early medieval period of south India with special attention to the times of the Cholas who ruled a major part of south India from roughly 9th century to 13th century AD. The main source of this piece of research are Chola epigraphs.

An abundant number of inscriptions has been found on the walls of big and small temples that existed up to the time. It is the fact that the temples and temple culture saw its water mark at this time. The inscriptions do tell us the various spheres where the women folk were carrying out their duties.

However, the source that helps us in reconstructing or locating women in space beyond home are concerned with temple issues only. Hence we are afforded only a partial view of a section of women only and not the whole scenario of all women who were in action beyond home.

Two important fields where women were found in action in large numbers relate to temple and royal household. First when we look to temple women, they were the ones who were better known as *Devaradiyar*, derived from Devar + Adiyar, in which the former denotes gods of all types and gender and the rather is normally understood as a servant of god and not slave. It is necessary to understand here though the practice was an adoption of a brahmanical practice, the Sanskrit term 'devadasi' gives the meaning of slave of god. Generally it was believed that women or devaradiyar were inducted in temples to perform dance and sing. They were considered as free sex workers until a detailed study on them appeared in 2005, describing the numerous functions that discharged by them in temples[7]. All volumes of Annual Reports on Epigraphy and South Indian Inscriptions till date do refer them as 'dancing girls' only. But this idea has been proved wrong and it is high time for us to correct ourselves.

These temple women are referred to our inscriptions. Variously as *Tali parivaram, Talichcherry pendugal, Nakkan, Nachchi, Mannikam,Tevanar makal,* and *Kutti. Tali* generally referred to temples though it literally meant stone structures. Tali parivaram is also a more collective term to mark all functionaries of a temple. The temple women who settled around temple arena were known as *Talichcherry Pendugal. Devanar* makal gives the meaning of 'daughter of God', while *Nakkan*, *Mannikam* and *Nachchi* were the honorific titles given to these temple women. Kutti is the single term that refers to a female dancer.

Inscriptions give us a very good picture of the various duties referred by ladies in the temples. They were appointed as temple servants to stand in front of the shrine[8]. Some were to bear fly whisks called *vensamaram*[9], while some were to hold the lamps[10]. A few were to help in arranging food offerings[11]. Some followed the idol as it was being taken for rounds in the temple[12]. Many women were engaged in husking the temple paddy[13], (Brahmadesam, Thanjavur, Koll, 688) while some husked the paddy meant specifically for preparing food offerings to the deities [14](Brahmadesam, Thanjavur koll,699). Some were engaged in cleaning and decorating the temple floors with cow dung[15], (Tiruvorriyur, Chennai) while some other women collected flowers or were engaged in garland making[16] (Thanjavur Koll, 688). Some women carried torches[17]. There were some who performed dances[18] (Tiruvorriyur, Chennai) and other sang sacred hymns[19]. The dancers were divided in different groups and performed different types of dances[20] (Tiruvorriyur, Chennai, 1338 A.D.). Some temple girls were supposed to husk paddy besides dancing[21]. Some were appointed as Musicians in the temple. (565/1916, Karisulnda mg, Trunelveli Dt) Sometimes they were purchased or received as gifts by the temples, for performing festival dance and singing Tamil devotional songs.[22] Attending to the gods and waving lamps (alatti) as jobs of few were specified at the time of gift or purchase itself. Some temple women of Tirunelveli district could be seen performing duties like cleaning and decorating temple

floors and applying *kappu* (with substance like sandal paste for ritual, protection and adornment) to the images of gods in the temple[23].

A section of the female functionaries performed singing and dancing either individually or in groups. Tiruppavai, Tiruvempavai, and Devaram hymns generally referred to as Tamil Vedas were sung with tune in temples. The songs were preceded or followed by dance. Inscriptions throw a flood of light on these issues. *Sakkai kuttu,* a particular type of dance, had five parts (*angas*) which was performed before Lord Maheshvara on specified occasions[24] (Tirukkuvalai Vill, Nagapattinam Tk, Thanjavur Dt); the same was divided in to seven parts at times[25]. *Agamarga* and *santikuttu* are the other types of dances mentioned. Even *varikolam* seems to be a type of dance[26].

The sacred hymns were also sectioned in to different parts and the right to sing the same had been distributed to many service holders. There are many instances to show that Tiruppavai, and Devaram were divided in to three parts as first, middle and last and the singing rights were given to *devaradiyars*[27] (Nallur Vill, Virudachalam Tk, South Arcot Dt).

There was hierarchy among these temple female servants. The senior and junior were referred in the inscriptions. They performed their duties in groups. The remuneration to the group was made in the name of the group leader[28]. The allotment of houses and lands perhaps depended on the hierarchy. That may be the reason for change or transfer of their residences in case of certain groups of dancers. An undated record from Mannarkoil village, Tirunelveli District of Tamilnadu conveys that Anandavalli was to be the third *Kudi* service holder in the temple of Alagiyamannanar of Rajaraja Chaturvedi Mangalam in the place of Valli Manikkamalai while she and her team were transferred to the fourth *Kudi*[29] (Bramhmadesam Vill,Thanjavur Dt). The devaradiyars had kings' and queens' names and tittles along with their names denoting the high social status like any other chieftain and renowned technicians like royal carpenter, smith and musician. Sembian Devaradigalar[30] Mitadaiyar Kannaran Madevadigalar[31], (South Arcot 992A.D) Seramangai, Rajakesari, Rajaraji, Iravikulamanikkam etc[32]. Eduttapadam, Paravai, Narayani, Ali, Tiruneelakandi, Samundi, Tirumalai, Umai are some the names of these female servants that denote titles both Saivite and Vishnavite gods tittles. Some had place names and some the tittles of Alvars and Nayanmars who sang of gods of both sects of Hinduism. These facts reveal the actual place held by them in society and their relation to the temples.

The female servants who were appointed by the royal and temple authorities were paid for their job by them and a housing site was also granted at par with other functionaries. They were able to live by their profession. When these females were made as donations to temple, they were remunerated by the temple. But when they sold themselves to temple we could not gather information from epigraphs how they were maintained. Even then it is quite understandable that they would have been fed by the temple and *mutts* with which they were connected. Some revenue from the public also flowed in to the temples to maintain these temple functionaries. A lady by name Korriyammai donated 25 kalams

of paddy to feed female servants especially on Chittirai festival[33] celebrated in the month of Chittirai, the first month of Tamil year which falls on 13th or 14th of April. It was perhaps the first celebration of a New Year. For those who may wonder how many of women community could have held such positions, a big temple like Rajarajeswaram constructed by the King Rajaraja I, had 400 women among the total strength of 900 employees appointed by the emperor. It is quite natural to have more number of women folk in the temple employment as its functions were more feminine in nature.

Many female servants especially the devaradiyars, were economically well off to make donations to temples[34]. They have donated lamps[35], (Thanjavur 1004A.D) Sheep*(631/1916), Cow, and Goat[36] (South Arcot 1075A.D) to maintain lamps, paddy[37] (Thanjaur 1021A.D) land, gold[38] (South Arcot) and cash*(16/1918, 720/1916, Viravanallur, Amba Samudram Tk, Tirunelveli Dt) on various occasions to temples. Certain devaradiyars have paid tax to the government in the 11-th century in the Karnataka State and also four temple girls were exempted from the payment of house tax and a mirror tax[39]. Epigraphs provide rich information on this aspect. Their sons and daughters too have occupied a good status economically and socially and made donations. An Inscription from 16-th century (1501 AD) says that a person named Suryadeva, son of a devaradiyal named Anganame Adaippu Tittal has been gifted of one house site, two looms, some lands and a share of food offerings for some service rendered by him[40]. Some were able to establish images in the temples and gifted *Stridhana* to goddess of temples[41].

Next big avenue that gave employment opportunity to women was the job in royal household. The royal establishment was very large comprising of the king, his queens, princes and princesses, in the first line and the brothers and sisters and their spouses and children of the king, and the relatives of the queens like mother and others. The retinue required a large number of servants and attendants. The palace needed them in many aspects of daily routine like royal kitchen, bath establishment, personal care like dressing, make-up etc. Wet nurses were a compulsory need to attend to the health issues and bring up children. Massagers and recreation providers like musicians and dancers were also employed by the members of royal family. To draw a parallel from ancient north India, Bana Bhatta in his work the Harsha Charita, refers to the post lunch time of the king, father of Harsha Vardhana who was resting with the Queen in the palace. Bana describes that there was a melodious music and vocal singing going on there in the portion where both of them were resting. The theme of the song served as a reminder for the king to think about getting his daughter Rajyasri married[42].

But what concerns us here is that the king and royal family engaged troupes of people for their entertainment in their private apartments too. So there must be more than one troupe which performed such programs in turns for the members of the palace. Though this reference is from 7th century A.D, we may not be far from truth if we consider such things to have happened in the time period of our study. There were personal attendants and waiters to answer their calls. Some had the duty of caring

the pets and some of carrying a box contained beetle leaves and other necessities to serve them whenever they needed and wherever they went. For an example, in the novel Vasavadatta, there is a reference about young girls who lived in the mansion of the princess Vasavadatta. Subandhu the novelist has mentioned the names of thirty four such girls which have been listed in the annexure-1[43].

They were employed for cleaning rice, serving food, washing feet, dressing hair, applying pungent. The personal bodyguards of the kings sometimes also seem to be women. The other service holders may include floor cleaners, decorators, lamp lighters, flower collectors, garland makers, washer women and many more.

Apart from the above mentioned women there were concubines and courtesans too. There were a number of palaces in different cities under the Cholas like Kanchipuram, Tanjavur, Kudamukku, Gangaikonda Cholapuram etc. Such service holders would have been employed in these palaces too. This style of life was followed by chieftains, nobles, and officers. While the male members of the royal household had an option of appointing male servants, women went only for female servants. Every one of them had a separate set of servants who looked after their daily needs like the bathing establishment, their food and dressing and at the same time they provided personal comforts to their masters. Their work was supervised by a supervisor and perhaps they too had shifts or turns to serve. Generally elderly and experienced women were engaged to supervise such royal house hold female servants[44].

Contemporary epigraphical records provide much information on the different duties performed by the females in the Chola royal household. There were women servants who used to serve them with fans, water and perfumes. One such servant named Adupulottedi *Angandi* (feet massager) of Kulottunga Chola Deva I, the Chola king is a donor to a temple.[45] Women were employed to cook and serve food to the palace residents, especially to the king, even if we accept the concept of a single kitchen the personal food servers may be different from person to person. Only women were appointed to guards the inner apartments of the palace and as the personal body guard of queen and other female members of the palace[46].

Women were appointed as personal attendants of kings. One such incident is known from an inscription from the 12th century. It says that *anukkiyar* and *pendatti* of the king made donation in the form of gold to the temple and mentioned that they belonged to the bathing establishment (*thirumanjanattu Velam*).[47]

The Tamil word 'anukkiyar' is generally understood as a very close attendant of the king while the other word refers to a female personal attendant. Anukkiyar may also mean to be a mistress, a concubine, a courtesan, or simply an attendant of the king. But anyway these terms indicate a close association with the king suggesting that these people had won his confidence of him. Hence this record proves the nature and importance of the duties carried out by women of that age.

Besides their appreciable talent to function in the palace, we could also understand their economic status through their charity to religious institutions. This also indicates that they were not slaves attached to the palace but servants whose labour was perhaps remunerated. The palace may have engaged were more women than the temples. Some women took up the specific job of applying make-up to the queens[48]. This was the department specially meant for women. This job would have required specialized skills in art, like hair dressing, beautification process and making different kinds of garlands etc. We lack evidence to know how they were paid, recruited and treated. Mostly their names were associated with many titles of the royal family members.

It was a part of Indian culture to maintain women with special status to provide comfort and entertainment to the male community. Concubines, courtesans and prostitutes belong to this class." Their professions were recognized by law and brought under its protection by family rules of succession and maintenance as distinct from those of the family women. There were also laws to protect them from the danger of their profession"[49]

The royal household women made donations to temples in the form of money, gold, land, livestock and vessels for various purposes like maintaining perpetual lamps, food offerings etc. This is proof for their economic independence to earn and spend that they experienced at that time. They took their masters as role models and spent a part of their economic resource to charity through temples which was definitely a mark of prestige to one and all in the society of the medieval period. We find them giving alms directly by themselves and not through any one like their supervisor or master and the charity has been initiated in their personal name only, avoiding all intermediaries.

Some of these women who worked in the palace, had kings' and queens' names and titles as their names. Nigarili Lokamadevi Perri Ponnambalam was a servant of Queen Lokamadevi[50] who had donated gold for maintaining two perpetual lamps in a temple during the rule of Rajendra Chola. Sembikula Mannikkattar was an anukkiyar of King Kulottunga[51], who had made some charity to another temple.

Apart from these two major fields the women were generally found performing a number of tasks in many sectors beside men. But in some areas of activity, they had no freedom in decision making and disbursement of funds. One such area is agricultural industry. In this industry they exclusively performed jobs like weeding, planting, guarding, husking, winnowing and pounding of paddy. These practices continue to be an exclusive field of women in agricultural industry even today. Not only this but even sowing and transplantation also had remained in the hands of women only till date. The Periyapuranam, a literal text of the Chola period mentions the engaging of *Pulatti* in husking paddy while her husband *Pulaiya* is described as working in the fields[52].

In pastoral economy women tamed the livestock and they hawked milk and milk products and this is a very common sight in the countryside of south India even in this age. The same is the case of

fisher women while one is sure to find women vegetable sellers hawking in the roads of towns and cities even today. But again these women lacked the right to spend the money they had earned. Mostly the cash gained through their actions simply moved to the hands of men in their homes who were the decision makers.

In the medieval period weaving was a blooming industry in which women did their functions very silently. Spinning, washing and bleaching has been done by them since ages. Liquor industry and construction industry also engaged them. In the field of handicrafts women always had a major share. Tailoring, toy making, basket making etc. are still some fields where women earn thier livelihood. An inscription from Pudukkottai State shows women being engaged in unorganized sector. We understand that *Valaiyar* caste women were hired as professional mourners[53]. They covered their faces with cloth and wailed loudly to mourn the dead[54].

Such were the role played by women in different fields of religion, culture, industry, craft, economy etc., from their family space. So were women were active in the space beyond their home. It was more an inclusive society. Though women are not known to have played a direct role in politics (we do not come across women rulers as in some other areas and time period in Indian History) a role behind the screen would have been possible. Hence there is dire necessity for research on Chola history which should include the role of women in society.

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ANNEXURE-I

The list of names of girls given by *Subandhu* in *Vasavadatta*:

1. Kalavati
2. Nigalita
3. Capela
4. Surekha
5. Kalaha
6. Malaya
7. Kalika
8. Avantisena
9. Lavangika
10. Anangalekha
11. Sativratr
12. Kuntalika
13. Keralika

14. Muralika
15. Madanamalini
16. Kurangika
17. Kisorika
18. Taralika
19. Karpurika
20. Matangika
21. Sasilekha
22. Katikeka
23. Sakunika
24. Madanmanjari
25. Srngarmangari
26. Sanjivika
27. Pallavika
28. Sahakarmanjari
29. Madanalekha
30. Mranalika
31. Vilasawati
32. Tamalika
33. Kankanika
34. Pravanika.

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JAMA MASJID AT AGRA: A CONCEPT OF MEDIEVAL ARCHAEOLOGY

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Mughal Rulers were the prolific builders and they embellished their cities with large varieties of buildings of varied nature. These Mughal buildings represent the superb architecture which was the product of the synthesis of various indigenous and foreign styles. Under the *Mughals*, building technology continued to evolve and various building materials such as stones and bricks were used with mortar of lime and *surkhi*. In all the *Mughal* capital cities e.g. *Agra*, *Delhi*, *Lahore*, *Burhanpur*, *Mughal* rulers and their nobles constructed a large number of mosques, tomb buildings, palaces, *hammams*, forts, fortresses, water pavilions, *sarais* and water bodies.

At Agra from the time of its inception as Capital till the beginning of 18th century, every *Mughal* Rulers built structures as per their own taste in architecture. Under *Shahjahan*, Mughal architecture reached its zenith and Mughal architecture culminated into very advanced buildings such as *Taj Mahal* so far as space organization, architecture, building technology and decoration are concerned. During the period, *Shahjahan's* Daughter *Jahanara* commissioned the construction of a congregational mosque locally known as *Jama Masjid*. The mosque exemplified the typical characteristic features of architecture evolved or developed under *Shahjahan*.

Presently an attempt is made to study the *Jama Masjid* of Agra with the help of the archaeological tools. Archaeology is now being applied to study Medieval Monuments and to verify the facts of medieval history. This approach is conceptualized as Medieval Archaeology.

Jama Masjid is situated at latitude 27^{0}10'55.15" N and longitude 78^{0}00'57.0" E, in front of *Delhi* gate of Red Fort, *Agra*. It is located on the eastern side of *Kinari bazaar* near the Bus Stand of *Agra*.

Jama Masjid was constructed by *Jahanara*; a daughter of *Shahjahan*[1]. It was completed in1649. An inscription exists in the masjid which informs us that its construction was completed in AH 1058/ 1649 AD[2]. The construction of the mosque costed five lakhs of rupees[3].

Jama Masjid exists on one storey high plinth (Fig. 01). Its length is 100 meters from east to west and width is 83.60 meters from north to south (Fig. 02). The raised plinth of the mosque accommodates the doubled bayed chambers in the inner side on all the three sides namely north, south and eastern side (Fig. 02). These chambers have arched openings towards outside. Presently these chambers are being used as shops.

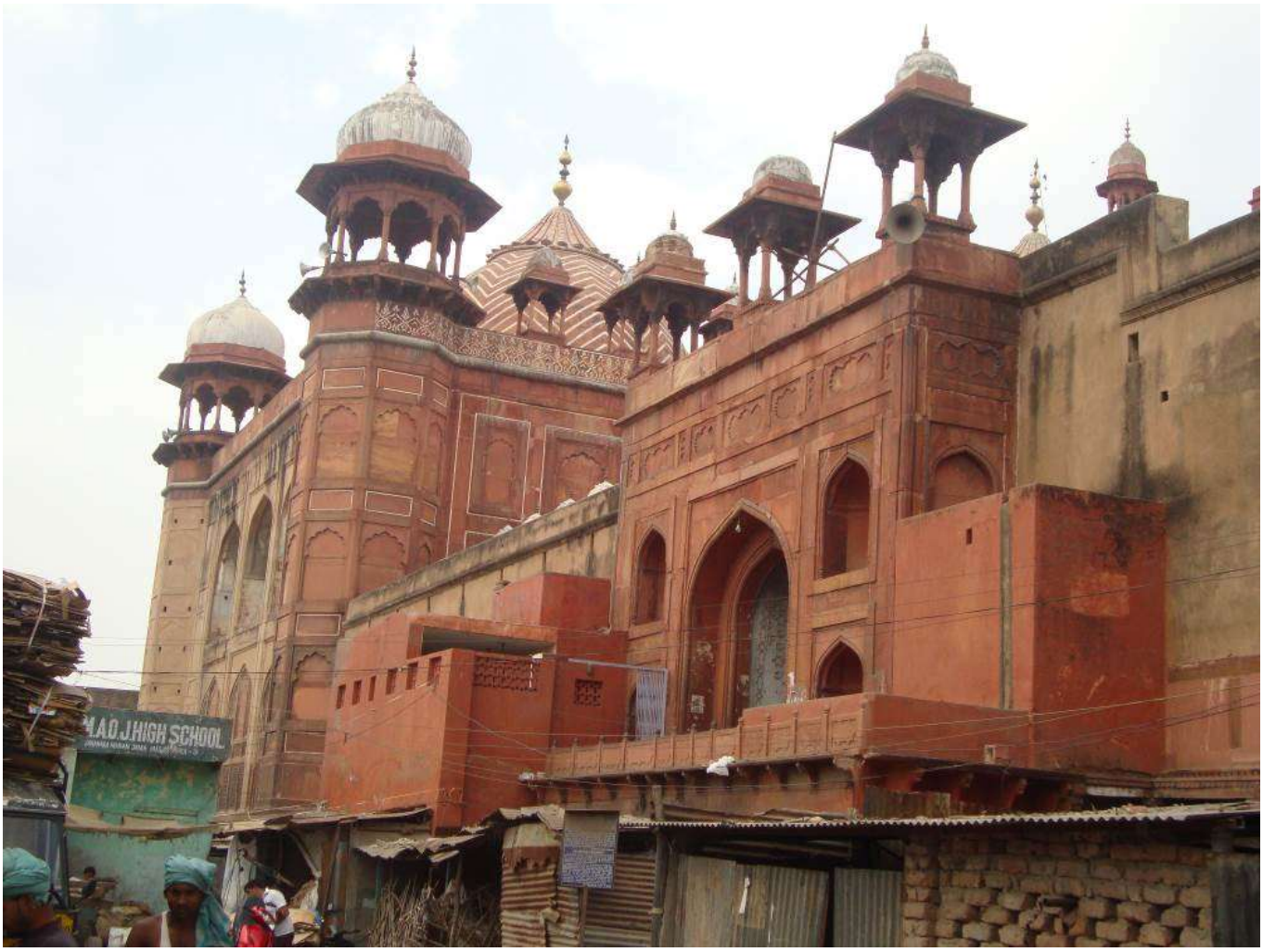


Fig. No. 01: OUTER VIEW OF SOUTHERN GATE, *JAMA MASJID*

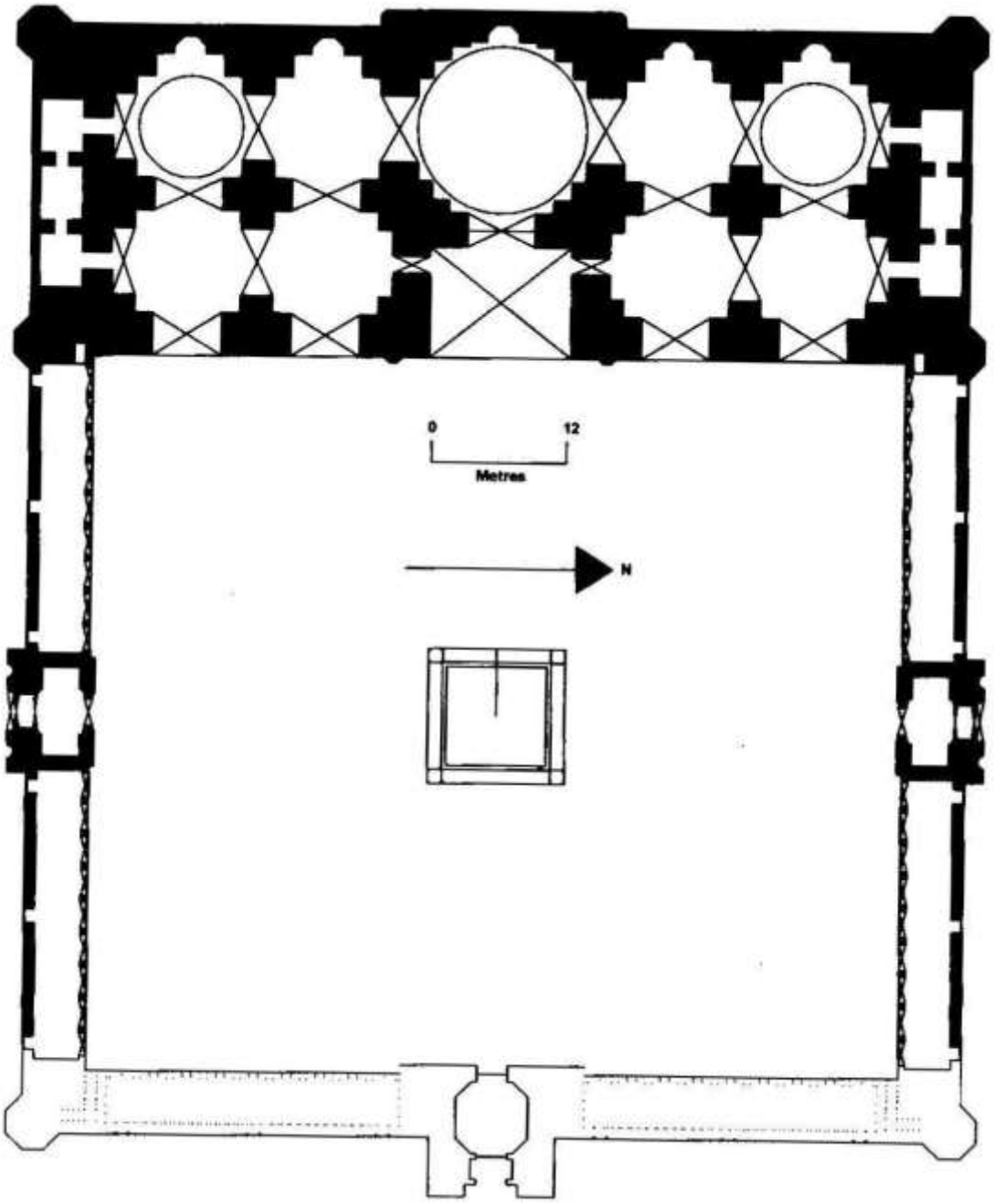


Fig. No. 02: Ground plan, *Jama Masjid*

The structure of the *Jama Masjid* is aligned on east west axis (Fig. 02). It is consists of a central courtyard with a masonry pond in the centre, surrounded by a sanctuary on western side and cloisters on eastern, northern and southern sides (Fig. 02, 03, 04, 05 and 06).



Fig. No. 03: A general view, *Jama Masjid*



Fig. No. 04: Inner view of southern wing, *Jama Masjid*



Fig. No. 05: Inner view of northern wing, *Jama Masjid*



Fig. No. 06: A view of hauj, *Jama Masjid*

Mosque has three gates in the centre of eastern, northern and southern side (Fig. 01, 02, 04, 05, 07 and 08).

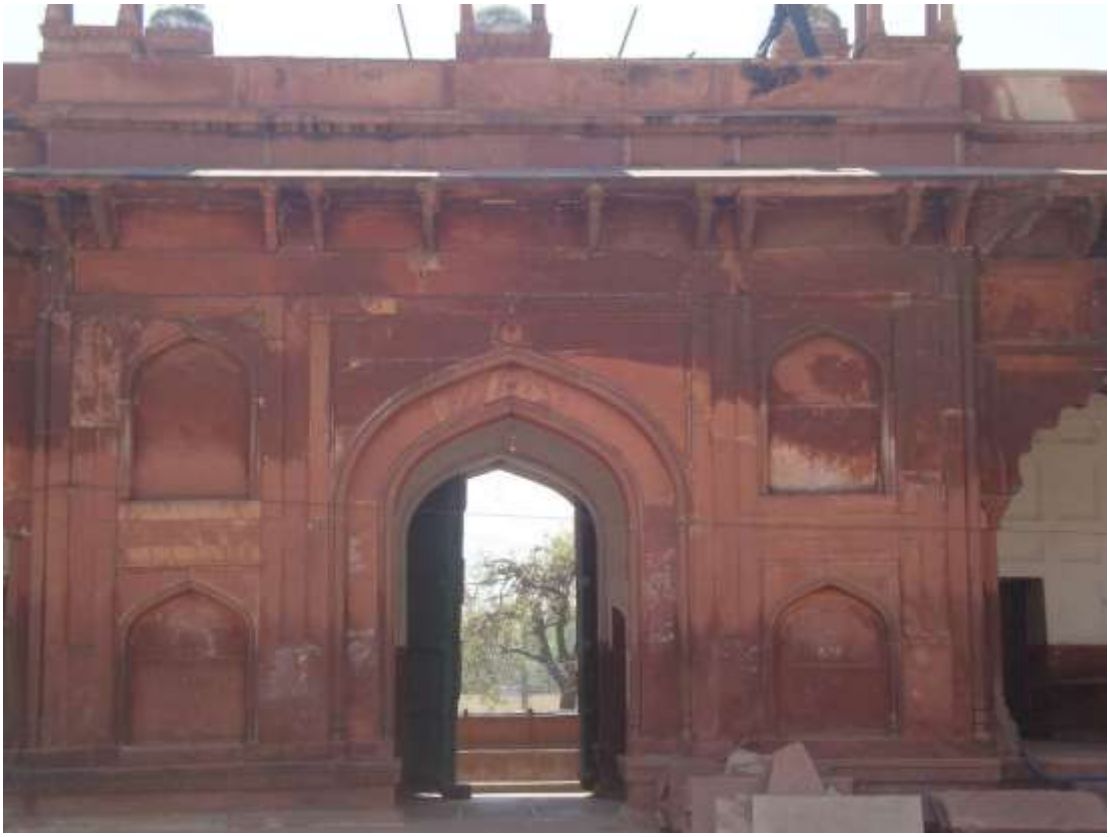


Fig. No. 07: Inner view of southern gate, *Jama Masjid*



Fig. No. 08: Inner view of southern gate, *Jama Masjid*

These gates are built as gate house (Fig. 02). The eastern gate is monumental as its construction was elaborated and its dimension is bigger than the northern and southern gates. Northern and southern gatehouses are similar to each other so far as their orientation and dimension is concerned (Fig. 02, 07 & 08). Eastern gate house and eastern wing of cloister was destroyed by the British during the revolt of 1857[4].

From the foundation of the eastern gate house one can assess its space organization. Eastern gate is composed of a central octagonal chamber through which passage was made (Fig. 02). To approach this gate covered steps have been provided from ground level running east to west. These steps lead to an arched gate which opens in the central octagonal chamber. On the western side once this octagonal chamber had arched gate to enter into the central courtyard.

The northern and southern gates are composed of an oblong chamber which has archway on both sides (Fig. 02). Inner façade of these gates is composed of an arched opening in the centre, flanked by double storey blind arched niches on both sides (Fig. 04, 05, 07 & 08). The central archway has been fixed in the two bigger arches with rope moulding one above the other (Fig. 04, 05, 07 & 08). At the roof level, projected eaves supported on stone corbelled brackets have been built. The inner facade of the gate has been elevated little more than the flanking roof of the cloisters (Fig. 04, 05, 07 & 08). Outer façade of these gates is composed of a central arched gate in the centre, flanked by double storey alcoves on both sides. The structure of these gates has been projected outside the wall by one meter (Fig. 01, 02, 04 and 05). The central arched opening and side alcove (Fig. 09) are fixed in the rectangular frame and the whole structure is surmounted by inscribed oblong panels placed in horizontal orientation (Fig. 01).



Fig. No. 09: A view of alcove of facade, *Jama Masjid*

All the arches used in these gates are embellished with rope moulding (Fig. 01, 04 & 05). The structure of these gates is enhanced in elevation than the flanking roofs of the cloisters (Fig. 01, 04 & 05). On the inner and outer facades at the roof level, three small domed chhatris/ pillared pavilion have been built which add more aesthetic beauty to the skyline of these gates (Fig. 01, 04 & 05).

Cloisters on northern wing and southern wing are symmetrical and similar in orientation and dimension (Fig. 02, 04, 05 & 10).

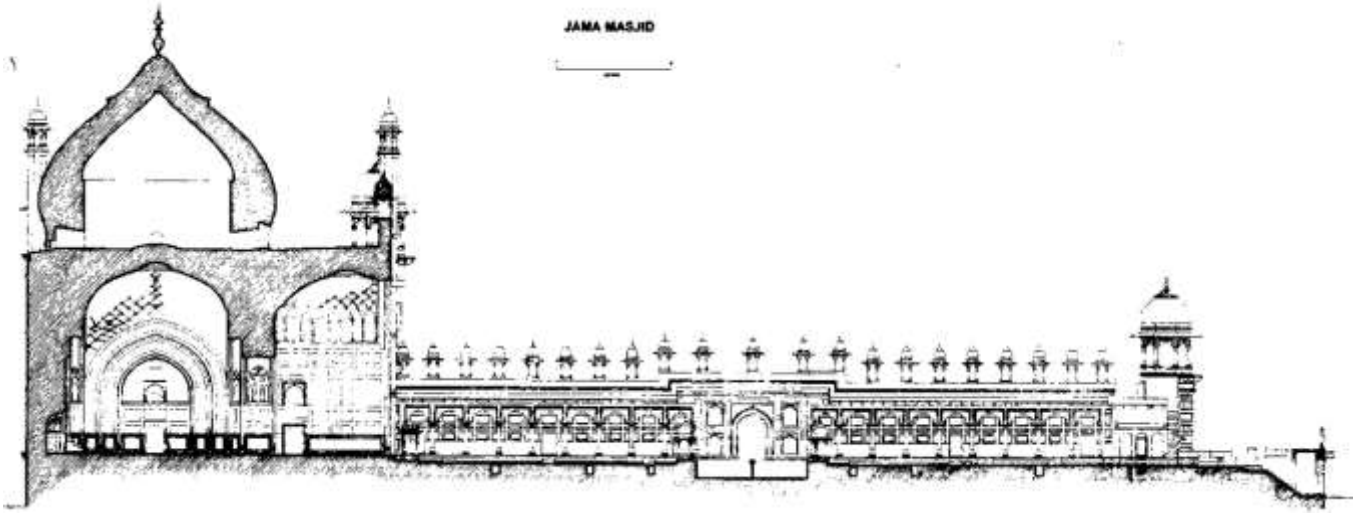


Fig. No. 10: Section, *Jama Masjid*

Cloisters are composed of pillars which consists of pyramidal base inscribed with multi foliation, fluted shaft and corbelled capital which in turn support the multi cusped arches above fixed in rectangular frame and bears the burden of lintels (Fig. 04, 05 & 11). These cloisters are one bay deep and these pillars divide it into similar bays (Fig. 02, 04, 05 & 11). The northern and southern wings, flanking the gates consist of the same number of the bays of cloisters i.e. nine bays in the flanking portion of the wings of cloisters (Fig. 02, 04, 05 & 11). At the roof level these cloisters provide projected dropping eaves with the support of brackets (Fig. 04, 05 & 11). At the roof level, above each pillar, there exists domed square pillared pavilion/ small chhatris (Fig. 04, 05 & 11). In other words it can be said that the skyline of the cloisters consists of small chhatris.



Fig. No. 11: A view of corner tower with pillared pavilion, *Jama Masjid*

The central courtyard is built on rectangular plan which measures 72.26 from north to south and 64.60 meters from east to west (Fig. 02, 03, 04 & 05). In the centre of the courtyard a masonry pond / hauj is exists for ablution purpose before *namaz* (Fig. 02 and 06). It is built on square plan measuring 12 meters each side. Its sides are raised to .25 meters and its width is .15 meter. On each corner of the pond, a pillared pavilion (Fig. 06 & 12) has been built on square plan. It measures .15 x .15 meter (Fig. 02). These pavilions consist of four square pillars which are composed of square base, square shaft and corbelled brackets (Fig. 12). These pillars support the corbelled brackets which bear the lintels. These small pavilions are roofed with a fluted dome crowned with lotus and finial. The roofing dome is based on square drum (Fig. 12).



Fig. No. 12: A view of corner pavilion of hauj, *Jama Masjid*

Prayer hall built on western side of courtyard is aligned on north south axis and it measures 83.60 by 29.85 meters (Fig. 02, 03, 13 & 14).

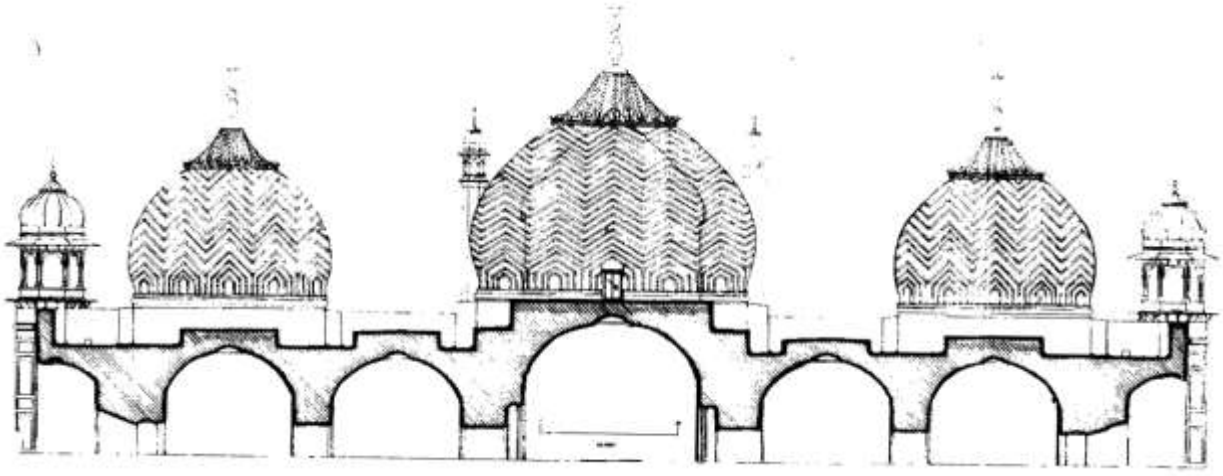


Fig. No. 13: Longitudinal section, *Jama Masjid*



Fig. No. 14: A closer view of façade, *Jama Masjid*

The prayer hall exists on the plinth of .25 meter (Fig. 03 & 14). It is divided in the central nave and flanking double aisles which are further divided into two bays (Fig. 02, 03, 15, 16 & 17). It means that the nave is flanked by four bays arranged into two aisles on each side. Each bay in the aisles measures 9.40 by 9.29 meters and the central nave is square where each side is of 15.10 meters (Fig. 02).



Fig. No. 15: A view of side aisle, *Jama Masjid*



Fig. No. 16: Another view of side aisle, *Jama Masjid*



Fig. No. 17: A view of entrance to the side, *Jama Masjid*

The nave and the bays of the aisles are converted into cruciform shape (Fig. 02). In front of the nave there exists a huge pistaq which is rectangular on plan (Fig. 02, 03 & 18). It measures 12.63 by 10 meters (Fig. 01). It has been provided with two gates in side walls to get it connected with bays of the side aisles. On the both corners, flanking the aisles three small rooms have been built which have

oblong orientation (Fig. 02 & 19). These are identical to each other in dimension and orientation (Fig. 02).



Fig. No. 18: A closer view of pistaq, *Jama Masjid*



Fig. No. 19: Inner view of side chamber, *Jama Masjid*

Aisles are connected with the side rooms by gates, though the central room is connected with side rooms and has no entrance towards aisles (Fig. 02 & 17). These rooms measures 4.85 by 3.85 meters (Fig. 02). The connecting doors are arched gates fixed in rectangular orientation (Fig. 17 & 19). The

arched opening which connect the side rooms with aisles are surmounted by arched ventilators (Fig. 17). These three side rooms open towards the outer side through the three big arched openings which are closed with lattices (Fig. 01, 02, 17, 19 & 20). These rooms have been provided with dado of stone of brownish colour and floor too has been built with the similar type of stone (Fig. 19). Floor is divided into rectangular panels (Fig. 19).



Fig. No. 20: Outer view of southern facade, *Jama Masjid*

The central nave and the bays of side aisles are connected by the big and huge archways (Fig. 02, 15 & 16). These archways have rope moulded arches. These arches are emphasized by lining with moulding (Fig. 15 & 16). The nave and aisles are embellished with dado (Fig. 15 & 16). The dado has been built with stucco and decorated with panels. These panels consist of designs contained within boarder of different colour. Each corner has been built as colonnette (Fig. 21) on which the rope moulded arches are based.



Fig. No. 21: A view of nook shaft, *Jama Masjid*

The central nave has a qibla (Fig. 02) provided in the western wall. The qibla of the nave is an alcove which has been built on hexagonal plan (Fig. 22). The alcove qibla is fixed in the centre of a big arch of rope moulding which in turn fixed in another bigger arch (Fig. 22).



Fig. No. 22: A view of qibla, *Jama Masjid*

The qibla is surmounted by an arched panel containing calligraphy (Fig. 22). The big arch is surrounded by band of calligraphy (Fig. 22). Side aisles too have qiblas fixed in the western wall but these are of simple nature and are not as ornamented as of qibla of the central nave (Fig. 23).



Fig. No. 23: A view of qibla of the aisle, *Jama Masjid*

The floors of the nave and side aisles are paved with sung-i, murmur in oblong panels containing segmented arch (Fig. 24).



Fig. No. 24: A view of floor, *Jama Masjid*

The façade of the prayer hall is composed of a central pistaq/ portal flanked by two arched openings on each side (Fig. 03, 13, 14 & 18). It means that the façade contains five arched openings (Fig 02, 03 & 10). The central pistaq is composed of a half domed portal containing a big arch fixed in rectangular frame in the centre surrounded by a rectangular framed calligraphy (Fig. 18). Both corners of the central pistaq are occupied by the minars which are elevated high beyond the roof level of the pistaq. These miners are divided into six storeys by band of cornice and are octagonal on plan but three sides of the octagon are projected outside only (Fig. 18). The sixth storey of the minar has been built in the form of domed, pillared pavilion. Upper three storeys of the right side minar are presently missing (Fig. 14). The surfaces of these minars are decorated with chevron pattern (Fig. 18 & 25).

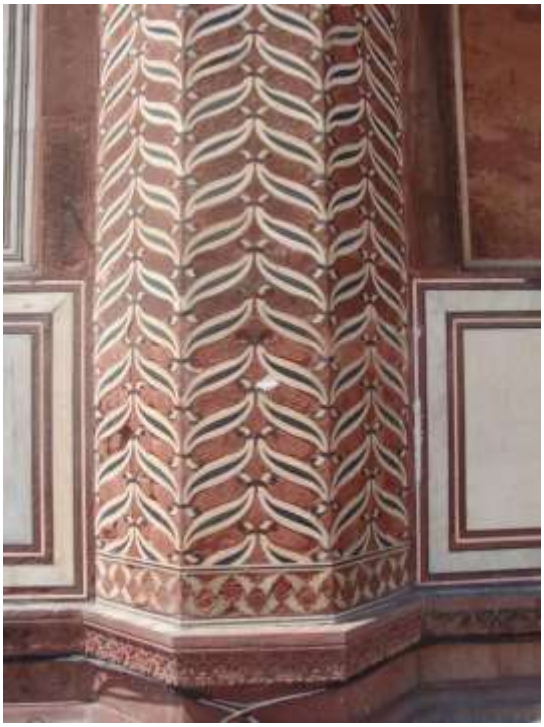


Fig. No. 25: A view of minarate with chevron, *Jama Masjid*

The pistaq has an arched opening oriented in the centre (Fig. 02 & 18). The arch opening of the pistaq is similar to the other flanking arched openings in size and dimension. Flanking parts of the pistaq contain two arched openings each is on front of side aisle. Each arched opening of the aisle is surmounted by an oblong panel placed horizontally (Fig. 14). The parts of the façade in front of aisles have been decorated with panels containing multi foliated arch (Fig. 14). At the roof level a cornice has been built covering the whole façade lengthwise (Fig. 03 & 14). At the roof level an array of small domed pillared pavilions has been built (Fig. 03). There are five small pavilions on the pistaq while on the flanking parts of the façade, six small chhatris have been provided on each side (Fig. 03). Hence the façade is having 17 small pavilion at the roof level. All the four corners of the prayer hall have been built in the form of towers (Fig. 01, 02, 03, 04, 05, 13, 20 & 26). These corner towers of the prayer hall are octagonal on plan and decorated with double storey arched panels headed with rectangular panels (Fig. 20 & 26). These towers are surmounted by pillared pavilion (Fig. 01, 03, 04, 05, 20 & 26). These

pillared pavilions are octagonal in shape and composed of eight balusters which supported the superstructure of engrailed arches and surmounted by the fluted domes (Fig. 01, 03, 04, 05, 20 & 26). Projected dropping eaves are too provided in these pillared pavilions.



Fig. No. 26: A view of corner minarate of facade, *Jama Masjid*

The prayer hall is roofed by three huge domes (Fig. 03, 13, 26 & 27); one surmounts the central nave and two on the South West and North West bays of the side aisles (Fig. 02 & 10). In the phase of transition, both stages have been achieved with the help of squinch arches (Fig. 28). The ceiling of the central nave is concaved and decorated with medallion (Fig. 29). These domed are decorated with chevron pattern (Fig. 13, 26 & 27). The domes are crowned by huge inverted lotus and melon shaped finial (Fig. 13, 26 & 27).



Fig. No. 27: A view of central dome, *Jama Masjid*



Fig. No. 28: A view of squinch, *Jama Masjid*



Fig. No. 29: A view of ceiling of central dome, *Jama Masjid*

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