ISSN 2455-2798

INDIAN JOURNAL OF ARCHAEOLOGY

Vol. 4 No. 2 (April 2019-July 2019)

INDIAN JOURNAL OF ARCHAEOLOGY

Vol. 4 No. 2 Year 2019

(Peer reviewed e-journal)

INDIAN JOURNAL OF ARCHAEOLOGY

Vol. 4, No. 2 Year 2019

(Peer reviewed e-journal)

Chief Editor

Vijay Kumar

Editors

Dr. M.K. Pundhir

Dr. Rakesh Srivastava

Dr. Cameron Petrie

:: Published by ::

National Trust for Promotion of Knowledge

Lucknow

Year : 2019

Vol. 4, **No.** 2

Date of Publication: 15-04-2019

ISSN : 2455-2797

© National Trust for Promotion of Knowledge.

Disclaimer: The **Editors** are not responsible for the opinions expressed by the contributors.

Address : C-2460, Indra Nagar, Lucknow

Price: N/A

Publisher: National Trust for Promotion of Knowledge.

E-mail: ijarchaeo@gmail.com, info@ijarch.org **Web:** www.ijarch.org

CHIEF EDITOR : **Vijay Kumar**
101, Coleus LanesEldeco Greens Colony,
Gomti Nagar, Lucknow.

EDITORS : **Prof. M.K. Pundhir**
Department of History,
Aligarh Muslim University, Aligarh.

: **Dr. Rakesh Srivastava (Rtd.)**
U.P. State Archaeology,
Mahatma Gandhi Marg, Chhattar Manzil, Lucknow.

: **Dr. Cameron Petrie**
Department of Archaeology, University of Cambridge
Cambridge CB2 3DZ, United Kingdom

BOARDS OF ADVISORS : **Prof. Amar Singh (Rtd.)**
Department of Ancient Indian Histroy and
Archaeology, Lucknow University, Lucknow.
MM-260, Sector-D, Aliganj, Lucknow - 226024

: **Prof. Nadeem Hasnain (Rtd).**
Anthropologist, Lucknow University.

: **Prof. J.N. Pal**
Department of Ancient History Culture and Archaeology,
Allahabad University, Allahabad.

: **Prof. Prashant Srivastava**
Department of Ancient History Culture and
Archaeology, Lucknow University, Lucknow.

: **Dr. Rajendra Yadav**
Dy. Superintending Archeologist,
Archaeological Survey of India

: **Prof. Pravesh Srivastava**
Department of Ancient Indian Histroy, Culture and
Archaeology, BHU, Varanasi.

: **Dr. Husam Haider (Rtd.)**
Curator Archaelogical Museum,
Department of History, AMU, Aligarh.

: **Krishnanand Tripathi (Rtd).**
Curator Archaeological Museum,
Department of Ancient History, Archaeology and Culture,
DeenDayalUpadhyaya Gorakhpur University,
Gorakhpur.

Index

S.N.	Contents	Page No.
01.	**Editorial** *Chief Editor*	(ii)
02.	**A Review of the Researches on the Acheulian Culture in the Vindhyas, North-central India** *J.N. Pal*	1-10
03.	**Cupules found in the Excavated Site at Rithi Ranjana, Soaner Taluk, Nagpur, Maharashtra India** *Nikhildas. N*	11-16
04.	**Identification of previous conservation interventions on a painted Wooden Coffin kept in the Grand Egyptian Museum, Egypt belonging to late period** *Ahmed Abdrabou*, Mohamed Moustafa*, Gilan Mahmoud*, Mohamed Abdeldayem*, Medhat Abdallah** and Hussein M. Kamal****	17-28
05.	**Circular Fortified Settlements in the Middle Mahanadi Valley of Odisha: A Preliminary Observation** *Sakir Hussain*	29-36
06.	**Terracottas & Sculptures kept in Buddha Museum Gorakhpur U.P. India** *Chandra Sen Gautam*	37-264
	6.1- T.C. Pieces	37-146
	6.1.1- Pre-*Mauryan* period	37-41
	6.1.2- *Shunga* period	42-69
	6.1.3- *Kushan* period	70-94
	6.1.4- *Gupta* period	95-135
	6.1.5- Medieval period	136-138
	6.1.6- Miscellaneous T.C. Objects	139-146
	6.2- Seal & Sealings	147-151
	6.3- Coin Moulds	152-157
	6.4- Sculptures	158-264
	6.4.1- *Shunga* period	158-163
	6.4.2- *Kushan* period	164-191
	6.4.3- *Gupta* period	192-209
	6.4.4- Medieval period	210-264
07.	**Temple of *Jarai Math, Barwa Sagar* district *Jhansi* U.P. India** *Vijay Kumar*	265-575
	7.1- Introduction	265-279
	7.2- Front Façade	280-387
	7.3- Southern Façade	388-434
	7.4- Western Façade	435-485
	7.5- Northern Façade	486-524
	7.6- *Garbhagriha* of the temple	525-561
	7.7- Corner Shrines of the temple	562-575
08.	**Some Minor Images of Narasimha: Their Interpretation in Textual Context** *T.J. Alone*	576-586
09.	**Rising Towers in Wood: The Architecture of *Khanqah-i-Maula* shrine, Kashmir** *Farhat Yasmeen & Abdul Rashid Lone*	587-599

Editorial

The 14th issue of "Indian Journal of Archaeology (www.ijarch.org)" has eight articles. The first article titled '***A Review of the Researches on the Acheulian Culture in the Vindhyas, North-central India***' by **J. N. Pal** gives an overview of Pleistocene stratigraphy and lower Paleolithic sites of *Son* and *Belan* valley. The second article titled '***Cupules found in the Excavated Site at Rithi Ranjana, Soaner Taluk,* district *Nagpur Maharashtra***' by **Nikhildas. N** gives the unique evidence of cup marks made on stones buried in early iron-age graves. Cup marks have been discovered in rock shelters dateable from lower Paleolithic age to chalcolithic period. The third article titled '***Identification of previous conservation interventions on a painted Wooden Coffin kept in the Grand Egyptian Museum, Egypt belonging to late period***' by **Ahmed Abdrabou *et.al*** gives the scientific methodology of identifying previous conservation interventions in ancient Egyptians coffins. The fourth article titled '***Circular Fortified Settlements in the Middle Mahanadi Valley of Odisha: A Preliminary Observation***' by **Sakir Hussain** gives the details of various fortified settlement of South *Kosal* area falling in *Chhattisgarh* and *Odisha*. The fifth article titled '***Terracottas & Sculptures kept in Buddha Museum Gorakhpur U.P.***' by **Chandrasen Gautam** gives detailed catalogue of terracotta pieces and sculptures kept in *Buddha* museum, Gorakhpur. The sixth article titled '***Temple of Jarai Math, Barwa Sagar district Jhansi U.P.***' by **Vijay Kumar** gives the detailed description of *Jarai Math* temple, *Barwa Sagar* district *Jhansi* U.P. The description includes the architectural details and sculptures located in different parts of the country. The seventh article titled '***Some Minor Images of Narasimha: Their Interpretations in Textual Context***' by **T. J. Alone** shows that the iconography given in ancient texts is closely followed by the sculptors of medieval period. The eighth article titled '***Rising Towers in Wood: The Architecture of Khanqah-i-Maula shrine, Kashmir***' by **Dr. Farhat Yasmeen** & **Dr. Abdul Rashid Lone** gives the architectural details of religious buildings of *Kashmir* which have been constructed from wood. These buildings show a complete break from the ancient temple architecture.

Vijay Kumar
Chief Editor
Indian Journal of Archaeology

A Review of the Researches on the Acheulian Culture in the Vindhyas, North-central India

J.N. Pal
Department of AHC and Archaeology
University of Allahabad
Allahabad 211 002 (U.P.)
jnpal@hotmail.com
Mobile 09415636643

Prehistoric researches by the *Allahabad* University started in middle of sixties of the last century in the *Vindhyan* plateau and a good number of prehistoric sites ranging from Lower Paleolithic to Neolithic were located.

The *Vindhyas* in the north-central India is the most extensively investigated area for the reconstruction of the prehistory of the area in particular and of India in general. The *Belan* and *Son* valleys have been most significant for the Paleolithic sites.

The area had already come on the prehistoric map by the work of British investigators in the last quarter of nineteenth century when Cockburn[1] had collected some prehistoric artefacts from *Singrauli* basin and *Kon* ravines in the region. In *Singrauli* basin *Ballia* a tributary of the *Rihand* which is a tributary of the *Son* was explored by *V.D. Krishnaswami, K.V. Soundararajan* and *G.R. Sharma* with *E.F. Zeuner* of University of London[2] to confirm the proposition of de Terra and Patterson[3] that the two traditions of the Lower Paleolithic culture, viz. *Sohanian* and *Madrasian* cultures met to each other in central India in course of their expansion to south and north respectively. They discovered Paleolithic and microlithic artefacts in *Singrauli* basin. Other tributaries of the *Son*, *Thema* and *Mahi* lying in *Mirzapur* (now in *Sonbhadra*) district were explored by *R.K. Varma*[4] of *Allahabad* University. The last five decades were very significant in the prehistoric researches in the area, when systematic collaborative investigations were started giving emphasis to geology and paleontology.

The geological formations of the Pleistocene and early Holocene periods, studied in detail in the river sections of the *Belan* and *Son* have resulted in the reconstruction of palaeoclimate. Artefacts from Lower Paleolithic to Mesolithic have been found in geological context[5].

The archaeological investigations in the *Belan* valley have been carried in about 5400 sq. km. The Lower Paleolithic period sites are generally located on the northern fringe of the projecting

portions of hillocks or outcrops of the *Kaimur* range looking the *Belan* valley. The geological context of the Lower Paleolithic culture in the *Belan* valley is the First Unit (cemented gravel I).

The *Son* valley also has been explored in an area of 13601 sq. km. Extensive investigations were done in the middle *Son* valley in 1980 and 1982 when several sites of Acheulian culture were located and some of these were put to excavation by an international team of scholars. Four geological formations, *Sihawal*, *Patpara*, *Baghor* and *Khetaunhi*, were defined. More recently, *Khuteli* formation sandwiched between *Sihawal* and *Patpara* has been added to this sequence.

The Lower Paleolithic sites have been located in the middle *Son* valley. Of these 10 are primary context factory sites, where finished and unfinished tools along with core, flake, chunk and waste have been found. The factory sites in the *Son* valley are situated either on the medial ridge running almost parallel to the *Son* in the north or near its bank itself. *Sihawal* formation of the *Son* is the geological deposit associated with this culture. The excavated sites of the Lower Paleolithic culture in the *Son* valley are *Sihawal* I and *Nakjhar Khurd*, which have yielded unabraded artifacts indicating that the artifacts are not very far from their primary context. Recent geo-archaeological investigations conducted in 2009-10 by an international interdisciplinary team in the middle *Son* valley have revealed some important results throwing light on geology, climatology and chronology of the Acheulian culture. The excavated sites in this recent investigation include *Sihawal, Bamburi* and *Patpara*, which may be placed in the transitional phase of Lower and Middle Paleolithic cultures.

The other excavated sites of the area include *Manigara* in the Adwa valley and *Maihar* in the *Lilji* valley. The Acheulian artifacts dominated by cleavers are in mint fresh condition at *Maihar*. The present paper proposes to review all these researches in the northern *Vindhyas* in the north-central India.

The archaeological explorations and excavations in the *Belan* and *Son* valleys have revealed the story of human occupation of the region right from the mid Pleistocene to the early Holocene. Pleistocene formations have been found exposed over a considerable area. Thousands of animal fossils have also been extracted from different deposits. The human occupation of the region has almost been fair continuous.

Pleistocene Stratigraphy of *Belan* Valley

The *Belan* is the principal river of the central plateau of *Mirzapur* which stretches westward in the district of *Allahabad* into *Koraon* and *Meja* sub-divisions. It finally merges with the Ganga plains to the north of the *Meja* tahsil near *Meja* road. The *Belan* enters into Allahabad district near *Koraon* and flows in the trough between the plateau and the *Kaimur* ranges of the Vindhyan Mountain. The *Belan* serves as the principal drainage of the area between the *Kaimur* and the plateau. It drains itself into the Tons at *Gaughat* which is a tributary of river *Ganga* with which it meets near *Sirsa*.

The *Belan* and its tributaries *Seoti*, *Tundiari* and a large number of smaller *nalas* have opened up the Pleistocene deposits in a vast area between the plateau and the *Kaimurs*. Sections up to the height of nearly 18 m or even more are still *in situ* right from *Daiya* (about four kilometers to the east of *Khajuri* village) to nearly about 5 km to the west of *Deoghat* Bridge. In this stretch of nearly 15 km on the banks of the *Belan*, the section presents almost an identical and monotonous picture of the succession of Pleistocene deposits. Exactly the same picture of deposits has been presented where the smaller tributaries of the *Belan* and the *nalas* have opened up the Pleistocene deposits and are flowing on the bed rock. Thus an area of about 5,400 square km presents an identical picture of geological formation. This unique feature has distinguished the deposits of the *Belan* valley from the other river valleys in India where on account of large scale shifting of deposits a clear picture of deposition is not available.

The importance of the *Belan* section lies in the fact that besides being implementiferous they are fossiliferous also. They present a continuous picture of man's evolution right from the Lower Paleolithic to the Neolithic periods.

A critical study of the sections on the *Belan* and those on its tributaries and *nalas* revealed a sequence of ten units which can be distinguished from each other on the basis of their composition, colour and the archaeological material that they yield. There are three clear gravel formations though traces of fourth gravel are also discernible at a number of localities. The Gravel-I yields tools of the Lower Paleolithic. The silt overlying it is completely devoid of any tools or even stone pieces. The second gravel which is divisible into three sub-divisions on the basis of its composition has yielded tools of the Middle Paleolithic period. There are two deposits overlying the gravel II. The earlier of the two is reddish in colour and has yielded Middle Paleolithic tools.

In the overlying yellowish loessic deposit which has an average thickness of 1.52 m, we come across a profusion of blade tools along with the tools of the Middle Paleolithic period. This indicates a period of transition from the Middle to the Upper Paleolithic. The deposit heralds the Upper Paleolithic stage in the region.

Overlying the yellowish loessic deposit is the third gravel which has an average thickness of 1.21 m. This gravel deposit is not as well cemented as are the earlier ones. At places it is partially un-cemented also. It is the actual horizon of the Upper Paleolithic industry in the *Belan* valley. It has yielded the typical blade tools of the Upper Paleolithic. The palaeosol overlying the third gravel has also yielded blade tools along with non-geometric microliths. The overlying two deposits have yielded exclusively Microlithic tools.

In brief the stratigraphy, as worked out in the *Belan* valley, indicates that the third gravel along with the deposits immediately preceding and succeeding it are the horizon of the Upper Paleolithic

people. Thus strati-graphically they are preceded by the Middle Paleolithic and succeeded by the Mesolithic assemblages. The stratigraphic position is the same as obtained in Europe where the Upper Paleolithic is sandwiched between the Middle Paleolithic and the Mesolithic.

Pleistocene Stratigraphy of the *Son* Valley

The river *Son* rises in the *Maikal* range from the *Amarkantaka* plateau. In its middle reaches it flows to the south of the *Kaimurs* comparatively in a restricted trough. The low ground of the *Son* valley is occupied by rocks of lower Vindhyan age. To the south of the *Son* valley there are again a mass of low hills, overlying more or less parallel discontinuous ridges.

The drainage system of the *Son* valley is peculiar. It receives no tributary of any importance from the north but from the south it receives a number of them. Some of them cover roughly a distance of one hundred and fifty km before discharging themselves into the *Son*. The *Son* drainage system is thus one sided. It is definitely exceptional among river valleys of such a length. The *Kaimurs*, which are to the north of the river are not breached at any point. The river has generally followed a south to north course. A general look of the valley indicates that large scale faulting and folding has taken place in the area which seems to be of relatively recent origin.

The Pleistocene formation of the middle *Son* valley comprises of five deposits named after their type section. These are as follows:

I. *Sihawal Formation*: With a maximum preserved thickness of 1.5 m it rests on the eroded bedrock of the *Son* valley. Formation comprises angular to rounded clasts of sandstone, shale and quartzite, ranging in size from sand-sized grains to boulders up to 50 cm in diameter, set in matrix of clay. Occasionally the boulder clays are overlain by up to 50 cm of mottled brown clay loam which contains sporadic clasts of sandstone, shale and quartzite.

II. *Khuteli Formation*: Identified in subsequent investigations this formation on the right bank of *Son* near village *Khuteli* contains Toba volcanic ash dated to around 74000 years B.P. Tentatively it has been placed between *Sihawal* and *Patpara* formations.

III. *Patpara Formation*: With the maximum exposed thickness of 10 m, it un-conformably overlies the *Sihawal* formation. The formation comprises massive to crude, sub-horizontally laminated, medium to very coarse sand granules and pebbles. The major detrital components are quartz and clasts of sandstone, shale and quartzite, set in matrix of clay. It is of dark reddish colour. Formation is partly cemented by iron, rolled and rounded clasts of agate, chalcedony and microcrystalline silicious rocks. In places the *Patpara* formation is overlain by up to 1m dark red/brown mottled indurated clay. Commonly it is erosionally truncated by the overlying *Baghor* formation.

IV. *Baghor Formation*: With maximum exposure of 20 m this formation unconformably rests on the *Patpara* formation. It has two distinctive phases:

IVA. Coarse Member: It contains sheets of unconsolidated cross-beded sands, ranging from 5 cm to 80 cm in thickness which composed of quartzite, shale, quartz, chalcedony, agate and chert ranging in size from medium to very coarse sand granules and pebbles. In places, this sub-phase is capped by a thin interval of inter-bedded sand and silt.

IVB. Fine Member: It has a maximum thickness of 10 m and rests conformably on the earlier formation i.e. IIIA. The component members of this formation are silt and clay. Irregular calcium carbonate occurs throughout the deposit though heavily concentrated towards the top.

IV. Khetauhi Formation: Forming an aggradational terrace approximately 10 m above the present river level it has a thickness of about 10 m. The formation consists of inter-bedded silts and clay with occasional traces of fine to very fine sand

In brief the geological formations of Pleistocene and early Holocene periods in the *Son* valley are as follows:

Late Middle to Early Upper Pleistocene	Semi-humid and humid climate 1,00,000 years B. P.	Sihawal formation	Lower Paleolithic artefacts
Upper Pleistocene	74000 B.P.	Khuteli Formation	Middle Paleolithic Artefacts (?)
Upper Pleistocene	Sub-humid to humid 100,000 to 30,000 years B.P.	Patpara formation	Middle Paleolithic artefacts
Terminal Pleistocene	Cold dry 30,000 to 12,000 years B.P.	Baghor formation Lower member.	Rolled Middle Paleolithic and fresh Upper Paleolithic artefacts
End Pleistocene to Early Mid-Holocene	Maximum over bank flooding 12,000 years B .P. to Mid-Holocene	Baghor formation upper member	Upper Paleolithic (fresh) and Mesolithic artefacts
Holocene	10,000 to 3000 B.C.	Khetaunhi Formation	Mesolithic, Neolithic

The *Belan* and *Son* rivers are situated almost in the same geographical zone, their respective formations exhibit a good deal of similarity. The lower unit of the *Sihawal* formation is similar to the boulder bed or cemented gravel-I of the *Belan* section. The overlying greyish clay is identical to the mottled clay of

the *Belan* section only with the difference that relevant *Son* unit is less calcified: Formation similar to that of Gravel II in colour and composition of the *Belan* valley has yet to be located in the *Son* valley, but it appears that lower unit of the *Patpara* formation is contemporary to the Gravel II of the *Belan* while the upper unit of the *Patpara* formation is similar to reddish silt of the *Belan*.

Lower Paleolithic Culture

Extensive explorations in the area have brought to light many Acheulian sites in primary and semi-primary context[6]. *Belan* valley have brought to light 44 sites belonging to Lower Paleolithic phase. Of these as many as 17 sites are factory sites. Some of the important sites are *Daiya, Bansghat, Taradaha, Baburahi, Baithakawa, Chhatarpalia, Koskangarha, Ramgarh, Mahugarh*, etc. All the factory sites are located on the northern fringe of the Kaimur range overlooking the *Belan* valley in the north. Projecting portions of hillocks or outcrops have generally been used as factory sites by Lower Paleolithic hominin possibly because such outcrops abounded in quartzite boulders. These sites have yielded cores, flakes debitage and tools in different stages of manufacture. For the study of the Lower Paleolithic industry of the *Belan* valley the lithic assemblage of three sites- *Chhatarpalia*, *Ramgarhwa* and *Koskangarha* have been classified. The inference derived from the analysis of these sites has been supplemented by the artifacts of the Lower Paleolithic phases found from other localities.

The Lower Paleolithic industry of the *Belan* valley contains pebble tools (Fig. 1) and Acheulian hand axes, cleavers and scrapers. In the evolved tools controlled flaking is clearly visible. The cordate, pear-shaped and lanceolate forms are rare. No pick has been obtained so far. Length of hand axes varies from 38.5 cm to 9 cm with an average of 15 cm. A group of the *Belan* hand axes is made on flat chunk. On these pieces minimum work has been done. Only the lateral sides of the chunks have been flaked in such a fashion that a pointed tip end, has been obtained. The important point to be noted about this group is that the area of its occurrence is restricted and well-marked in the *Belan* valley. These hand axes have been obtained from the bed or the Cemented Gravel-I of the *Seoti*, a tributary of the *Belan*. In the *Belan*, these have been found down to the *Belan-Seoti* confluence alone, indicating thereby that these might have come in the *Belan* through the *Seoti*, Thus, these hand axes furnish the evidence of a localized industry. All but two of the Lower Paleolithic tools (Fig. 2) of the *Belan* valley are fashioned on quartzite. So far only two hand axes made on chert have been found.

Fig. No. 1: Pebble Tools, *Belan* Valley.

Fig. No. 2: Lower Paleolithic Tools with Evidence of Hafting, *Belan* Valley.

The crude and evolved cleavers characterize the assemblage. All specimens are made on flakes and are divisible into U-shaped, V-shaped, and straight sided categories. These have straight, slanting, convex or concave working edges. The length of cleavers ranges from 17.5 cm to 11.5 cm with an average of 13.14 cm. In the *Belan* assemblage, there are certain multi-purpose tools also. The lateral sides of hand axes and cleavers might have served the functions of scrapers as well.

The explorations in the mid *Son* valley covering parts of *Sidhi* district in Madhya Pradesh and parts of *Mirzapur* district in Uttar Pradesh have resulted in the discovery of 47 Lower Paleolithic sites- 45 sites in *Sidhi* and 2 in *Mirzapur*. Of these as many as 10 sites are factory sites, the important ones being *Sihawal, Rampur, Nakjhar, Barbasa-Ki-Pahari, Patpara, Barri, Pandari, Dhup Khari* and *Hatawa* Khari. The location of the factory sites of the *Son* valley is somewhat different from those of the *Belan* valley. The Lower Paleolithic factory sites of the *Son* valley are situated either on the medial ridge almost running parallel to the *Son* in the north and dividing the *Son* valley into two parts or near the bank of the river itself. Among the former group of sites, mention may be made of *Patpara, Hatwa*, etc., the latter group is represented by *Sihawal, Rampur, Nakjhar, Kunjhun*, etc. The Lower Paleolithic assemblage of the *Son* valley contains hand axes, cleavers, scrapers, knives, spheroids and sub-spheroids, etc. along with cores, flake and debitage. The artifacts are fashioned mainly on quartzite and chert. In the total assemblage there are only 2 hand axes which are made of quartz. The lithic industry of the *Son* valley is characterized by high workmanship. Lanceolates and picks constitute (Fig. 3) a salient feature of the assemblage. The tools generally are marked by shallow flake scars, thin sections and complete removal of the cortex. In the overwhelming majority of the cases, the use of cylinder hammer is suggested. Most of the tools have been fashioned on flakes, preferably on end-flakes.

Fig. No. 3: Evolved Acheulian Tools, *Nakjhar Khurd*, *Son* Valley

The Lower Paleolithic industry of the *Son* valley compares and contrasts with its counterpart of the *Belan* valley. The lithic assemblages of both the valleys are characterized by hand axes, cleavers and scrapers. In the majority of cases, tools have been fashioned on quartzite. However, a closer scrutiny of the lithic assemblage of the two river valleys reveals some advanced technological traits in the *Son* assemblage. In the *Son* valley, the pebble tools are conspicuous by their absence while in the *Belan* assemblage these constitute a sizeable number. Lanceolates and picks the evolved shapes in the Lower Paleolithic assemblage, are well represented in the *Son* valley, while in that of the *Belan* these have not been encountered so far. The *Belan* lithic assemblage is cleaver-dominated but that of the *Son* .valley is dominated by hand axes. Besides, the *Belan* assemblage as indicated above is characterized by thin section and shallow flake-scars. The tools of the *Son* valley are reduced in length, width and thickness in comparison to their counterparts of the *Belan* valley, as would be evident from a comparative study

of the tables 2 and 4. The evidence, as it stands, indicates that the Lower Paleolithic industry of the *Son* valley represents a late phase in comparison to that of the *Belan*.

References:

1. Cokburn, J. 1888. On Palaeolithic Implements from the Drift gravels of the Singrauli Basin, South Mirzapur, Journal of Royal Asiatic Society of Bengal, XVII: 57-65; Cockburn, J. 1894. On Flint Implements from the Kon Ravines of South Mirzapur, *Journal of the Asiatic Society of Bengal,* LXIII, Pt. 3Anthropology and Cognate Subjects 1:21-37.
2. Krishnaswami, V.D. and K.V. Soundararajan 1951. The Lithic Tool Industries of the Singrauli Basin, District Mirzapur, *Ancient India,* 7: 40-65.
3. De Terra, H. and T. Patterson. 1939. *Studies on the Ice Age in India and Associated Human Cultures,* Carnegie Institute, Washington.
4. Varma, R.K. 1964. *Stone Age Cultures of Mirzapur*, D.Phil. Thesis, University of Allahabad.
5. Varma, R.K., V.D. Misra, J.N. Pal 2014. Madhya Pradesh and Adjoining Uttar Pradesh: Palaeolithic Cultures of the Belan and Son Valleys, pp. 140-162. Vivekanand Foundation and Aryan Books International, New Delhi.
6. Misra, V.D. 1997. Lower and Middle Palaeolithic Cultures of the Northern Vindhyas, in V.D. Misra and J.N. Pal (Eds.) *Indian Prehistory 1980.* University of Allahabad, Allahabad; Misra V.D. 2007. Stone Age Cultures, Their Chronology and Beginnings of Agriculture in North-central India, *Man and Environment* VolumeXXXII, pp. 1-14.

Cupules found in the Excavated Site at Rithi Ranjana, Soaner Taluk, Nagpur, Maharashtra

Nikhildas. N
Archaeological Survey of India,
Excavation Branch-I, Nagpur
440006
nikhilarchy@gmail.com

Introduction

Cup marks or cupules are enigmatic traits of prehistoric art which have been continued to be used or prepared in different parts of the world till now. These hemispherical depressions are largely found on rock forms or boulders. These are single as well as multiple in numbers and with or without alignment. The actual function of these cupules has not been affirmed so far. However, studies show that it has great antiquity that range from the prehistoric period to modern era. Ethnographic studies conducted in different parts of the country as well as world brought to light a wide range of functions wherein in many of them are connected to the belief and rituals[1]. In India, sites that have revealed the evidence of cupules are *Bhimbethka, Darki-Chatan, Sohanpura Chattaneshwar, Kanyadeh, Hathikheda, Morajhari, Mahadev Bhata, Moda Bhata, Bajnibhata* and *Junapani*[2].

Site and its settings: The site *Rithi Ranjana* (21°24'129'' N, 79° 00' 093'' E) is located about 2 km inside *Gumgaon* MOIL (Manganese Ore India Limited) near *Khapa, Saoner Taluka* in *Nagpur* District in *Vidarbha* region of *Maharashtra* State (Fig. 1). In Marathi, the meaning of *Rithi Ranjana* is 'abandoned village'. It is located 37 km north-west of Nagpur and 20 km from *Parseoni* on *Saoner-Ramtek* road. The site is situated just on the right bank of the river *Kanhan*, a tributary of the *Wainganga* and is on the alluvium deposit. The Excavation of this site has been initiated with an objective to understand the cultural sequence of the site. Earlier researches yielded painted pottery in Iron Age context, but no attempt has been made to trace out the stratigraphic position of the presence of painted pottery in the proto historic levels in *Vidarbha* region. Similarly, this work was also intended to know the probable influence of the Deccan Chalcolithic culture over the so called *Vidarbha* Chalcolithic.

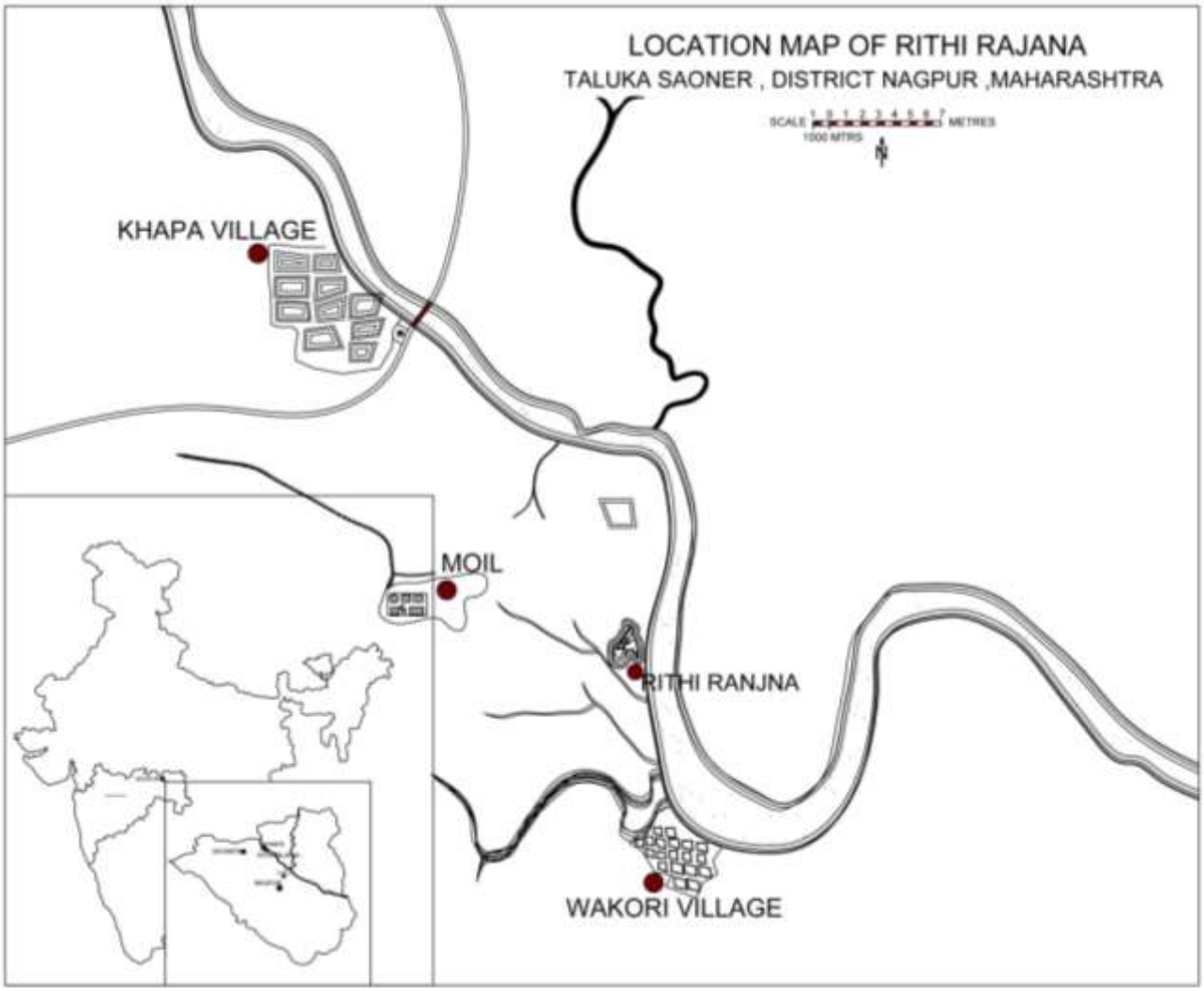


Fig. No. 1: Location map of Excavated site Rithi Ranjana

Cultural sequence: The *habitational* deposit of *Rithi Rajana* invariably showed the cultural realm of Early Iron Age period[3]. There are evidences indicating a late phase within Early Iron Age. Some of the pits in the top level evidenced the presence of medieval materials in the form of pottery and glass bangles.

Cup marks/Cupules and its context: A unique evidence of cup marks on a stone block was found in quadrant II of trench XA1 (N 20° 24′ 07.1″ E 79 ° 00′ 05.6″). This stone slab was found buried in a large pit which scooped out from layer 2. In the first instance, just after the exposure of humus layer, a brownish patch with rammed materials was noticed in the southern side of the quadrant. It exposed two rough slabs erected in two separate pits. The first one was located in the middle of quadrant close to eastern section and second was found in the south-western corner. The slab in the eastern side is oriented north-south, whereas the southern one was slightly disoriented. The distance between both these slabs is 1.5 m. In fact, the arrangement of these rough slabs looked like crude form of orthostats of a megalithic chamber (Fig. 2).

Fig. No. 2: Stone slabs partially exposed in the excavated trench XA1/II, Rithi Ranjana

The northern side of the eastern slab is half packed with rubbles, wherein the southern side was covered by a bin platform. The excavation could expose only the half portion of this bin platform which was covering the stone. While exposing the stone it appeared to the excavator that the people who dug the pit to erect the stone encountered this bin platform. They used the half portion to fill the mud after erecting the stone. Perhaps the intention would be to avoid any kind of tilting. In fact, this can be inferred by observing the other slab in the western side as this was devoid of packing and partially tilted towards north-eastern side. Hence it may also be observed that this stone would have been erected first. The eastern side slab noticed with two horizontally engraved lines on one side. All the three pits were cut from the top and damaged 6 subsequent floor levels. The third stone having cupules was found in the end of 5th layer, which is a floor having a thin lime coating over brownish sand. This flat sand stone is somewhat square and measuring about 1.3x1.2x0.10 m in length, width, and thickness, respectively. A small stone was also noticed in the side of this slab. The cupules were noticed in four edges of the stone and occurred in clusters. These cupules are facing towards north (Fig. 3).

Fig. No. 3: Stone slab having cupules in a pit XA1/II, Rithi Ranjana

There are a total of nineteen in number with different sizes and depth. The smallest one is having 4 cm diameter and largest one is about 09 cm in diameter and depth vary from 1 cm to 6 cm, respectively (Fig. 4). The sharp edges and pierced bottom of some of the cupules suggest the use of some kind of metal probably iron.

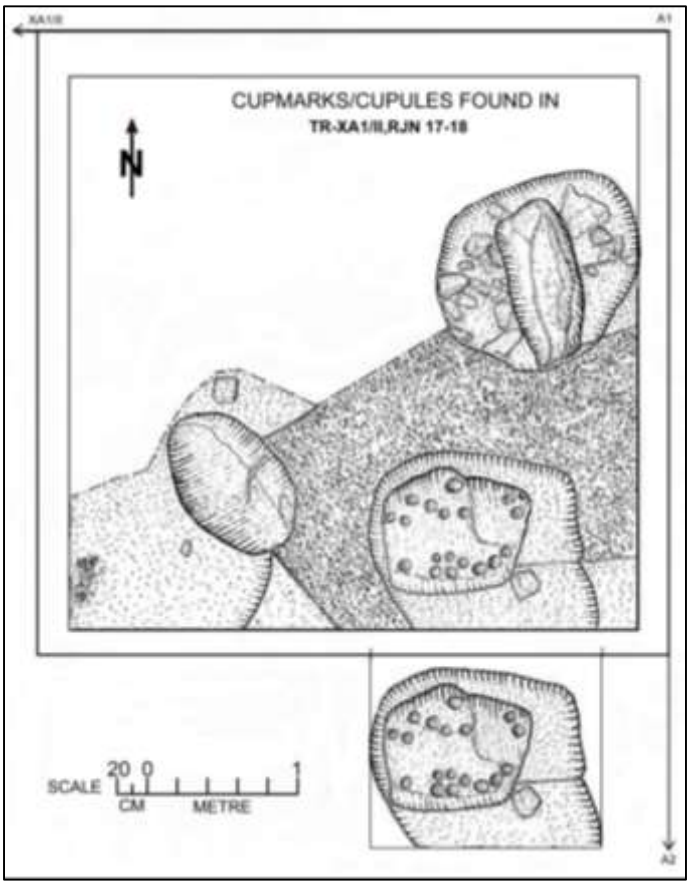


Fig. No. 4: Plan of trench XA1/II having cupules and other stone slabs

S. No	Cupules	Diameter (cm)	Depth (cm)
1	1	6	1
2	2	6	1
3	3	7	4
4	4	8	2
5	5	6	2
6	6	7	5
7	7	9	3
8	8	8	4
9	9	8	4
10	10	4	4
11	11	6	2
12	12	6	2
13	13	7	4
14	14	9	4
15	15	8	2
16	16	6	6
17	17	8	2
18	18	9	2
19	19	8	2

Table showing the depth and diameter of each cupules

Discussion: The cupules found on this stone are circular in shape and they appeared in the four different corners of the stone. It was buried in a large pit which was later on covered with mud and was rammed at the top level. Hence, it is obvious that the activity was intentional. The interesting fact is that the site and immediate vicinity do not yield any big boulders or stone slabs. Thus, these slabs were brought to the site from somewhere with a specific purpose in mind. All the tree slabs are erected in different pits and depth of these vary too. It is also worth mentioning here that, there is no burial structure discovered in the nearby area of the site. In *Vidharbha*, sites like *Mahurjhari, Junapani, Raipur Hingna*, and *Naikund* have yielded cupules but all of them were noticed on boulders of sepulchral monuments[4]. The present evidence, found in a habitational site of Iron Age period, was buried in a pit. The author is unable to attribute any kind of function or purpose to this and present the same to the academic world for more discussions.

Acknowledgment: I thank *Mr. Bhaskar Bhoyar* and *Pratiba Barik* of Excavation Branch-I for drawings. I am grateful to *Dr. Pankaj Goyal* for necessary suggestions.

References:

1. Das, Subhashis.2016. A Brief Study of Cupules of a Few Megalithic Sites in Jharkhand, *Chitrolekha International Magazine on Art and Design,* Vol. 6, No. 3:2-15.
2. Abbas, R. 2014. Cup Marks: Rock Art of Megalithic Stone Circles of Junapani. *Open Access Library Journal*, **1**: e733. http://dx.doi.org/10.4236/oalib.1100733.
3. Nihildas.N, P.P.Pradhan, R. Mehar, P. Sonone, Atul Kushwaha, Bhenu Thakur, Asif Batt,Arshad, Saurabh Singh P.P. Joglekar, Gurudas Shete and Anil Pokharia.2018 (in press). Preliminary Report on Excavation at RithiRanjana, SaonerTehsil, Nagpur, Maharashtra. *Man and Environment,* Deccan College Post Graduate and Research Institute, Pune.
4. Abbas, R. *Opcit.* 2014.

Identification of previous conservation interventions on a painted wooden coffin kept in the Grand Egyptian Museum, Egypt belonging to late period

Ahmed Abdrabou*, Mohamed Moustafa*, Gilan Mahmoud*, Mohamed Abdeldayem*, Medhat Abdallah and Hussein M. Kamal*****

**Conservation Centre, the Grand Egyptian Museum, Egypt*

***Conservation affairs of archaeological Saqqara store rooms, Ministry of antiquities, Egypt*

****Technical affairs, the Grand Egyptian Museum, Egypt*

1. **INTRODUCTION:** Nowadays previous conservation interventions have become challenge to conservators, in some cases it can cover original details, and hide very important details especially of manufacturing techniques, and pigments layers. It yields critical compositional information that may lead to object characterization, revealing ingredients and technologies used by craftsmen[1]. Furthermore, in the context of object conservation, it allows informed decisions necessary for proper conservation/ restoration of objects to be made[2]. Indeed, several advanced material analysis techniques are being used in archaeological research and conservation science but, to date, their use is primarily confined in the premises of specialized research laboratories or large scientific facilities[3]. Ancient Egyptian coffins provided a shell to protect the deceased both magically and physically. They guaranteed an important requirement for eternal life: an intact body. Not everybody could afford richly decorated wooden coffins. As commodities, coffins also played a vital role in the daily life of the living and marked their owner's taste and status. Coffin history is an on-going process and does not end with the ancient burial. The coffins that were discovered and shipped to museums have become part of the National heritage[4]. The coffin (Fig. 1) studied here related to late period from Beni Sueif storage, and transported to GEM-CC in 2016, consists of two pieces lid and body with dimensions 188 cm in length, and 58 cm in width. This study aims to identify the previous interventions areas during previous conservation processes by using non-destructive methods such as combination between XRF, and TP technical to identify original, and simulated pigments used in

decoration areas, also destructive analyses such as XRD, and FTIR to identify previous conservation fillers. Moreover identification of wooden species included in this study.

Fig. No. 1: Visible Image of painted coffin with XRF spots

2. **MATERIALS AND METHODS:** Scientific analytical techniques, such as optical microscopy (OM), X-ray fluorescence spectroscopy (XRF), X-ray diffraction (XRD), Fourier transform infrared (FTIR) spectroscopy and Technical photography (TP) were applied to elucidate the nature of the original and added materials, explain the deterioration aspects, as well as establishing the proposal of conservation for the coffin.

2.1. Visual assessment: Visual assessment, by critical eye of the teamwork, was performed to determine the deterioration aspects of the polychrome coffin; this method is very effective because the causes and deterioration aspects may be easily identifiable. The critical eye of conservator can also determine the most effective techniques of analysis to be applied for identifying the condition of the coffin under study[5].

2.2. Optical microscopy (OM): Compound light microscope Optika B-383PL equipped with digital camera 4083-B9 was used for identification of wood species. The observation and description of anatomical features allowed the identification of the taxon of the wood samples through comparison with the description available in wood anatomy textbooks, atlases and database[6].

2.3. Technical photography (TP): In this study visible (VIS), ultraviolet induced luminescence (UVL), visible-induced infrared luminescence (VIL) and infrared (IR) – were acquired with a Nikon D90 DSLR (CMOS sensor) digital camera modified for "full spectrum" (between about 360 and 1100 nm) and fitted with a Nikon Nikkor 60 mm f/1:2.8D AF lens. The camera was operated in fully manual mode and was tethered to a computer to allow sharp focusing on non-visible modes (IR and UV) using live view mode. The camera has been calibrated with the X-rite Color Checker Passport and its bundled software to create a camera profile for adobe camera raw. The images were shot RAW and were then color corrected, using the camera profile, and white balanced[7]. For visible imaging the excitation was provided by two photographic white light fluorescent sources and the camera lens was fitted with B +

W 486 band pass filter (c. 400-700 nm). For UIL imaging the excitation was provided by two UV radiation sources (365 nm) and the camera lens was fitted with B + W 420 and B + W 486 band pass filter (c. 400-700 nm). For VIL imaging the excitation was provided by two white LED light sources and the camera lens was fitted with a Schott RG 840 cut-on filter[8].

2.4. X-ray diffraction analysis (XRD): XRD spectra were obtained with X-ray diffract meter System PW3040–Analytical Equipment– PANalytical pro model; Cu-target tube and Ni filter at 40kV and 30MA X'Pert-Highscore in order to identify previous conservation materials[9].

2.5. Fourier Transformed Infrared Spectroscopy (FTIR): FTIR analyses have been performed and Kbr technique was used for sample preparation. Spectrum was measured at a resolution of 4 Cm-1 and 20 scans were recorded per sample. IRPrestige- 21 FTIR Spectrometer and the IR resolution software were used. Spectrum in the range 4000-400 Cm-1 was baseline corrected and atmospheric compensation was done.

2.6. X-ray fluorescence (XRF): XRF analyses were made with the portable system, thermo scientific Niton XL3t analyzer including X-ray tube with Ag anode, 50kV and 0-200µA max, at Mining mode, spot diameter 3mm, duration of exposure 60 seconds to identify painting ground layers and previous restoration materials.

3. RESULTS AND DISSCUSION

3.1. WOODEN SPECIES: Examination of coffin wooden sections revealed that wooden panels, and loose tongues are made out of sycamore fig (*Ficus sycamores L.*). Sycamore fig was native to Egypt and was used to make coffins at least since the fifth dynasty. But it's not very common to use sycamore fig for making dowels, and loose tongues. Therefore, it may be Indicative of poverty in the manufacture of the coffin. (Fig. 2: A, B & C)

Fig. No. 2. A: Transverse section (TS) showing vessels solitary or in radial multiples of 2 to 4 and axial parenchyma vasicentric in bands more than three cells wide

Fig. No. 2. B: Tangential section (LS) showing rays of two distinct sizes, larger rays commonly 4 to 12 seriate

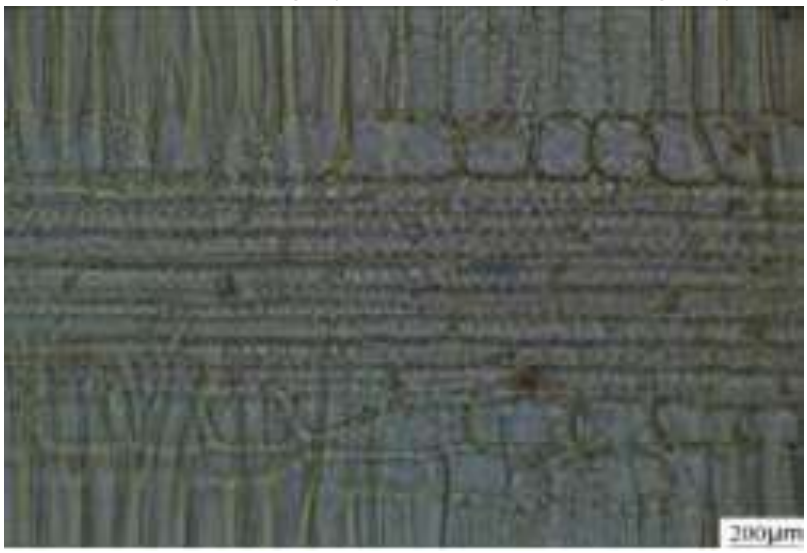


Fig. No. 2. C: Radial section (RLS) showing body ray cells procumbent with one to 4 rows of upright and square marginal cells (Crivellaro et al , 2013)

Fig. No. 2 (A, B & C): The anatomical characteristics of Ficus sycomorus by OM in transmitted light

3.2. Identification of ground layer: XRD analysis revealed that the ground layer was made of calcite (CaCO) as a major component with small amounts of quartz (SiO) [10] (Fig. 3.A).

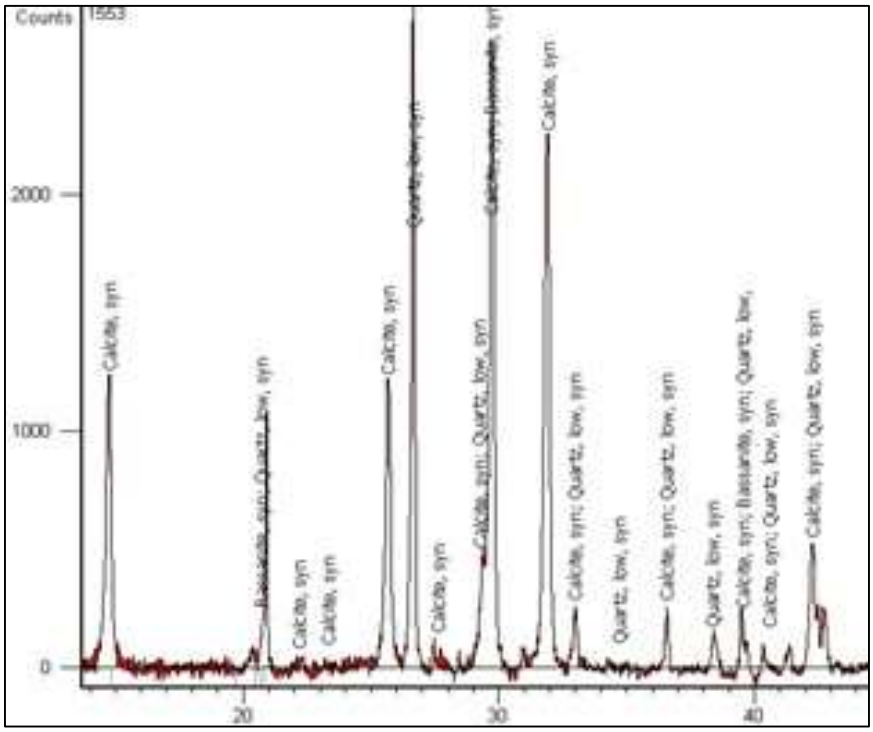


Fig. No. 3. A: XRD results of previous conservation fillers

3.3. Identification of previous conservation materials: Previous conservation samples have been analysed by XRD, and FTIR to know the main component of these materials. XRD results showed the main component is gypsum mixture with calcite and quartz (Fig. 3.B), while FTIR revealed to the presence of asymmetric SO4 band at 1105 and 1159 Cm-1, and the small peaks at 659, and 601.79 cm-1 are assigned to the stretching and bending modes of sulphate as seen in the pure gypsum, while spectrum asymmetric Si-O-Si stretching band at 1087Cm-1, which means that these samples contains Gypsum, and quartz in agreement with XRD results. (Fig. 4)[11].

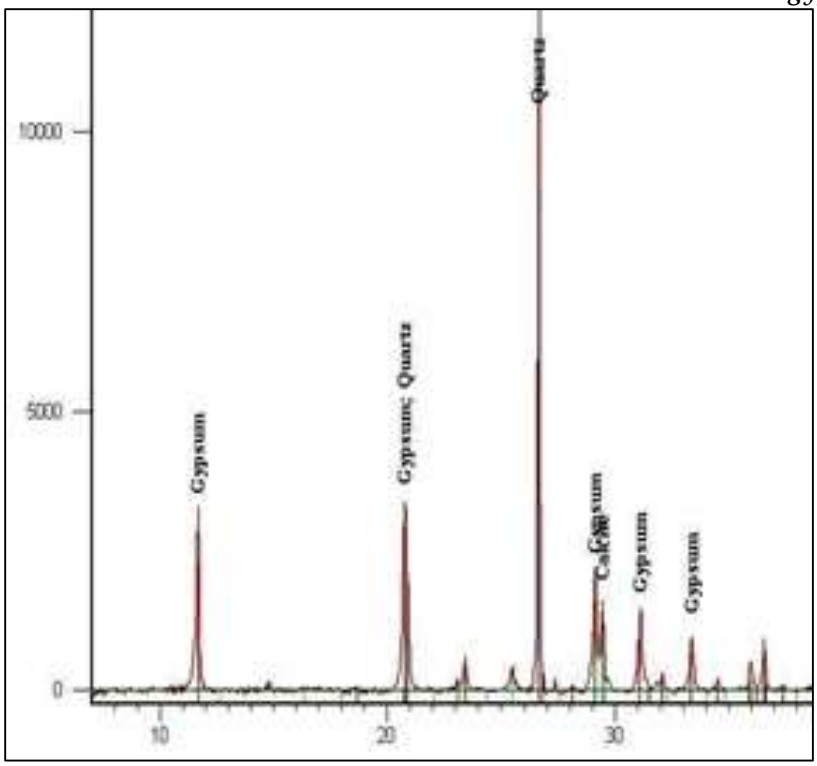


Fig. No. 3. B: XRD results of previous conservation fillers

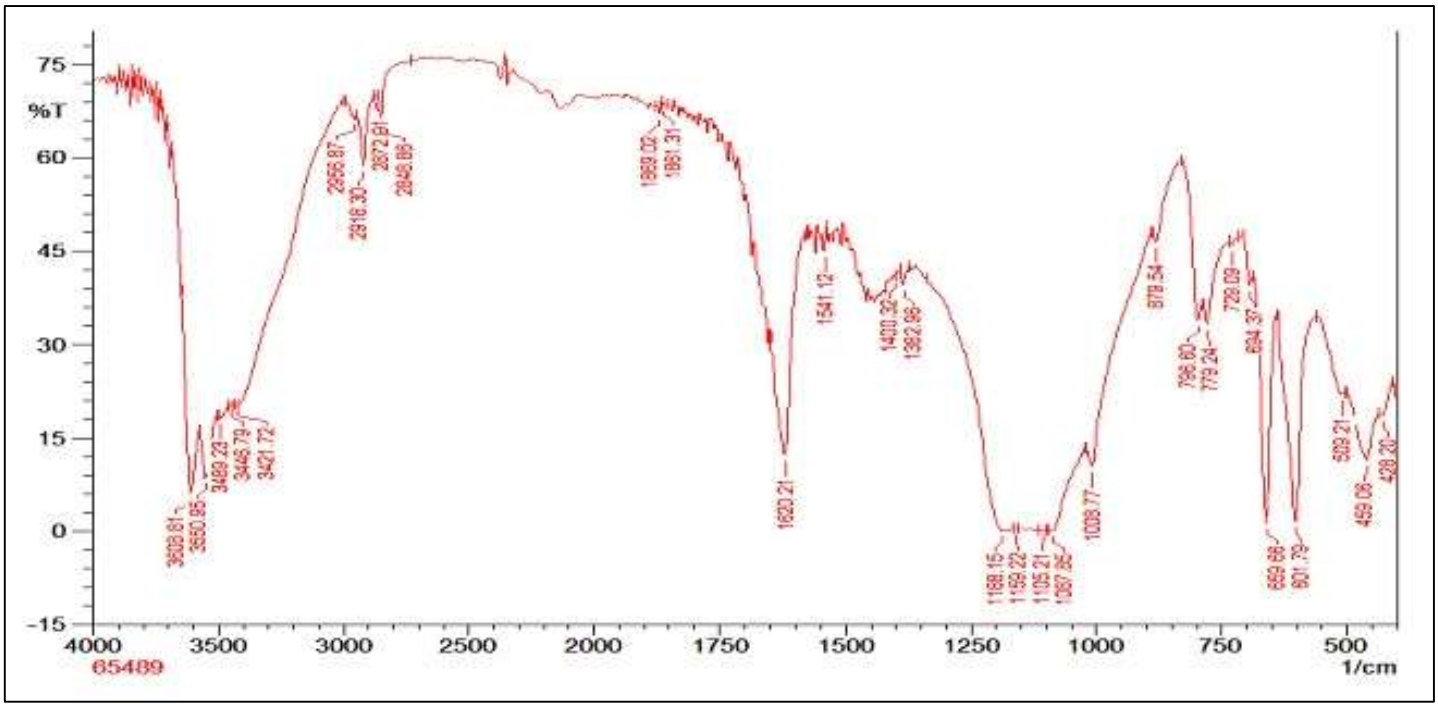


Fig. No. 4: FTIR results of previous conservation fillers

3.4. Identification *of painted layers*

3.4.1. Blue painted layer: Areas of blue painted layer did not show any fluorescence in VIL image. This may suggest absence of Egyptian blue in the blue painted areas[12] (Fig. 5). XRF spectrum analysis of the blue painted layer shows the presence of calcium, sulphur, silicon, Titanium, Iron, while the main element of cobalt blue (Co), and azurite (Cu) were absent, with strong suggestion of titanium based pigment as previous intervention (Fig. 6)[13].

Fig. No. 5: Visible induced luminance (VIL)

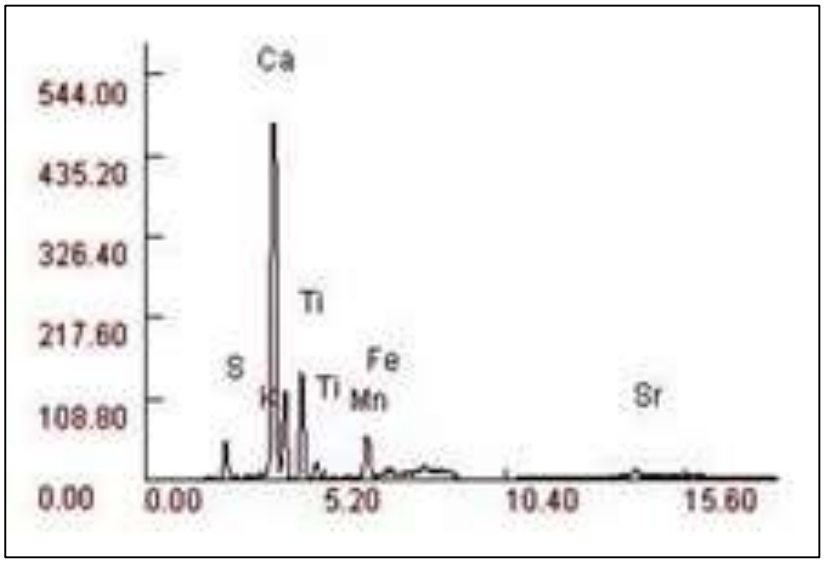


Fig. No. 6: Blue painted layer

3.4.2. Red painted layer: Areas of red painted layer did not appear darker in the UVL image. This may suggest the absence of iron- based pigment, which means the red ochre was absent in red painted areas (Fig. 7 & 8). XRF spectrum analysis for the red painted layer shows a high intensity of Titanium with

calcium, sulphur, and silicon, while the main element of Hematite (Fe), and Cinnabar (Hg) were absent, that means this pigment is titanium based pigment with no evidence of artificial pigment (Fig. 9).

Fig. No. 7: UV induced luminance

Fig. No. 8: Infrared (IR)

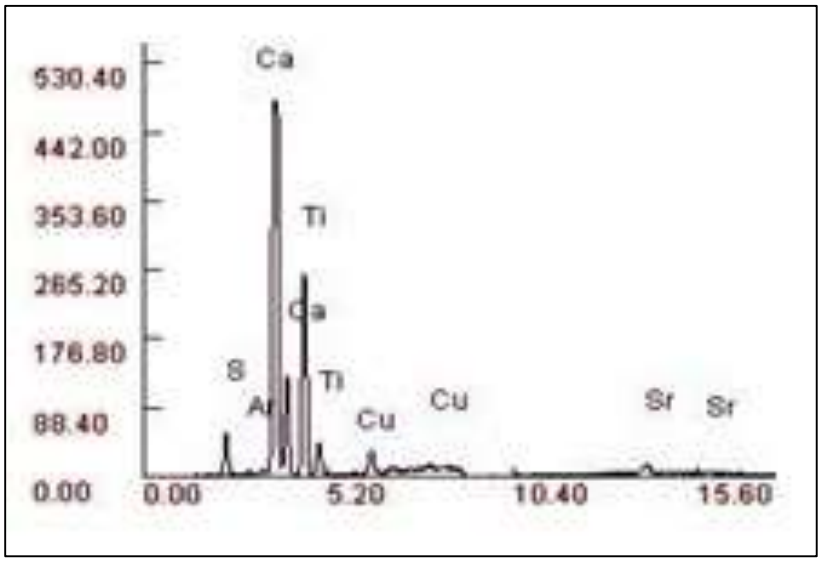


Fig. No. 9: Red painted layer

3.4.3. Green painted layer: Two green painted layers have been analysed. XRF results shows absence of copper (cu) the main element of Egyptian green, and malachite, also absence of Potassium (K), and Aluminium (Al) the main elements of earth green, while high intensity of Titanium were noticed, with strong suggestion of titanium based pigment (Fig. 10 & 11). Areas of green painted layers did not appear darker in UV-induced luminescence image and IR image based pigment in agreement with XRF results[14] (Fig. 7 & 8).

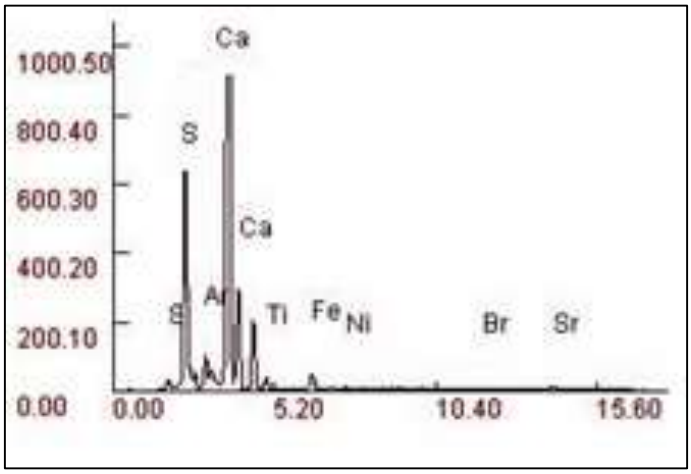


Fig. No. 10: Green painted layer

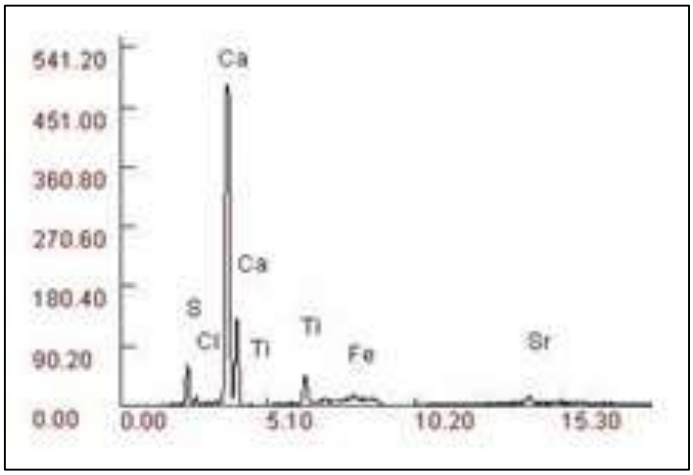


Fig. No. 11: Green painted layer

3.4.4. Yellow painted layer: Two samples of yellow painted layers have been analysed; XRF results of necklace shows absence of Iron (Fe) the main element of goethite, and arsenic (As) the main component of orpiment, while Titanium (Ti) is noticed as previous intervention (Fig. 12 & 13).

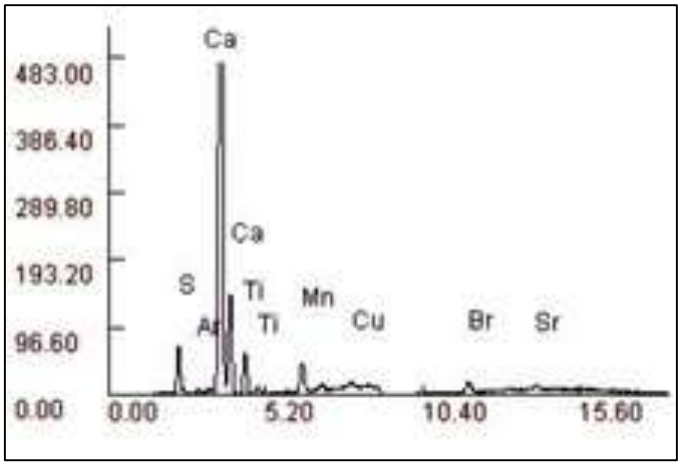


Fig. No. 12: Yellow painted layer

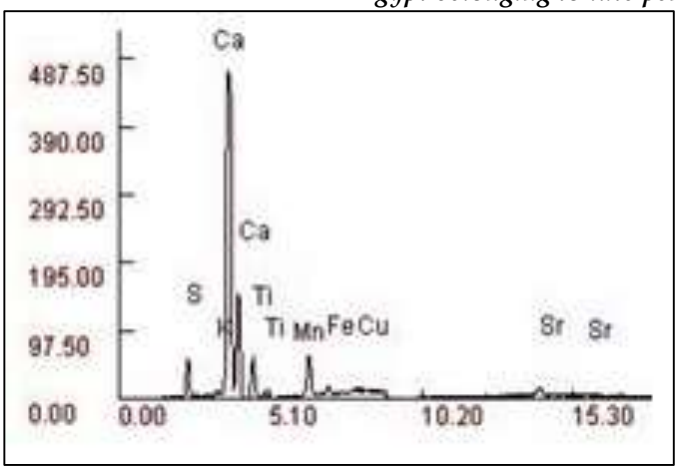


Fig. No. 13: Yellow painted layer

The UV-induced luminescence image didn't show any fluorescence in yellowish areas[15]. IR image did not show any evidence of arsenic, and iron based pigment in agreement with XRF results. XRF of yellowish area on face shows presence of (Fe) as the main element of goethite (Fig. 7, 8, 14 & 15).

Fig. No. 14: UV induced luminance

Fig. No. 15: Infrared (IR)

3.4.5 Black painted layer: Two black painted layers have been noticed, some areas which are colored in black appear darker in the UVL, and IR images because of the carbon based pigments which have quenching fluorescence properties, while areas of black painted layer in other places did not appear darker (Fig. 7, 8, 14 & 15). XRF results of these layers shows a high intensity of titanium with no evidence of artificial based pigment[16].

4. CONCLUSION: The paper presents the investigation of a polychrome wooden coffin from late period by the combined use of technical photography and handheld XRF Spectroscopy as a non-invasive technique to map and identify the painted preparation, and previous intervention , as well as

complementary techniques such as XRD and FTIR spectroscopy were used in some cases to identify previous conservation fillers. In addition, the identification of wood was included in the study. The microscopic observation of wood thin sections allows identifying it as a native Egyptian sycamore, which was extensively used in ancient Egypt. The application of TP provided useful information about the spatial distribution of the surviving previous restoration interventions, depending on these results it become clear for conservator to use an ideals methods to deal with previous conservation interventions. However, complete characterization of the pigments required the use of other techniques, such as Raman spectroscopy, XRD and FTIR spectroscopy.

Acknowledgements: The authors would like to thank staff in GEM-CC, wood lab members, FTIR Lab member (Dina Hassan), XRD Lab member (Mr. Hassan Zidan), and XRF technician (Negm Eldin Morshed) for their help. We would like to express our gratitude to JICA for its continuous support. The authors would like to thank Dr. Osama Abu El kheir, General director of conservation affairs and Dr. Tarek Tawfik: General Director at GEM.

References:

1. Price TD, Burton JH (2011) An introduction to archaeological chemistry, Springer, New York; Ciliberto E, Spoto G (Eds.) (2000) Modern analytical methods in art and archaeology, Chemical Analysis, A series of monographs on analytical chemistry and its applications, J.D. Winefordner (Ed.), Wiley, New York, vol. 155; Uda M, Demortier G, Nakai I eds (2005) X-rays for Archaeology, Springer, London.
2. Stuart, B.H.,(2007) analytical techniques in materials conservation, chichester, England : John wiley & sons, p.73.
3. Kockelmann W, Pantos E, Kirfel A (2000) Neutron and synchrotron radiation studies of archaeological objects. In: Creagh DC, Bradley DA, eds, Radiation in Art and Archaeometry. Elsevier Science, New York, p. 1–33; Janssens K (2011) Synchrotron radiation in art and archaeology. J Anal At Spectrom, p. 26:833–834.
4. Abdel-Maksoud,G.,(2011) analytical techniques used for the evaluation of a 19th century quranic manuscript conditions, Elsevier, p1607.
5. Lo Monaco, E., Mattei, C. Pelosi, M.(2013) Santancini, the scientific investigation for the study and conservation of the wooden Model of S. Maria Della Consolazione's church (Todi, Italy), Journal of Cultural Heritage, 14(6), p. 537-543; Hoadley, R.B.(1990) Identifying Wood, The Taunton Press, Chicago.
6. Abdallah,M., Abd rabou,A., kamal,H.,(2016) investigation, preservation and restoration process of an ancient Egyptian wooden offering table, international journal of conservation science, volume 7, Issue 4, p.1047:1064; Crivellaro, A., Schweingruber, F. H., (2013)Atlas of Wood, Bark and Pith Anatomy of Eastern Mediterranean Trees and Shrubs with Special Focus on Cyprus, Springer-Verlag, Berlin; Wheeler, E. A., Baas, P., Gasson, P. E., (1989) 'IAWA list of microscopic features for hardwood identification', IAWA Bulletin10 (3), p.219-332; Orsini, S., Ribechini, E., Modugno, F., Klügl, J., Di Pietro, G.,(2015) Colombini, M., 'Micro morphological and chemical elucidation of the degradation mechanisms of birch bark archaeological artefacts', Heritage Science3; Angyalossy, V., Pace M. R., Baas. P., (2016) 'IAWA list of microscopic bark features', IAWA Journal37 (4), p.517-615.
7. Verri, G., Clementi, C., Comelli, D., Cather, S., Pique, F., (2008) Correction of Ultraviolet-Induced fluorescence spectra for the Examination of Polychromy, applied spectroscopy, 62(12), pp. 1295-1302.

8. Abdrabou, A., Abdallah, Shaheen,I., M., Kamal,H., (2018) Investigation of an ancient Egyptian polychrome wooden statuette by imaging and spectroscopy. International Journal of Conservation Science, volume9, issue1, p.39:54.
9. Moustafa,M.,abdallah,M.,abdrabou,A.,shaheen,I.,kamal,H.,(2017) analytical study and conservation process of scribe box from old kingdom , scientific culture journal.
10. Abdrabou, A., Abdallah, Abdelkader,M.,(2015) Analytical study and conservation processes of a painted wooden graeco - Roman coffin. International Journal of Conservation Science Volume6, Issue4, p.573:586.
11. Müller,C., Molinelli,A., Karlowatz,M., Aleksandrov, A., Orlando,T., Mizaikoff,B.,(2012) Infrared Attenuated Total Reflection Spectroscopy of Quartz and Silica Micro- and Nano particulate Films, the journal of physical chemistry , 116 (1), p. 37–43; Al Dabbas , M., Eisa ,M., Kadhim , W.,(2014) Estimation of Gypsum- Calcite Percentages Using a Fourier Transform Infrared Spectrophotometer (FTIR), in Alexandria Gypsiferous Soil –Iraq, Iraqi Journal of Science, Vol 55, No.4B, pp.1916-1926.
12. Verri, G., (2009). The application of visible-induced luminescence imaging to the examination of museum objects, in Proceedings of SPIE7391 – O3A: Optics for Arts, Architecture, and Archaeology II; Accorsi, G.; Verri, G.; Bolognesi, M.; Armaroli, N.; Clementi, C.; Miliani, C.; Romani, A., (2009) The exceptional near-infrared luminescence properties of cuprorivaite (Egyptian blue)', Chemical Communications 23 ,p.3392-3394.
13. Budinski, K.G. (1988) Surface Engineering for Wear Resistance. Prentice Hall, Englewood Cliffs, p.420.
14. Abdrabou, A., *et. al. Opcit.* 2018. p. 39:54.
15. Dyer ,J.,Verri,G.,Cupitt,J.,(2013) Multispectral Imaging in Reflectance and Photo-induced Luminescence modes: A User Manual,the british museum , Version 1.0.
16. Abdrabou, A., *et. al. Opcit.* 2018. p. 39:54.

Circular Fortified Settlements in the Middle Mahanadi Valley of Odisha: A Preliminary Observation

Sakir Hussain
P.G. Department of History,
Sambalpur University,
Odisha-768019
Email - sakirhussain303@gmail.com

Introduction: Archaeological investigations conducted during last few decades in the Middle Mahanadi Valley and its major and minor tributaries (Fig. 1) have brought to light the concentration of the both fortified and non-fortified settlement sites of early historic period[1], obviously due to physiographic setting and availability of resources in the highland region of Odisha[2]. The fortified settlements are found in a variety of shapes[3] *i.e.* square, rectangular, circular/oval, irregular and hill forts. While circular settlement surrounded by moat/s is a common architectural feature in the upper Mahanadi valley of Chhattisgarh region[4], there are very few examples of such settlement sites in western part of Odisha and clearly demonstrates the easternmost penetration of the fort building technique of the adjoining Chhattisgarh region (Fig. 2).

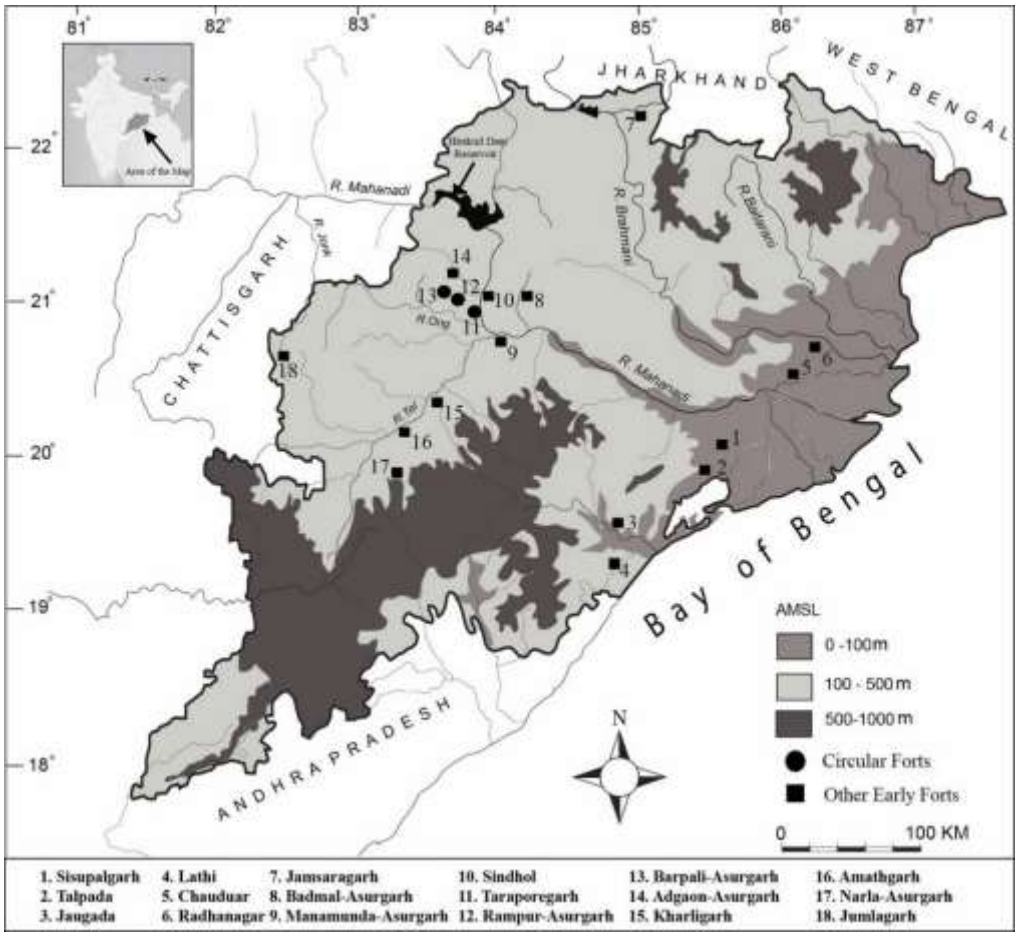


Fig. No. 1: Location of Circular Fortified Settlements and Distribution of other Early Forts of Odisha.

Fig. No. 2: Circular Fortified Settlements of Upper Mahanadi Valley, Chhattisgarh, India (Google Earth view).

Though, the beginnings of circular fortified settlements of Chhattisgarh are claimed by S.K. Pandey[5] to early Iron Age period, no systematic survey was conducted ever to prove this theory. On the other hand several seasons' archaeological investigations in the Middle Mahanadi Valley region and radiocarbon dates[6] obtained from excavated sites suggest that Iron Age villages were gradually developed and inhabited during early historic period as urban and semi-urban settlements, when for the first time introduction of fort building technique was recognised in the region[7]. The present paper outlines the results of recent investigations conducted at three circular settlements namely Taraporegarh, Barpali-Asurgarh and Rampur-Asurgarh located in the Middle Mahanadi Valley of Odisha.

1. ***Taraporegarh*** (Lat. 21° 11' 38.01" N and Long. 83° 33' 31.67" E): The archaeological site locally known as Taraporegarh is located on the right bank of the river Mahanadi at a distance of about two kilometers south of the Binika town, a sub-divisional headquarters of Subarnapur district. Historians identified modern Binika as *Vinitapura*[8], mentioned in the copper plates of Somavamsi ruler Yayati-I of 9th-10th century AD[9]. But archaeological investigation failed to register any medieval remains from within the site[10]. As per the local tradition the site Taraporegarh is named

after *Tara Devi*-a popular Buddhist deity, which suggests the prevalence of Buddhism in this region.

Fig. No. 3: Taraporegarh (Google Earth view)

The fortified site is circular-shaped on plan and enclosed on all sides with a massive earth rampart rises to a height of about four meters from the surrounding area (Fig. 3). The debris of the rampart suggests that it was constructed out of clay and rubbles perhaps dug out from outside the periphery of the site. The fortification wall which measuring about 20m in width at the base and rounded at the top, is encircled on all sides by a 60m wide moat. The moat area is now converted into agricultural fields by the present villagers. The inner part of the fortified settlement covers an area of about four hectares. Besides, there are two more rampart walls towards the river on the eastern side of the fortified settlement. While the eastern and south-eastern parts of the settlement area have severely been damaged due to anthropogenic agencies and repeated floods in the Mahanadi, the north-western, western and south-western prominences are to some extent better preserved.

In order to understand the chronology of the site and preservation condition of the mounds as well as material remains, exposed sections were scrapped at two places in 2011 by Sambalpur University[11] - one inside and other outside the fortified settlement area. The limited section scrapings inside and outside the fortified settlement area resulted in identifying two broad phases of human occupation at the site (Fig. 4), *viz.*, Iron Age (Period-I) and Early Historic (Period-II). Iron Age deposits from this site bear striking resemblance with those from the middle-upper levels of Period-IB of the fortified site of Badmal Asurgarh, situated some 28km north-east of Taraporegarh and dated to the 9th-7th century BC. Similarly, knobbed bowls and dishes of black slipped ware and other ceramic types recovered from the Early Historic deposits from this site have been widely reported from almost majority of the contemporary excavated/explored sites in the Middle Mahanadi Valley region[12]. During 2013-14 a large-scale construction work for Football stadium inside the fortified settlement area has caused serious damage to the archaeological integrity of the site.

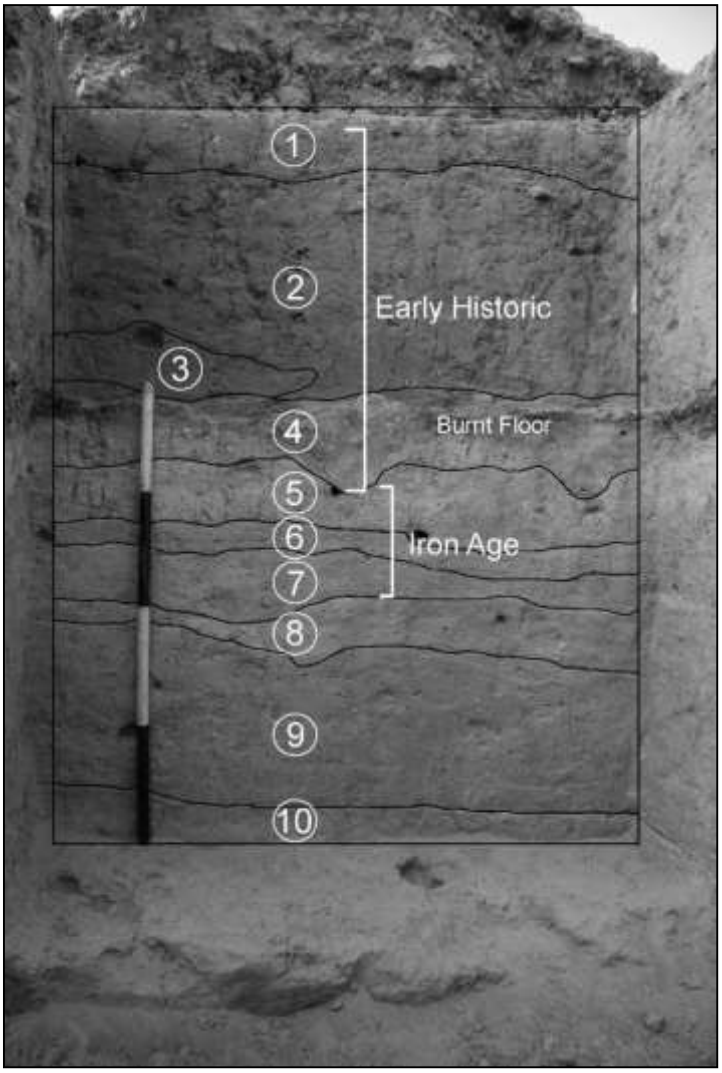


Fig. No. 4: Scrapped Section Profile inside Taraporegarh (after Behera *et.al.*2015)

2. ***Barpali-Asurgarh*** (Lat. 21° 11' 37.30" N; Long. 83°33'31.81"E): Another circular fortified settlement is Asurgarh, situated 2 kilometres west from Barpali *tehsil* headquarters in Bargarh district. The site covers an area of about 5-6 hectares (Fig. 5). While in Taraporegarh there is only one moat surrounded the whole settlement area, at Barpali-Asugarh three moats surrounded the fortified settlement area consecutively (37 m., 50 m. and 32 m. width respectively) on three side *i.e.* north, south, east and one moat on the western side (40 m. width). However entrance is found on the western side only. As there is no perennial source of water except a small stream called *Badgaon nala* (a tributary of the Ranj stream), may be the moat was filled by rain water whereas to drain out the moats' water the inhabitants beautifully planned and arranged all the moats in such a way that water will be directly moved to south-eastern corner. The local deities are worshipped by the people at 12 different places at the site known as *Vadi*, and each *Vadi* is named after its presiding deities such as *Panrapat, Chandi, Salia, Majhar, Kure, Rugudia, Khar, Lim, Thungo, Guhuria, Bel* and *Char*. The local people collected a number of archaeological remains during cultivations in and around the moat area *e.g.* iron implements, pottery, copper punch marked coins, stone objects and beads of precious and semi-precious stone. Unlike Taraporegarh this site is well preserved and intact. At present it is difficult to say who were the earliest settler at the site but

potteries collected from surface level have close resemblance with the late historic/early medieval ceramic assemblage of the region[13].

Fig. No. 5: Barpali Asurgarh (Google Earth view)

3. ***Rampur-Asurgarh*** (Lat. 21° 6' 29.04" N; Long. 83° 43' 1.73" E)**:** The village of Asurgarh near Rampur is also a fortified site. It is located about 4 kilometres north east of the Rampur in the Subarnapur district. The fortified settlement has a close resemblance with Barpali-Asurgarh in shape, however due to extensive agricultural activities and expansion of present village the moat area of the fortified settlement has badly been disturbed (Fig. 6). During the cultivations and digging of wells the local people encountered many archaeological remains *viz.* pottery, iron implements, armlets, ear rings, husks, copper punch marked coins etc. Locally the inner side of the fortified settlement is known as *Bhitrigarh* and the outer side as *Baharigarh*. Potteries collected from surface at this site have similarity with material collected from Barpali-Asurgarh which suggests that this site was also inhabited till the early medieval period.

Fig. No. 6: Rampur Asurgarh (Google Earth view)

Discussion: In book II, chapter III of *Arthashastra* (dating back to 4th-3rd C. BC) deals with the construction of different types of forts[14]. In his first line, Kautilya (author of *Arthashastra*) clearly mentioned various types of defensive fortifications *i.e.* mountainous fortification (*Párvata*), desert fortification (*Dhánvana*), forest fortification (*Vanadurga*) along with a water-fortification (*Audaka*) *i.e.* an island in the midst of a river, or a plain surrounded by low ground. Different techniques of fort building tradition have been reflected in his work which was prevailed during his time and even earlier to him. It is interesting to mention here that similar circular settlements are also reported from south-east Asian countries dating back to 5th-4th century BC[15], which suggest the similarities of fort building technique and its wide spread distribution in the eastern part of Indian subcontinent and south-east Asian countries.

The foregoing discussion on three circular fortified settlements of western Odisha, besides the circumstantial evidence revealed the fact that the beginning of the fort building technique in this part of India was dating back to at least 4th century BC (Taraporegarh, Badmal Asugarh etc.) and few of these fortified settlements were also inhabited till the advent of early medieval period (Barpali Asugarh, Rampur Asurgarh etc.). In south-east Asian countries in the absence of any concrete evidence regarding the use of the moats, a number of theories have been put forth by different scholars *i.e.* agriculture[16], defense[17], flood mitigation[18], symbology[19] and water storage[20]. Use of moats in settlement sites like Barpali Asurgarh and Rampur Asurgarh may be for water storage-cum-defensive purpose as there is no perennial source of water body in nearby area whereas

Taraporegarh situated on the bank of the river Mahanadi suggests the use of moat may be for defensive purpose and rampart walls on the eastern side to protect the settlement area from seasonal floods of the Mahanadi. However, western Odisha and the adjoining Chhattisgarh region require a systematic and scientific survey with multi-disciplinary approaches before going into any preliminary observation about the use of moats and rampart walls surrounding the settlement area, history and environment of human settlement and their subsistence pattern.

Acknowledgements: I would like to express my gratitude to P.K. Behera Associate Professor, P.G. Department of History, Sambalpur University for his valuable comments during the preparation of this paper. I am also thankful to Paul A. Yule, University of Heidelberg, Germany and Dougald O'Reilly, School of Archaeology and Anthropology, the Australian National University, Canberra, Australia, for their help.

References

1. Yule, P. 2006. *Early Historic Sites in Orissa,* New Delhi: Pragun Publication; Patra, B. 2007. "Early Historic Urban Centers of Western Odisha: An Archaeological Study", *Man and Environment,* XXXII (2), pp. 27-36; Behera, P.K. and P.K. Chattopadhyay 2012. "Iron Age – Early Historic period in Eastern India. A Study in Material Culture and Technology: Evidence from the site of Badmal-Asurgarh, District Sambalpur, Odisha, India", *The World of Iron* in J. Humphris and T. Rehren Eds., London: Arche type publications Ltd, pp. 125-34; Behera. P.K. and S. Hussain 2017. "Early Historic Gemstone Bead Manufacturing Centre at Bhutiapali, the Middle Mahanadi Valley, Odisha", *Heritage–A Journal of Multidisciplinary Studies of Archaeology,* 5, pp. 269-282.
2. GSI 2012. *Geology and Mineral Resources of the States of India.* Kolkata.
3. Yule, P., P.K. Behera, M. Brandtner, D. Modarressi-Tehrani, and B.K. Rath 2003. "Preliminary Report of the Third Field Season, 2002: Contexting Early Historic Western Orissa", *South Asian Archaeology* in U. Franke-Vogt and H. J. Weisshaar Eds.), Aachen: Linden Soft Verlag, pp. 307-18; Yule, P. 2008. "Early Forts in Eastern Indian", *Antiquity,* 82, pp. 1-4; Behera, P.K., S. Hussain and G.L. Badam 2015. : Taraporegarh: An Iron Age-Early Historic Circular Fort in the Middle Mahanadi Valley, Odisha:, *Puratattva,* 45, pp. 178-196; Hussain, S. and S. Mendaly 2015. "Asurgarh Sites in Western Odisha: An Archaeological Study", *History Today,* 16, pp. 67-71.
4. Pandey, S.K. 2009. "Mud-Rampart Forts and the Beginning of the Iron Age in Chhattisgarh", *Kosala,* 2, pp. 43-47; Pradhan, A. and S. Bajpai 2012. "Revisiting Mud Forts of Chhattisgarh", *History Today,* 13, pp. 53-55.
5. Pandey, S.K. 2009. *Ibid*.
6. Behera, P.K., D.K. Ray, K. Dutta, G.V. Ravi Prasad, T.R. Routray, R.K. Choudhury 2007. "Radiocarbon dates from the middle Mahanadi valley, Odisha", *Man and Environment,* XXXII (2), pp. 41-46.
7. Yule, P. *et.al.* 2003. *Opcit*; Behera, P.K. and P.K. Chattopadhyay 2012. *Op.Cit*; Behera P.K. *et al.* 2015. *Op.Cit.*
8. Mishra, B. 1933. *Dynasties of Medieval Orissa*, Calcutta: K.N. Chatterji, pp. 68-69.
9. Shastri, A.M. 1995. *Inscriptions of the Sarabhapuriyas, Panduvamsins and Somavamsins*, Part-II. New Delhi: Motilal Banarsidas.
10. Behera P.K. *et al.* 2015. *Opcit.*
11. *Ibid.*
12. *Ibid.* p.183.
13. Hussain, S. 2015. "An Overview of Recent Archaeological Investigations in the Middle Mahanadi Valley, Odisha", *Puratattv,* 45, pp. 268-274.
14. Shamasastry, R (trans.) 1915. *Kautilya's Arthashastra.* Bangalore: Government Press, pp. 66-70.
15. Moore, E. 1988. *Moated Sites in Early North East Thailand.* Oxford: British Archaeological Reports International Series Vol. 400; Dega, M.F., 1999. "Circular Settlements within Eastern Cambodia", *Indo-Pacific Prehistory Association*

Bulletin, 18, pp.181–90; Scott, G. and D. O'Reilly 2015. "Rainfall and Circular moated Sites in North-East Thailand", *Antiquity,* 89, pp. 1125-38.

16. Higham, C., 1998. "The Transition from Prehistory to the Historic period in the Upper Mun Valley", *Transition to History in Southeast Asia,* 2(3), pp. 235–60; Vallibhotama, S., 1984. "The Relevance of Moated Settlements to the Formation of States in Thailand", *Southeast Asian Archaeology at the XV Pacific Science Congress* in D. Bayard, Ed., Dunedin: University of Otago Studies in Prehistoric Anthropology, pp. 123–128.
17. Vallibhotama, S., 1984. *Ibid;* Nitta, E. 1991. "Archaeological Study on the Ancient Iron-Smelting and Salt-Making Industries in the Northeast of Thailand. Preliminary Report on the Excavations of Non Yang and Ban Don Phlong", *Journal of Southeast Asian Archaeology,* 11, pp. 1–46.
18. McGrath, R., W. Boyd, R. Bush 2008. "The Paleohydrological context of the Iron Age floodplain sites of the Mun River Valley, Northeast Thailand", *Geoarchaeology,* 23 (1), pp. 151–172. http://dx.doi.org/10.1002/gea.2021010.1002/GEA.
19. O'Reilly, D. 2008. "Multivallate Sites and Socio-Economic Change: Thailand and Britain in their Iron Ages", *Antiquity,* 82, pp. 377–389.
20. Higham, C., 1998. *Opcit.*; O'Reilly, D., 2014. "Increasing Complexity and the Political Economy Model: A Consideration of Iron Age Moated sites in Thailand", *Journal of Anthropological Archaeology,* 35, pp. 297–309.

Terracottas & Sculptures kept in Buddha Museum Gorakhpur U.P.

Chandra Sen Gautam,
Village- Narayanpur Bujurg,
Post- Keshwapar,
P.S. Gola Bazar,
Gorakhpur, U.P.

The article "Terracottas kept in Buddha Museum Gorakhpur U.P." was published in 13th issue of Indian Journal of Archaeology (www.ijarch.org). As the name suggests, this is the catalogue of terracotta pieces kept in the museum. This article gives the catalogue of remaining terracotta pieces and stone sculptures kept in the museum. These terracotta pieces are dateable to the period starting from pre-*Mauryan* to medieval period. Sculptural pieces can be dated from *Shunga* period to 12th century A.D. as noted in the previously published article. Buddha Museum Gorakhpur was established in 1987 but its present building was came into existence in 1997. The sculpture pieces belong to different areas of South Asia. One section of the museum is dedicated to pieces related to Jain religion. One notable sculptural piece is a *Kushan* doorjamb which clearly shows the early phase of the development of the temple doorjambs.

Terracotta Pieces:

Pre-*Mauryan* & *Mauryan* period:

Fig. No. 1: Male deity

The Accessesion number of the broken t.c. piece is 660/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of pre-*Mauryan* period. It is a crudely made image of a male.

Fig. No. 2: Male figure in sitting posture

The Accessesion number of the broken t.c. piece is 716/91. Its size is 7x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of pre-*Mauryan* period. It is the image of a male sitting on the ground.

Fig. No. 3: Archaic mother goddess

The Accessesion number of the broken t.c. piece is 15/91. Its size is 12x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of pre-*Mauryan* period. It is the image of mother goddess.

Fig. No. 4: Mother goddess

The Accessesion number of the broken t.c. piece is 781/91. Its size is 7x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Mauryan* period. It is the image of a mother goddess.

Fig. No. 5: Archaic male deity

The Accessesion number of the broken t.c. piece is 929/93. Its size is 5x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Mauryan* period. It is the image of a male deity.

***Shunga* period:**

Fig. No. 6: Mother goddess

The Accessesion number of the broken t.c. piece is 14/91. Its size is 9.5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a mother goddess.

Fig. No. 7: Mother goddess

The Accessesion number of the broken t.c. piece is 34/91. Its size is 8x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a mother goddess.

Fig. No. 8: Mother goddess

The Accessesion number of the broken t.c. piece is 879/93. Its size is 9x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of mother goddess.

Fig. No. 9: Mother goddess

The Accessesion number of the broken t.c. piece is 882/93. Its size is 9.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of goddess holding a flower (*Lakshmi?*).

Fig. No. 10: Standing male deity

The Accessesion number of the broken t.c. piece is 65/91. Its size is 11x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st century B.C. It is the image of standing male deity.

Fig. No. 11: Winged male

The Accessesion number of the broken t.c. piece is 2033/97. Its size is 11x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a winged male.

Fig. No. 12: Winged *Yaksha*

The Accessesion number of the broken t.c. piece is 881/93. Its size is 14x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a winged *Yaksha*.

Fig. No. 13: Winged Male

The Accessesion number of the broken t.c. piece is 888/93. Its size is 10x9.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a winged male.

Fig. No. 14: ***Yaksha***

The Accessesion number of the broken t.c. piece is 2039/97. Its size is 8.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the figure of *Yaksha*.

Fig. No. 15: *Yaksha*

The Accessesion number of the broken t.c. piece is 2040/97. Its size is 8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is a *Yaksha* figure.

Fig. No. 16: ***Shuka Sarika***

The Accessesion number of the broken t.c. piece is 2047/97. Its size is 9.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of *Shuka Sarika*.

Fig. No. 17: Mother goddess

The Accessesion number of the broken t.c. piece is 2034/97. Its size is 16.5x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the standing image of a goddess.

Fig. No. 18: ***Shuka Sarika***

The Accessesion number of the broken t.c. piece is 59/91. Its size is 11x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of *Shuka Sarika*.

Fig. No. 19: Female Bust

The Accessesion number of the broken t.c. piece is 2046/97. Its size is 4x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of female bust with decorated hair style.

Fig. No. 20: Standing female figure

The Accessesion number of the broken t.c. piece is 2058/97. Its size is 11.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a standing female.

Fig. No. 21: Female bust

The Accessesion number of the broken t.c. piece is 896/93. Its size is 5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is a female bust.

Fig. No. 22: Female deity

The Accessesion number of the broken t.c. piece is 69/91. Its size is 10.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of standing female deity.

Fig. No. 23: Standing female deity

The Accessesion number of the broken t.c. piece is 60/91. Its size is 12x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a standing female deity.

Fig. No. 24: Bust of a female

The Accessesion number of the broken t.c. piece is 883/93. Its size is 6.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the bust of a female.

Fig. No. 25: Bust of a female

The Accessesion number of the broken t.c. piece is 2059/97. Its size is 5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of female bust.

Fig. No. 26: Standing female

The Accessesion number of the broken t.c. piece is 887/93. Its size is 17x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a standing female.

Fig. No. 27: Female with deer

The Accessesion number of the broken t.c. piece is 2052/97. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a female with deer.

Fig. No. 28: Female figure

The Accessesion number of the broken t.c. piece is 2028/97. Its size is 9.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is a figure of a female.

Fig. No. 29: Female bust

The Accessesion number of the broken t.c. piece is 2054/97. Its size is 6x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is a female bust.

Fig. No. 30: ***Mithun***

The Accessesion number of the broken t.c. piece is 885/93. Its size is 5.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of *Mithun*.

Fig. No. 31: Couple Figure

The Accessesion number of the broken t.c. piece is 67/91. Its size is 7.3x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga (?)* period. It is the image of a couple.

Fig. No. 32: Bullock cart

The Accessesion number of the broken t.c. piece is 2053/97. Its size is 9x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the front part of a bullock cart.

Fig. No. 33: Monkey seated on a crocodile

The Accessesion number of the broken t.c. piece is 985/94. Its size is 6x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a monkey seated on a crocodile.

Fig. No. 34: Monkey seated on a crocodile

The Accessesion number of the broken t.c. piece is 986/94. Its size is 6x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a monkey seated on a crocodile.

Fig. No. 35: A medallion

The Accessesion number of the broken t.c. piece is 977/94. Its size is 5.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is a medallion.

Fig. No. 36: Goat faced deity

The Accessesion number of the broken t.c. piece is 884/93. Its size is 7.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a goat faced deity.

***Kushan* period:**

Fig. No. 37: Mother goddess

The Accessesion number of the broken t.c. piece is 95/91. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of mother goddess.

Fig. No. 38: Female Head

The Accessesion number of the broken t.c. piece is 56/91. Its size is 10x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 39: Female head

The Accessesion number of the broken t.c. piece is 86/91. Its size is 15x10.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 40: Female Bust

The Accessesion number of the broken t.c. piece is 79/91. Its size is 13x16 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female bust.

Fig. No. 41: Female head

The Accessesion number of the broken t.c. piece is 81/91. Its size is 8x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 42: Female head

The Accessesion number of the broken t.c. piece is 51/91. Its size is 12x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 43: Female head

The Accessesion number of the broken t.c. piece is 56/91. Its size is 10x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 44: Mother goddess

The Accessesion number of the broken t.c. piece is 95/91. Its size is 17.5x9.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of a mother goddess.

Fig. No. 45: Female head

The Accessesion number of the broken t.c. piece is 86/91. Its size is 15x10.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 46: Female head

The Accessesion number of the broken t.c. piece is 837/92. Its size is 7.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 47: Female Bust

The Accessesion number of the broken t.c. piece is 79/91. Its size is 13x16 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the bust of a female.

Fig. No. 48: Female head

The Accessesion number of the broken t.c. piece is 81/91. Its size is 8x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 49: Female head

The Accessesion number of the broken t.c. piece is 51/91. Its size is 12x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 50: Female head

The Accessesion number of the broken t.c. piece is 712/91. Its size is 10x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 51: Female head

The Accessesion number of the broken t.c. piece is 923/93. Its size is 12x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 52: Female head

The Accessesion number of the broken t.c. piece is 09/91. Its size is 9x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 53: Female head

The Accessesion number of the broken t.c. piece is 1983/95. Its size is 10x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 54: Female head

The Accessesion number of the broken t.c. piece is 2062/97. Its size is 10x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 55: T.C. Mould

The Accessesion number of the broken t.c. piece is 32/91. Its size is 10x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a mould.

Fig. No. 56: Male head

The Accessesion number of the broken t.c. piece is 913/93. Its size is 10x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 57: Male head

The Accessesion number of the broken t.c. piece is 2061/97. Its size is 7x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 58: Male head

The Accessesion number of the broken t.c. piece is 10/91. Its size is 9x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 59: Male head

The Accessesion number of the broken t.c. piece is 130/91. Its size is 9.5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 60: Male head

The Accessesion number of the broken t.c. piece is 2074/99. The provenance of the antiquity is *Ganvaria* district *Siddhartha Nagar U.P.* Its size is 9.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 61: Male head

The Accessesion number of the broken t.c. piece is 49/91. Its size is 12x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 62: Male head

The Accessesion number of the broken t.c. piece is 89/91. Its size is 8x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 63: Male head

The Accessesion number of the broken t.c. piece is 77/91. Its size is 14x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 64: Male head

The Accessesion number of the broken t.c. piece is 2055/97. Its size is 6x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head with a turban.

Fig. No. 65: Male head

The Accessesion number of the broken t.c. piece is 74/91. Its size is 10x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

Fig. No. 66: ***Narsinghi***

The Accessesion number of the broken t.c. piece is 102/91. The provenance of the antiquity is *Rajdhani Maharajganj U.P.* Its size is 18x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is image of *Narsinghi*/ lion headed goddess.

Fig. No. 67: Bull Figure

The Accessesion number of the broken t.c. piece is 869/92. Its size is 8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of a bull.

Fig. No. 68: Upper part of a sheep

The Accessesion number of the broken t.c. piece is 2050/97. Its size is 7x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a broken upper part of a sheep.

Fig. No. 69: Horse

The Accessesion number of the broken t.c. piece is 140/91. The provenance of the antiquity is *Kopiya* district *Sant Kabirnagar*. Its size is 8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan (?)* period. It is the image of a horse.

Fig. No. 70: Snake head

The Accessesion number of the broken t.c. piece is 47/91. The provenance of the antiquity is *Vanrasiya* district *Maharajganj* U.P. Its size is 13x9.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of a snake.

Fig. No. 71: ***Dakini***

The Accessesion number of the broken t.c. piece is 829/92. The provenance of the antiquity is *Rajdhani* district *Maharajganj*. Its size is 7.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Dakini*.

Fig. No. 72: Snake hooded mother goddess

The Accessesion number of the broken t.c. piece is 890/93. Its size is 8.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of mother goddess.

Fig. No. 73: Image of snake goddess

The Accessesion number of the broken t.c. piece is 891/93. Its size is 8x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of snake goddess.

Fig. No. 74: Male deity

The Accessesion number of the broken t.c. piece is 1956/95. Its size is 10x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of male deity holding unidentified object (snakes?).

Fig. No. 75: Sprinkler head

The Accessesion number of the broken t.c. piece is 254/91. Its size is 9x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a broken Sprinkler head.

Fig. No. 76: Ink-pot lid

The Accessesion number of the broken t.c. piece is 765/91. The provenance of the antiquity is *Kopiya* district *Sant Kabirnagar*. Its size is 6x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a piece of Ink-pot lid.

Fig. No. 77: Skin Rubber

The Accessesion number of the broken t.c. piece is 1990/96. Its size is 9x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a skin rubber.

Fig. No. 78: T.C. Pestle

The Accessesion number of the broken t.c. piece is 763/91. The provenance of the antiquity is *Kopiya* district *Sant Kabirnagar*. Its size is 20x17 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a t.c. pestle.

***Gupta* period:**

Fig. No. 79: Female head

The Accessesion number of the broken t.c. piece is 43/91. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early *Gupta* period. It is a female head.

Fig. No. 80: Standing male figure

The Accessesion number of the broken t.c. piece is 92/91. Its size is 8x3.2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is image of a standing male.

Fig. No. 81: *Male* head

The Accessesion number of the broken t.c. piece is 2056/97. Its size is 10x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a male head.

Fig. No. 82: Male head

The Accessesion number of the broken t.c. piece is 650/91. Its size is 10x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a male head.

Fig. No. 83: Male head

The Accessesion number of the broken t.c. piece is 1931/95. Its size is 14x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the male head.

Fig. No. 84: Male bust

The Accessesion number of the broken t.c. piece is 71/91. Its size is 8.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the bust of a male.

Fig. No. 85: *Shiva* head

The Accessesion number of the broken t.c. piece is 710/91. Its size is 11.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a *Shiva* head.

Fig. No. 86: Male deity

The Accessesion number of the broken t.c. piece is 864/92. Its size is 5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a male deity.

Fig. No. 87: Male head

The Accessesion number of the broken t.c. piece is 48/91. The provenance of the antiquity is *Vanrasiya* district *Maharajganj U.P.* Its size is 10x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a male head.

Fig. No. 88: Male head

The Accessesion number of the broken t.c. piece is 922/93. Its size is 8x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a male head.

Fig. No. 89: Male riding an elephant

The Accessesion number of the broken t.c. piece is 886/93. Its size is 11x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a male riding an elephant.

Fig. No. 90: Standing male

The Accessesion number of the broken t.c. piece is 2036/97. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a standing male.

Fig. No. 91: Female in dancing posture

The Accessesion number of the broken t.c. piece is 2041/97. Its size is 7.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a female in dancing posture.

Fig. No. 92: Female head

The Accessesion number of the broken t.c. piece is 837/92. Its size is 7.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a female head.

Fig. No. 93: Female head

The Accessesion number of the broken t.c. piece is 649/91. Its size is 11.5x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a female head.

Fig. No. 94: Female head

The Accessesion number of the broken t.c. piece is 779/91. The provenance of the antiquity is *Rajdhani Maharajganj U.P.* Its size is 14.5x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a female head.

Fig. No. 95: Female head

The Accessesion number of the broken t.c. piece is 113/91. Its size is 14x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a female head.

Fig. No. 96: Female head

The Accessesion number of the broken t.c. piece is 2044/97. Its size is 5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of female head with decorated hair style.

Fig. No. 97: Female bust

The Accessesion number of the broken t.c. piece is 90/91. Its size is 7.5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the bust of a female.

Fig. No. 98: Female Bust

The Accessesion number of the broken t.c. piece is 13/91. Its size is 8.5x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of bust of a female.

Fig. No. 99: Bust of a female

The Accessesion number of the broken t.c. piece is 2043/97. Its size is 4.5x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a female holding a parrot.

Fig. No. 100: Female bust

The Accessesion number of the broken t.c. piece is 117/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the bust of a female.

Fig. No. 101: Bust of a female

The Accessesion number of the broken t.c. piece is 117/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the bust of a female.

Fig. No. 102: Mother goddess

The Accessesion number of the broken t.c. piece is 35/91. Its size is 11x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of standing mother goddess.

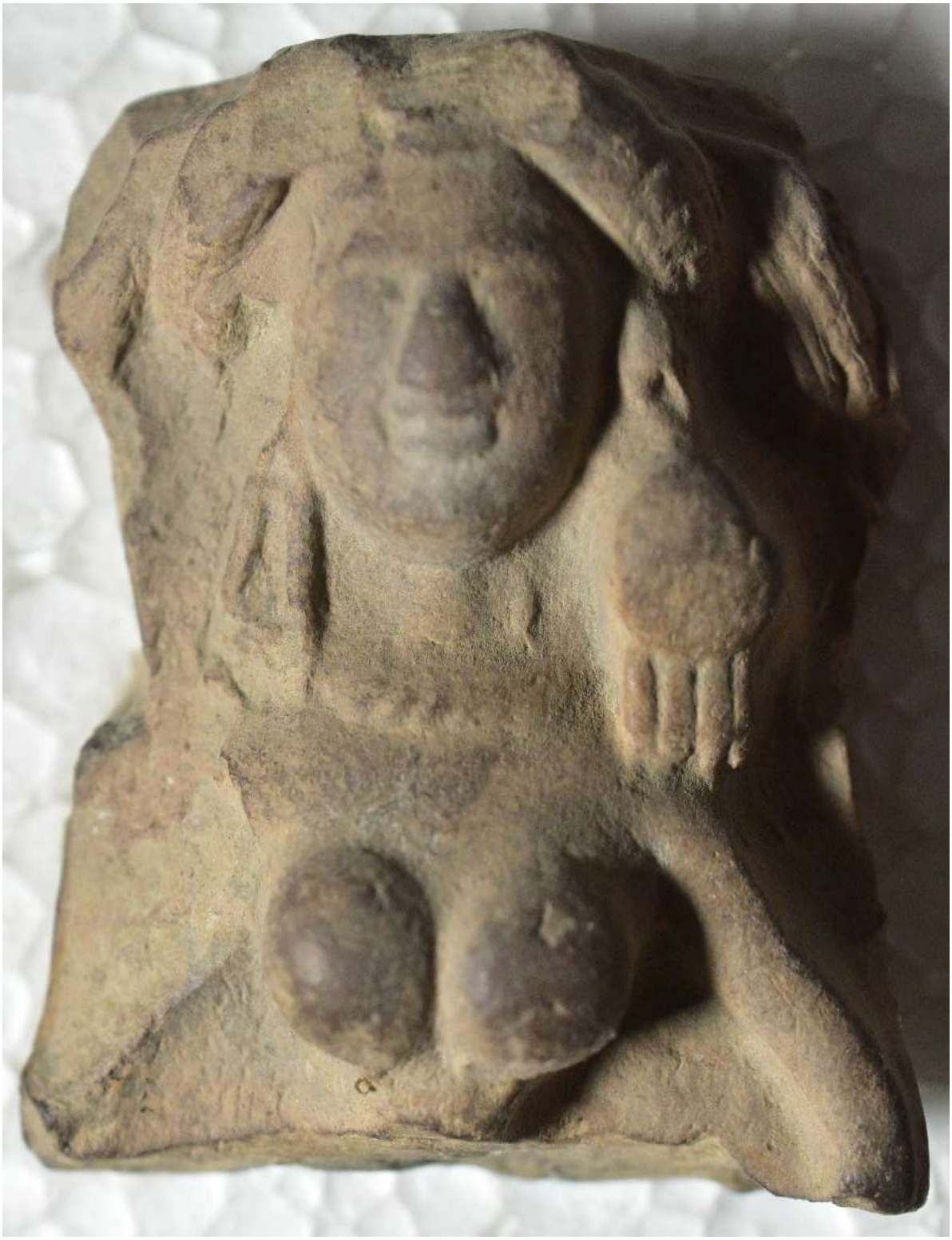


Fig. No. 103: Upper part of mother goddess

The Accessesion number of the broken t.c. piece is 646/91. Its size is 6.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of the upper part of mother goddess.

Fig. No. 104: Broken image of mother goddess

The Accessesion number of the broken t.c. piece is 897/93. Its size is 9x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the broken image of a mother goddess.

Fig. No. 105: ***Naigamesha***

The Accessesion number of the broken t.c. piece is 930/93. Its size is 4x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Naigamesha*.

Fig. No. 106: ***Naigamesha***

The Accessesion number of the broken t.c. piece is 661/91. Its size is 6.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Naigamesha*.

Fig. No. 107: ***Naigamesha***

The Accessesion number of the broken t.c. piece is 70/91. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Naigamesha*.

Fig. No. 108: ***Naigameshi***

The Accessesion number of the broken t.c. piece is 662/91. Its size is 7.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Naigameshi*.

Fig. No. 109: ***Naigameshi***

The Accessesion number of the broken t.c. piece is 705/91. Its size is 9x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Naigameshi*.

Fig. No. 110: ***Naigameshi***

The Accessesion number of the broken t.c. piece is 647/91. Its size is 8.5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Naigameshi*.

Fig. No. 111: ***Naigameshi***

The Accessesion number of the broken t.c. piece is 707/91. Its size is 6.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Naigameshi*.

Fig. No. 112: ***Shikhandi***

The Accessesion number of the broken t.c. piece is 893/93. Its size is 6.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of the bust of *Shikhandi*.

Fig. No. 113: ***Shikhandi***

The Accessesion number of the broken t.c. piece is 921/93. Its size is 6x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the bust of *Shikhandi*.

Fig. No. 114: Toddler

The Accessesion number of the broken t.c. piece is 38/91. Its size is 12x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a toddler.

Fig. No. 115: Male head

The Accessesion number of the broken t.c. piece is 908/93. Its size is 8x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a personage.

Fig. No. 116: ***Parvati*** **seated on** ***Nandi***

The Accessesion number of the broken t.c. piece is 1991/96. Its size is 17x15.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Parvati* seated on *Nandi*.

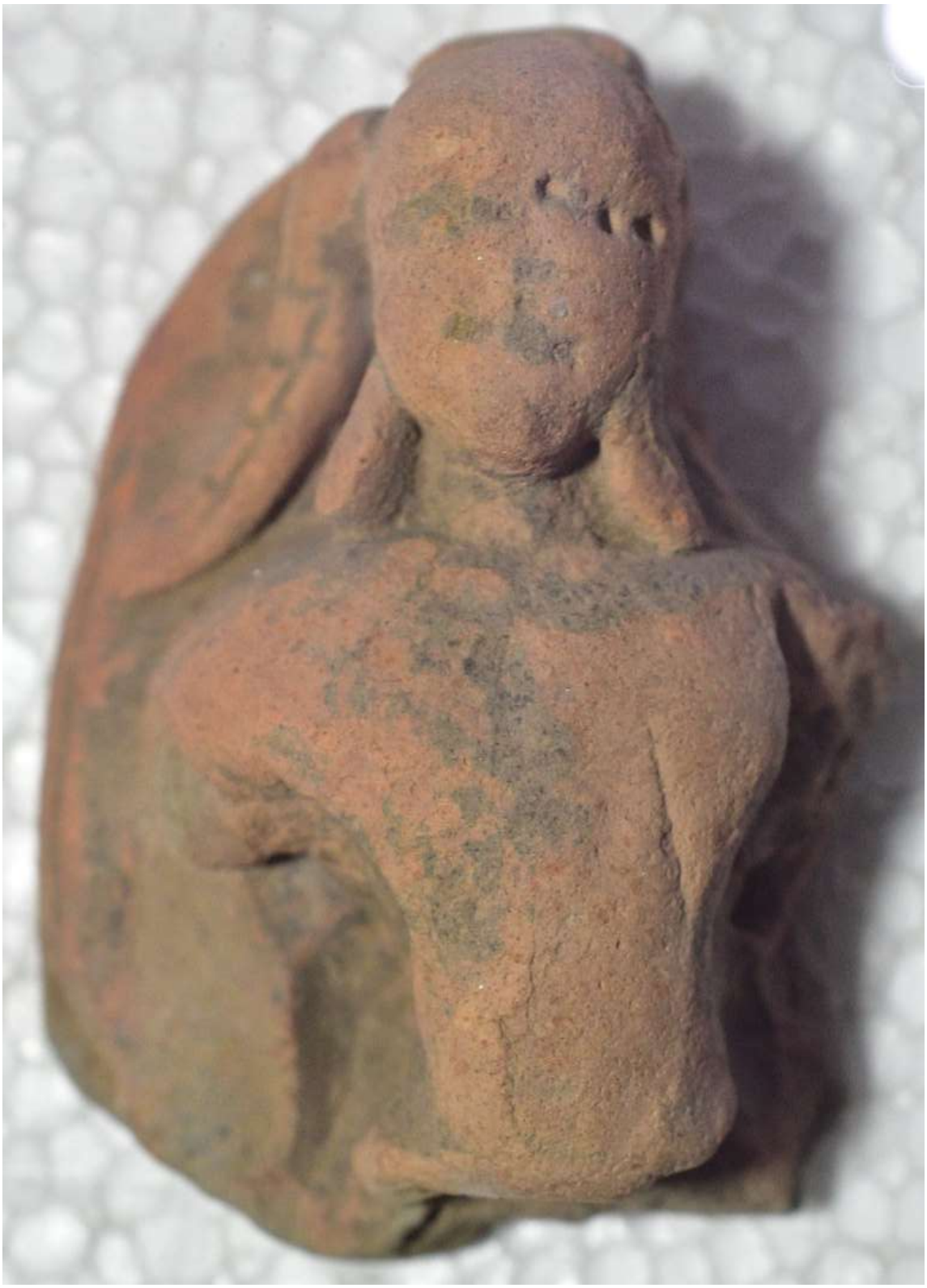


Fig. No. 117: Standing human figure

The Accessesion number of the broken t.c. piece is 1992/96. Its size is 9x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the torso of standing human figure.

Fig. No. 118: Kneeling devotee

The Accessesion number of the broken t.c. piece is 98/91. Its size is 19.5x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a kneeling devotee with folded hands.

Fig. No. 119: Fragment showing doe and fawn

The Accessesion number of the broken t.c. piece is 880/93. Its size is 10x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the fragment showing doe and fawn.

Fig. No. 120: Bull

The Accessesion number of the broken t.c. piece is 704/91. Its size is 6x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a bull.

Fig. No. 121: An elephant

The Accessesion number of the broken t.c. piece is 852/92. Its size is 11x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is an elephant.

Fig. No. 122: Horse

The Accessesion number of the broken t.c. piece is 717/91. Its size is 10x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a horse.

Fig. No. 123: Two bulls

The Accessesion number of the broken t.c. piece is 2025/97. Its size is 9.5x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of two bulls.

Fig. No. 124: An animal figure

The Accessesion number of the broken t.c. piece is 762/91. Its size is 8.5x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is an animal figure.

Fig. No. 125: Horse

The Accessesion number of the broken t.c. piece is 23/91. Its size is 10x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a horse.

Fig. No. 126: Horse

The Accessesion number of the broken t.c. piece is 58/91. Its size is 11x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a horse.

Fig. No. 127: Bull

The Accessesion number of the broken t.c. piece is 997/94. Its size is 4x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a bull.

Fig. No. 128: An elephant

The Accessesion number of the broken t.c. piece is 84/91. Its size is 6.5x3.7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is an elephant.

Fig. No. 129: ***Nandi***

The Accessesion number of the broken t.c. piece is 2023/97. The provenance of the antiquity is *Vanrasiya* district *Maharajganj U.P.* Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Nandi*.

Fig. No. 130: Ram headed toy cart

The Accessesion number of the broken t.c. piece is 2027/97. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a ram headed toy cart.

Fig. No. 131: Tortoise

The Accessesion number of the broken t.c. piece is 841/92. Its size is 6x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a tortoise.

Fig. No. 132: Crocodile headed toy cart

The Accessesion number of the broken t.c. piece is 2024/97. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a crocodile headed toy cart.

Fig. No. 133: Bull

The Accessesion number of the broken t.c. piece is 139/91. Its size is 9x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a bull stamped with leaf, cross and star symbols.

Fig. No. 134: Horse rider

The Accessesion number of the broken t.c. piece is 116/91. Its size is 7.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a horse rider.

Fig. No. 135: Fish

The Accessesion number of the broken t.c. piece is 909/93. Its size is 9x23 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a fish.

Fig. No. 136: Horse

The Accessesion number of the broken t.c. piece is 137/91. The provenance of the antiquity is *Kopiya* district *Sant Kabirnagar*. Its size is 10x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a horse.

Fig. No. 137: Playing elephant

The Accessesion number of the broken t.c. piece is 987/94. Its size is 6x4.3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of playing elephant.

Fig. No. 138: Miniature spouted lamp

The Accessesion number of the broken t.c. pot is 188/91. Its size is 6.8x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a miniature spouted lamp.

Fig. No. 139: Worship pot

The Accessesion number of the broken t.c. pot is 200/91. Its size is 11x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a worship pot.

Fig. No. 140: Miniature pot

The Accessesion number of the broken t.c. pot is 190/91. Its size is 5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a miniature pot.

Fig. No. 141: Miniature pot

The Accessesion number of the broken t.c. pot is 865/92. Its size is 13.5x13.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a miniature pot.

Fig. No. 142: Lamp

The Accessesion number of the broken t.c. lamp is 899/93. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a lamp.

Fig. No. 143: Decorated stamp

The Accessesion number of the broken t.c. stamp is 269/91. The provenance of the antiquity is *Kopiya* district *Sant Kabirnagar*. Its size is 5.3x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a decorated stamp.

Medieval period:

Fig. No. 144: Four handed deity

The Accessesion number of the t.c. plaque is 1937/95. Its size is 5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. It is the image of four handed *Buddhist* deity.

Fig. No. 145: Buddhist deity

The Accessesion number of the t.c. piece is 1939/95. Its size is 5x4.3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. It is the image of *Buddhist* deity.

Fig. No. 146: *Buddhist* deities

The Accessesion number of the t.c. plaque is 1941/95. Its size is 7x6.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. The plaque shows six *Buddhist* deities.

Fig. No. 147: *Buddhist* deities

The Accessesion number of the t.c. piece is 1940/95. Its size is 6x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. The plaque shows three *Buddhist* deities.

Miscellaneous T.C. Objects:

Fig. No. 148: T.C. dabber

The Accessesion number of the broken t.c. piece is 262/94. Its size is 8.5x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a dabber.

Fig. No. 149: T.C. object

The Accessesion number of the broken t.c. piece is 211/91. Its size is 5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is an unidentified t.c object.

Fig. No. 150: T.C. pot

The Accessesion number of the broken t.c. piece is 201/91. Its size is 12.5x31 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a t.c. pot.

Fig. No. 151: T.C. object

The Accessesion number of the broken t.c. piece is 926/93. Its size is 5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a *damru* shaped object.

Fig. No. 152: T.C. miniature pot

The Accessesion number of the broken t.c. piece is 189/91. Its size is 4x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a highly decorated miniature pot.

Fig. No. 153: An animal figure

The Accessesion number of the broken t.c. piece is 853/92. Its size is 9x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is an animal figure.

Fig. No. 154: Piece of a bangle

The Accessesion number of the broken t.c. piece is 286/91. Its size is 5x1 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 155: Piece of a bangle

The Accessesion number of the broken t.c. piece is 287/91. Its size is 5x0.7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 156: Piece of a bangle

The Accessesion number of the broken t.c. piece is 281/91. Its size is 1.3x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 157: Piece of a bangle

The Accessesion number of the broken t.c. piece is 282/91. Its size is 9x1.7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 158: T.C. Thick ring

The Accessesion number of the broken t.c. piece is 283/91. Its size is 3.4x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a t.c. thick ring.

Fig. No. 159: Piece of a bangle

The Accessesion number of the broken t.c. piece is 291/91. Its size is 4.2x0.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 160: Piece of a bangle

The Accessesion number of the broken t.c. piece is 292/91. Its size is 4.5x0.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 161: Piece of a bangle

The Accessesion number of the broken t.c. piece is 293/91. Its size is 4.7x0.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 162: Piece of a bangle

The Accessesion number of the broken t.c. piece is 294/91. Its size is 5x0.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 163: Piece of a bangle

The Accessesion number of the broken t.c. piece is 289/91. Its size is 5.5x0.9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 164: Piece of a bangle

The Accessesion number of the broken t.c. piece is 290/91. Its size is 4.7x1 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 165: Piece of a bangle

The Accessesion number of the broken t.c. piece is 284/91. Its size is 8.5x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 166: Miniature pot

The Accessesion number of the broken t.c. miniature pot. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P.

Seals & Sealings:

Fig. No. 167: Buddhist seal

The Accessesion number of the broken t.c. piece is 04/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th century A.D. It is a seal inscribed with the image of a *stupa*.

Fig. No. 168: Buddhist Seal

The Accessesion number of the broken t.c. piece is 03/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th century A.D. It is the image of an inscribed seal.

Fig. No. 169: Buddhist Seal

The Accessesion number of the broken t.c. piece is 976/94. Its size is 6x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th century A.D. It is a seal inscribed with the image of a *stupa*.

Fig. No. 170: Sealing

The Accessesion number of the broken t.c. piece is 1942/95. Its size is 9x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th-9th century A.D. It is the inscribed image of a sealing.

Fig. No. 171: Sealing

The Accessesion number of the t.c. piece is 1943/95. Its size is 5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. It is the image of sealing with an inscription and *Dharmachakra*.

Fig. No. 172: T.C. stamp

The Accessesion number of the broken t.c piece is 991/94. The provenance of the antiquity is district *Basti*. Its size is 8x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. It is a stamp.

Coin Moulds:

Fig. No. 173: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 174: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 175: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 176: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 177: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 178: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 179: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 180: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 181: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 182: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 183: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 184: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 185: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 186: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 187: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 188: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 189: Coin mould

It is a coin mould. It is of *Kushan* period.

Sculptures:

Shunga period:

Fig. No. 190: ***Shalbhanjika***

The Accessesion number of the broken stone sculptural piece is 1876/95. The provenance of the antiquity is district *Mathura*. Its size is 60x22 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of *Shalbhanjika*.

Fig. No. 191: ***Mithun***

The Accessesion number of the broken sculptural piece is 1851/95. The provenance of the antiquity is district *Mathura*. Its size is 30x19 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of *Mithun*.

Fig. No. 192: ***Buddha*** **seated on a low platform**

The Accessesion number of the sculptural fragment is 1850/95. It represents Gandhar art. Its size is 14x35 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st-2nd century B.C. It shows *Buddha* seated below thatched roof on a low platform and a devotee standing under a similar roof.

Fig. No. 193: Standing *Buddha*

The Accessesion number of the sculptural piece is 1913/95. It is a piece of *Gandhar* Art. Its size is 49x21 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st century A.D. It is the standing image of *Buddha*.

Fig. No. 194: Decorated plaque

The Accessesion number of the broken sculptural piece is 1873/95. It represents Gandhar art. Its size is 65x15 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st century A.D. This plaque depicts archaic load bearers occupying square pillared niches.

Fig. No. 195: Sculptural fragment

The Accessesion number of the sculptural piece is 1874/95. It represents Gandhar art. Its size is 64x25 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st century A.D. This piece is decorated with three bands carved with scenes from *Buddha's* life and a creeper separated by thin bands decorated with twisted rope and crenellations.

Fig. No. 196: *Bodhisattva* head

The Accessesion number of the grey sand stone sculptural fragment is 1917/95. It represents Gandhar art. Its size is 27x19 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 3rd century A.D. It is the head of *Bodhisattva*.

***Kushan* period:**

Fig. No. 197: Architectural fragment showing *Buddha* sitting in *dhyana* and *Mahaparinirvana* scene

The Accessesion number of the broken sculptural piece is 1839/95. The provenance of the antiquity is district *Mathura*. Its size is 26x52 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Buddha* sitting in *dhyana mudra* and *Mahaparinirvana* scene.

Fig. No. 198: ***Buddha***

The Accessesion number of the broken sculptural piece is 1861/95. The provenance of the antiquity is district *Mathura*. Its size is 29x32 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Buddha* in *Abhaya mudra*.

Fig. No. 199: *Bodhisattva* head

The Accessesion number of the broken sculptural piece is 1838/95. The provenance of the antiquity is district *Mathura*. Its size is 27.5x17 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the head of *Bodhisattva*.

Fig. No. 200: Doorjamb

The Accessesion number of the broken architectural piece is 1842/95. Its size is 8x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a fragment of doorjamb decorated with tiers of couples in *Anjalibaddha Mudra*. It appears to be an equivalent of *rupa shakha* of more advanced *dwarashakhas* of early and late medieval periods.

Fig. No. 201: An inscribed *Ayagapatta*

The Accessesion number of the broken stone sculptural patta is 1883/95. The provenance of the antiquity is district *Mathura*. Its size is 75x84 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is an inscribed *Ayagapatta*.

Fig. No. 202: Part of a railing of a *stupa*

The Accessesion number of the broken architectural piece is 1870/95. The provenance of the antiquity is district *Mathura*. Its size is 20x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the part of the railing around a *stupa* decorated with medallion having crocodile fish.

Fig. No. 203: Part of a railing of a *stupa*

The Accessesion number of the broken stone architectural piece is 1871/95. The provenance of the antiquity is district *Mathura*. Its size is 20x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the part of the railing around a *stupa* decorated with medallion having crocodile fish.

Fig. No. 204: Part of a railing of a *stupa*

The Accessesion number of the broken stone architectural piece is 1872/95. The provenance of the antiquity is district *Mathura*. Its size is 20x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the part of the railing around a *stupa* decorated with medallion carved with deer.

Fig. No. 205: Male wearing long tunic

The Accessesion number of the broken stone sculptural piece is 1899/95. The provenance of the antiquity is district *Mathura*. Its size is 63x18 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of a male wearing long tunic and holding lotus flower in his right hand.

Fig. No. 206: ***Dharmachakra Pravartan***

The Accessesion number of the broken sculptural piece is 1864/95. The provenance of the antiquity is district *Mathura*. Its size is 27x36 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Dharmachakra Pravartan*.

Fig. No. 207: *Buddha* flanked by male and female figures

The Accessesion number of the sculptural fragment is 1859/95. The provenance of the antiquity is district *Mathura*. Its size is 30x60 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of an ascetic sitting in *dhyana mudra* and flanked by male and female figures.

Fig. No. 208: Architectural fragment

The Accessesion number of the architectural fragment is 1852/95. The provenance of the antiquity is district *Mathura*. Its size is 67x30 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. This fragment is decorated with rectangular blind niches, horse shoe shaped windows housing different deities and a devotee housed in horse shoe shaped niches and railing motif. These have been arranged in three tiers and the order of description is from top to bottom.

Fig. No. 209: ***Buddha***

The Accessesion number of the broken sculptural piece is 1866/95. The provenance of the antiquity is district *Mathura*. Its size is 39x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Buddha* in *Abhaya Mudra*.

Fig. No. 210: ***Bodhisattva***

The Accessesion number of the broken sculptural fragment is 1862/95. The provenance of the antiquity is district *Mathura*. Its size is 95x38 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Bodhisattva*.

Fig. No. 211: *Buddha* head

The Accessesion number of the broken sculptural piece is 1856/95. The provenance of the antiquity is district *Mathura*. Its size is 26x18 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the *Buddha* head.

Fig. No. 212: Vertical pillar of a railing

The Accessesion number of the architectural fragment is 1907/95. Its size is 137x24 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the vertical pillar of a railing decorated with flower motif and the figure of a lion.

Fig. No. 213: Vertical pillar of a railing

The Accessesion number of the broken architectural piece is 1906/95. The provenance of the antiquity is district *Mathura*. Its size is 138x20 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the vertical pillar of a railing decorated with flower motifs.

Fig. No. 214: Headless image of a *Buddha*

The Accessesion number of the broken sculptural piece is 1855/95. The provenance of the antiquity is district *Mathura*. Its size is 31x26 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the headless image of *Buddha* sitting on *simhasana* in meditation and wearing a *kopina*. Pedestal is carved with scene of *Buddha* delivering his first sermon to his five disciples.

Fig. No. 215: ***Buddha***

The Accessesion number of the broken sculptural fragment is 1841/95. The provenance of the antiquity is district *Mathura*. Its size is 28x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Buddha* sitting in *Abhaya Mudra*.

Fig. No. 216: Lower part of *Bodhisattva* image

The Accessesion number of the broken sculptural fragment is 1854/95. The provenance of the antiquity is district *Mathura*. Its size is 75x70 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the lower part of the image of *Bodhisattva*.

Fig. No. 217: ***Kuber***

The Accessesion number of the broken sculptural piece is 1834/95. The provenance of the antiquity is district *Mathura*. Its size is 91x26 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Kuber* holding the cup of wine.

Fig. No. 218: ***Buddha***

The Accessesion number of the broken sculptural piece is 1901/95. Its size is 10.8x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Buddha* sitting in *Bhumi sparsha mudra*.

Fig. No. 219: Male head made in stucco

The Accessesion number of the broken sculptural piece is 1877/95. The provenance of the antiquity is district *Mathura*. Its size is 8x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of male head made in *stucco*.

Fig. No. 220: standing *Bodhisattva*

The Accessesion number of the broken sculptural piece is 1878/95. The provenance of the antiquity is district *Mathura*. Its size is 24x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of standing *Bodhisattva*.

Fig. No. 221: Sculptural fragment

The Accessesion number of the broken sculptural piece is 1918/95. It is *Gandhar* art piece. Its size is 9x23 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is decorated with *stupa* and a devotee standing under a vaulted roof which are separated by slightly tapering round pillars.

Fig. No. 222: *Buddha* seated on a platform

The Accessesion number of the broken sculptural piece is 1916/95. It represents Gandhar art. Its size is 12.5x19 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Buddha* seated on a platform under a tree and surrounded by two devotees.

Fig. No. 223: ***Triratna***

The Accessesion number of the broken architectural piece is 1908/95. The provenance of the antiquity is district *Mathura*. Its size is 79x68 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Triratna*.

Fig. No. 224: Railing pillar

The Accessesion number of the architectural piece is 2099/02. The provenance of the antiquity is district *Mathura*. Its size is 65x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a railing pillar decorated with lotus flower carved in the shape of a medallion.

Fig. No. 225: Image of square stone piece

The Accessesion number of the broken stone sculptural plaque is 264/91. Its size is 7.5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of a square stone piece carved with lotus flower.

***Gupta* period:**

Fig. No. 226: *Buddha* head

The Accessesion number of the broken sculptural piece is 1882/95. The provenance of the antiquity is district *Mathura*. Its size is 37x13 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the *Buddha* head.

Fig. No. 227: Decorated Stella

The Accessesion number of the sculptural fragment is 1858/95. The provenance of the antiquity is district *Mathura*. Its size is 41.53x102 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of broken, highly decorated *Abhamandala*.

Fig. No. 228: ***Tirthankara*** **in** ***dhyana mudra***

The Accessesion number of the broken sculptural piece is 1884/95. Its size is 59x33 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is an image of *Tirthankara*.

Fig. No. 229: Standing *Buddha* in *Abhaya mudra*

The Accessesion number of the broken sculptural piece is 1881/95. The provenance of the antiquity is district *Mathura*. Its size is 94x52 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of standing *Buddha* wearing *kopina*.

Fig. No. 230: *Buddha* head

The Accessesion number of the broken sculptural piece is 1923/95. Its size is 14x16 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early *Gupta* period. It is the *Buddha* head.

Fig. No. 231: *Bodhisattva* head

The Accessesion number of the broken sculptural piece is 1879/95. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early *Gupta* period. It is the head of *Bodhisattva*.

Fig. No. 232: *Buddha* head

The Accessesion number of the broken sculptural piece is 1912/95. It represents Gandhar art. Its size is 8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of *Buddha* head.

Fig. No. 233: *Buddha* sitting in meditation

The Accessesion number of the broken sculptural piece is 1910/95. Its size is 17x10.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the crudely made *Buddha* sitting in meditation.

Fig. No. 234: An ascetic

The Accessesion number of the broken sculptural piece is 830/92. The provenance of the antiquity is *Rajdhani* district *Maharajganj*. Its size is 10x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the head of moustache and bearded ascetic. His hair is in the form of a knot at the top of his head.

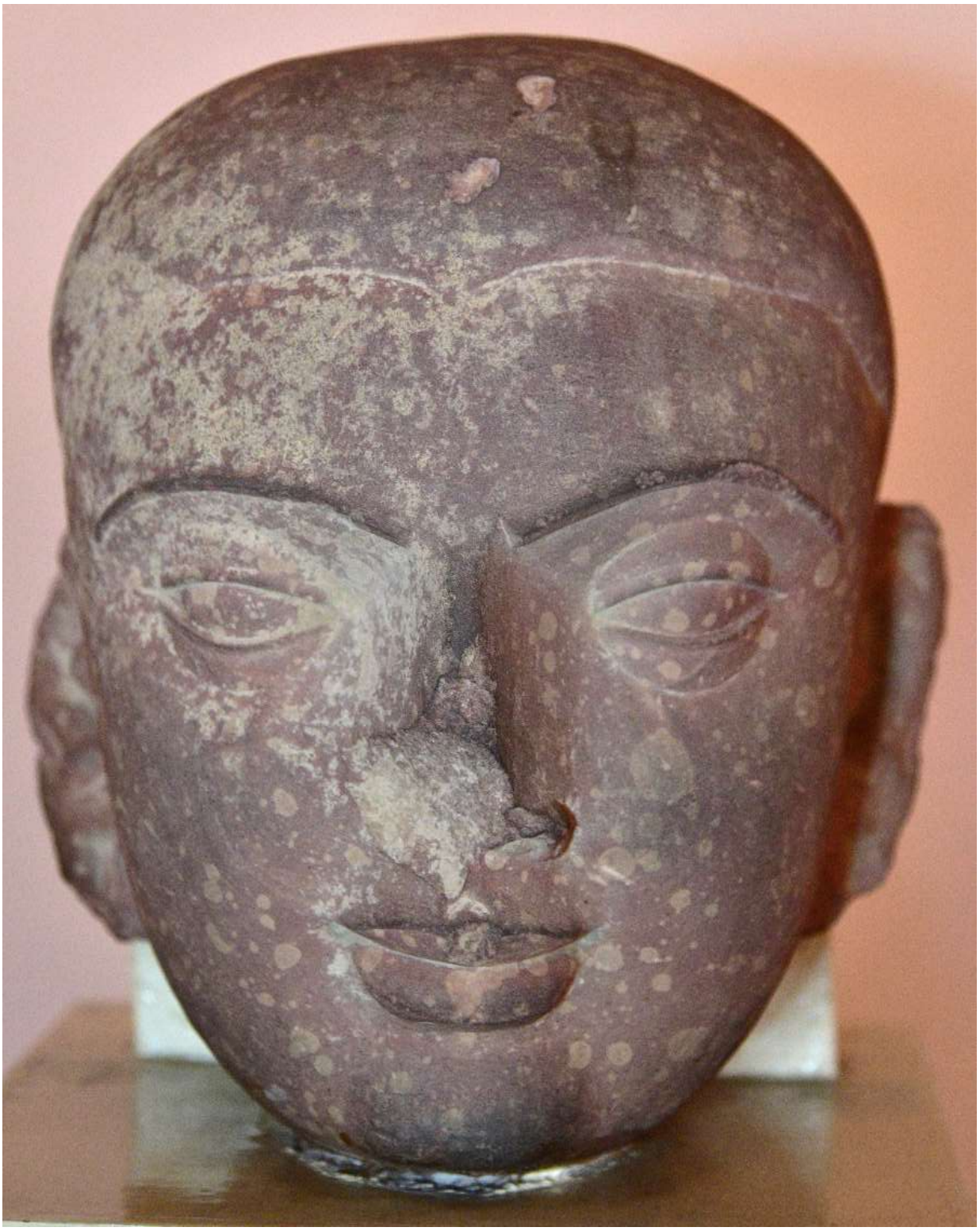


Fig. No. 235: *Tirthankara* head

The Accessesion number of the sculptural piece is 2085/02. Its height is 28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the head of a *Tirthankara*.

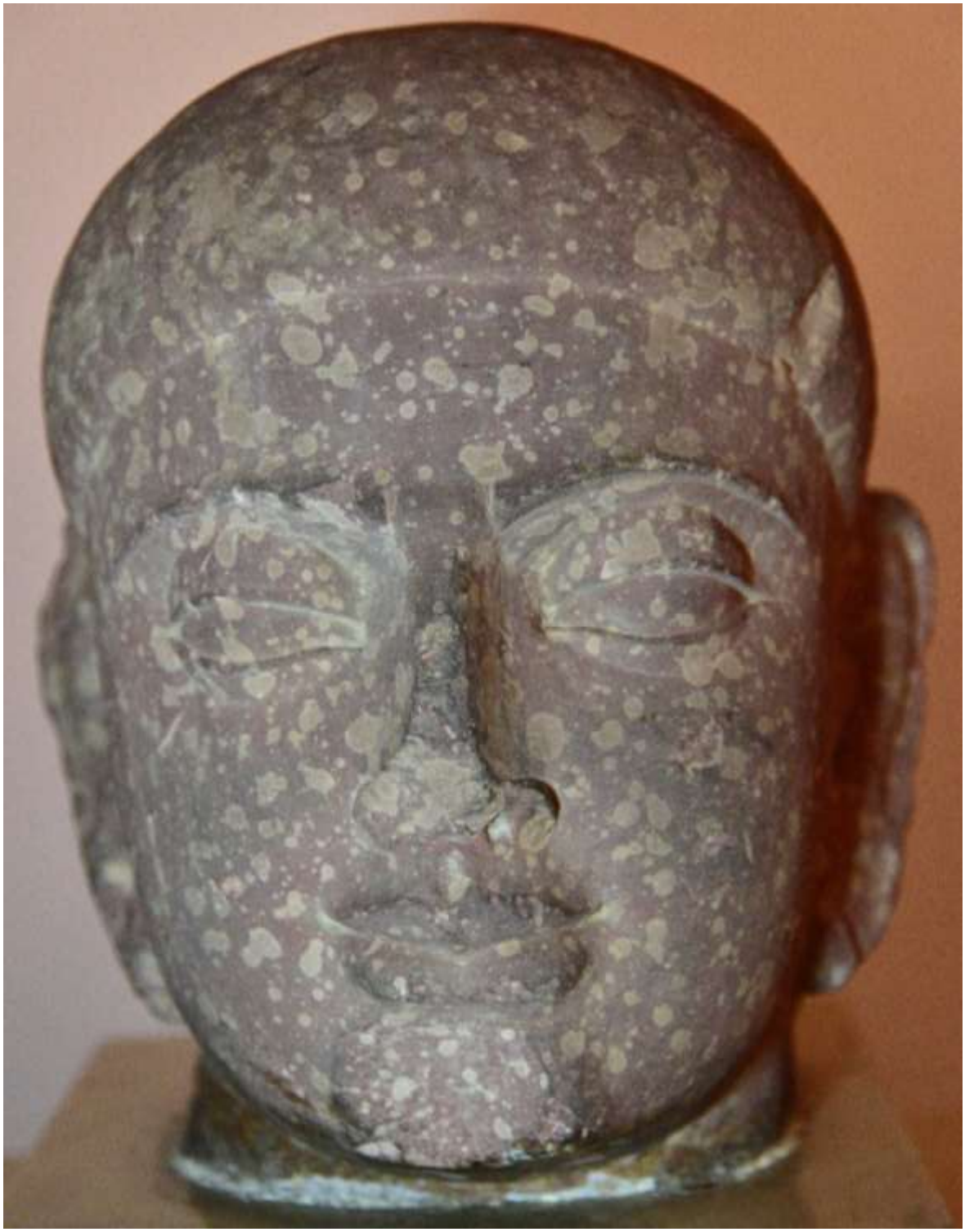


Fig. No. 236: *Tirthankara* head

The Accessesion number of the sculptural piece is 2098/02. The provenance of the antiquity is district *Mathura*. Its height is 31 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the head of a *Tirthankara*.

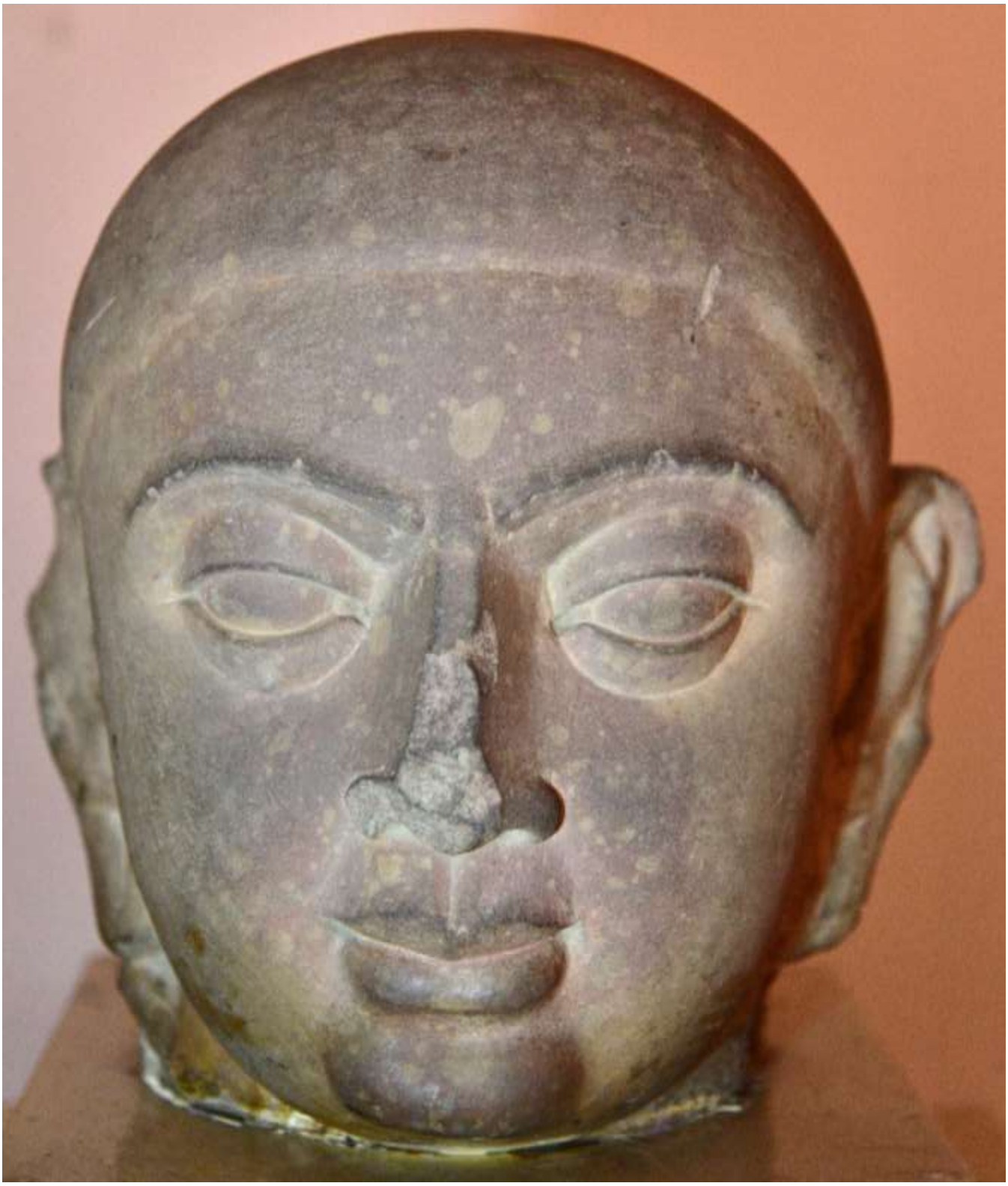


Fig. No. 237: *Tirthankara* head

The Accessesion number of the sculptural piece is 2083/02. Its height is 27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the head of a *Tirthankara*.

Fig. No. 238: *Tirthankara* head

The Accessesion number of the sculptural piece is 2084/02. The provenance of the antiquity is district *Mathura*. Its height is 30 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the head of a *Tirthankara*.

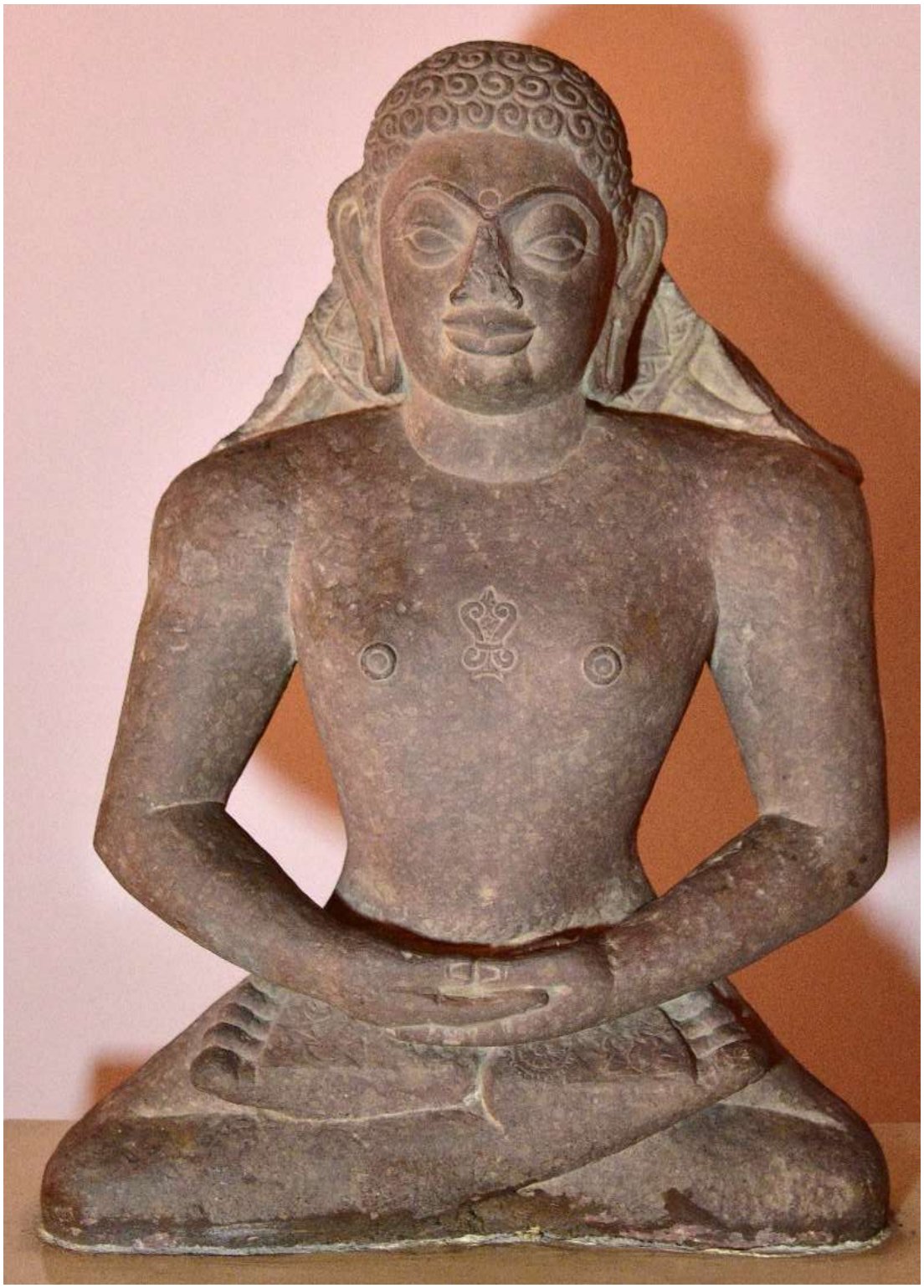


Fig. No. 239: *Tirthankara* sitting in *dhyana mudra*

The Accessesion number of the broken sculptural piece is 2082/02. The provenance of the antiquity is *Kankali Tila* district *Mathura U.P*. Its size is 79x55 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the image of a *Jain Tirthankara* sitting in *dhyana mudra*.

Fig. No. 240: ***Sarvatobhadrika***

The Accessesion number of the sculptural piece is 1925/95. The provenance of the antiquity is *Mathura U.P*. Its size is 60x29 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Sarvatobhadrika* showing four *Tirthankara* facing four cardinal sides.

Fig. No. 241: *Sarvatobhadrika*

Fig. No. 242: *Sarvatobhadrika*

Fig. No. 243: ***Sarvatobhadrika***

Medieval period:

Fig. No. 244: ***Buddha Stupa***

The Accessesion number of the broken miniature votive stone stupa is 1924/95. Its size is 65x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th century A.D. It is the image of *Buddha stupa*. It is decorated with the image of *Buddha* and a female/ male deity on all four sides. It is an example of *Pal* art.

Fig. No. 245: ***Buddha Stupa***

Fig. No. 246: ***Buddha Stupa***

Fig. No. 247: ***Buddha Stupa***

Fig. No. 248: ***Ambika***

The Accessesion number of the sculptural piece is 2100/02. The provenance of the antiquity is *Shravasti U.P*. Its size is 44x33 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th-9th century A.D. It is the image of *Ambika* sitting under a fruiting mango tree.

Fig. No. 249: ***Buddha***

The Accessesion number of the broken sculptural piece is 1930/95. The provenance of the antiquity is *Nepal*. Its size is 50x30 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th-9th century A.D. It is the image of *Buddha* in meditation over *Bodhisattva* head. There is an inscription at the top of the image. It is an example of *Pal* art.

Fig. No. 250: ***Buddha***

The Accessesion number of the broken stone sculptural piece is 1938/95. Its size is 7x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of *Buddha* in *dharma chakra pravartan mudra* seated on a lotus couch.

Fig. No. 251: ***Tirthankara Parshvanatha***

The Accessesion number of the sand stone sculptural fragment is 1885/95. Its size is 43x24 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of *Tirthankara Parshvanatha*. He is flanked by *Naga* and *Nagi*.

Fig. No. 252: ***Sarvatobhadrika***

The Accessesion number of the broken sculptural piece is 1893/95. The provenance of the antiquity is *Faizabad U.P*. Its size is 83x26 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of *Sarvatobhadrika* showing four *Tirthankaras* facing four cardinal sides.

Fig. No. 253: *Sarvatobhadrika*

Fig. No. 254: *Sarvatobhadrika*

Fig. No. 255: ***Sarvatobhadrika***

Fig. No. 256: Standing *Tirthankara*

The Accessesion number of the sculptural piece is 2090/02. The provenance of the antiquity is *Shravasti U.P*. Its size is 37x77 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of a *Tirthankara* standing in *kayotsarga mudra*. *Indra, Upendra, maladhari vidyadharas* and *trichhatra* are shown in his *parikar*.

Fig. No. 257: *Saptamatrika* panel

The Accessesion number of the broken sculptural piece is 1869/95. The provenance of the antiquity is district *Mathura*. Its size is 50x59 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of *Saptamatrika* panel.

Fig. No. 258: Upper part of a *Tirthankara*

The Accessesion number of the broken sculptural piece is 2094/02. The provenance of the antiquity is *Bateshwar* district *Agra U.P*. Its size is 52x24 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the upper part of the image of a *Tirthankara* shows *maladhari vidyadhara* couples, *kaivalya vriksha, trichhatra, deva dundubhi* and two elephants.

Fig. No. 259: *Lakshmi-Narayan* seated on *Garuna*

The Accessesion number of the broken sculptural piece is 1844/95. The provenance of the antiquity is district *Mathura*. Its size is 40x38 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of *Lakshmi-Narayan* seated on *Garuna*. They are flanked by two female attendants.

Fig. No. 260: Dancing *Ganesh*

The Accessesion number of the stone sculptural piece is 1846/95. The provenance of the antiquity is district *Mathura*. Its size is 52.5x49 cm. It was acquired by the Government Museum Gorakhpur U.P. It is 9th-10th century A.D. It is the image of dancing *Ganesh*.

Fig. No. 261: ***Brahma***

The Accessesion number of the broken sculptural piece is 1902/95. Its size is 45x20 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the four handed image of standing *Brahma (?)* holding *kamandala, sruva,* rosary and book.

Fig. No. 262: *Shiva* head

The Accessesion number of the broken stone sculptural piece is 1921/95. Its size is 14x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the image of *Shiva* head.

Fig. No. 263: Female head

The Accessesion number of the broken stone sculptural piece is 1920/95. Its size is 10x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is a female head.

Fig. No. 264: *Uma-Maheshwara*

The Accessesion number of the broken black basalt stone sculptural piece is 1890/95. Its size is 62x37 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the image of *Uma-Maheshwara* seated on a couch. Their mounts bull and lion are sitting in front of this couch. It is an example of *Pal* art.

Fig. No. 265: ***Jain Tirthankara***

The Accessesion number of the broken sculptural piece is 2097/02. The provenance of the antiquity is *Rajghat* district *Varanasi*. Its size is 30x13 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the image of *Jain Tirthankara*. Its lower part is broken.

Fig. No. 266: Mother goddess holding a child

The Accessesion number of the broken sculptural piece is 1929/95. Its size is 12x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of mother goddess holding a child and sitting on a thick cushion.

Fig. No. 267: A votive pillar

The Accessesion number of the broken architectural piece is 1892/95. The provenance of the antiquity is district *Mathura*. Its size is 132x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. This pillar is carved with scenes from *Krishna-Lila* on all four sides.

Fig. No. 268: Votive Pillar

Fig. No. 269: Votive pillar

Fig. No. 270: Votive pillar

Fig. No. 271: *Parikar* of a *Tirthankara* image

The Accessesion number of the broken architectural piece is 2095/02. Its size is 48x16 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is *parikar* of the image of some *Tirthankara*.

Fig. No. 272: ***Tirthankara Rishabhanatha***

The Accessesion number of the broken sculptural piece is 1886/95. Its size is 64x45 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of *Tirthankara Rishabhanatha*.

Fig. No. 273: Jain *Tirthankara*

The Accessesion number of the sculptural piece is 2086/02. Its size is 69x14 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of *Jain Tirthankara*.

Fig. No. 274: Couple Figure

The Accessesion number of the sculptural piece is 1911/95. The provenance of the antiquity is *Shravasti U.P*. Its size is 27x17.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of a couple (*Tirthankara* parents). The lady is holding a child.

Fig. No. 275: Standing *Tirthankara*

The Accessesion number of the broken sculptural piece is 2101/02. Its size is 77x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of *Jain Tirthankara*.

Fig. No. 276: ***Mahavira***

The Accessesion number of the broken sculptural piece is 1895/95. Its size is 46x24 cm. It was acquired by the Government Museum Gorakhpur U.P. It is dated to *samvat* 1034 *jyestha sudi* (10th century A.D). It is an inscribed image of a *Mahavir*. *Tirthankara* is sitting on a carpet covered *simhasana.* There are four *tirthankaras* in his *parikar*.

Fig. No. 277: Standing *Tirthankara*

The Accessesion number of the sculptural piece is 2087/02. The provenance of the antiquity is *Lalitpur U.P*. Its size is 1m 16x32.6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of *Tirthankara* in standing posture.

Fig. No. 278: ***Tirthankara parikar***

The Accessesion number of the sculptural piece is 2091/02. The provenance of the antiquity is *Kankali Tila* district *Mathura U.P*. Its size is 129x30 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is carved with male and female figures, *maladhari vidyadharas, makara* and *vyala* figures.

Fig. No. 279: ***Tirthankara Rishabhanatha***

The Accessesion number of the sculptural piece is 2089/02. Its size is 27x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of *Tirthankara Rishabhanatha*.

Fig. No. 280: Miniature *Stupa*

The Accessesion number of broken miniature black basalt *stupa* is 1875/95. Its size is 28x22 cm. It was acquired by the Government Museum Gorakhpur U.P. It is 10th century A.D. It is decorated with the images of *Buddha* and other male deities standing inside *rathikas* on all four sides.

Fig. No. 281: ***Buddha Stupa***

Fig. No. 282: *Buddha Stupa*

Fig. No. 283: ***Buddha Stupa***

Fig. No. 284: *Navagraha* panel

The Accessesion number of the broken sculptural fragment is 1889/95. Its size is 28x40 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. The image shows *Surya, Chandra, Mangal* and *Buddha* of a *Navagraha* panel.

Fig. No. 285: Lion faced mother goddess

The Accessesion number of the broken sculptural piece is 1922/95. Its size is 47.5x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of lion faced mother goddess.

Fig. No. 286: Couple

The Accessesion number of the broken sculptural piece is 1927/95. Its size is 57x20 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th-11th century A.D. It is the image of a couple in amorous posture.

Fig. No. 287: ***Shiva***

The Accessesion number of the broken sculptural piece is 1926/95. Its size is 66x34.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th-11th century A.D. It is the image of *Shiva* holding a trident, a serpent and has angry countenance. He is standing under a round pillared *torana*.

Fig. No. 288: ***Chaubisi Patta***

The Accessesion number of the sculptural piece is 1894/95. The provenance of the antiquity is *Orai* district *Jalaun U.P*. Its size is 38x33 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is *Chaubisi Patta* showing 24 *tirthankaras*.

Fig. No. 289: ***Vishnu***

The Accessesion number of the broken sculptural fragment is 1835/95. The provenance of the antiquity is district *Mathura*. Its size is 46x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the standing image of *Vishnu*. He is accompanied by his *ayudhpurushas* and attendants.

Fig. No. 290: ***Vishnu***

The Accessesion number of the broken sculptural piece is 1887/95. Its size is 69x39 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the image of standing *Vishnu* accompanied with male and female attendants and *Dashavataras* are shown in his *parikar*.

Fig. No. 291: ***Tirthankara***

The Accessesion number of the broken sculptural piece is 2093/02. The provenance of the antiquity is *Kankali Tila* district *Mathura U.P*. Its size is 5′2″x4′2″ inch. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the image of a *Jain Tirthankara* sitting in *dhyana mudra* on a decorated cushion. His hands are missing.

Fig. No. 292: ***Tirthankara Mahavira***

The Accessesion number of the black basalt stone sculptural piece is 1896/95. Its size is 73x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the inscribed image of *Tirthankara Mahavir*. It bears an inscription dated *samvat* 1229 *magha badi* on the pedestal.

Fig. No. 293: ***Tirthankara Rishabhanatha***

The Accessesion number of the sculptural piece is 2095/02. Its size is 106x69 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the headless image of *Tirthankara Rishabhanatha*. His *parikar* depicts his *Indra, Upendra, Yaksha & Yakshi* flanking *simhasana* and 24 *tirthankaras* sitting in *dhyana mudra*.

Fig. No. 294: ***Sheshasayi Vishnu***

The Accessesion number of the stone sculptural piece is 1914/95. Its size is 22x42 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the image of *Sheshasayi Vishnu*.

Fig. No. 295: ***Tirthankara Parshvanatha***

The Accessesion number of the sculptural piece is 2096/02. Its size is 60x37 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 12th century A.D. It is the image of a *Parshvanatha (?)* seated on a *simhasana* flanked by the figures of *Yaksha* and *Yakshi*. The *parikar* shows *naga* and *nagi* attending the *Tirthankara*. The snake hood around his head is missing.

Fig. No. 296: ***Tirthankara* in *dhyana mudra***

The Accessesion number of the sculptural piece is 2092/02. Its size is 54x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 12th century A.D. It is the image of a *Jain Tirthankara* sitting in *dhyana mudra* on a *simhasana*.

Fig. No. 297: ***Tirthankara***

The Accessesion number of the black basalt sculptural piece is 2088/02. Its size is 105x46 cm. It was acquired by the Government Museum Gorakhpur U.P. It is the image of a *Jain Tirthankara* standing in *kayotsarga mudra*. It bears an inscription dated *samvat 1208*.

Fig. No. 298: ***Tirthankara Rishabhanatha***

The Accessesion number of the black basalt sculptural piece is 1897/95. The provenance of the antiquity is *Unnao U.P*. Its size is 71x25.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It bears inscription dated *samvat* 1229 (12th century A.D). It is the image of *Tirthankara Rishabhanatha*.

Temple of *Jarai Math, Barwa Sagar* district *Jhansi* U.P.

Vijay Kumar

Introduction

The temple of *Jarai Math Barwa Sagar* is situated in the latitude 25⁰23′20.13″ N and longitude 78⁰42′24.85″ E, in district *Jhansi* U.P. It lies 15 kilometers to the south-east of *Jhansi* city and 03 kilometers to the north-west of *Barwa Sagar*, on the eastern side of river *Betwa* on *Jhansi-Mauranipur* road. It was built by *Gurjar-Pratiharas* ruling from *Kannauj*, during the second half of 9th century. It is built of buff colored sandstone. Fuhrer described this temple in 1891[1]. S. D. Trivedi wrote about this temple in his book *The Jarāi Temple at Barwā Sagar* in 1985[2]. In 1985, S. D. Trivedi published a monograph on this temple[3]. In 1990, R. D. Trivedi published the details of this temple[4]. The details of this temple were published in Encyclopedia of Temple Architecture, Vol. II. Part II: Text by Michael W. Meister & M. A. Dhaky in 1991[5]. Krishna Deva published the detailed description of this temple in 1996[6]. Professor Amar Singh published an article in 2000 on the possible identification of the image of goddess whose pedestal and left foot is remaining in the *garbhagriha*[7].

This temple is reasonably preserved temple of *Pratihar* period on the northern edge of *Vindhyan* plateau. It retains the esthetic quality of *Gupta* art and the images have not become stiff and without sublime beauty of *Gupta* period. The catalogue of the images of this temple will serve the manual of the art of this period. Following is the detailed account of the temple, the images and other decorative devices.

Fig. No. 1: Satellite Map showing *Barwa Sagar* district *Jhansi* U.P.

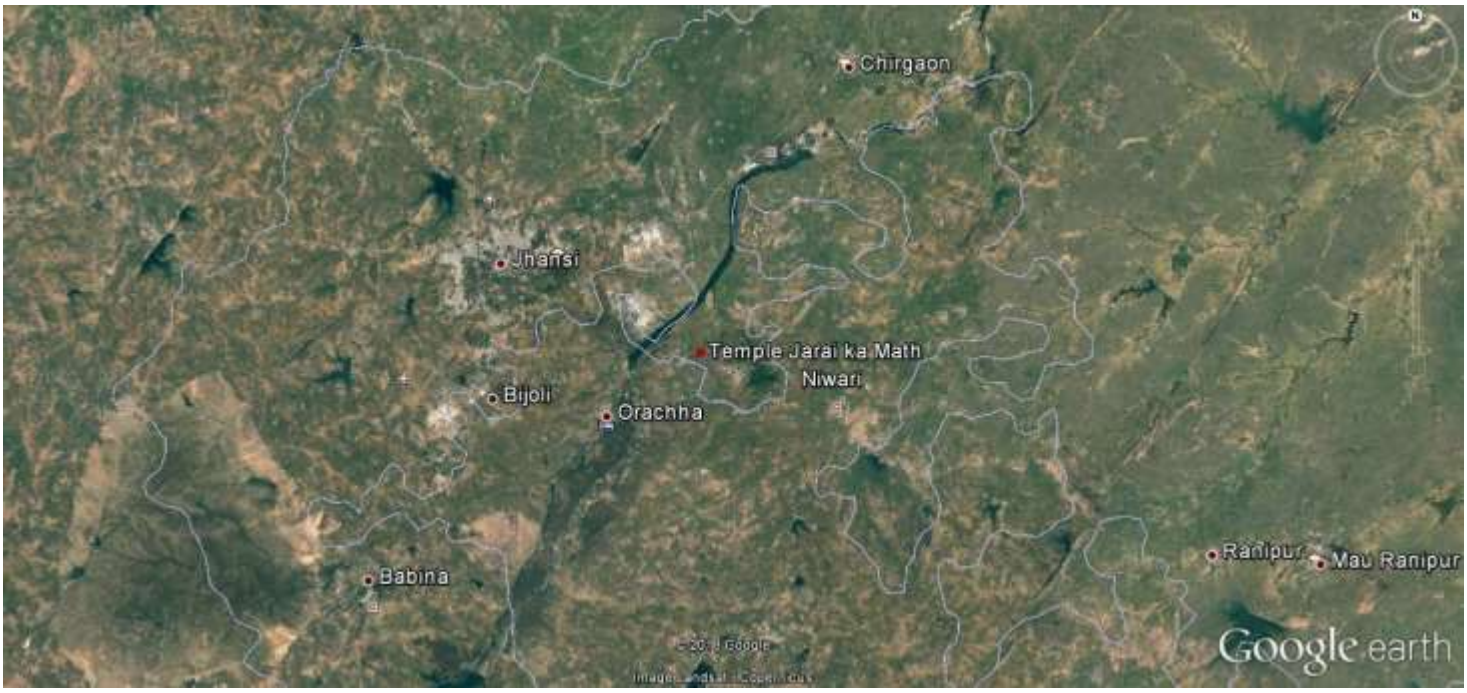


Fig. No. 2: Satellite Map of closer view of *Barwa Sagar* district *Jhansi* U.P.

Fig. No. 3: Satellite Map of still closer view of *Barwa Sagar* district *Jhansi* U.P.

Fig. No. 4: Closer view of the temple of *Jarai ka Math, Barwa Sagar* district *Jhansi* U.P.

This *panchayatan* type temple is located on a low earthen mound. It lies on the southen side of *Jhansi-Mauranipur* road. There is a modern wall surrounding the large central temple and two corners shrines. This enclosure has an opening towards east and the platform of the temple extends towards east forming a high platfrom on the western side of the *kachcha* road joining main road and the village.

There are remains of a temple on southern side (Fig. 5). It appears that there was a temple complex here. It appears that corner shrines and the top of the *shikhara* was built during later *Mughal* period by *Bundela* kings of *Orchha*. The pyramidal roof of the smaller shrine immitates *Jahangir* palace of *Orchha*. It shows pyramidal roof having drooping eaves at the margins and inverted lotus finial. The vertical portion of the roof is decorated with parapet motif topped with arcuate crenellations square opening at the top of a simple projecting molding. This appears to be inspired from similar decorative motif used in *Mughal* architecture.

Fig. No. 5: Pyramidal roof of the north-west corner shrine

The remains of two shrines have been reconstructed and the material porbably picked up from surrounding areas has been fixed in these. The other two shrines situated on the north-esst and south-eastern corner have faded away. The temple is built on *panchartha* plan and has *Nagara* style *shikhara*. It has two *latas* on front & back side and one *lata* on northern and southern side. In present state, the temple doesn't have a *jagati*.

Fig. No. 6: Top view of the premises of *Jarai ka Math* temple

Fig. No. 7: Front façade of the temple

Fig. No. 8: Isometric view of the temple from south-east of the temple

Fig. No. 9: Elevation of the temple looking from south

Fig. No. 10: Rear façade and general view of the temple looking from west

Fig. No. 11: Elevation and general view of the temple from North

Fig. No. 12: General view of the temple looking from North-east

Fig. No. 13: General view of the temple from North

Fig. No. 14: General view of the temple from North-west

Fig. No. 15: General view of the temple from South-west

Fig. No. 16: General view of the temple from South

Fig. No. 17: General view of the temple from North-west

Front Façade

Fig. No. 18: Front façade of the temple

Fig. No. 19: Front façade and corner shrines of *Jarai Math* temple, *Barwa Sagar* district *Jhansi* U.P.

The front façade of the temple has a *kapili* (Fig. 20). The *mukha-mandapa* has faded away but the brackets decorated with *bharputraka* motif situated at the level of *uttaranga,* indicate that there existed a *mukha-mandapa* in front of the temple. The brackets project from the front and the sides of *kapili.* These end

and front pillars must have been supporting beams. The weight of roof and *kuta-chhadyas* must have been resting on these beams. We can have some idea about *mukha-mandapa* from the *mukha-mandapa* of the false miniature shrines made in the middle of the *jangha* of southern façade of the temple.

Fig. No. 20: *Rathika* decorating *jangha* of the southern façade

Kapili is topped by a large *shuka-nasa*. *Shuka-nasa* consist of three tiers. The first tier has three *chaitya* windows separated by round pillared *rathikas*. The right side *rathika* houses *Varahi* sitting in *lalitasana* on her mount buffalo (Fig. 22). She is flanked by *vyalas* standing on elephant head. The left side *rathika* houses *mahisasuramardini* in the act of killing the buffalo demon (Fig. 23). She stands between two pillars which are flanked by *vyalas* standing on elephant head. The second tier consists of two half *chaitya* motifs flanking *Durga* sitting in *lalitasana* holding her usual attributes (Fig. 24). She is flanked by two female devotees. The third tier consists of two half *chaitya* motif of smaller size and a big *chaitya* window in the middle housing a lotus flower having a large pollen sac. The two four handed monkeys are shown clinging to the upper sides of the *chaitya* window.

Fig. No. 21: ***Shuka-nasa*** **of the temple**

Fig. No. 22: ***Varahi***

Fig. No. 23: ***Mahisasuramardini***

Fig. No. 24: ***Durga***

The right flank (Fig. 25) of *kapili* has moldings similar to the southern façade of the temple. It merges with *adhisthana, jangha* and *shikhara* portions of the temple. Scene from the side, the three tiers of *kapili* began after *kapota* molding. The lowermost molding of the three tiers is a band decorated with chess board pattern followed by rounded molding corresponding to the round portion of half *chaitya* motif. The second and the third tier have similar moldings.

Fig. No. 25: Right flank (southern side) of the *Kapili* on the front façade

Lowermost portion corresponding to *jangha* is decorated with image of *Narsingha* (No. 74) (Fig. 26) housed inside a round pillared, ribbed *chhadya* topped *rathika.* He is flanked by two standing male deities.

Fig. No. 26: *Narsingha* with two standing male deities

Fig. No. 27: Lowermost portion corresponding to *jangha* on the front façade

This *rathika* is topped with a very long *udgama*. Below this is carved a male figure (No. 63) holding the head of a child (?) (Fig. 28). He is also housed inside a round pillared *rathika* topped with an elongated *udgama*. Middle portion of the *udgama* is flanked by a band of rectangular niches housing musicians and dancers (No. 71).

Fig. No. 28: *Rathika* on the right side of the lowermost portion on the *jangha* on the front facade

The left flank is similar to the right flank (Fig. 29).

Fig. No. 29: Left flank (Northern side) of the *Kapili* on the front façade

Fig. No. 30: ***Rathika*** **on the left side of the lowermost portion on the** ***jangha*** **on the front facade**

The image in the *rathika* located in the lowermost portion of *jangha* is that of four handed *Vishnu* (No. 148) embracing *Lakshmi* (Fig. 31). The couple is flanked by *ayudhpurushas* of *Vishnu* holding *gada* and *chakra*. *Rathika* is topped with *kutachhadya* which supports elongated *udgama*.

Fig. No. 31: Image of *Vishnu* embracing *Lakshmi*

Upper portion of *adhisthana* (Fig. 32) is carved with the image of four handed *Tapasvini Parvati* (No. 131) standing with her mount lion (Fig. 33). She is holding her usual attributes. She is housed inside a round pillared *rathika* supporting *kutachhadya* topped with elongated *udgama* which extends up to the base of *jangha*. Middle portion of this *udgama* is decorated with a horizontal band decorated with the images of dancers (No. 134).

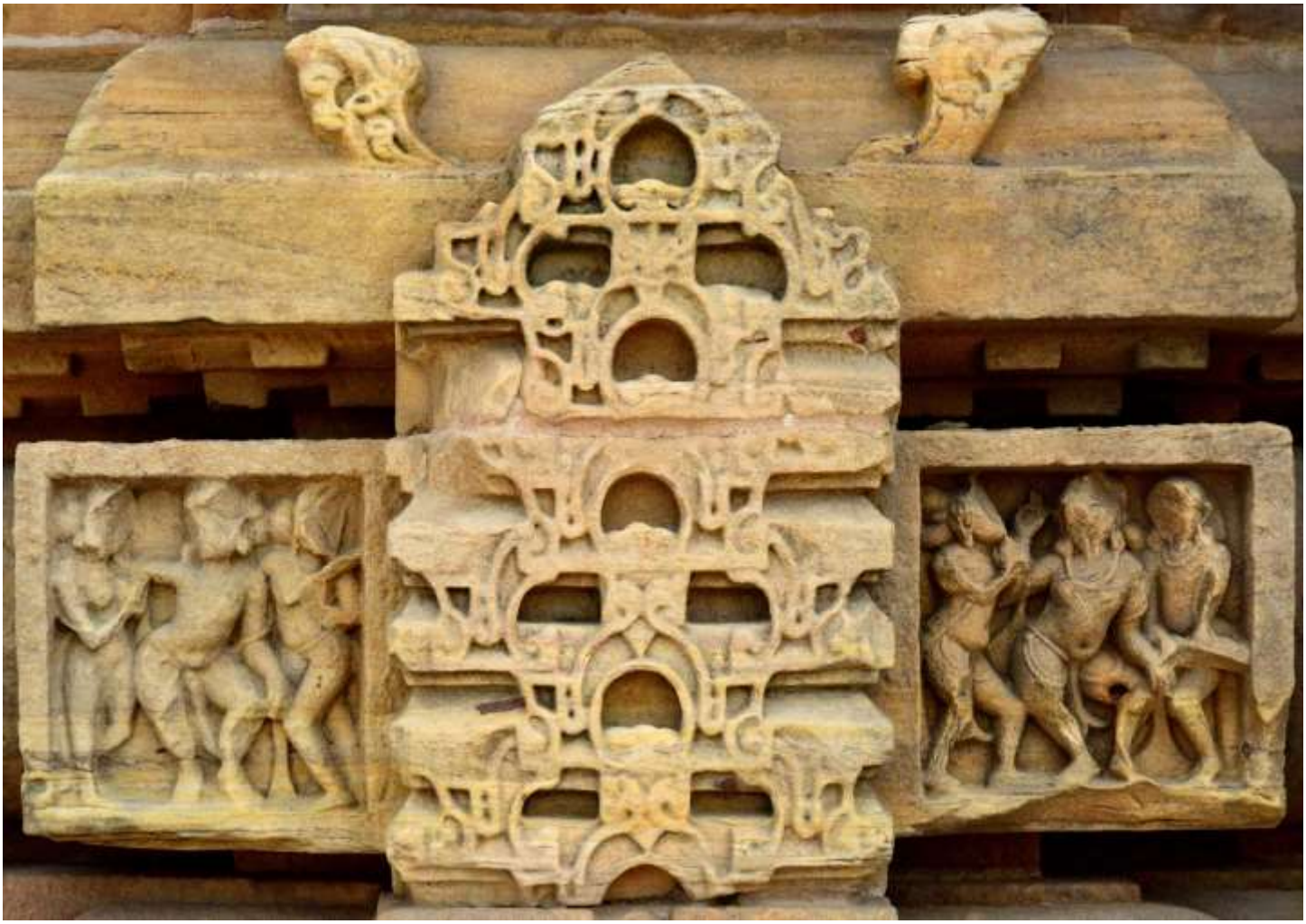


Fig. No. 32: Horizontal band decorated with the images of dancers

Fig. No. 33: Image of *Tapasvini Parvati*

***Lalata-bimba*:** The *Lalata-bimba* is seven tiered (Fig. 34 & 35). Moving upwards, the tiers are: continuation of *patra shakha* & *pushpa shakha,* tier showing *Navagraha & matrikas,* tier showing mother goddesses with a large *rathika* of the principal deity in the middle, tier showing the trinity of gods & scenes from *Shaiva* mythology, tier showing *astha digpalas* flanking bird faced goddesses & a lotus in the center and the top most tier consisting of *rathikas* housing *gandharvas* alternating with recessed rectangular niches topped with *udgamas*. The lower side of the doorjamb is decorated with river goddesses and *shaiva dwarpalas*.

Fig. No. 34: *Lalata-bimba* of the doorjamb of the temple

Fig. No. 35: Doorjamb of the temple on the front facade

The top most tier of *Lalata-bimba* (Fig. 36) consists of round pillared *rathikas* topped with *udgamas* housing *gandharvas* dancing and playing musical instrument. Alternating with these *rathikas* are second set of recessed *rathikas* having square pillars and key-hole type door. Moving from right to left, the first *gandharva* (No. 1) is shown in dancing posture. He also displays hand *mudra* (Fig. 37). The second *gandharva* (No. 2) is also in a dancing pose (Fig. 38). Third *gandharva* (No. 3) is also in dancing pose and holding some object in his right hand (Fig. 39). The fourth *gandharva* (No. 4) is playing *Vina* (Fig. 40) and fifth *gandharva* (No. 5) is also standing in dancing pose (Fig. 41). The intervening niches have already been described earlier.

Fig. No. 36: Top most tier of *Lalata-bimba* of the doorjamb on the front facade

Fig. No. 37: ***Gandharva*** **in dancing posture**

Fig. No. 38: *Gandharva* in dancing posture

Fig. No. 39: Dancing *Gandharva* and holding some object in his right hand

Fig. No. 40: ***Gandharva*** **playing** ***Vina***

Fig. No. 41: ***Gandharva*** **in dancing posture**

The second tier (Fig. 42) shows the following deities as we move from right to left. The first deity on the right is *Indra* (No. 6) mounted on elephant (Fig. 43). He is holding *vajra* in his right hand. He is making a hand *mudra* with his left hand. The second deity is *Agni* (No. 7) sitting on his mount Ram (Fig. 44). He is holding a *kamandala* in his left hand. Upper part of the image has been defaced. The third image is that of *Yama* (No. 8) (Fig. 45). He is holding a *khatwanga* in his left hand & a bowl in his right hand. He is mounted on his vehicle buffalo. The fourth deity is *Niṛriti* (No. 9) (Fig. 46). He is holding sword in his right hand. He is seated in *lalitasana* on his vehicle dog. The symbol situated in the middle is lotus symbolizing *Lakshmi* (No. 10) (Fig. 47). Two *maladhari vidyadharas* are holding a garland in front of this lotus flower and two bird faced mother goddess are shown sitting on an elongated lotus flower, each holding her child. The sixth deity is *Varuna* (No. 11) holding the noose in his right hand (Fig. 48). He is seated in *lalitasana* on *Makara*. The seventh deity is *Vayu* (No. 12) holding a cloth looking like parachute (Fig. 49). He is seated in *lalitasana* on a deer. The eighth deity is *Kuber* (No. 13) holding a cup in his right hand and *nakuli* in his left hand (Fig. 50). He is sitting in *lalitasana* on his mount ram (*Mesha*). The ninth and left most deity is *Ishan* (No. 14) holding a trident and seated in *lalitasana* on bull (Fig. 51). In the depiction of *ashta-dikpala,* the artist is following *Aparajita prichchha* and *rupa Mandan,* the two classical texts on architecture and iconography.

Fig. No. 42: Second tier (from top) of *Lalata-bimba* of the doorjamb on the front facade

Fig. No. 43: *Indra*

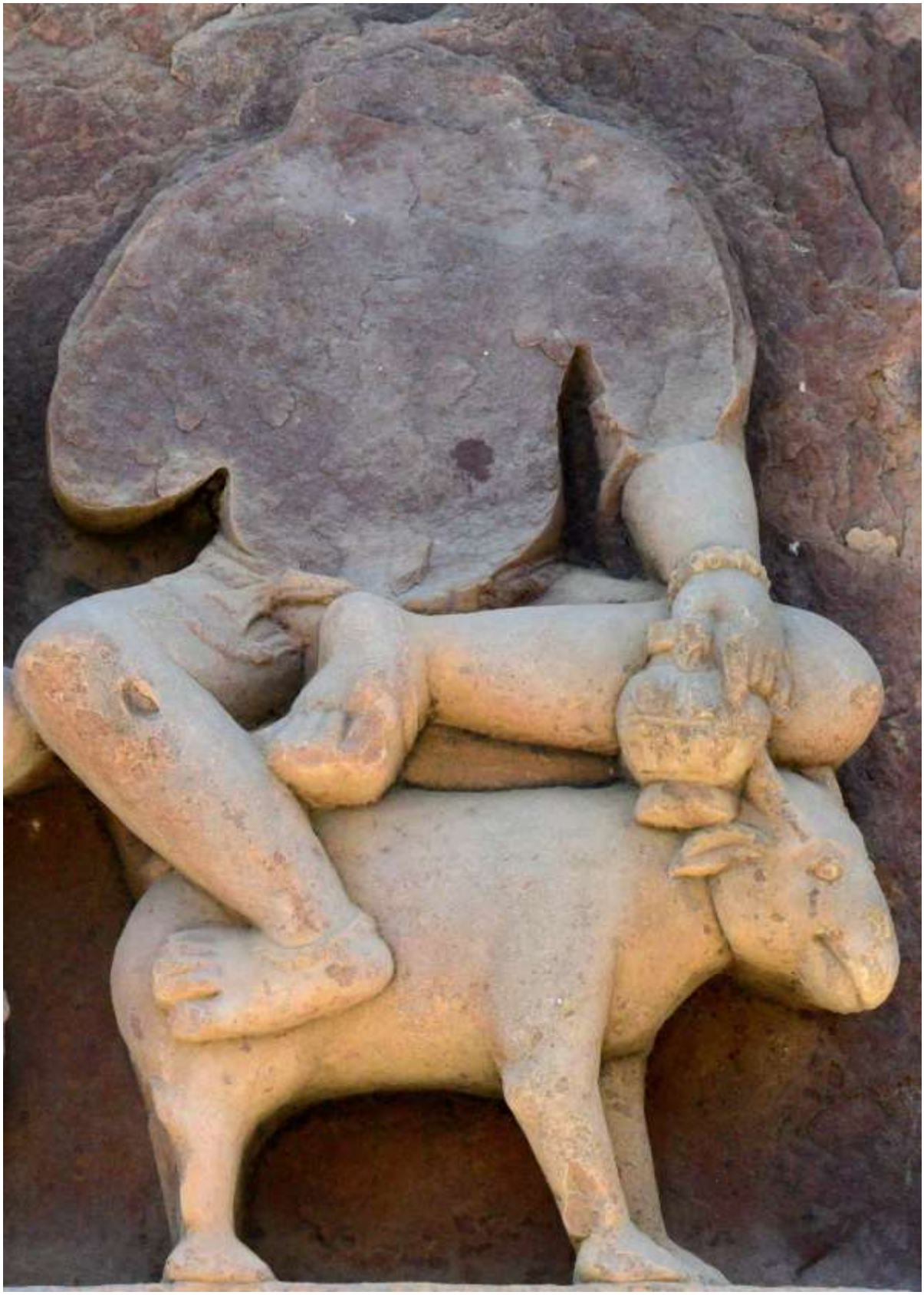


Fig. No. 44: *Agni*

Fig. No. 45: *Yama*

Fig. No. 46: ***Niṛṛati***

Fig. No. 47: Bird headed mother goddesses holding child and flanking lotus flower

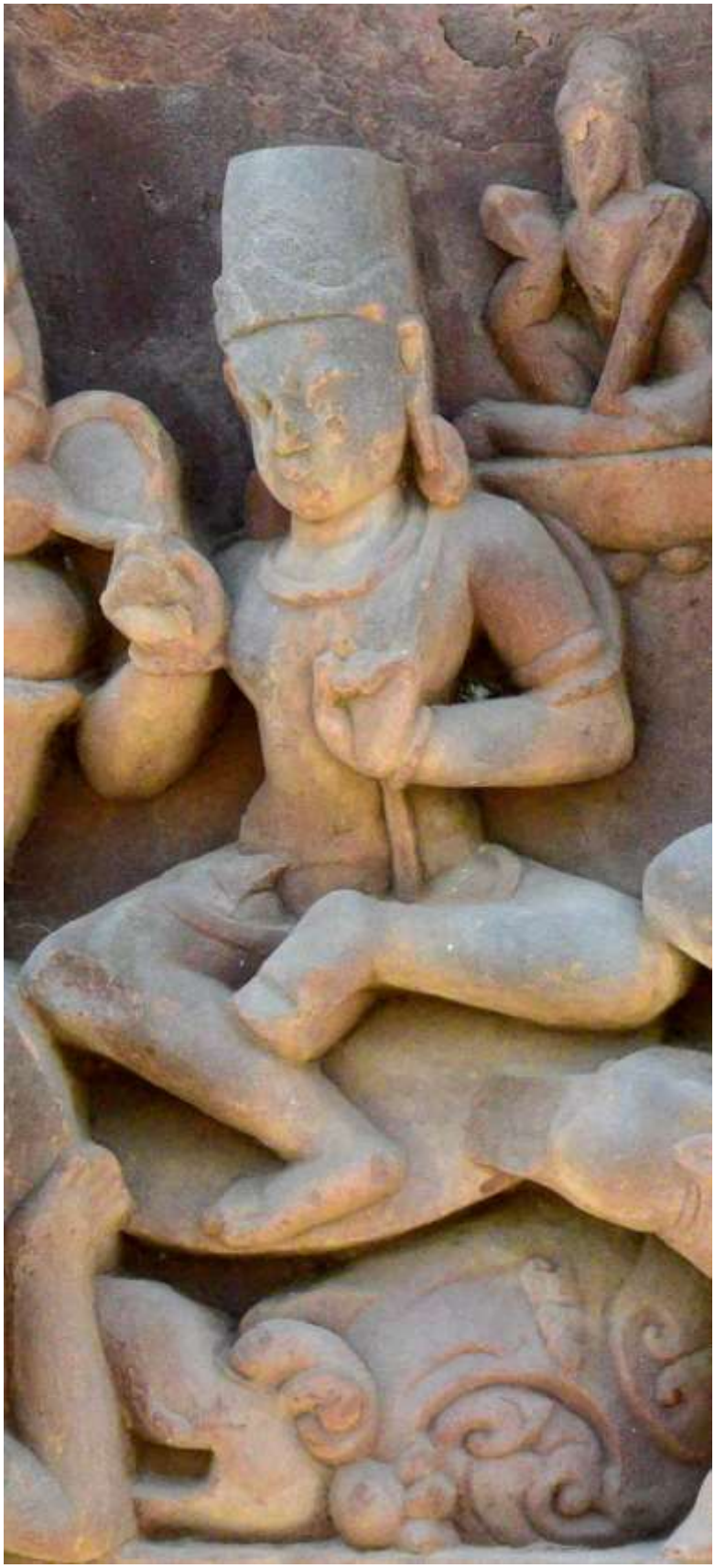


Fig. No. 48: ***Varuna***

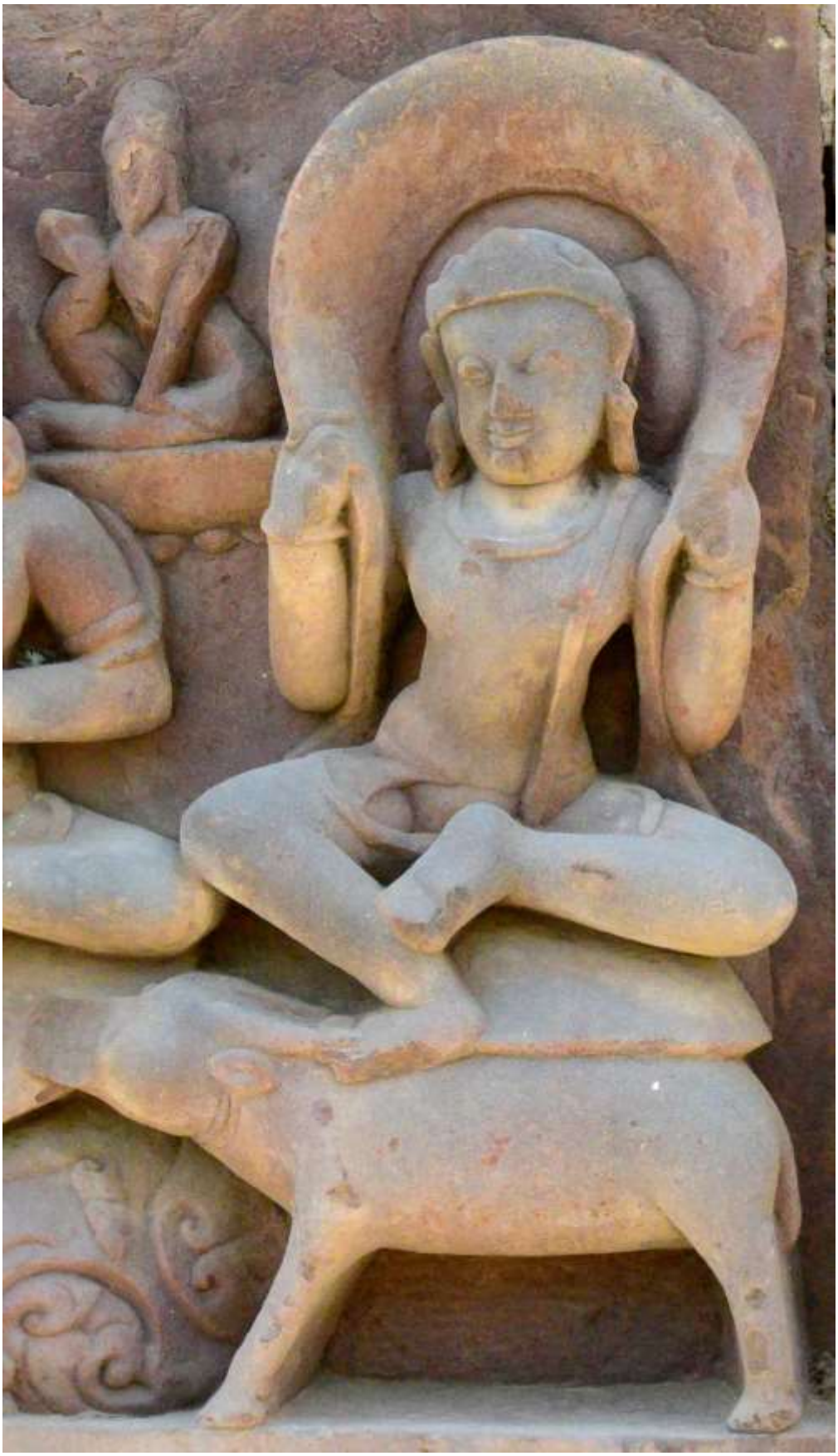


Fig. No. 49: *Vayu*

Fig. No. 50: ***Kuber***

Fig. No. 51: *Ishan*

The third tier (Fig. 52) shows *Garuna vahana Vishnu* flanked by three headed *Brahma* seated on *hansa* on right side and *Shiva* seated on bull on his left side. These deities are located in the middle. Four handed *Brahma* (No. 17) is holding book, rosary, some object (?) and *kamandala* (Fig. 55). *Brahma* is sitting in *lalitasana* on peacock. He is accompanied by a female attendant standing on his right side. Two *maladhari vidyadharas* are hovering on both sides of his head. Four handed *Vishnu* (No. 18) in the middle is holding *shankha, chakra* and *gada* (Fig. 56). His fourth hand is missing. He is seated on *Garuna* in human form. He is flanked by *ayudhapurushas.* The one holding *chakra* exists on right side and the left one is faded away. *Maladhari vidyadharas* are hovering on both sides of his head. *Shiva* (No. 19) is shown sitting in *lalitasana* on his mount *Nandi* (Fig. 57). He is holding *trishul,* serpent, *kamandala* and *akshamala*. He is accompanied by an attendant standing on his left side. He is holding a stick. Two *maladhari vidyadharas* are hovering over his head. On the extreme right side of this tier is depicted a scene (No. 16) in which a lady is giving alms to another lady (Fig. 54). The first lady is holding a cup in her left hand and putting something with a ladle held in her right hand. A small female attendant is standing on her right side. A sling bag is hanging across her torso. The lady receiving alms is carrying a *kankal dand* in her left hand and a begging bowl in her right hand. A male attendant is standing in front. He is carrying a thick stick. On the extreme left side is shown the image of *Annapurna* (No. 20) giving a bird through a ladle held in her right hand (Fig. 58). She is holding a bowl in her left hand which also contains another bird. On her left stands *Shiva* in his *Bhairava* form. He is holding a bowl in his right hand and a *Kankala dand* in his left hand. He is carrying a sword in his waist band. His bowl contains a bird. It appears that some equivalent of modern chicken dish was most sought after cuisine by the beggars even during ancient period. A lean dog is greedily looking at the bird in the ladle. He is accompanied by a male attendant holding a stick. A *maladhari vidyadhara* is hovering above the head of a female deity. On the extreme right and left sides are shown two elephants (No. 15 & 21) carrying two persons (Fig. 53 & 59). These elephants are emerging from behind the miniature *shikhara* carved at the top of *stambha shakha* of the doorjamb.

Fig. No. 52: Third tier of *Lalata-bimba* of the doorjamb on the front facade

Fig. No. 53: Elephant carrying two persons

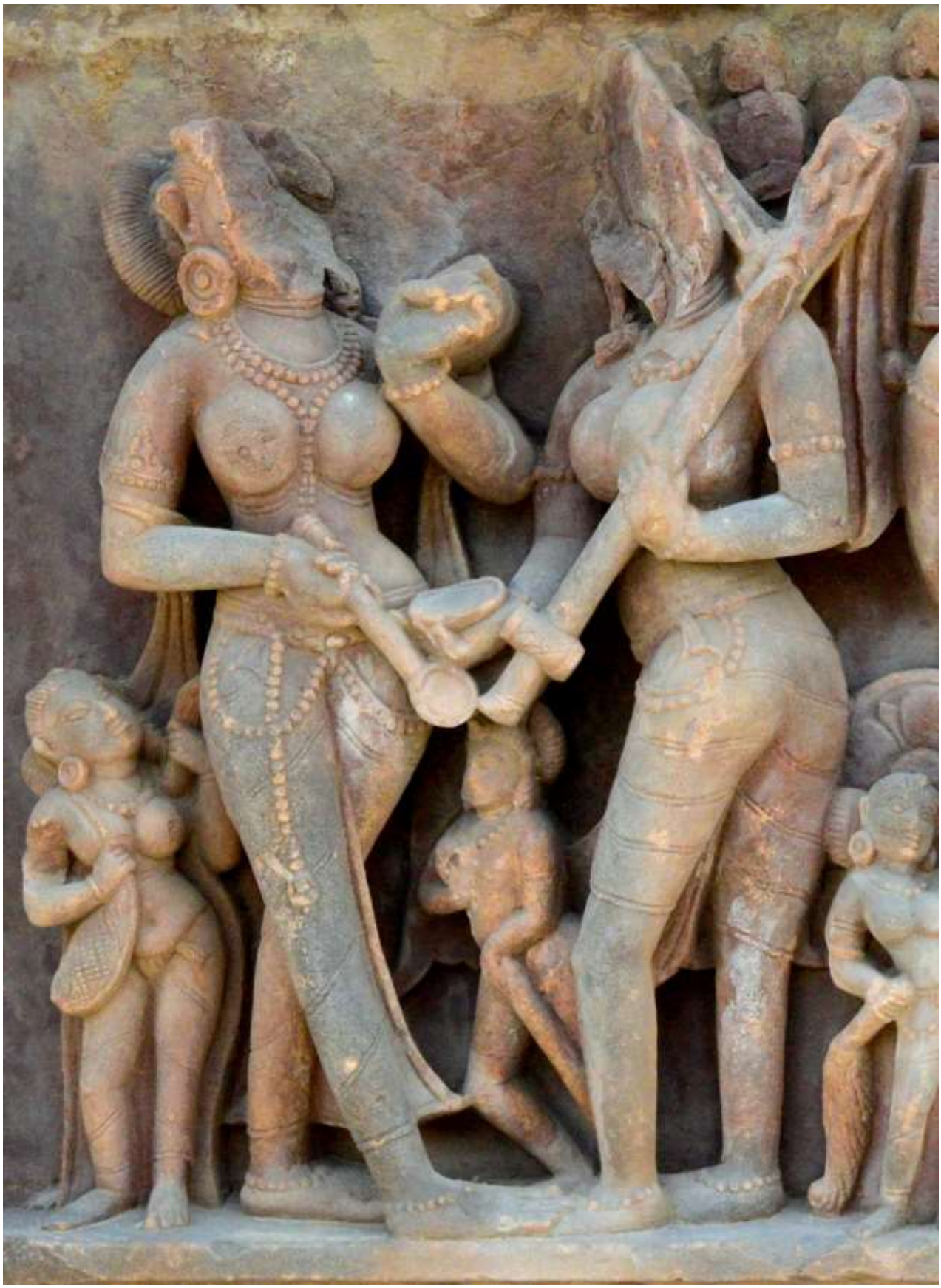


Fig. No. 54: *Bhairavi* holding *Khatwanga* and receiving alms from a lady holding ladle

Fig. No. 55: Four handed *Brahma*

Fig. No. 56: ***Garuna vahana Vishnu***

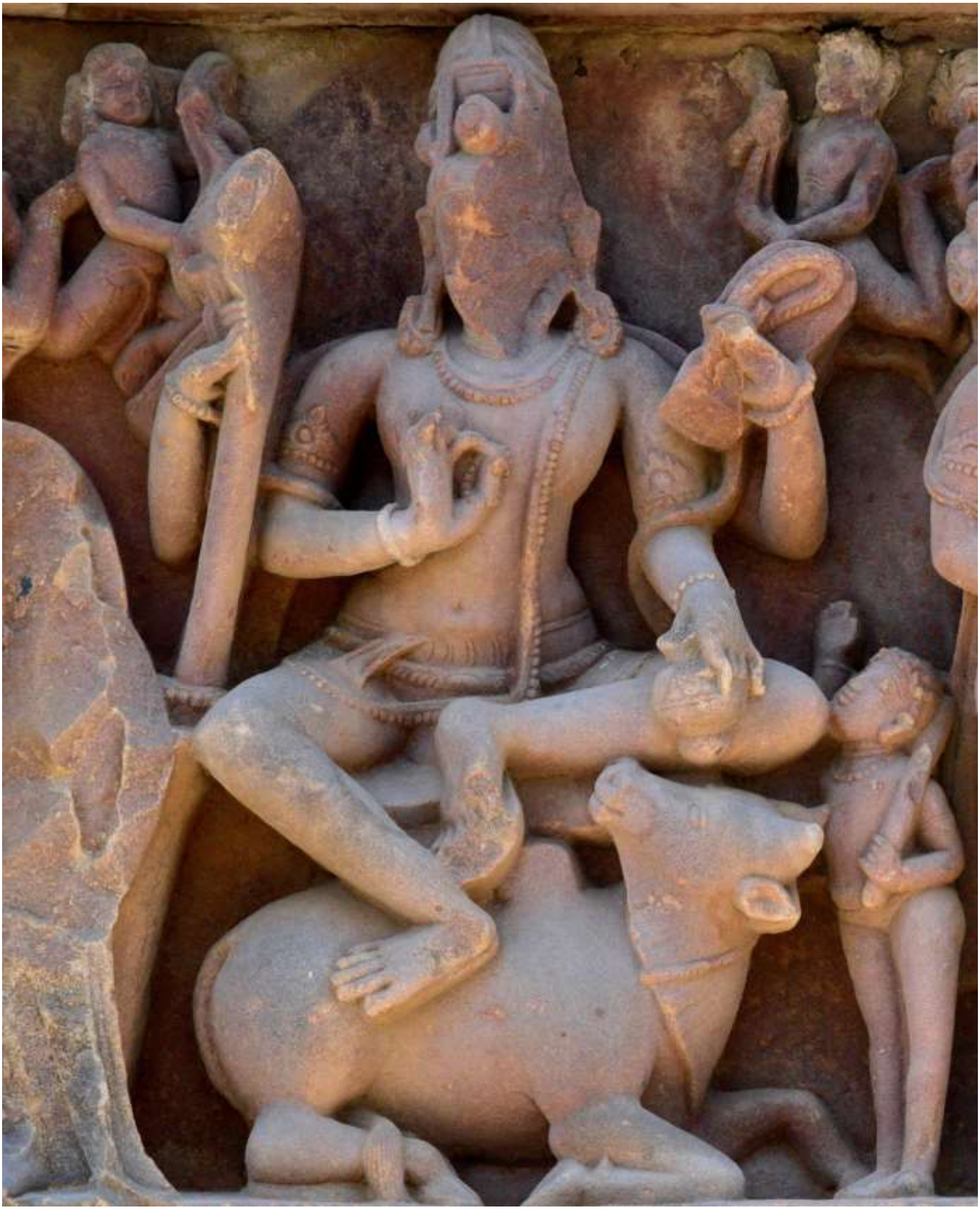


Fig. No. 57: ***Shiva*** **seated on his mount** ***Nandi***

Fig. No. 58: *Bhairava* receiving alms of a bird from a lady who is holding another bird in her ladle

Fig. No. 59: Elephant carrying two persons

The fourth tier (Fig. 60) from the top consists of *rathikas* housing mother goddesses alternating with figures of *gandharva,* musicians and dancers. As we move from right to left, the first mother goddess is *Lakshmi* (No. 22) sitting in *lalitasana* on a lotus seat and being anointed by two elephants standing on both sides of the head (Fig. 61). She is housed inside a round pillared *rathika* topped by an *udgama*. She is holding left side stack of lotus on which one elephant is standing. Right side stack is free. Her right hand is in *varada mudra*. The second figure is that of a *gandharva* (No. 23) in dancing posture. A crouching elephant sits above the niche housing him (Fig. 62). The figure of elephant is broken. The third figure is that of *Ambika* (No. 24) holding a child on her lap and carrying a bunch of mangoes in

her right hand (Fig. 63). She is seated on a lotus seat. *Ambika* is a *Jain* goddess but the architect of the temple has used her iconography in the decoration. She is housed in a round pillared *rathika* topped with an *udgama*. The fourth figure is that of a flute player (No. 25) standing inside a niche carrying a crouching elephant (Fig. 64). The fifth figure is that of four armed goddess (No. 26) holding different attributes in her hands and seated on an animal (Fig. 65). She is housed in a round pillared *rathika* topped with an *udgama*. The central round pillared large *rathika* topped by an *udgama* shows a sixteen handed goddess (No. 27) holding different attributes in her hands and seated on a lotus flower (Fig. 66). This *rathika* extends to the fifth, sixth and seventh tiers also. The seventh figure is that of four handed *Saraswati* (No. 28) holding a *Vina* book and lotus in her hands (Fig. 67). She is sitting in *lalitasana* on a round seat. She is housed in a round pillared *rathika* topped with an *udgama*. The eight figure is that of a dancer (No. 29) inside a niche topped by the only intact crouching elephant (Fig. 68). The ninth figure is that of four armed *Chakreshwari* (No. 30) sitting in *lalitasana* on lotus seat and holding four *chakras* (Fig. 69). She is housed in a round pillared *rathika* topped with an *udgama*. *Chakreshwari* is again exclusively *Jain* goddess. The tenth figure is that of a dancer (No. 31) inside a niche topped by crouching elephant which is broken (Fig. 70). The eleventh defaced figure (No. 32) is that of a four armed goddess (Fig. 71) sitting on a lotus seat housed inside a round pillared *rathika* topped with an *udgama*.

Fig. No. 60: Fourth tier (from top) of the *Lalata-bimba* of the doorjamb of the temple

Fig. No. 61: *Gajalakshmi*

Fig. No. 62: Image of a Dancer

Fig. No. 63: *Ambika*

Fig. No. 64: Image of a Musician

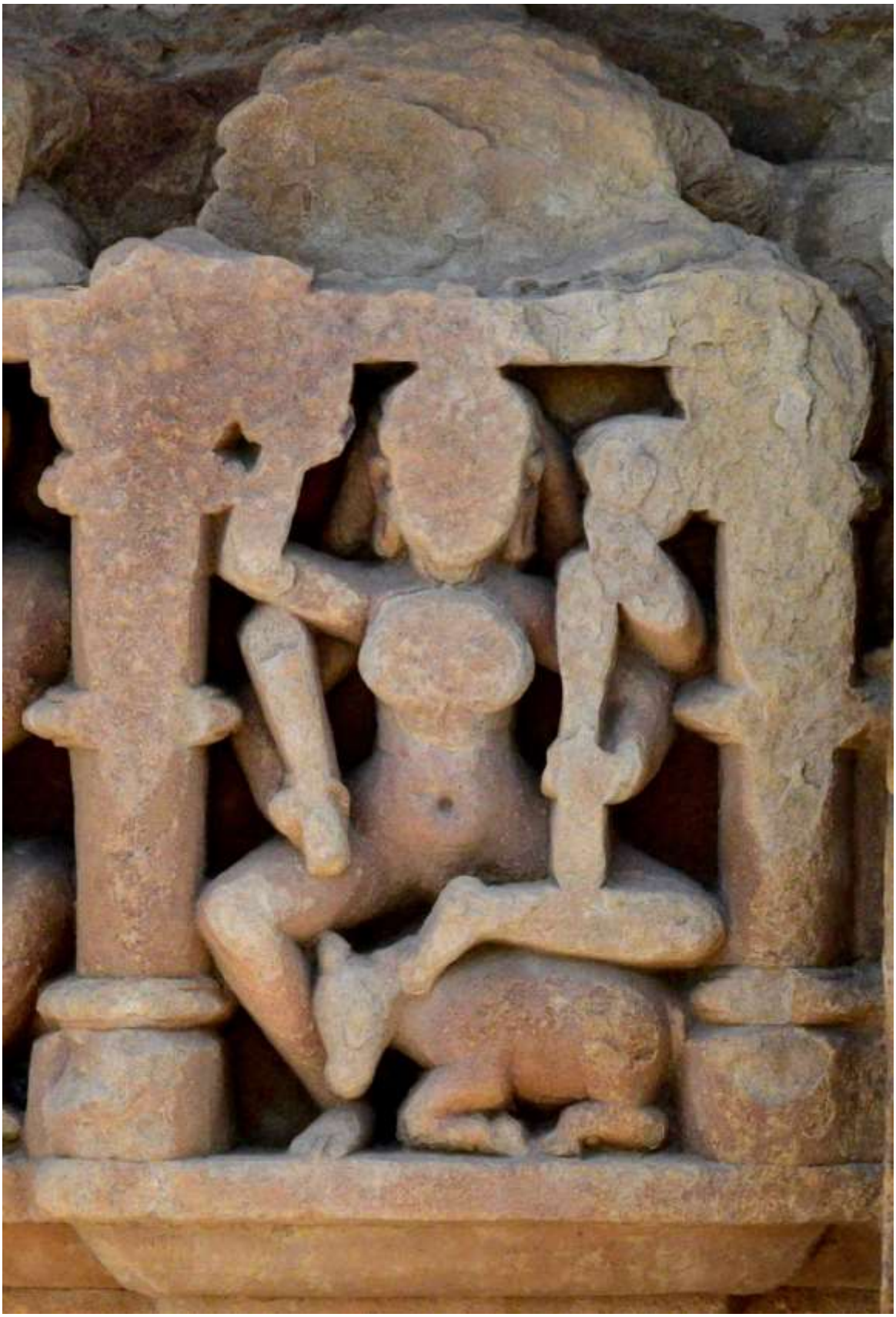


Fig. No. 65: Four armed goddess

Fig. No. 66: Eight handed *Durga*

Fig. No. 67: *Saraswati*

Fig. No. 68: Image of a Dancer

Fig. No. 69: *Chakreshwari*

Fig. No. 70: Image of a Dancer

Fig. No. 71: Four armed goddess

The fifth tier is divided into two parts by the *rathika* housing sixteen handed main deity. The right part consists of *Navagrahas* (No. 33) (Fig. 72). On the right side sits *Surya, Chandra, Mangal, Buddha, Brihaspati, Shukra, Shani, Rahu* and *Ketu*. On the right side of this *Navagraha* band is a slightly large figure of four handed & three headed *Brahma* seated on a *hansa*. He is holding book, *chamas,* rosary and *kamandala*.

Fig. No. 72: *Navagraha* panel on the right side of the fifth tier of the *Lalata-bimba* on the front facade

Left part of the fifth tier (No. 34) (Fig. 73) can be described as follows. Moving from right to left, after *Virbhadra* sit *Saraswati*, *Vaishnavi, Maheshwari, Aindri, Varahi, Kaumari, Chamunda* and Ganesh. On the extreme left side is a large figure of four handed *Chaturabhuja Shiva* sitting on his mount bull. He is holding *kamandala,* serpent and trident in his three hands. His fourth hand is in *varada mudra*. This image extends to sixth and seventh tier of the *Lalata-bimba* of the doorjamb of the temple.

Fig. No. 73: *Saptmatrikas* flanked by *Virbhadra* and *Ganesh* with *Chaturbhuja* sitting on his mount bull on his left side

The sixth and seventh tier are continuation of *patra shakha* & *pushpa shakha* respectively.

The doorjamb (Fig. 35) has five *shakhas* namely *patra shakha, pushpa shakha, rupa shakha, stambha shakha* and *Mithun/ gandharva shakha*. Probably *gandharva shakha* and *Mithun shakha* have been treated as one making it a *punch shakha dwara*. The doorjamb stands on *udumbara* and *chandrashila*. *Patra shakha* and *pushpa shakha* starts from above the river goddesses & *dwarpalas* and continue into the *Lalata-bimba*.

Right side *rupa shakha* consists of round pillared stacked *rathikas*. Moving downwards, the right side *rupa shakha* can be described as follows. The first *rathika* shows naked *Shiva* (No. 35) receiving alms from the hands of *Parvati*. He is carrying *Kankala dand* and the begging bowl. A miniature devotee is sitting on the ground (Fig. 74).

Fig. No. 74: Right side *Rupa Shakha* showing *Shiva* receiving alms from *Parvati*

The second *rathika* also shows naked *Shiva* (No. 36) receiving alms from *Parvati*. *Shiva* is holding *kankala dand* in upright position (Fig. 75). The upper end of this stick is in the shape of inverted bell. Behind *Parvati* stands a female attendant and a devotee is sitting on the ground.

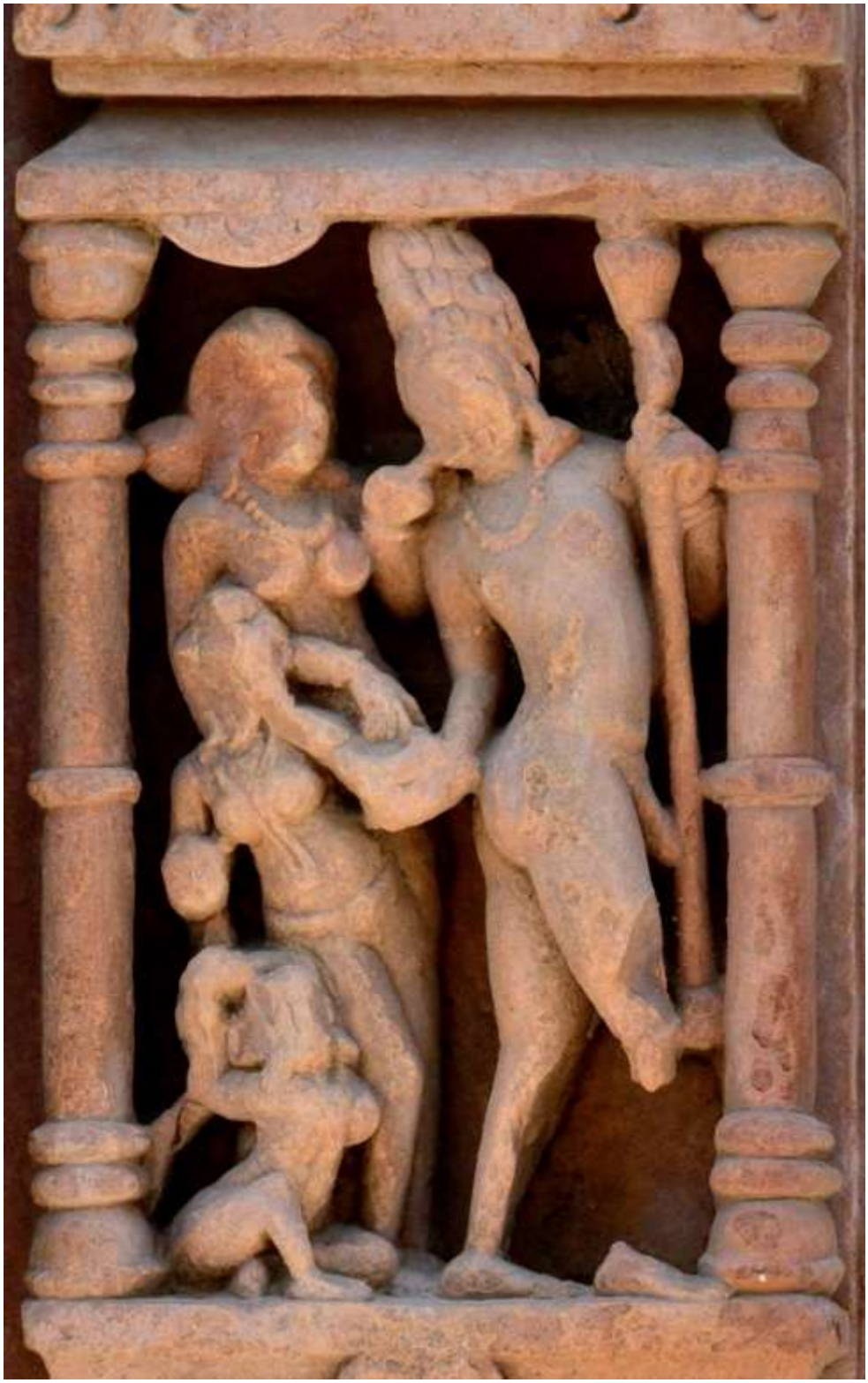


Fig. No. 75: *Shiva* receiving alms from *Parvati*

The third *rathika* also shows naked *Shiva* (No. 37) receiving alms from *Parvati* (Fig. 76). He is holding the bowl near his mouth in his left hand and upright *kankala dand* in his right hand.

Fig. No. 76: *Shiva* receiving alms from *Parvati*

The fourth *rathika* also shows naked *Shiva* (No. 38) in *urgamedu* posture receiving alms from *Parvati* (Fig. 77). A miniature devotee is sitting on the ground between the two deities.

Fig. No. 77: *Shiva* receiving alms from *Parvati*

The left side *rupa shakha* shows *Shiva* (No. 39) receiving alms from *Parvati* (Fig. 78). He is holding *kankala dand*. In this sculpture, *kankala* at the upper end and *damru* tied near the lower end can be identified very clearly. In this image, he is wearing loin cloth.

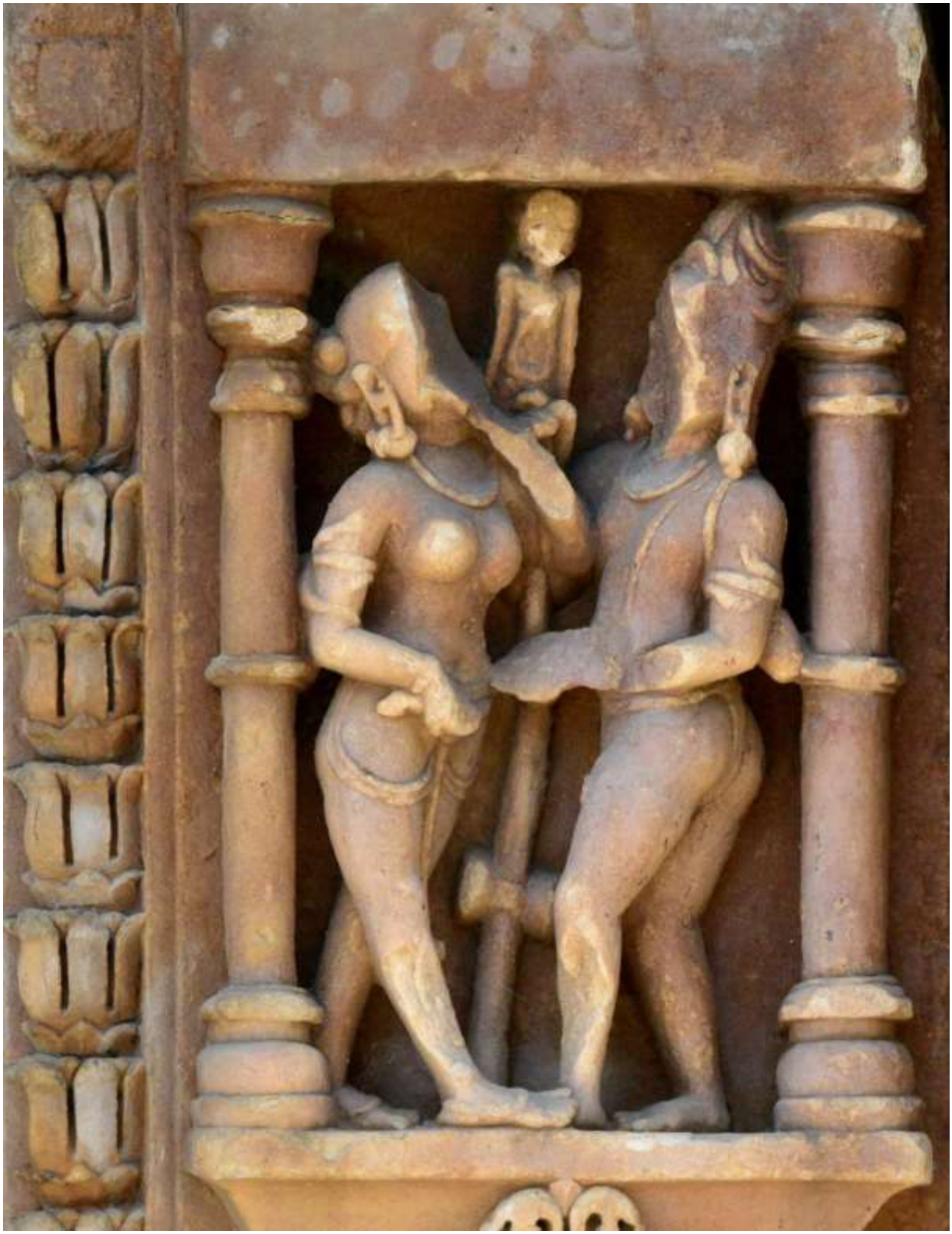


Fig. No. 78: Left side *Rupa Shakha* showing *Shiva* receiving alms from *Parvati*

The second *rathika* also shows *Shiva* (No. 40) receiving alms from *Parvati* (Fig. 79). He is holding *kankala dand* and begging bowl. His dog is sitting between the two deities. The dog is looking at the bowl.

Fig. No. 79: *Shiva* receiving alms from *Parvati*

The third *rathika* is also shows *Shiva* (No. 41) receiving alms from *Parvati* (Fig. 80). He is holding *kankala dand*.

Fig. No. 80: *Shiva* receiving alms from *Parvati*

The fourth *rathika* (No. 42) shows a couple standing and facing each other (Fig. 81).

Fig. No. 81: Image of a standing couple

The right side *stambha shakha* (No. 43, 45, 47 & 49) (Fig. 82) has a top shaped like a miniature shrine. *Shikhara* has three storeys, *griva, amalaka, chadrika, kalasha* and *bijapuraka*. *Varandika* consists of a band of *tula* ends sandwiched between two *kapota palis*. *Bhadra* portion of the shrine is carved with a standing deity and *karna* portion is flanked with floral scrolls (Fig. 83 & 84). The upper portion of the pillar of *stambha shakha* has the following moldings as we move down: ribbed *bharni*, another molding similar to *bharni*, *pushpa shakha* like molding, inverted *bharni* carved with a segment of circle decorated with *kirtimukha*, a band decorated with floral motif and thin stacked disks, a band decorated with *kirtimukha*. *Kumbha,* band decorated with the scene of *Lakulish* preaching his four disciples, two human bodies forming a circle placed in the middle of a square molding decorated with floral motifs, band decorated with *kirtimukha* flanked by *makara vyala* eating parrot faced *vyala,* band having octagonal cross-section decorated with human figure and square decorated with floral designs (Fig. 85 & 86). It terminates above figures of *dwarapalas.* The central pillar is flanked by five tiers of dancers and musicians. The left side pillar has the similar description (No. 44, 46, 48 & 50) (Fig. 87-91).

Fig. No. 82: Right side *Stambha Shakha*

Fig. No. 83: Miniature shrine situated on the top of the right side *stambha shakha*

Fig. No. 84: Deity standing on the *bhadra* portion on the miniature shrine

Fig. No. 85: Closer view of one part of *stambha*

Fig. No. 86: ***Kumbha*** **on the right side** ***stambha shakha***

Fig. No. 87: Left side *Stambha Shakha*

Fig. No. 88: ***Shikhara*** **on the left side** ***stambha shakha***

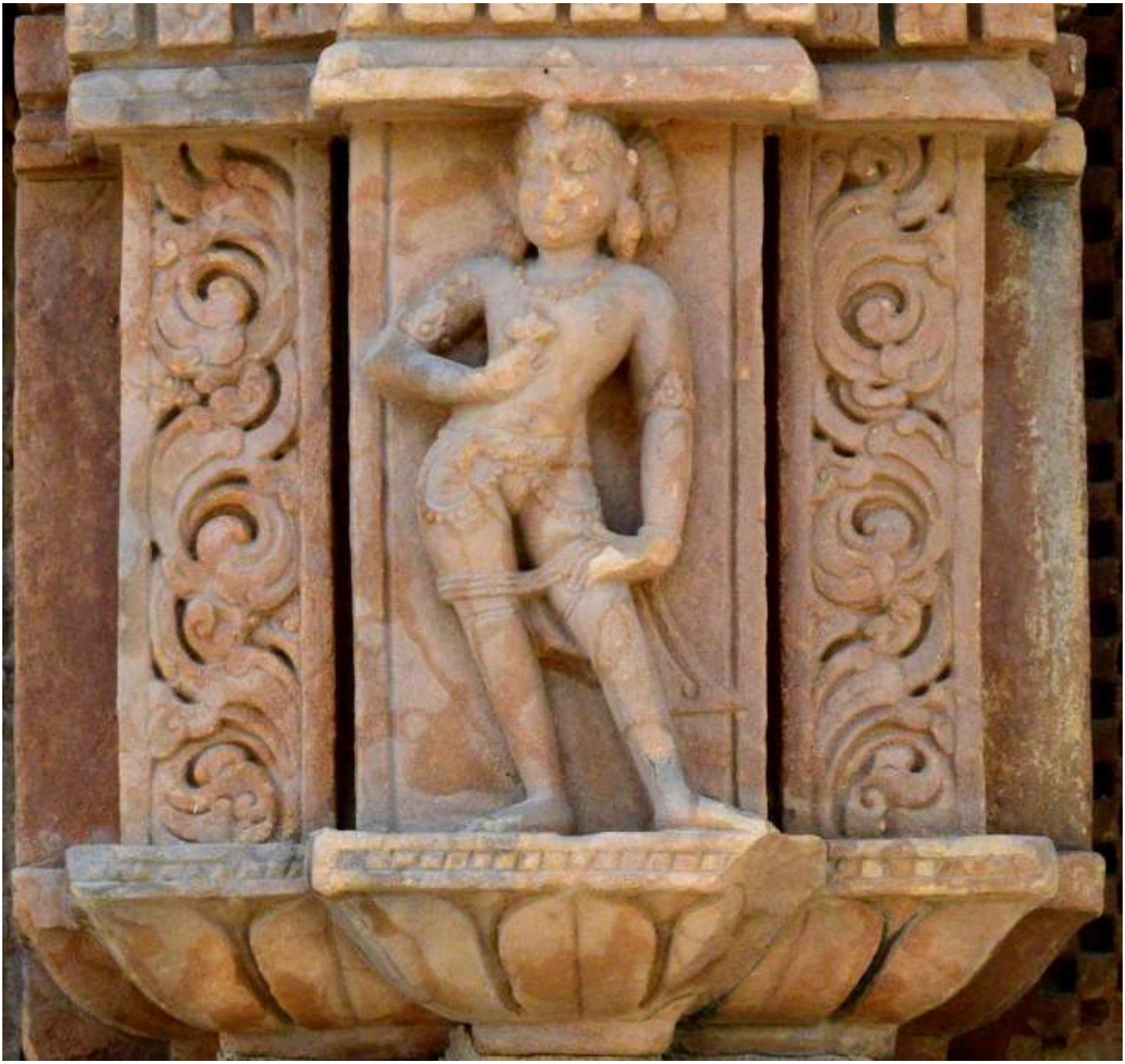


Fig. No. 89: Deity standing on the *bhadra* portion on the miniature shrine (left side)

Fig. No. 90: Closer view of one part of *stambha*

Fig. No. 91: ***Kumbha*** **on the left side** ***stambha shakha***

Mithun Shakha (No. 45) on the right side consists of two columns. Its left branch has six tiers moving from top to bottom. The description of round pillared *rathikas* is as follows. The first *rathika* ho uses a lady looking into a mirror and doing makeup (Fig. 92). She is accompanied by a small girl. The second (Fig. 93), third (Fig. 94), fourth (Fig. 95) and fifth (Fig. 96) *rathikas* house couples in amorous posture. The sixth *rathika* (Fig. 97) houses a kissing couple accompanied by two attendants. Its right branch consists of sixteen tiers *maladhari vidyadharas* couples (Fig. 98-104).

Fig. No. 92: ***Mithun Shakha*** **on the right side housing a** ***rathika*** **showing a lady looking into a mirror**

Fig. No. 93: *Rathika* showing a couple in amorous posture

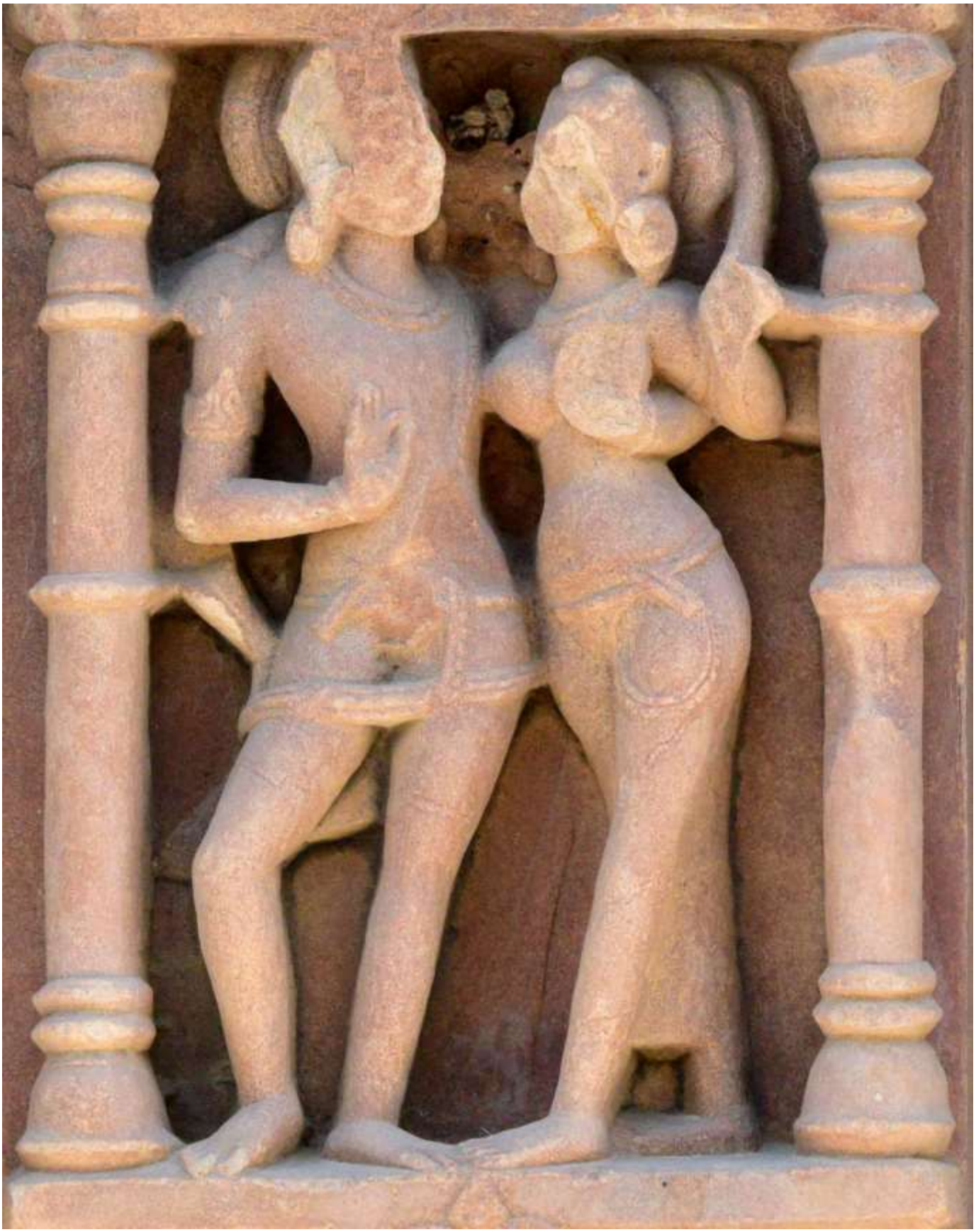


Fig. No. 94: ***Rathika*** **showing a couple in amorous posture**

Fig. No. 95: *Rathika* showing a couple in amorous posture

Fig. No. 96: ***Rathika*** **showing a couple in amorous posture**

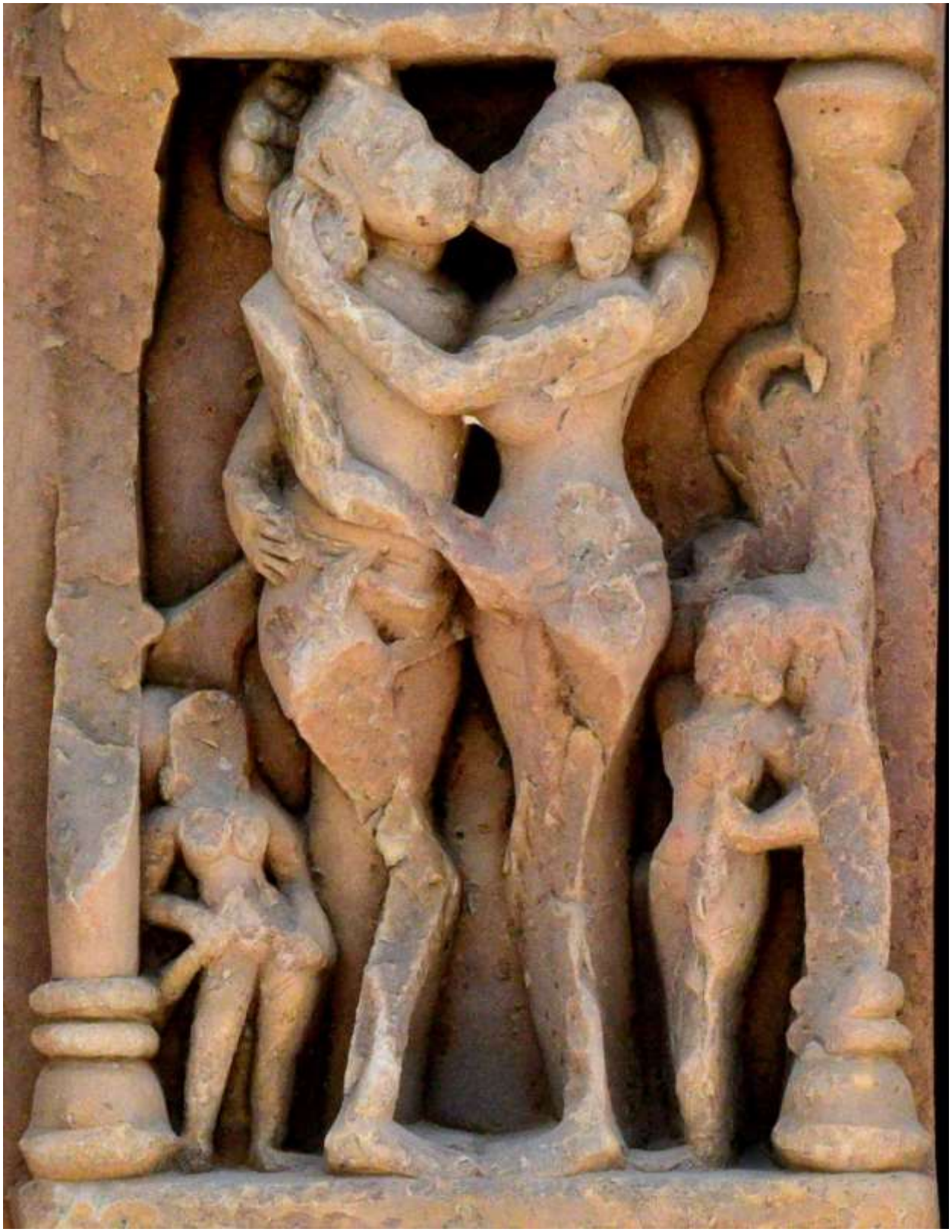


Fig. No. 97: *Rathika* showing a couple kissing each other

Fig. No. 98: ***Maladhari Vidyadhara*** **Couple showing on the** ***Mithun Shakha*** **on the right side**

Fig. No. 99: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 100: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 101: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 102: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 103: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 104: ***Maladhari Vidyadhara*** **Couple**

Mithun Shakaha (No. 46) on the left side also consists of two columns. Its right branch has six tiers moving from top to bottom. The description of round pillared *rathikas* is as follows. The first (Fig. 105), second (Fig. 106), fourth (Fig. 108) and fifth (Fig. 109) *rathikas* house couples in amorous posture. The third *rathika* (Fig. 107) houses a couple with a child. The sixth *rathika* (Fig. 110) houses two worshippers standing on both sides of *Shivalinga* and the torso of the deity in human form carved as its background. Its left branch consists of sixteen tiers of *maladhari vidyadharas* couples (Fig. 111-117).

Fig. No. 105: ***Mithun Shakha*** **on the left side housing a** ***rathika*** **showing a couple in amorous posture**

Fig. No. 106: ***Rathika*** **showing a couple in amorous posture**

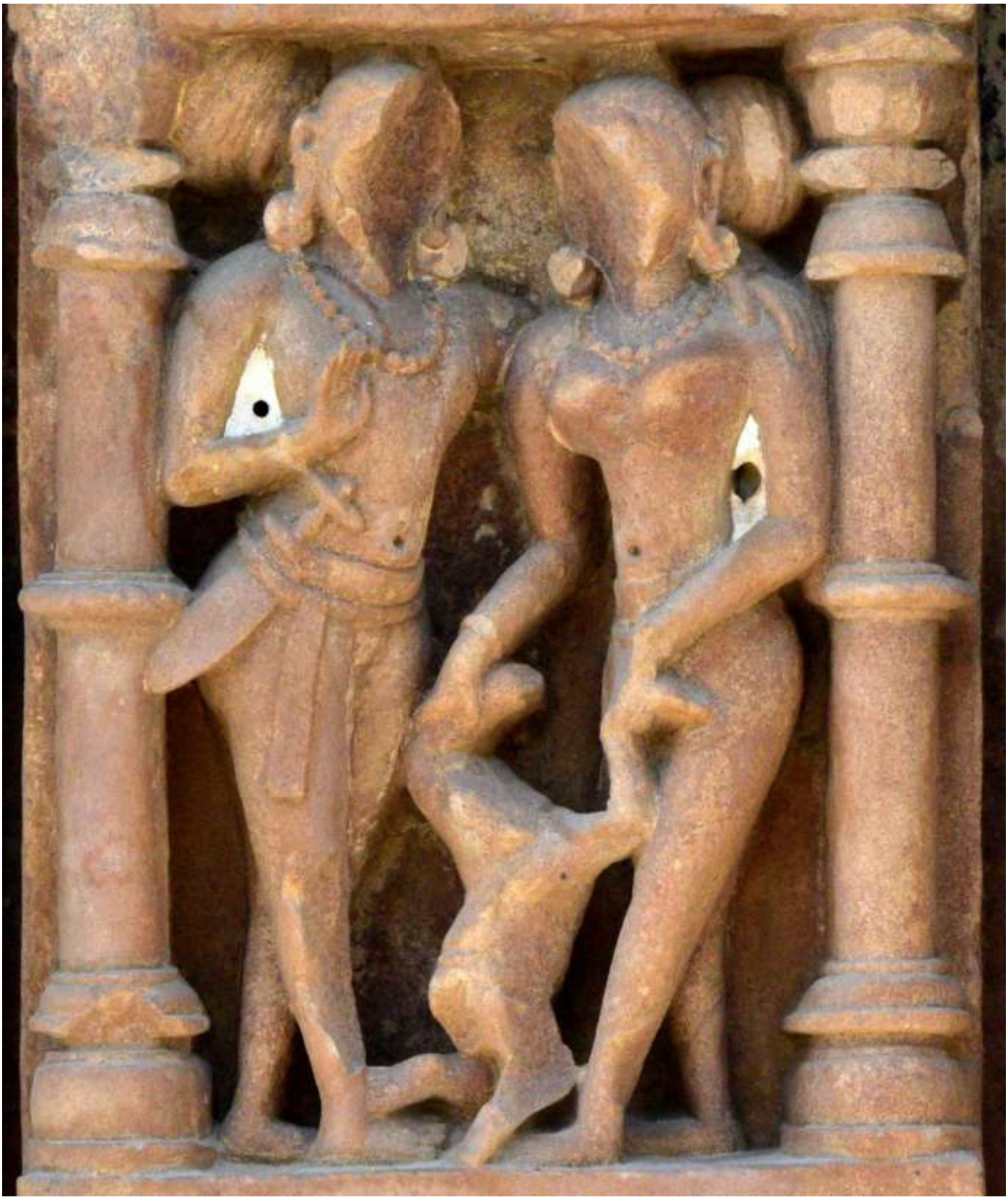


Fig. No. 107: *Rathika* showing a couple with a child

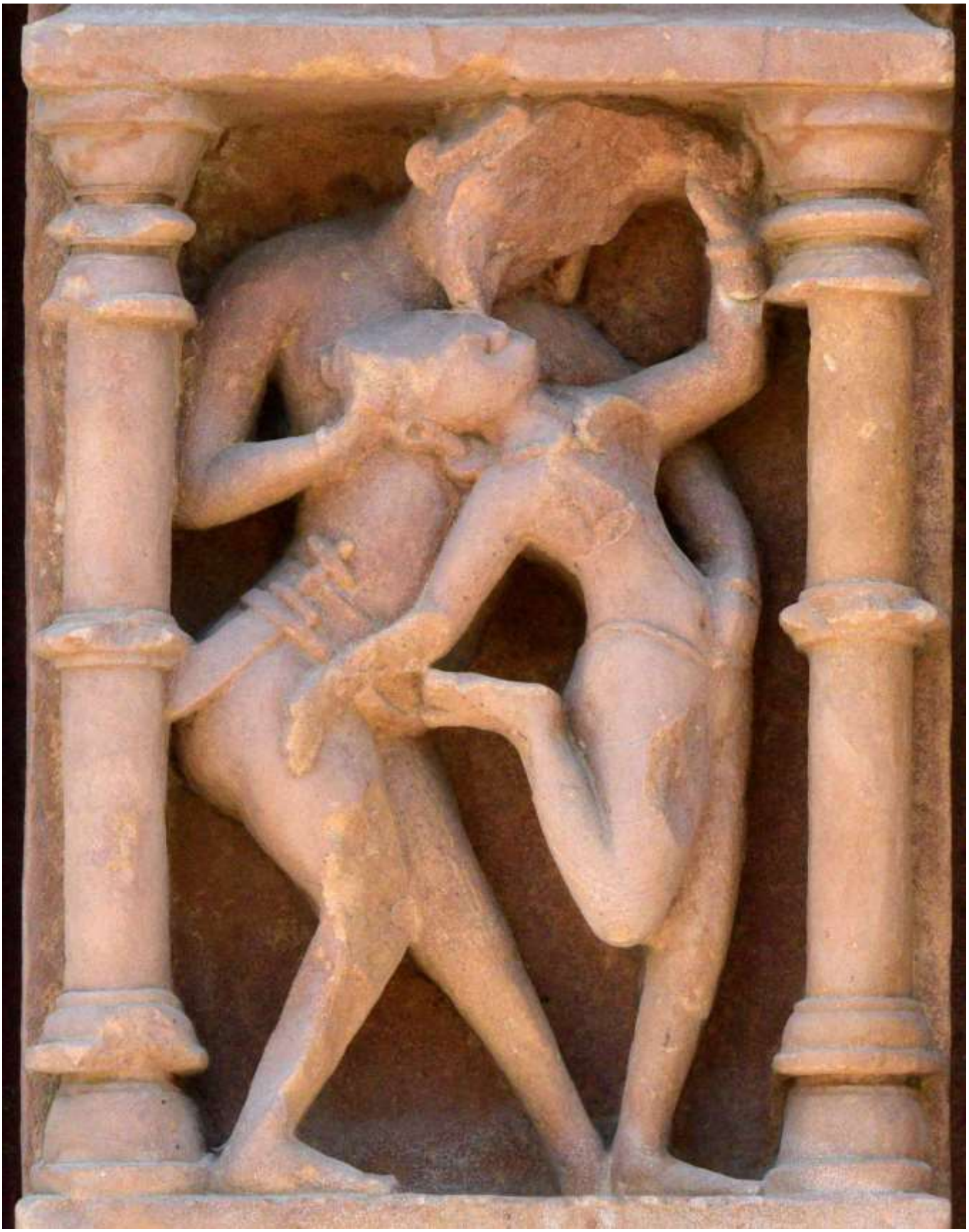


Fig. No. 108: ***Rathika*** **showing a couple in amorous posture**

Fig. No. 109: *Rathika* showing a couple in amorous posture

Fig. No. 110: ***Rathika*** **showing two worshippers standing on both sides of the** ***Shivalinga***

Fig. No. 111: ***Maladhari Vidyadhara*** **Couple showing on the** ***Mithun Shakha*** **on the left side**

Fig. No. 112: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 113: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 114: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 115: ***Maladhari Vidyadhara*** **Couple**

Fig. No. 116: ***Maladhari Vidyadhara*** **Couple**

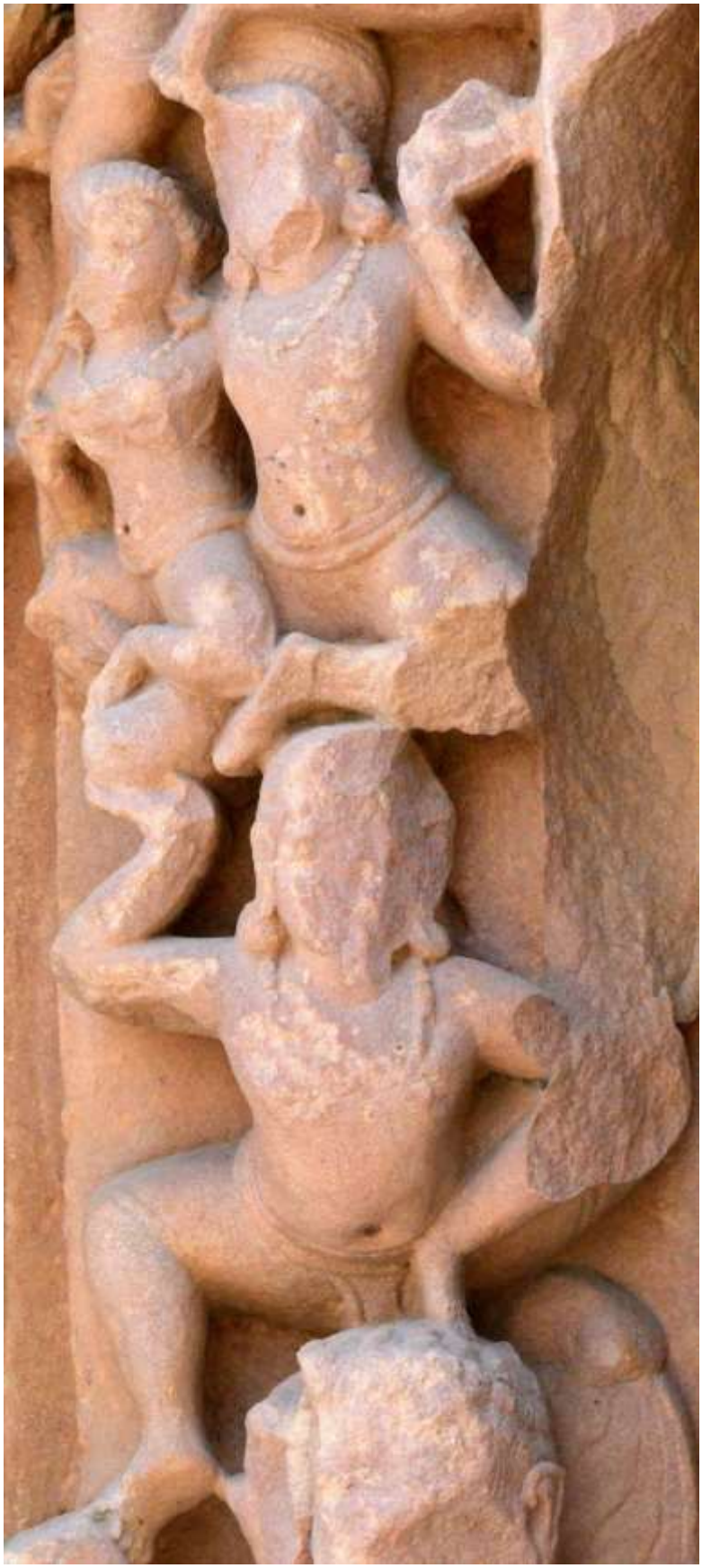


Fig. No. 117: ***Maladhari vidyadhara*** **couple &** ***Bharaputraka***

Fig. No. 118: Lower part of doorjamb, *udumbara* and *chandrashila* of the temple

At the lower side of the doorjamb (No. 47 & 49) stand the *dwarapalas*. On the right side moving from left to right, the description of *dwarapalas* deities is as follows. River goddess is the first deity (Fig. 119). She is accompanied by a female attendant standing on her right. There is a canopy of aquatic plants on her head. Human figures in different postures have been carved above her head. The next deity is *Nandi (?)* accompanied with a male and a female attendant. *Nandi* is covered by a concave canopy having *phansanakar* roof. On the extreme right side stands a female deity accompanied with a male and a female attendant. She is covered by the canopy of lotus plants on which sit *Lakulish* preaching his four disciples. On the extreme upper right side is a flying *bharaputraka* bearing the load of the column of flying *maladhari vidyadharas*.

Fig. No. 119: Lower side of the doorjamb on the right side

On the left side (No. 48 & 50) moving from right to left, the description of *dwarapalas* deities is as follows. The first deity is river goddess *Ganga* (Fig. 120) standing on her vehicle *makara*. She is accompanied by her attendant. Her head is covered by canopy of aquatic plants. Some emaciated human figures are perched over the lotus leaves. On her left side is situated a male *Shaiva dwarapala* accompanied by one male and one female attendant. He is standing under a *torana* shaped like *phansanakar* roof. On the extreme left stands a female deity accompanied with one male and one female attendant. Her head is

covered by the canopy of aquatic plants. A frog can be seen in the stems of the plant. Four *Sadhus* are standing on the lotus flowers. The column of *maladhari vidyadharas* is borne by a flying *bharaputraka*.

Fig. No. 120: Lower side of the doorjamb on the left side

Udumbara of this temple is elaborately carved (Fig. 121). There is *mandaraka* in the center which protrudes from the door sill and has been carved like aquatic foliage turned like a helix on the sides. Inside the helix formed by the stems of aquatic plants stand bird like *kinnara* couples eating the stems

of aquatic plants. The *mandaraka* is flanked by lion attacking elephant, two stems eating *kinnaras, kalasha,* inverted band decorated with floral scrolls and lion marked with trident.

Fig. No. 121: *Udumbara* of the temple

The description of *udumbara* as we move from right to left is as follows. The first figure is that of a lion (No. 51) (Fig. 122) in sitting posture looking towards the center and has a tuft of hair looking like inverted trident on his hind part. His tail is in concave position. The hair of his mane are hanging in three rows.

Fig. No. 122: Lion in sitting posture

Next is the vertical band heavily carved with floral designs (No. 52) (Fig. 123). The third figure is that of a *kalasha* (No. 53) (Fig. 123). Its body is decorated with lotus petal designs and a thin band near the neck, a band carved with *kirtimukha* design and floral designs in the middle and the sager part decorated with elongated petals at bead motifs. The water vessel is kept over a *torus* made like twisted string of bead and plain rope kept on an inverted lotus. The water vessel is supported two mermaids.

Fig. no. 123: Vertical band heavily carved with floral designs & *Kalasha*

The fourth device is the figures of two anthropomorphic birds (No. 54) eating stacks of aquatic plants (Fig. 124). The canopy of lotus flower covers the two figures. Three mutilated emaciated human figures can be seen sitting on the top of this flattened lotus.

Fig. No. 124: Two anthropomorphic birds eating stacks of aquatic plants

The fifth device is that of lion attacking an elephant (No. 55) (Fig. 125). In the middle stands the *mandaraka* (No. 56) which has already been described. The decorative devices on the left side of *mandaraka* are mirror images of those on the right (No. 57-61) (Fig. 126-128). Lower part of the *mandaraka* is carved like a ledge of lotus flower.

Fig. No. 125: Lion attacking on the elephant on both sides & *Mandaraka* in the middle

Fig. No. 126: Two anthropomorphic birds eating stacks of aquatic plants

Fig. No. 127: Vertical band heavily carved with floral designs & *Kalasha*

Fig. No. 128: Lion in sitting posture

Fig. No. 129: *Chandrashila* built in front of the doorjamb

Chandrashila (No. 62) (Fig. 129-131) has been built in front of the doorjamb. It is in the shape of segment of a circle attached to a longer beam. The ends of *chandrashila* form a circle carved with floral scrolls. Conch shells are inserted between the segments of the circle and the circle carved with floral scrolls. *Chandrashila* has been carved in the shape of a portion of a lotus flower. The lotus petals have been carved with floral scrolls.

Fig. No. 130: *Chandrashila* seen from the front

Fig. No. 131: *Chandrashila* seen from the top

Southern Façade

Fig. No. 132: Southern façade of the temple

Fig. No. 133: Lower part of the southern elevation of the temple

Adhisthana*: Adhisthana peetha* has two tiers (Fig. 134). The lower tier has *bhittha, jadyakumbha, karnika, khura, kumbha, gras pattika* decorated with lotus petal motif on the upper side and *danturika* design on the lower side. It appears that *gras pattika* was not standardized till 9th century A.D. The upper tier has the following moldings- *khura, kumbha, kalasha* and *kapota.* This tier is decorated with *rathikas* topped with elongated *udgamas* decorated with *chandrashala* motif. The *rathika* and *udagam* start from *bhitta* and continues into *kapotika*. The *kapotika* is decorated with *chandrashala* motifs.

Fig. No. 134: ***Adhisthana peetha*** **on the southern façade of the temple**

Jangha: It consists of *rathikas* topped with elongated with *udgamas* on projected parts of *pratibhadra* and *karna* (Fig. 135-136). *Bhadra* is decorated with false miniature *mukha-mandapa* and *kapili*.

Fig. No. 135: ***Jangha,*** **southern façade**

Fig. No. 136: Lower portion of the southern elevation of the temple

Fig. No. 137: *Rathika* on the *bhadra* on the southern façade

The *rathika* on *bhadra* houses a female deity (No. 67) sitting on a defaced lion and holding a trident (Fig. 138). She is flanked by two *vyalas* standing on *makara mukhas*. On the left side of the *rathika* on the *bhadra* houses eight handed *Durga* (No. 66) sitting on her mount lion (Fig. 139). On the right side of the *rathika* on the *bhadra* houses mutli-handed seated *Chamunda* (No. 68) (Fig. 140).

Fig. No. 138: Female deity sitting on a defaced lion

Fig. No. 139: *Durga*

Fig. No. 140: *Chamunda*

The *rathika* on *pratibhadra* houses a female (No. 65) standing and holding a flower in her right hand (Fig. 141-144).

Fig. No. 141: ***Rathika*** **on the** ***pratibhadra***

Fig. No. 142: Two couples

Fig. No. 143: Two couples

Fig. No. 144: ***Sura Sundari***

The other *rathika* on right side *pratibhadra* (Fig. 145-149) houses a female (No. 69) standing and holding a fly whisk. She is flanked by a girl and an attendant. The *udgama* at the top of this *rathika* is elongated.

The *kalasha* molding has been decorated with rectangular niches decorated with *Mithun* figures in amorous postures.

Fig. No. 145: Other *rathika* on right side *pratibhadra*

Fig. No. 146: Rectangular niches decorated with *Mithun* figures

Fig. No. 147: Rectangular niches decorated with *Mithun* figures

Fig. No. 148: Rectangular niches decorated with *Mithun* figures

Fig. No. 149: Female standing and holding a fly whisk

A male (No. 64) standing (Fig. 150) and holding some object in his left hand and resting his right hand on his thigh.

Fig. No. 150: A man holding some object in his left hand

The *rathika* houses a standing female (No. 70) holding something in her left hand (Fig. 151 & 152).

Fig. No. 151: *Rathika* houses a standing female

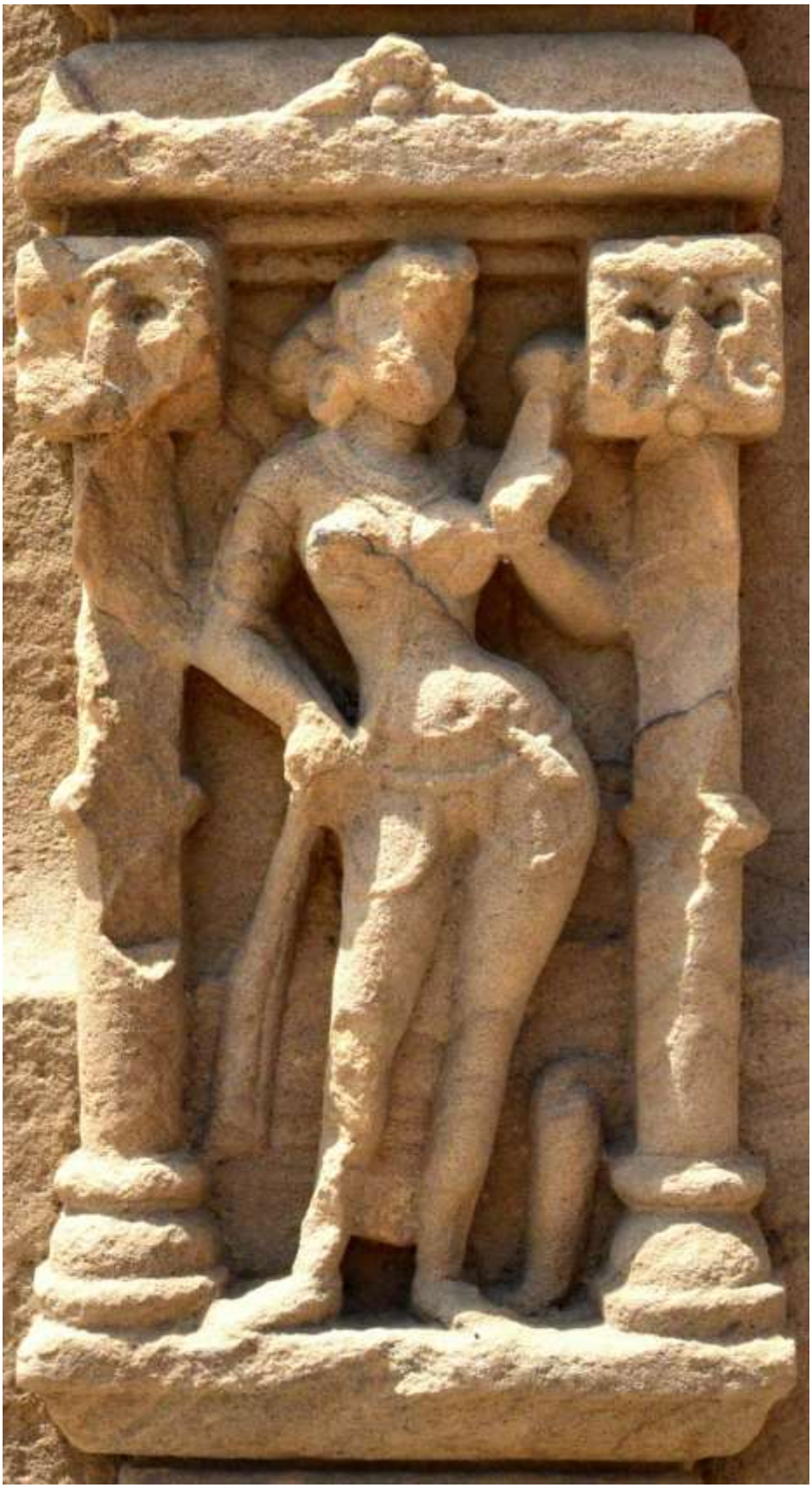


Fig. No. 152: Standing female figure

Bhadra of *jangha* of southern side is decorated with a false *mukha-mandapa* and *kapili* (Fig. 153). *Mukha-mandapa* is supported by a molding decorated with *kirtimukha* and floral scrolls. The *kutachhadya* of *mukha-mandapa* is supported by two pillars and two pilasters. The *mukha-mandapa* of this temple should have been of this design only. The miniature *kapili* had four stories topped with *sukanasa*. Presently only two stories are visible, other parts have faded away. Above the *kutachhadya*, there is an image of *Chandika* (No. 80 A) (Fig. 155) in sitting posture housed inside a *rathika* shaded by a *kutachhadya* supporting a *rathika* which has faded away. *Dwarashakha* inside *mukha-mandapa* has *padma shakha,* plain band*, patra shakha* and two plain bands. The lower ends of *dwarshakha* are decorated with the images of two female *dwarpalas* accompanied by two attendants. The female *dwarpalas* are not carrying water vessels. *Udumbara* has *mandaraka* decorated with aquatic plants. It is flanked by *kirtimukhas* and two lions sitting on human figures. *Udumbara* has a molding resembling *manchi*. It appears that the later convention of making the *udumbara,* a little less thicker than *kumbha* of pillars has not been followed here.

Fig. No. 153: False *Mukha-mandapa* on the *Bhadra* on the *jangha* on southern façade

Fig. No. 154: Miniature false *Mukhmandapa* and *Kapili* on southern side

Fig. No. 155: ***Chandika*** **in a** ***rathika*** **located in upper part of** ***jangha,*** **southern façade**

The platform (Fig. 156) on which *mandapika* of *bhadra rathika* stands is decorated with a band of floral scrolls and *kirtimukhas* which is supported by *kapotika* decorated with *kirtimukhas,* floral scrolls and rectangular niches showing mythological figures.

Fig. No. 156: Platform on which *mandapika* of *bhadra rathika* stand

The ceiling of the *mukha mandapa* (Fig. 158) of *bhadra rathika* has been carved in the form of *padmashila* (Fig. 157). The roof has been carved with a lotus flower in the center surrounded by rectangular band of half lotus flowers.

Fig. No. 157: *Padmashila* of the *mukha mandapa* of *bhadra rathika*

Fig. No. 158: *Mukha mandapa* **of** *bhadra rathika*

Pratibhadras are decorated with round pillared *rathikas* housing *Apsaras* (No. 77 A & 78) (Fig. 159 & 160). There is one *rathika* housing an *Apsara* (No. 80) on the left side of the *pratibhadra* projection (Fig. 161). This *rathika* is flanked by two *rathikas* carved in *salilantar* each housing a lady (No. 77 & 79) accompanied by a child (Fig. 162 & 163).

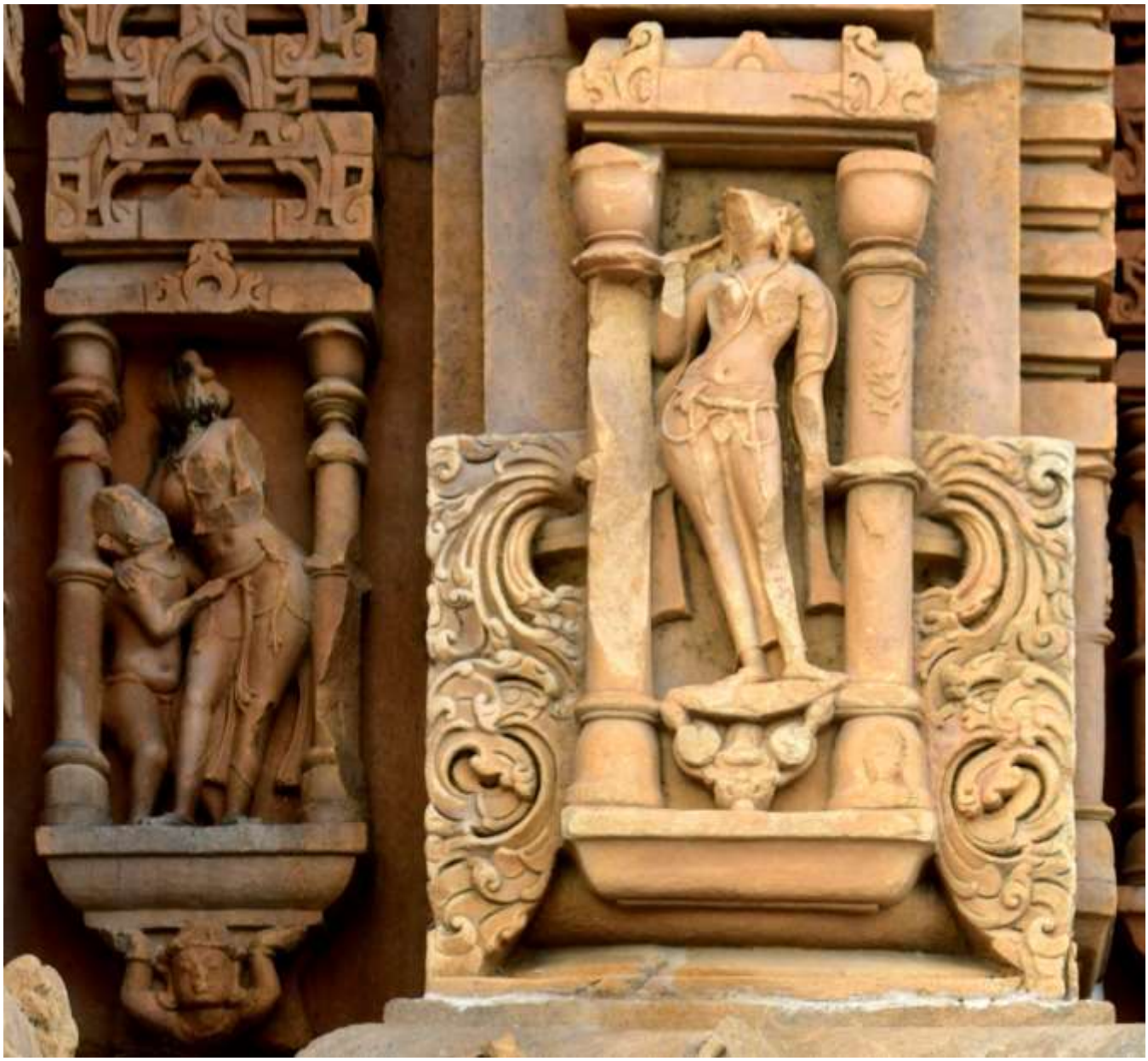


Fig. No. 159: *Rathika* housing an *Apsara* on the left side of the *pratibhadra*

Fig. No. 160: ***Rathika*** **housing an** ***Apsara***

Fig. No. 161: *Rathika* housing an *Apsara*

Fig. No. 162: A lady accompanied by a child in right side *salilantar*

Fig. No. 163: A lady accompanied by a child in left side *salilantar*

Right side *bhadra* is decorated with a *rathika* housing *Karpuramanjari* (No. 82) (Fig. 164 & 167), who is disrobing. The perpendicular side of *rathika* is decorated with a *rathika* housing fly whisk (No. 83) bearing female (right side) (Fig. 165). These *salilantaras* are decorated with *rathikas* showing a female (No. 81 & 84) accompanied with a child on both sides (Fig. 166 & 168). The *rathikas* are topped with *chhadya* and *udgama*. The main *rathika* is flanked by floral scrolls and the smaller *rathikas* in *salilantar* are supported by *bhar-putrakas.*

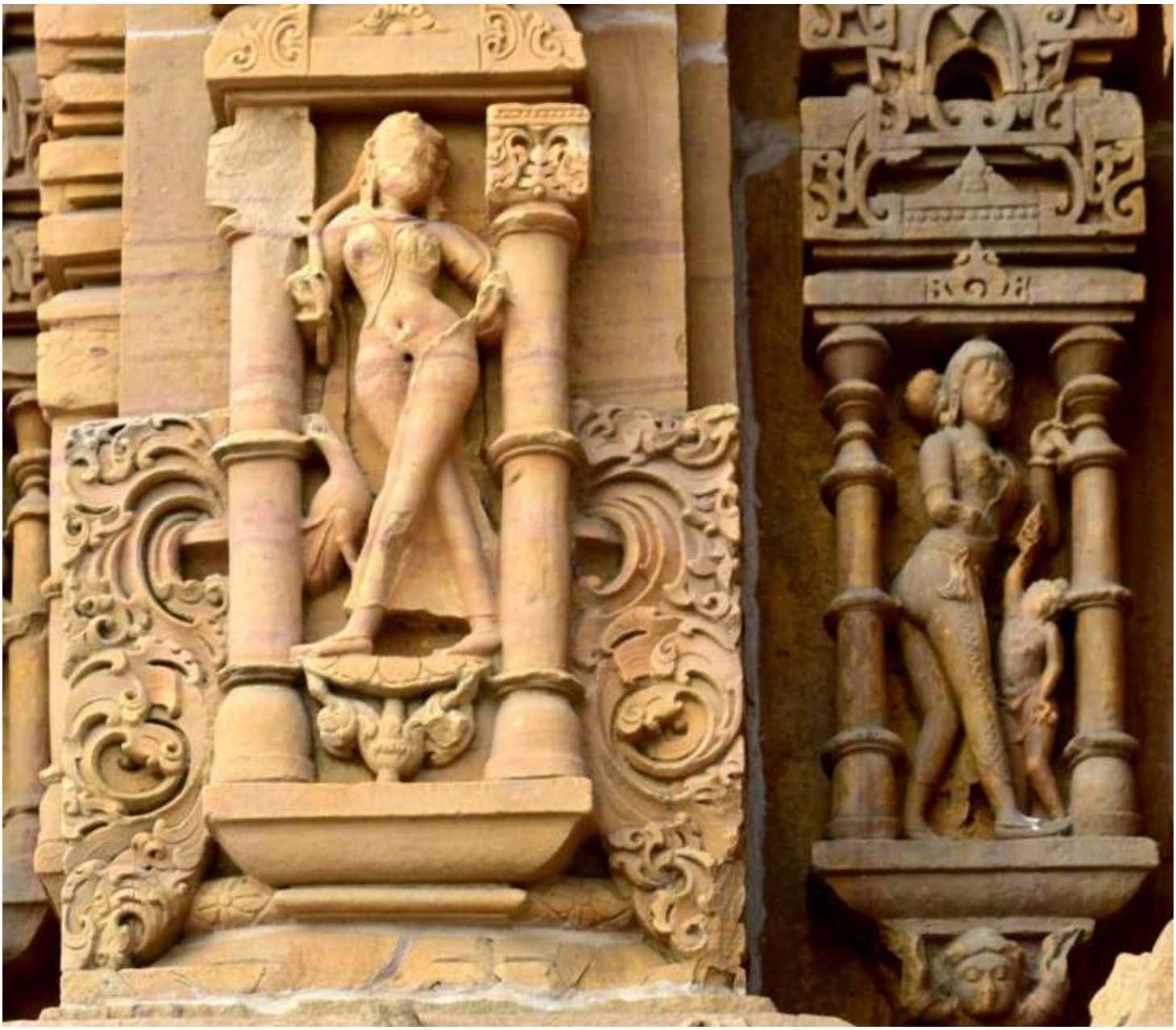


Fig. No. 164: Right side *bhadra* showing the image of *Karpuramanjari*

Fig. No. 165: *Rathika* housing fly whisk bearing female

Fig. No. 166: A female accompanied by a child in right side *salilantara*

Fig. No. 167: Image of *Karpuramanjiri*

Fig. No. 168: A female accompanied by a child in left side *salilantara*

Karna (Fig. 169) on left side is decorated with a *rathika* housing *Agni* (No. 76) (Fig. 170). It is flanked by two *vyala* figures standing on elephants. *Salilantara* is decorated with a *rathika* housing a female accompanied by a child (No. 77) (Fig. 171). Both the *rathikas* are topped with *chhadya* and *udagamas*. The perpendicular side of *rathika* in *salilantara* is decorated with the image of *Indra* (No. 75) (right side) (Fig. 172)

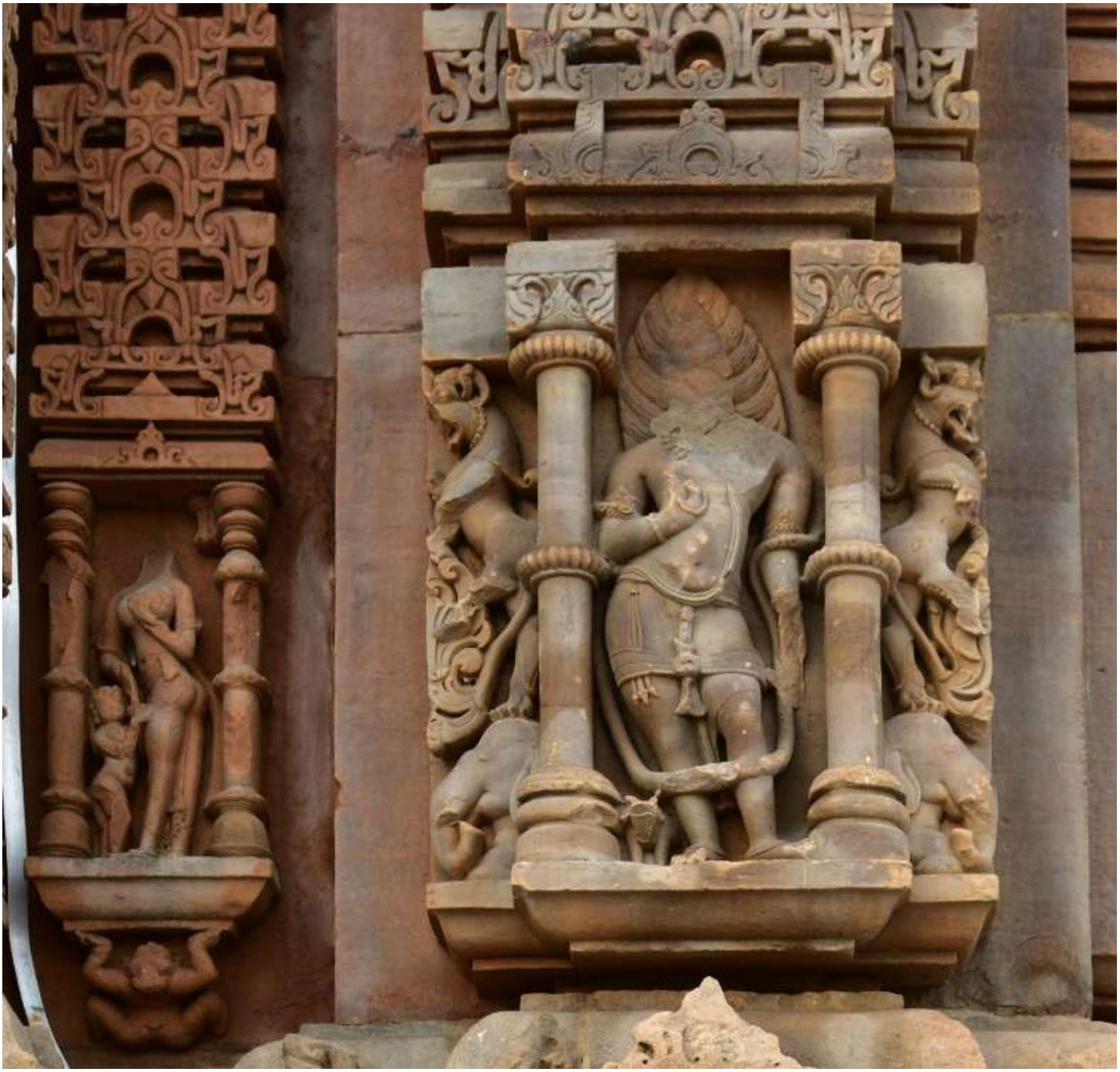


Fig. No. 169: ***Rathika* housing *Agni* decorated on *Karna* on the left side**

Fig. No. 170: *Agni*

Fig. No. 171: ***Rathika*** **housing a female accompanied by a child in** ***salilantara***

Fig. No. 172: *Indra*

Karna on right side is decorated with *rathikas* housing deity (Fig. 173) and a female accompanied by a child (in *salilantara*) (Fig. 176). The first *rathika* is of *Niṛṛiti* (No. 84) flanked by *vyala* figures standing on heads of elephants (Fig. 174 & 175). Both *rathikas* are topped with *chhadya* and elongated *udagam*.

Fig. No. 173: *Rathika* housing deities decorated on *Karna* on the right side

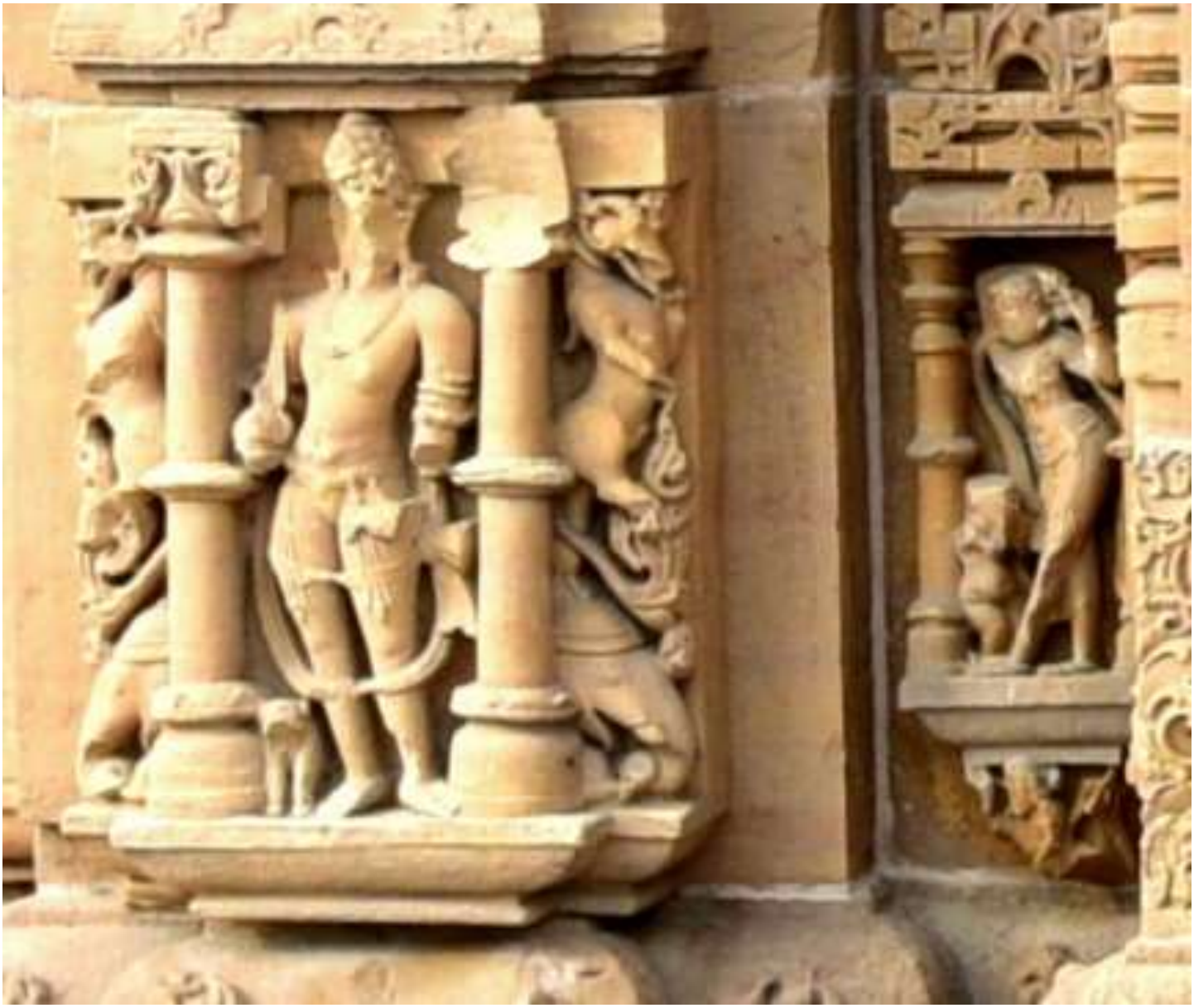


Fig. No. 174: ***Rathika*** **housing deity and flanked by** ***vyala*** **figures**

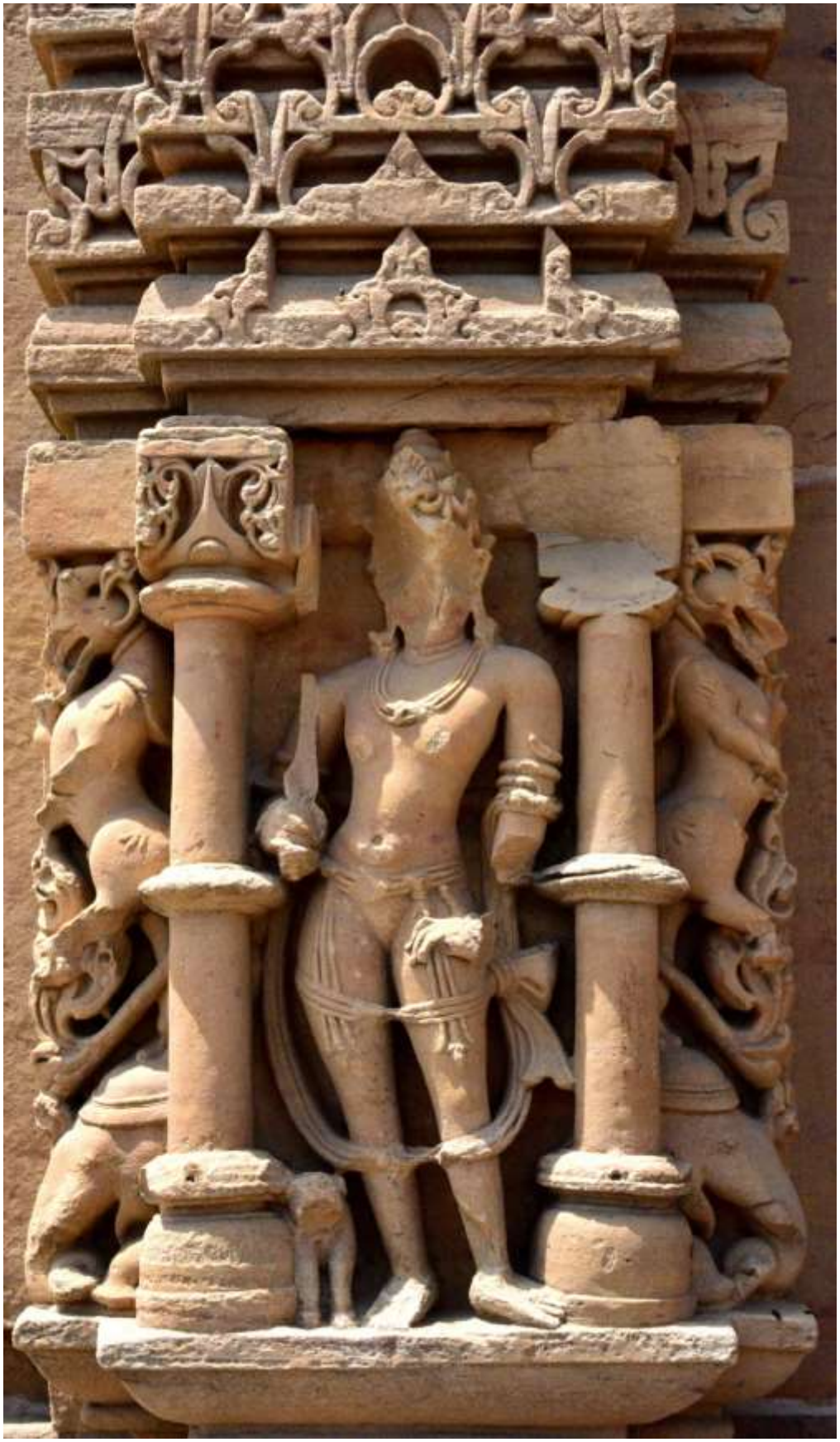


Fig. No. 175: *Niṛṛiti*

Fig. No. 176: A female accompanied with a child

After *kumbha* located at the top of the shaft of pilasters, there is a very thin *bharni, shiravati* and *pāta* decorated with floral scrolls. *Salilantara, bhadra* and *karna* have band decorated with *kinkini* motifs in the upper end. The upper ends of this bands is at the same level as the part of the pilasters.

***Varandika*:** It consists of thick *kapotika* (decorated with *chandrashala* motif), *tula* ends decorated with half *kirtimukha* & floral motifs, *kapotika* (decorated with *chandrashala* motif), *antar patra* decorated with chess pattern and *chhadya* decorated with *chandrashala* motifs (*danturika* designs hanged under the *chhadya*) (Fig. 177).

Fig. No. 177: ***Varandika* on southern façade**

Shikhara: It has three *latas, bhadra* and *pratibhadra*, decorated with enmeshed *chandrashala* designs. *Karnalata* is similarly decorated but it is separated in five stories (Fig. 178). Each storey is marked by a *Bhumi-amalak* topped with *chhadya*. This type of design is very much visible in the construction of *Teli ka Mandir* (Fig. 180 & 181). The finial is in the form of *griva* brisling with nail headed spikes, inverted lotus, *amal sarika, ghata,* a lid in the shape of pulley and *bijapuraka* (decorated with a disk shaped band in the middle and a flat disk at the top) (Fig. 179). It appears that this finial is a later addition.

Fig. No. 178: Finial seen from west

Fig. No. 179: Top view of the *shikhara* of the temple

Fig. No. 180: ***Teli ka Mandir*** **(front facade), Gwalior, M.P.**

Fig. No. 181: Elevation of the *Teli ka Mandir*

Western Façade

Fig. No. 182: Western façade of the temple

Fig. No. 183: Western facade

Fig. No. 184: *Jangha* and *Adhisthan,* Western facade

The rear (western) façade has two *bhadras* followed by *pratibhadra* and *karna*. The *adhisthana* part has the following moldings namely *bhitta, jadyakumbha, karnika, khura, kumbha, gras patti* decorated with lotus petal motif on the upper side and *danturika* design on the lower side as described in the section on southern façade. The upper part of the *adhisthana* has the following moldings namely *khura, kumbha, kalasha* and *kapota*. These moldings are decorated with *rathika* (carved on *kumbha*) and *udagam* (carved on *kalash* & *kapota*) moldings. Some parts of *kumbha* moldings are flat and carved with human figures very much similar to *tula* ends which are generally shown in *verendika* part of the façade. The left side *bhadra* (Fig. 185) is carved with *Kartikeya* (No. 90) standing inside a *rathika* (Fig. 186). His vehicle peacock is also standing on his right side. *Rathika* is topped with elongated *udgamas*. On the left (No. 89) (Fig. 187) and right (No. 91) (Fig. 188) side of this and perpendicular surface are carved two *rathikas* housing human figures.

Fig. No. 185: Left side *Bhadra* on western façade

Fig. No. 186: Image of *Kartikeya*

Fig. No. 187: ***Bhoot / Vaitala (?)*** **figure**

Fig. No. 188: Figure of *Gana*

The right side *bhadra* (Fig. 189) is carved with *Harihar* (No. 95) standing inside a *rathika* topped with an elongated *udagam* (Fig. 190). The image is defaced and is flanked by a bull looking upward on right side and an *ayudh-purusha* on the left side. On the left and right side of this and perpendicular surface are carved two *rathikas* housing a female figure (No. 94) holding a bell (Fig. 191) and some unidentified object in her hands (left side *rathika*) and a standing female figure (No. 96) holding a cloth (Fig. 192) with both hands (right side *rathika*).

Fig. No. 189: Right side *Bhadra*

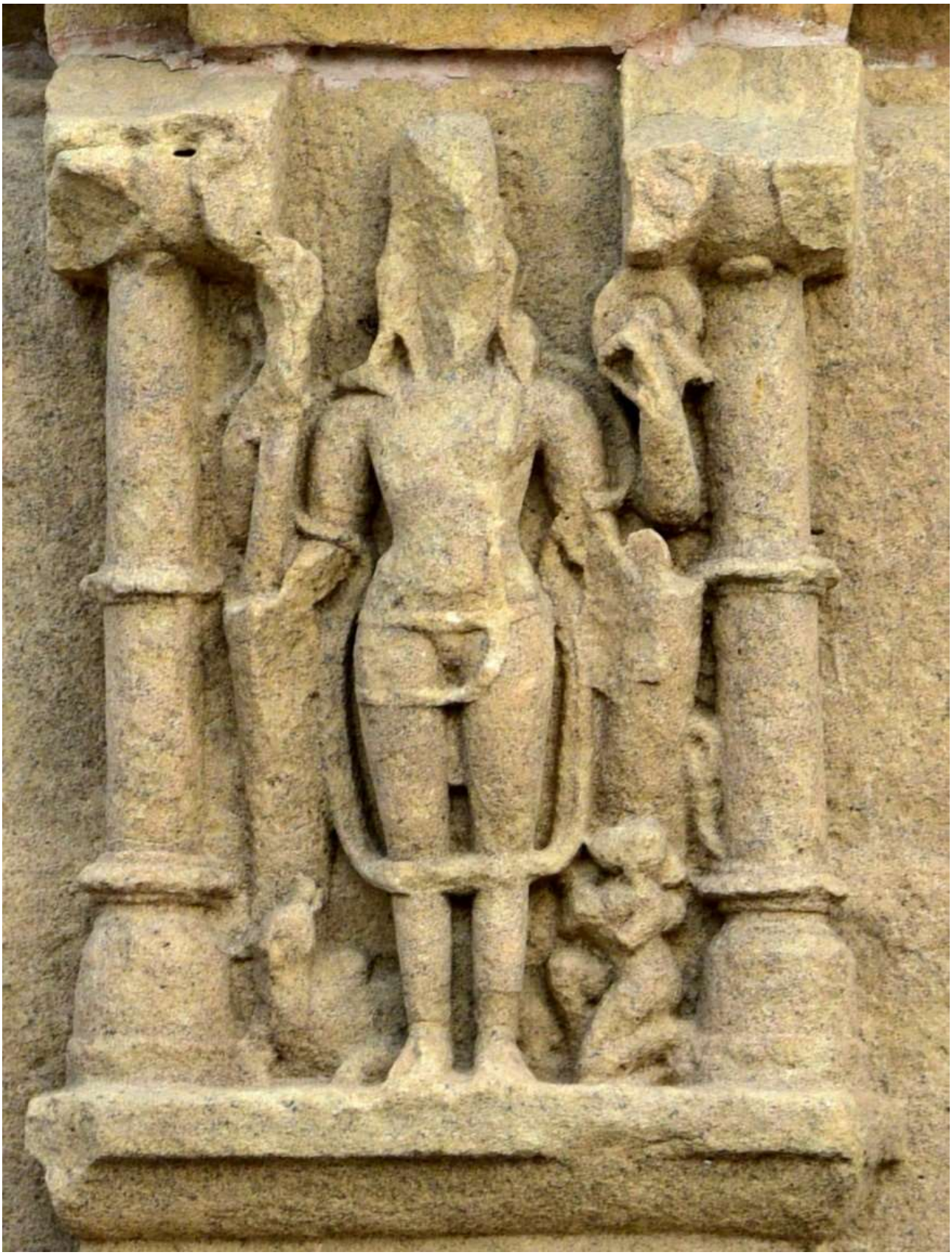


Fig. No. 190: Image of *Harihar*

Fig. No. 191: ***Rathika*** **housing a female figure holding a bell**

Fig. No. 192: Standing female figure holding cloth in his both hands

Between two *bhadras,* the *khura* and *kumbha* moldings are decorated with two *rathikas* (Fig. 193) housing two female figures (No. 93) (Fig. 194) and single female figure (No. 92) respectively (Fig. 195). The *rathikas* are topped with *udgama*. The *kumbha* molding is decorated with bold rectangular niches, each housing two human figures (No. 100 & 101) in various postures (Fig. 196-197). *Kapota* molding are decorated with *udgama* and bird motif.

Fig. No. 193: *Khura* and *Kumbha* moldings between the two *bhadras*

Fig. No. 194: Two female figure

Fig. No. 195: Female figure

Fig. No. 196: Amorous figure of couples

Fig. No. 197: Amorous figure of couples

Left side *Pratibhadra*: *Khura* and *Kumbha* moldings (Fig. 198) are decorated with a female (No. 88) with two children housed inside a *rathika* topped with *chhadya* and *udgama* (Fig. 199). *Kalasha* molding is decorated with bold rectangular niches housing *Mithun* figures (No. 99) in amorous postures (Fig. 200).

Fig. No. 198: Left side *pratibhadra*

Fig. No. 199: Mother with child

Fig. No. 200: Amorous figure of couples

Right side *Pratibhadra:* *Kumbha* (Fig. 201) is decorated with a standing female figure (No. 97) housed inside a *rathika* topped with *chhadya* and *udgama* (Fig. 202). *Kalasha* molding is decorated with *Mithun* figures (No. 102) in different postures (Fig. 203).

Fig. No. 201: Right side *pratibhadra*

Fig. No. 202: A female figure housed inside a *rathika*

Fig. No. 203: Amorous figure of couples

Left side *Karna:* *Khura* and *Kumbha* (Fig. 204) are decorated with a *rathika* housing an *Apsara* (No. 87) (Fig. 205) topped with *chhadya* and elongated *udgama*, extending into *Kalasha* and *Kapotika* molding. *Kapotika* molding is decorated with two elephant figures flanking the top portion of *udgama* (Fig. 204).

Fig. No. 204: Left side *karna*

Fig. No. 205: ***Rathika*** **housing an** ***Apsara***

Right side *Karna:* *Khura* and *Kumbha* (Fig. 206) are decorated with a *rathika* housing a *Shaiva* deity (No. 98) (Fig. 207). *Rathika* is topped with *chhadya* and an elongated *udgama* extending into *Kalasha* and *Kapotika* part. *Kapotika* is decorated with floral scrolls.

Fig. No. 206: Right side *karna*

Fig. No. 207: Figure of a *Shaiva* deity

Fig. No. 208: *Jangha* on the western façade

Jangha: On the western façade, the twin *bhadras* of *jangha* are decorated with a niche flanked by decorated pilasters. Previously this part would have housed some deity. The niche was topped with *chhadya* and very long *udgama*. The right side projecting *bhadra* is decorated with *rathikas* carved on

sides. The right side *rathika* houses a female (No. 116) holding some object in her right hand (Fig. 209). The left side *rathika* houses a female fly whisk bearer (No. 115) (Fig. 210).

Fig. No. 209: *Rathika* houses a female deity

Fig. No. 210: A female fly whisk bearer

The left side projecting *bhadra* has round pillared niche carved on the left side perpendicular surface. The right side *rathika* houses a female (No. 108) bearing fly whisk (Fig. 211). The left side *rathika* houses an *Apsara* (No. 107) holding a lotus flower (Fig. 212).

Fig. No. 211: A female fly whisk bearer

Fig. No. 212: An *Apsara* holding a lotus flower

The two niches decorating *bhadras* have between them, various human figures housed inside *rathikas* which are topped with *chhadyas* and very long *udgamas* which run through the whole length of *jangha* (Fig. 213). As we move from left to right, the *rathikas* can be described as follows: the *rathika* inside *salilantara* houses a female (No. 109) doing her toilet (Fig. 214), *rathika* on projecting portion houses a female (No. 110) in standing posture (Fig. 215), *rathika* on right face of this projection houses a mother with a child (No. 111) (Fig. 216), *rathika* inside *salilantara* has *Surya* (No. 112) in standing posture (Fig. 217), *rathika* perpendicular to *Surya* image houses a standing female deity (No. 112 A) with a child (Fig. 217 A), *rathika* on projecting portion has a female (No. 113) in standing posture (Fig. 218) and the *rathika* in *salilantara* has a *Shaiva* (No. 114) deity (Fig. 219).

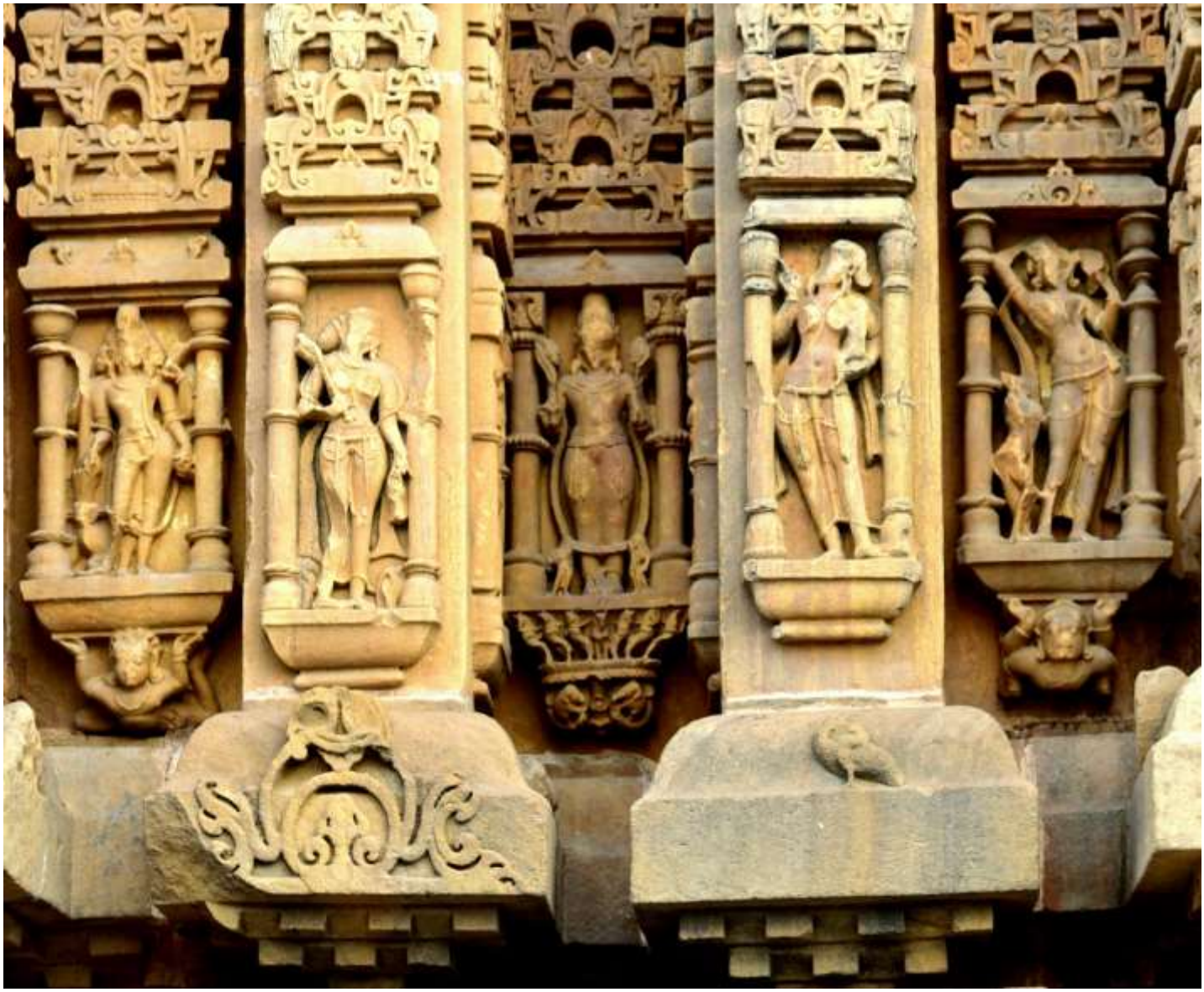


Fig. No. 213: Niches decorating *bhadras*

Fig. No. 214: A female doing her toilet

Fig. No. 215: A female in standing posture

Fig. No. 216: Figure of a mother with child

Fig. No. 217: *Surya*

Fig. No. 217 A: Standing deity

Fig. No. 218: A female in standing posture

Fig. No. 219: Figure of a *Shaiva* deity

The middle and upper portions of *Jangha* are decorated by elongated *udgamas*. Top of *Jangha* is in the form of a band decorated with *kinkini* motif. The projecting portions between two *bhadras* have been made in the form of pilaster at the top. Their top most portion is made in the shape of *ghata, bharni, shiravati* and *pata* which are essentially the parts of a pillar.

Pratibhadra on the left side (Fig. 220) is decorated with *rathikas* housing standing female figures (No. 104-106) (Fig. 221-223). These *rathikas* are topped with *chhadya* and very long *rathikas*. The central portion is projected and its upper part is made in the shape of *ghata, bharni, shiravati* and *pata*. On the left side of this projection on the perpendicular surface is carved an image of *Apsara* (No. 104 A) carrying a lotus flower (Fig. 224).

Fig. No. 220: *Pratibhadra* on the left side

Fig. No. 221: Standing female figure

Fig. No. 222: Standing female figure

Fig. No. 223: Standing female figure

Fig. No. 224: Image of *Apsara* carrying a lotus flower

Similarly, the right side *pratibhadra* (Fig. 225) is decorated with standing female figures (No. 117-119) in different postures housed inside *rathikas* topped with *chhadya* and very long *udgamas* (Fig. 226-228). The central portion is projected and its upper part is made in the shape of *ghata, bharni, shiravati* and *pata*. The top portion of flanking *salilantaras* terminate into a molding decorated with *kinkini* motif.

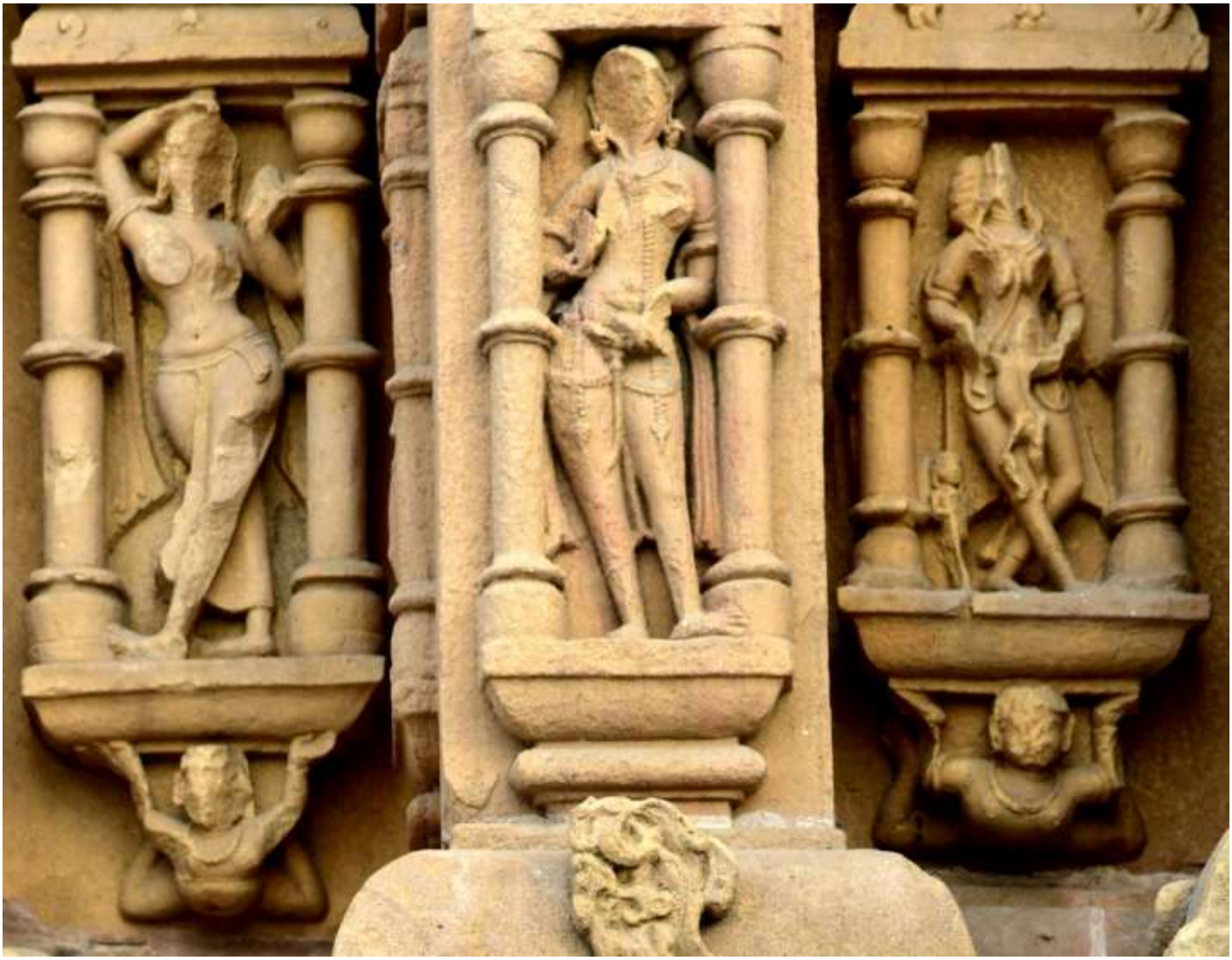


Fig. No. 225: Right side *pratibhadra*

Fig. No. 226: Standing female figure with a child

Fig. No. 227: Standing female figure

Fig. No. 228: Standing female figure

The *jangha* is decorated a niche housing a deity (No. 103) in standing posture (Fig. 229). The niche is flanked by two *vyalas* standing on the head of elephants sitting on the ground. The *rathika* is topped with *chhadya* and very long *udgama*. The upper course of *jangha* is in the form of a band decorated with *kinkini* motif.

Fig. No. 229: A deity in standing posture flanked by two *vyalas*

The right side *karna* is decorated with standing *Varuna* (No. 120) (Fig. 230) with his vehicle crocodile shown on lower left side of the niche. The niche is flanked by *vyala* standing on elephant and its rider. The *rathika* is topped with *chhadya* and very long *udgama*. The upper course of *jangha* is in the form of a band decorated with *kinkini* motif.

Fig. No. 230: Image of *Varuna*

***Varandika*:** It consists of thick *kapotika* (decorated with *chandrashala* motif), *tula* ends decorated with half *kirtimukha* & floral motifs, *kapotika* (decorated with *chandrashala* motif), *antar patra* decorated with chess pattern and *chhadya* decorated with *chandrashala* motifs (*danturika* designs hanging under the *chhadya*) (Fig. 231).

Fig. No. 231: *Varandika* on the rear (western) façade

Shikhara: It has two *latas* on a single *bhadra*. The two *latas* are decorated with enmeshed *chandashala* design. *Karnalata* is similarly decorated but it is separated in five stories. Each storey is marked by a *Bhumi-amalak* topped with *chhadya*. The *shikhara* above five stories have faded away and has been reconstructed using lime plaster and is plain. The *latas* terminate near the top.

Northern Façade

Fig. No. 232: Northern façade of the temple

Fig. No. 233: ***Adhisthana, Jangha*** **and** ***Varandika*** **on Northern façade**

Fig. No. 234: ***Adhisthana*** **and** ***Jangha*** **on Northern façade**

Adhisthana*: Adhisthana peetha* has two tiers (Fig. 234 & 235). The lower tier has *bhittha, jadyakumbha, karnika, khura, kumbha, gras pattika* decorated with lotus petal motif on the upper side and *danturika* design on the lower side. The upper tier has the following moldings- *khura, kumbha, kalasha* and *kapota.* This tier is decorated with *rathikas* topped with elongated *udgamas* decorated with *chandrashala* motif. The *rathika* and *udagam* start from *bhitta* and continues into *kapotika*. The *kapotika* is decorated with *chandrashala* motifs.

Fig. No. 235: *Adhisthana* on northern façade

The *bhadra* (Fig. 236) part of the upper part of *adhisthana* is decorated with *rathika* housing defaced *Kalyan-sundar* (No. 127) image (Fig. 237), flanked by *vyala* figures standing on elephant heads. The *rathika* is topped with *chhadya* and elongated *udgama*.

Fig. No. 236: ***Bhadra*** **on northern façade**

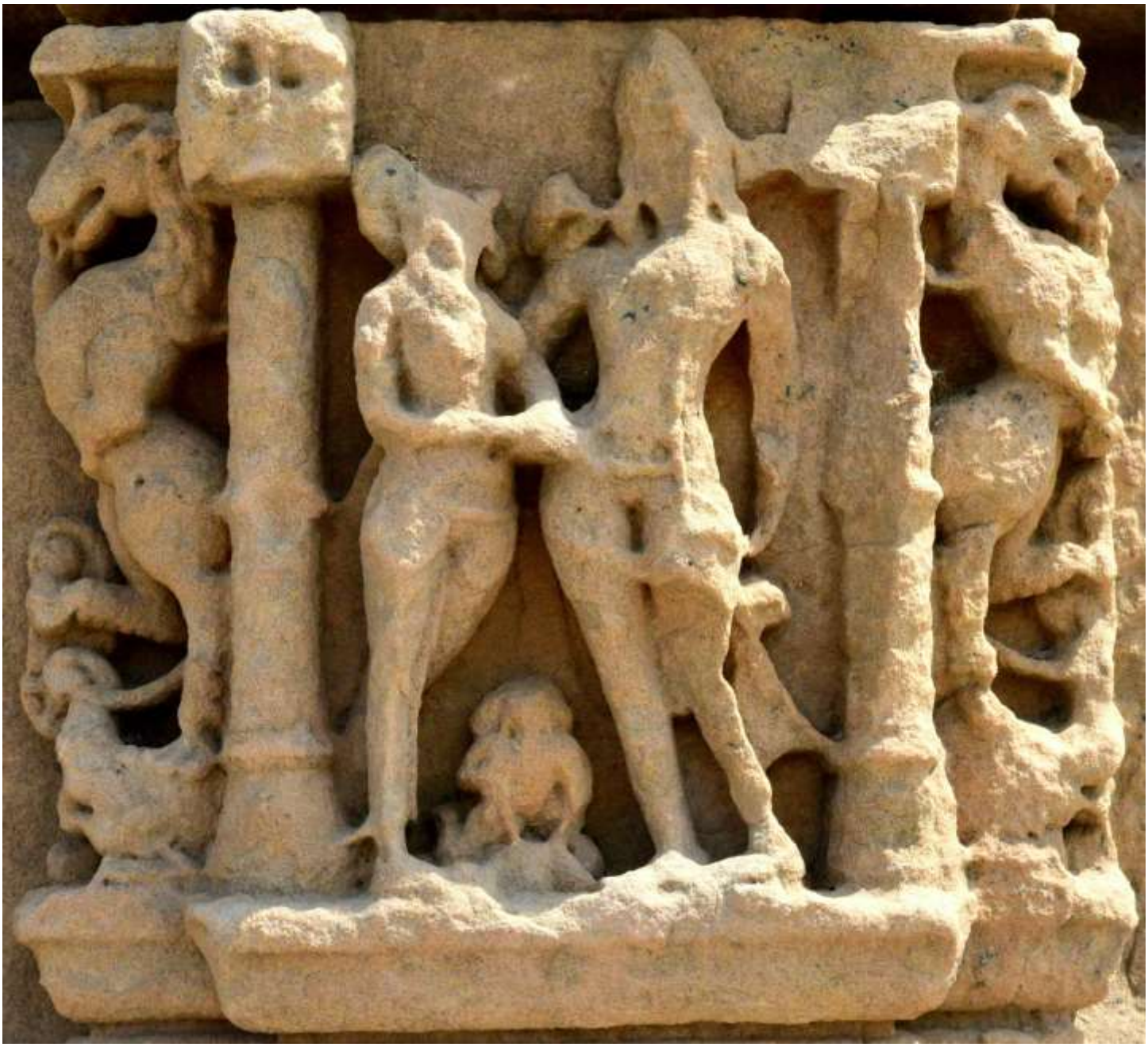


Fig. No. 237: Defaced *Kalyan-sundar* image

This central figure is flanked by the *rathikas* housing *Mahisasuramardini* (No. 126) (Fig. 238) on the left side and *Ganesha* (No. 128) (Fig. 239) on the right side, at 90^0 angle from the first image. This *rathika* is confined to *khura* and *kumbha*.

Fig. No. 238: ***Rathika*** **housing** ***Mahisasuramardini*** **on the left side**

Fig. No. 239: *Rathika* housing *Ganesha* on the right side

The left side *pratibhadra* (Fig. 240) is decorated with *rathika* housing a male figure (No. 125) in dancing posture (Fig. 241) topped with a *chhadya* and elongated *udgama*. The *rathika* is on *khura* and *kumbha* whereas *chhadya* and *udgama* extends to *kalasha* and *kapotika*. *Kalasha* is decorated with rectangular niches housing *Mithun* figures (No. 132) and the *kapotika* is decorated with two peacocks (Fig. 242-244).

Fig. No. 240: Left side *pratibhadra*

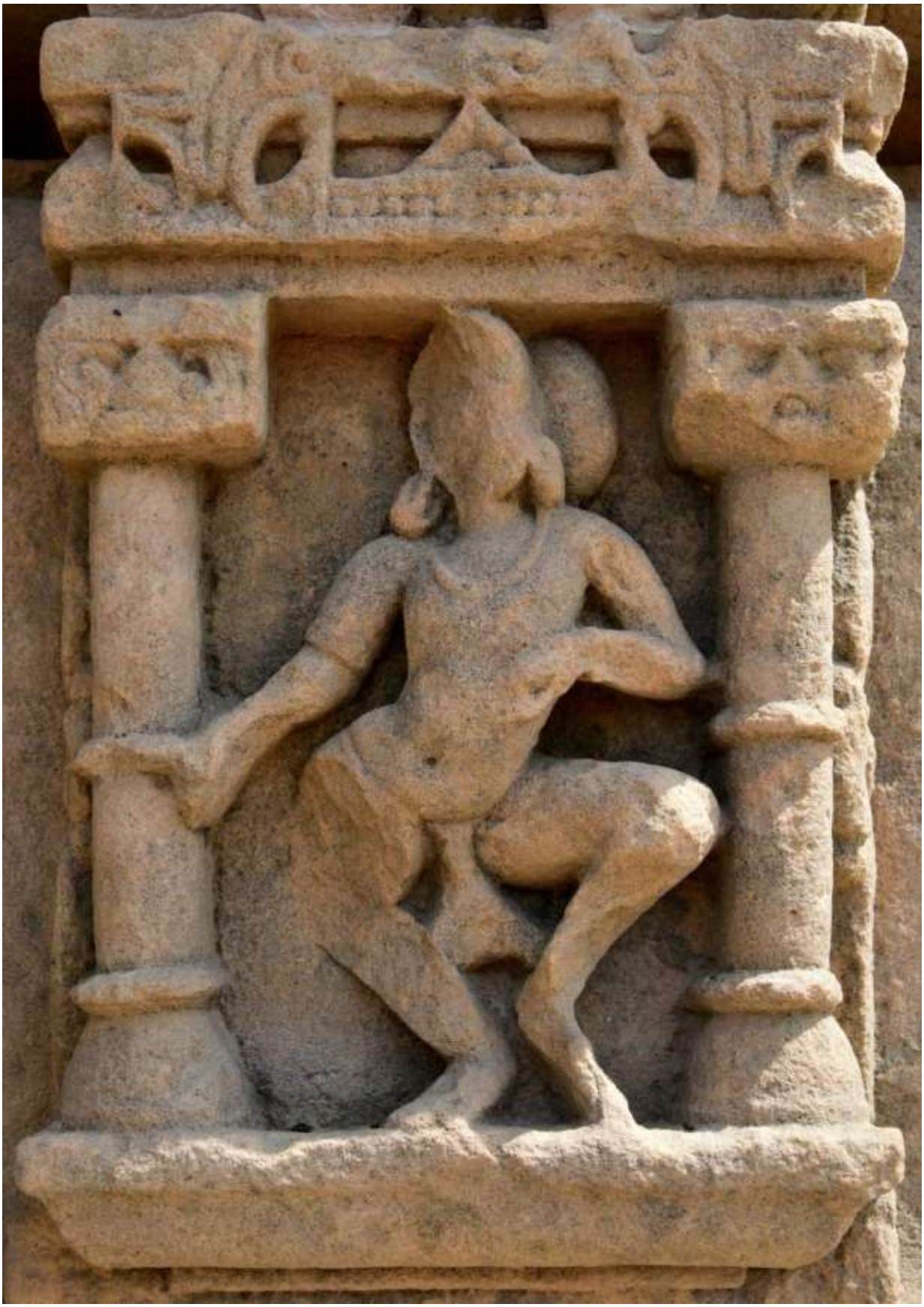


Fig. No. 241: A male figure in dancing posture

Fig. No. 242: ***Mithun*** **figures**

Fig. No. 243: ***Mithun*** **figure**

Fig. No. 244: *Mithun* figures

The right side *pratibhadra* (Fig. 245) is decorated with *rathika* housing standing image of *Ardhanarishwara* (No. 129) (Fig. 246) with his mount bull sitting on the floor. The *rathika* is on *khura* and *kumbha* whereas *chhadya* and *udgama* extends to *kalasha* and *kapotika*. *Kalasha* is decorated with rectangular niches housing *Mithun* figures (No. 133) and the *kapotika* is decorated with floral designs (Fig. 247).

Fig. No. 245: Right side *pratibhadra*

Fig. No. 246: ***Ardhanarishwara*** **figure**

Fig. No. 247: *Mithun* figures

The left side *karna* (Fig. 248) is decorated with a *rathika* housing a standing female figure (No. 124) (Fig. 249). The *rathika* is on *khura* and *kumbha* whereas *chhadya* and *udgama* extends to *kalasha* and *kapotika*. The *kapotika* is decorated with floral designs.

Fig. No. 248: Left side *karna*

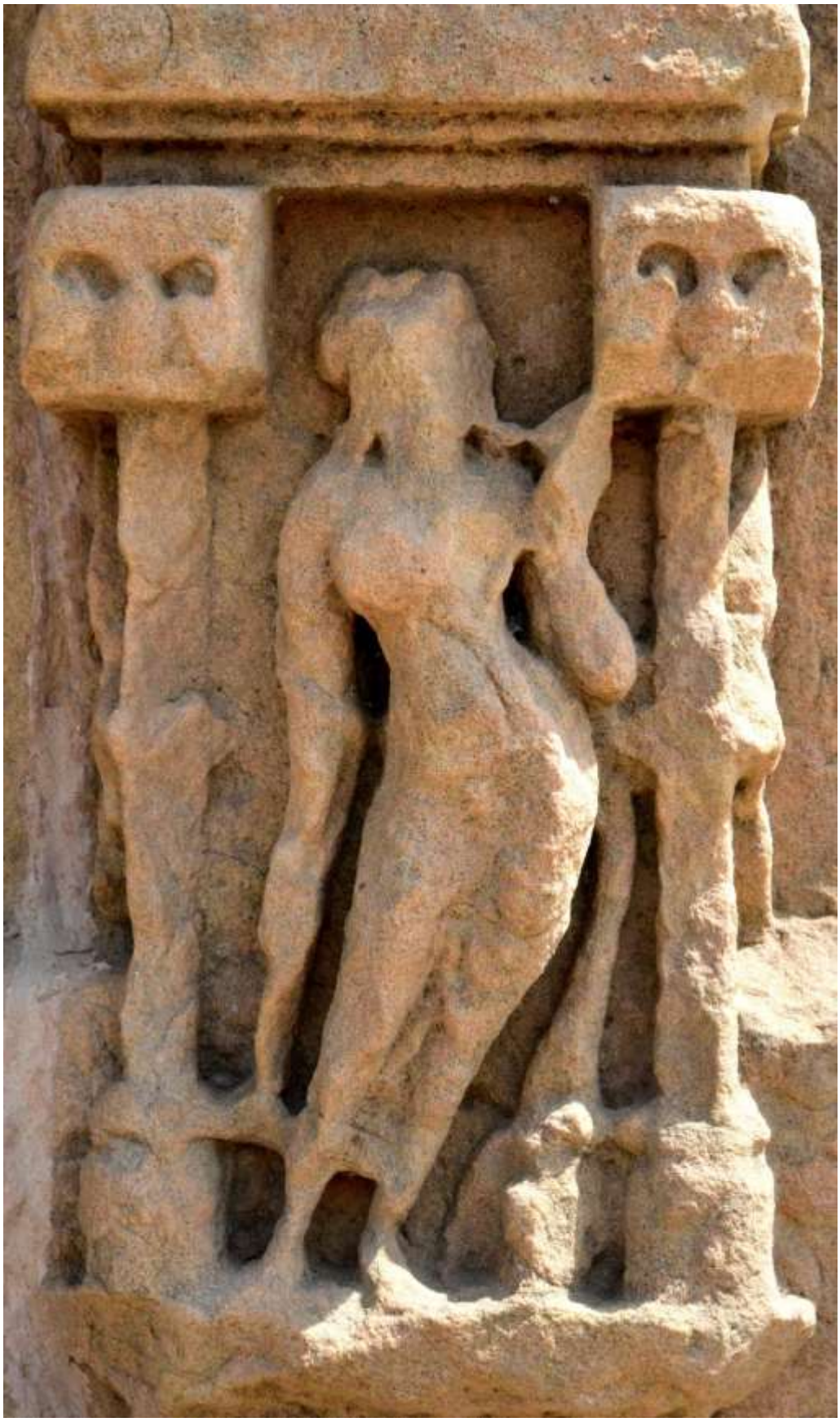


Fig. No. 249: *Rathika* housing a standing female figure

The right side *karna* (Fig. 250) is decorated with a *rathika* housing a standing male figure (No. 130) (Fig. 251). The *rathika* is on *khura* and *kumbha* whereas *chhadya* and *udgama* extends to *kalasha* and *kapotika*. The *kapotika* is decorated with floral designs.

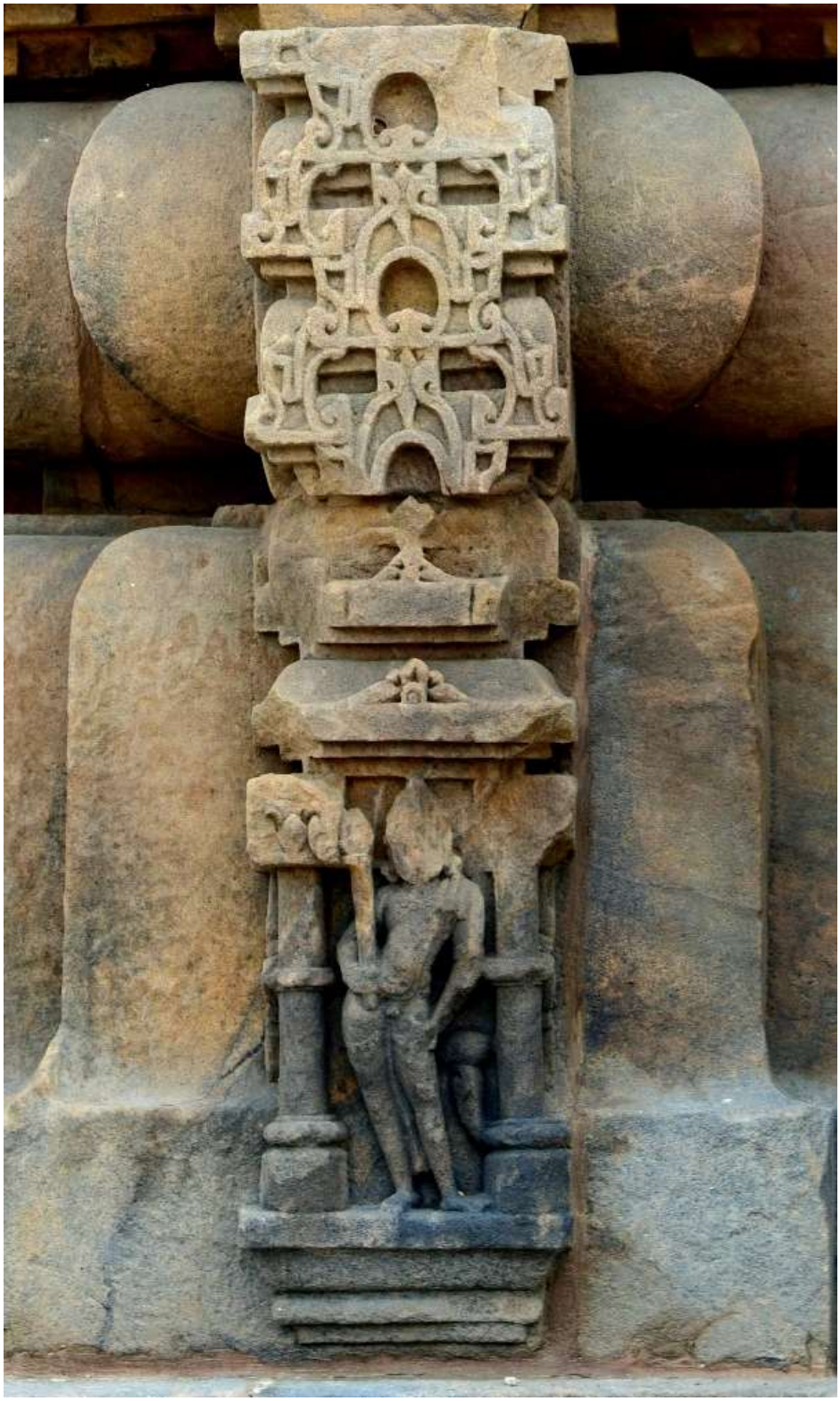


Fig. No. 250: Right side *karna*

Fig. No. 251: ***Rathika*** **housing a standing male figure**

Jangha: It consists of *rathikas* topped with elongated *udgamas* on projected parts of *pratibhadra* and *karna*. *Bhadra* is decorated with false miniature *mukha-mandapa* and *kapili,* which has been defaced. Only the *dwarshakha* and the flanking pilasters remain (Fig. 252).

Fig. No. 252: *Jangha* on northern façade

The miniature gate (Fig. 253) of *rathika* has five *shakhas* namely *Padma shakha*, plain band, *patra shakha* followed by two plain bands. *Udumbara* has *mandaraka* decorated with aquatic plants. It is flanked by *kirtimukhas* and two lions sitting on human figures. *Udumbara* has a molding resembling *manchi*. *Lalatabimba* has the figure of *Kuber* sitting in *lalitasana*. The *vitan* of *mukha-mandapa* is in the shape of inverted lotus in the center and floral designs carved on the corners. The *kapili* extends up to *kapotika* of *varandika*. It has four stories topped with *sukanasa* which has been defaced.

Fig. No. 253: Damaged *Rathika* on the *jangha* on northern façade

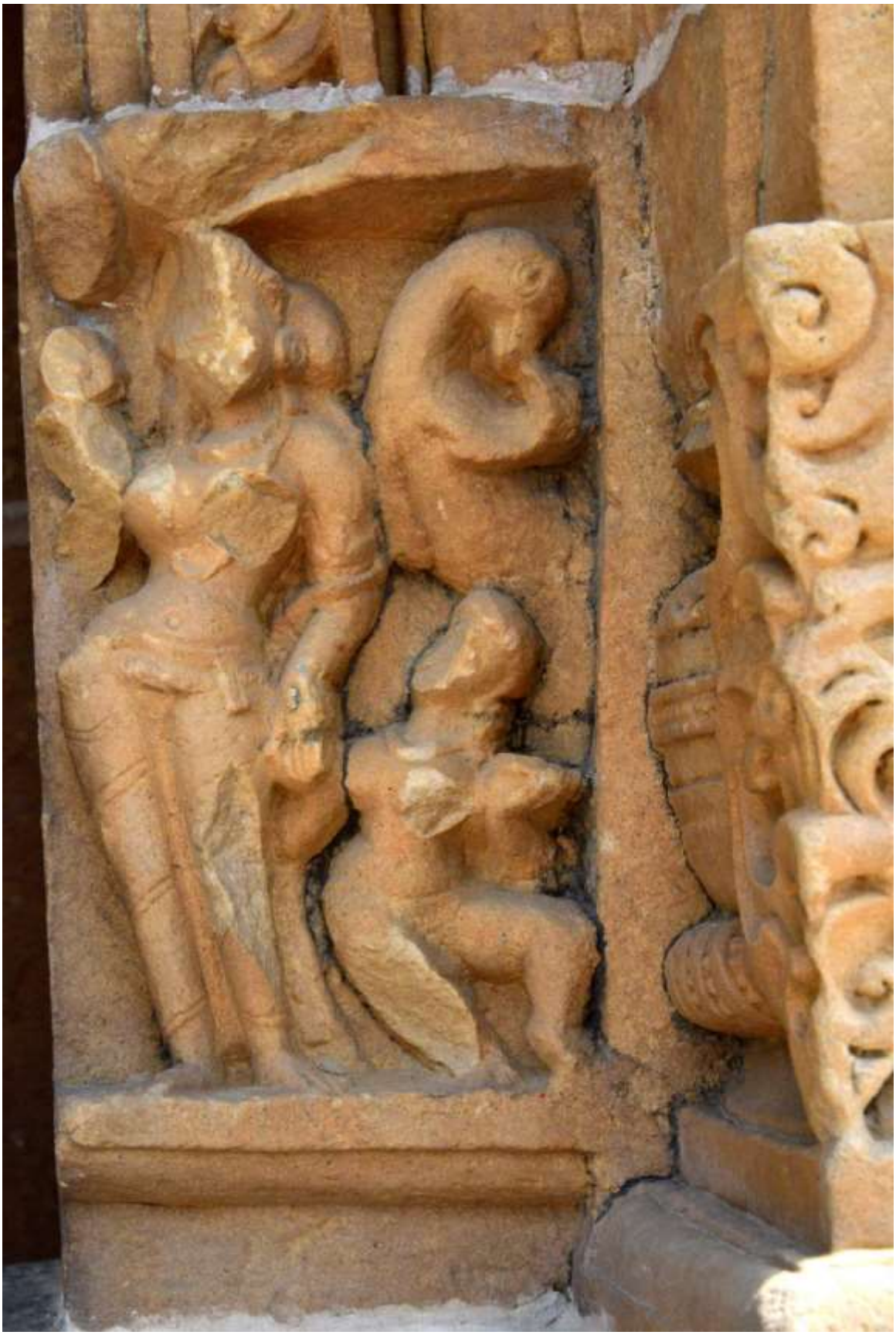


Fig. No. 254: River goddess on the left side of the miniature gate

Fig. No. 255: River goddess on the right side of the miniature gate

The left side *pratibhadra* (Fig. 256) portion of *jangha* is decorated with a female figure (No. 137) accompanied a child housed inside a *rathika* topped with *chhadya* and very long *udgama* (Fig. 257). On both sides of *rathika,* there are floral scrolls designs. It is carved in the raised middle portion of the *pratibhadra*. The slightly depressed portions of *pratibhadra* on both sides of the central portion are decorated with *rathikas* housing standing female figures in different postures (No. 136, 138 & 139) (Fig. 258-260). The right side female is holding a child. Both *rathikas* are topped with *chhadya* and very long *udgamas*. The projecting central portion terminates in the form of *ghata pallava, bharni, shiravati* and *pāta* motifs. The depressed portion terminates in a band having *kinkini* motif decorations.

Fig. No. 256: Left side *pratibhdra* on *jangha*

Fig. No. 257: ***Rathika*** **housing standing female figure**

Fig. No. 258: A female figure accompanied a child

Fig. No. 259: A female figure holding a child

Fig. No. 260: A female figure accompanied a child

The right side *pratibhadra* (Fig. 261) portion of *jangha* is decorated with a female standing inside a *rathika* (Fig. 262) topped with *chhadya* and *udgama* carved on the raised middle portion which terminates into *ghata pallava, bharni, shiravati* and *pāta* motifs. On both sides of *rathika,* there are floral scrolls designs. The depressed portions of *pratibhadra* on both sides of the central portion houses an *Apsara* (No. 142) in standing posture (Fig. 264) and decorated with *rathikas* housing standing male (No. 143) (on the right side) (Fig. 265) and standing female figure (No. 144) (on the left side) (Fig. 266) in different postures. The left side female is accompanied by a child (No. 141) (Fig. 263). Both *rathikas* are topped with *chhadya* and very long *udgamas*. The depressed portion terminates in a band having *kinkini* motif decorations.

Fig. No. 261: Right side *pratibhadra* of the *jangha* on the northern façade

Fig. No. 262: A female in standing posture

Fig. No. 263: A female figure accompanied a child

Fig. No. 264: An *Apsara* in standing posture

Fig. No. 265: A male figure in standing posture

Fig. No. 266: A female figure in standing posture

The left side *karna* portion of *jangha* is decorated with *rathika* housing *Vayu* (No. 135) (Fig. 267) accompanied with his vehicle deer. *Rathika* is flanked by standing *vyala* figures, standing on a man and *makara*. The upper portion of *jangha* consists of a band decorated with *kinkini* motifs.

Fig. No. 267: *Vayu* accompanied with his vehicle deer on Left side *karna* on *jangha*

The right side *karna* portion of *jangha* is decorated with *rathika* housing *Kuber* (No. 145) (Fig. 268) accompanied with his vehicle. *Rathika* is flanked by standing *vyala* figures, standing on elephants on both the sides. The upper portion of *jangha* consists of a band decorated with *kinkini* motifs. On the right side perpendicular to *Kuber* houses *Ishan* (No. 146) standing inside a square pillared *rathika* with his vehicle (Fig. 269). *Rathika* is flanked by *vyala* figure standing on an elephants on left side.

Fig. No. 268: Right side *karna* on *jangha* showing the image of *Kuber*

Fig. No. 269: Figure of *Ishan*

***Varandika*:** It consists of thick *kapotika* (decorated with *chandrashala* motif), *tula* ends decorated with half *kirtimukha* & floral motifs, *kapotika* (decorated with *chandrashala* motif), *antar patra* decorated with chess pattern and *chhadya* decorated with *chandrashala* motifs (*danturika* designs hanged under the *chhadya*). *Chhadya* portion corresponding to *karna* is decorated with *rathikas* housing deities in standing posture. The left side *rathika* has standing *shaiva* male deity (?) and right side *rathika* has standing female deity holding a flower. Both these *rathikas* are topped with *chhadya* and *udgama*. Part of *rathika* and complete *chhadya* and *udgama* extend into the first storey of *shikhara* (Fig. 270).

Fig. No. 270: *Varandika* on northern façade

Shikhara: It has three *latas, bhadra* and *pratibhadra* are decorated with enmeshed *chandrashala* designs. *Karnalata* is similarly decorated but it is separated in five stories (Fig. 271). Each storey is marked by a *Bhumi-amalak* topped with *chhadya*. The three *latas* continue up to the top where finial starts. Seeing from the top, the flat surface on which the finial stands can be described as follows: on northern and southern sides, it has *panchratha* plan and on eastern and western sides, there are two *panchratha* type projections.

Fig. No. 271: ***Shikhara*** **of the temple on northern side**

Garbhagriha of the Temple

Right in front of the main door stands an elaborately carved pedestal having *tri-ratha* plan (Fig. 272). It has got three moldings namely *jadyakumbha, antarpatra* decorated with chess board pattern and *kapotika*. *Bhadra* and *karna* portions are decorated with *rathikas* housing figures of dancers and musicians. *Rathikas* are topped with *chhadya* and *udgama*. Whole *rathika* runs across the three moldings. *Kapotika* is decorated with bits of floral scrolls also. Lower portion of the image is still placed on this pedestal which shows floral scrolls having three branches, the right side branch supports a circular *padmapeetha* on which the right foot of a female deity is visible. The lower part of the image has *tri-ratha* plan. The lower most left side a devotee couple in kneeling posture (No. 163) (Fig. 274) and above them stands two partly defaced female attendants (No. 164) (Fig. 275) and completely defaced attendants (No. 160-162) probably three in number (Fig. 276-278). At the head of these attendants is a broken *ghata*. Upper portion of the image has faded away. Somebody has tried to put a triangular pedimented back for the image made of lime plaster. The bricks are visible through the plaster. It appears to be a later addition.

The western wall behind this pedestal has two pilasters. The lowermost part is featureless band. Above this stands a *ghata* with its base. The shaft having rectangular cross-section forms the middle portion. It has a vertical band decorated with floral scrolls. Its upper portion is decorated with a horizontal band carved with *kirtimukha* motif. *Ghata Pallava* is kept on a high base which can be described as: *shiravati,* two disks, inverted lotus and a thick torus as we move upward. Two bands decorated with floral motifs sit at the top of *ghata*. Above this are placed *bharni* and *shiravati* moldings supporting brackets decorated with *kirtimukha* motifs.

Fig. No. 272: Western wall of the chamber and pedestal of the main image

Fig. No. 273: Pedestal of the main image

Fig. No. 274: Two partly defaced female attendants

Fig. No. 275: A devotee couple in kneeling posture

Fig. No. 276: Figure of a defaced attendant on the pedestal

Fig. No. 277: Figure of a defaced attendant on the pedestal

Fig. No. 278: Figure of a defaced attendant on the pedestal

There is a pilaster (No. 149-152) (Fig. 279 & 280) in the corners of western wall which has slight variation from the above described pilasters. As we move from bottom to top, the different parts of the pilasters are in this sequence. At the base of the pillar exist *khura, kumbha, kalasha* and *kapota* moldings. These moldings are decorated with *rathikas* housing human figure and topped with *udgama*. A cubical base, round pedestal, foliage covered *kumbha* motif exist at the base of a round pillar decorated with scroll designs, a *rathika* housing a standing male figure and covered with *udgama,* a band decorated with *kirtimukha* motif. After this exist ribbed molding, band decorated with diamond motif, sharp edged disk and twisted rope like base supporting *kumbha* filled with foliage and *bharaputraka* motif. Above *kumbha,* there are band decorated with floral scrolls, diamond motif and a string of garland. At its top exists bell shaped ribbed *bharani* supporting brackets carved with *kirtimukha* motif. These brackets carry the weight of *bhara pattas* supporting roof.

Fig. No. 279: Pilaster in the corner of western wall

Fig. No. 280: Pilaster in the corner of western wall

The *kumbhika* on the pillar no. No. 149 & 152 in *garbhagriha* have a musician (on pillar no. 149) (Fig. 288 A) and (on pillar no. 152), there is a man in sitting posture holding two unidentified objects in his hands (Fig. 280 B).

Fig. No. 280 A: Figure of a Musician situated on the *kumbhika* on pillar no. 149

Fig. No. 280 B: Figure of a man in sitting posture situated on the *kumbhika* on pillar no. 152

There exist two pillars opposite the pilasters (No. 155 & 156) behind pedestal. There exist two pilasters built in the northern and southern wall opposite corner pilasters situated of the western walls (No. 153, 154, 157 & 158). The pillars in front of the door are similar in design to the pilasters standing on both sides of the pedestal. The pilasters opposite corner pilasters is similar in design to the two pillars situated in front of the gate. The pilasters on eastern side of this pilaster has the following description. There are *khura, kumbha, kalasha, kapota* moldings at the base. These moldings are decorated with *udgama* motif. Lower part of the square shaft decorated with standing deity. It is in style similar to the river goddess figures carved on the doorjamb. Square shaft of the pillar has a projected band in the middle

which is decorated with five tiers of couples standing below the *udgama*. All these figures are flanked by flanked by three tiers of *vyalas* and warriors fighting with them, a band decorated with *kirtimukha* motif, a band decorated with floral scrolls, *ghata pallava* motif, a band decorated with diamond motif, garland and ribbed *bharani* supporting brackets decorated with *kirtimukha* motif. The edges of these pilasters are decorated with flower petal motifs (Fig. 282-287). The similar pillar on north side of the *garbhagriha* has the same description (Fig. 292-296).

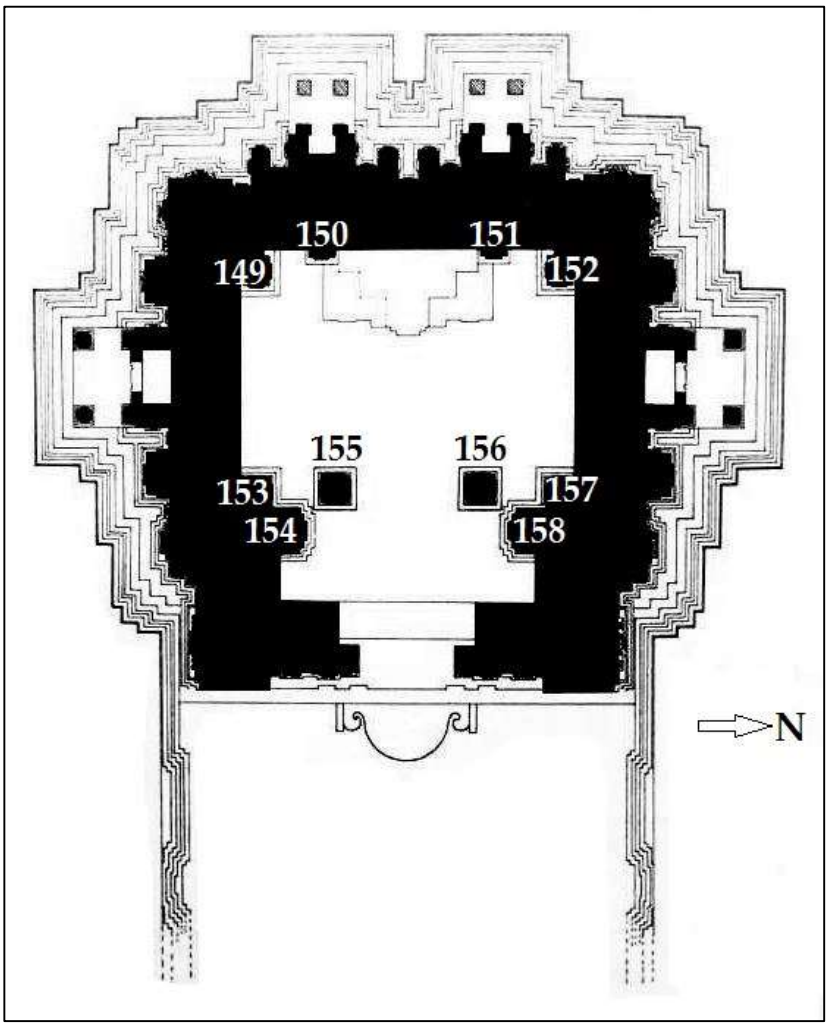


Fig. No. 281: Plan of the pillars inside the temple

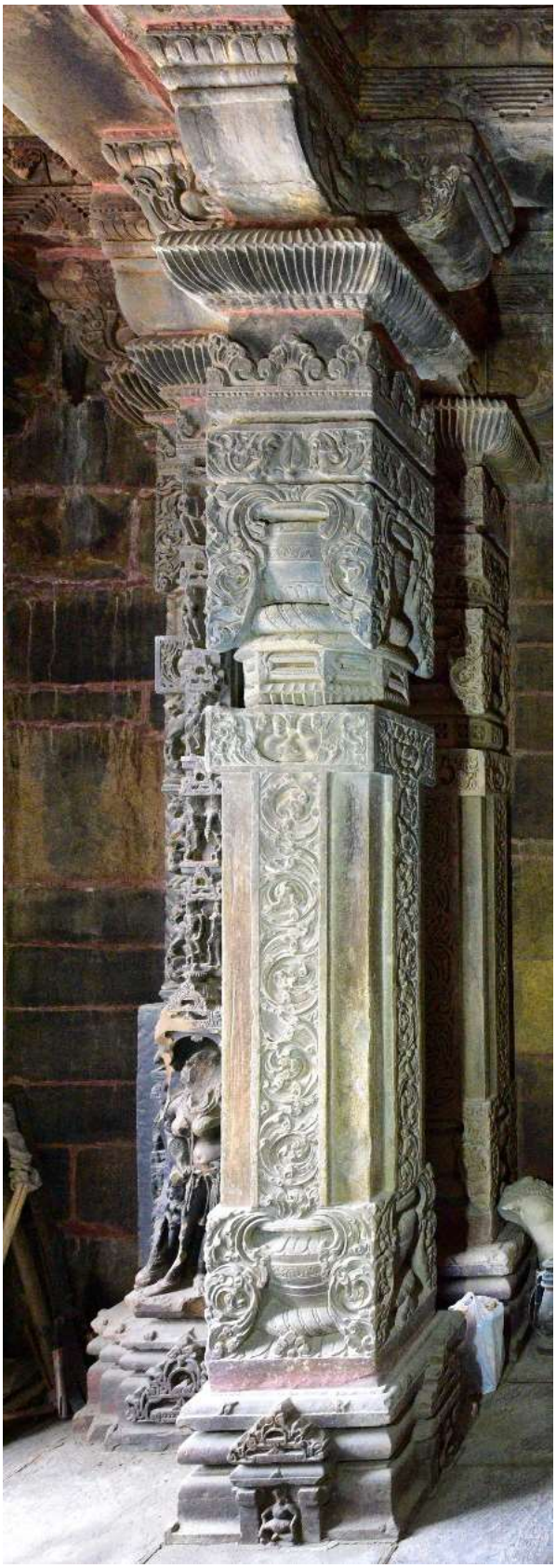


Fig. No. 282: Pillar in front of the door on the left side

Fig. No. 283: Pillar in front of the door on the left side

Fig. No. 284: Pillar in front of the door on the left side

Fig. No. 285: Pillars located to the left of the gate, a view from west

Fig. No. 286: Left side chamber wall

Fig. No. 287: Left side pillars inside the temple

The *kumbhika* of the left side pillar (No. 155) in *garbhagriha* has square pillared *rathikas* topped with *udgamas* on all four sides. Starting from west face and moving clockwise we have a *vina* player (Fig. 288) (west face), *dholaka* player (Fig. 289), a man (Fig. 290) and another man holding two unidentified objects in his hand (Fig. 291). All are squatting on thick cushions.

Fig. No. 288: Image of a *Vina* player

Fig. No. 289: Image of a *Dholaka* player

Fig. No. 290: Figure of a man in sitting posture

Fig. No. 291: A man sitting and holding some unidentified object in his hands

Fig. No. 292: Right side pillars inside the temple (on north side)

Fig. No. 293: Right side in front of the gate

Fig. No. 294: Right side (Northern) wall of the temple

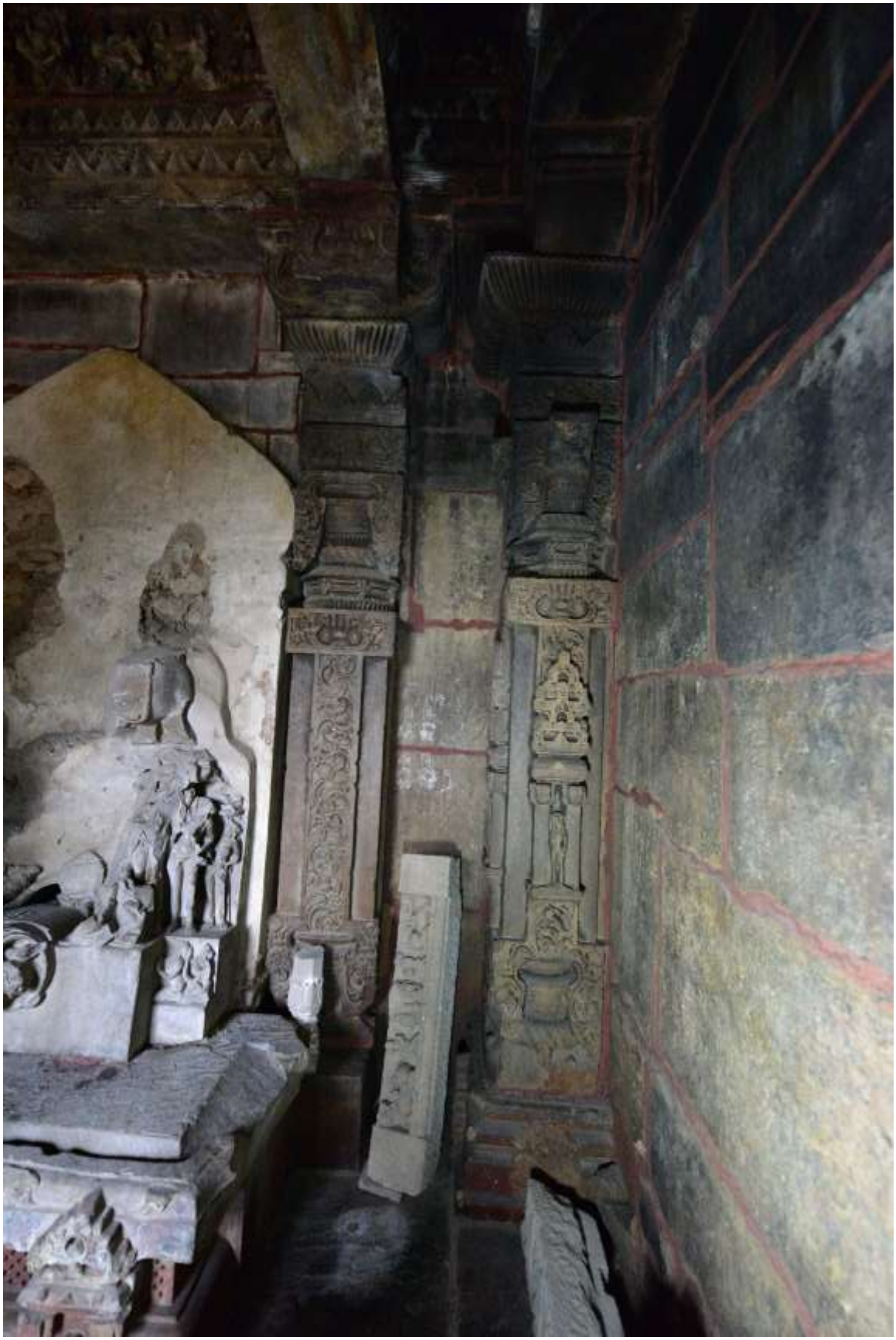


Fig. No. 295: Right portion of the western wall

Fig. No. 296: Right side pillar looking from the west

The *kumbhika* on right side pillar (No. 156) is decorated with square pillared *rathikas* topped with *udgamas*. These *rathikas* housed human figures in different postures as we move from northern face to other side in clockwise direction. The details are as follows: a male musician in sitting posture (Fig. 297), a male in standing posture (Fig. 298), a musician in sitting posture (Fig. 299) and a male sitting and holding some object in his hands (Fig. 300).

Fig. No. 297: A male musician in sitting posture

Fig. No. 298: A male figure in sitting posture

Fig. No. 299: A musician in sitting posture

Fig. No. 300: A male sitting and holding some object in his hands

The roof is divided into four parts. The one in front of main idol is square (No. 165). The two parts flanking this are rectangular so is the one in front of the gate. The square portion above the pedestal has the following description. The *bhara pattas* are decorated with *taal patra* and stepped pyramid motifs. From these the sides of the roof converges into square roof of *kshipta vitan* of *nabhi chchhanda* decorated with *kol* course. Between the roof and *bhara pattas* exist corbelled courses decorated with *ardha ratna, danturika, bharputraka* and *kirtimukha* motif. Corner of the *bharputraka* course are decorated with *kirtimukhas*. The roof has two *kol* courses and *Padma kesar* in the center. The right side rectangular roof (No. 166) has *bhara pattas* decorated with *taal patra* and inverted pyramid motif. The corbelled courses are decorated with half diamond and half flower motif. The roof is of *kshipta vitan* of *nabhi chchhand* order decorated with *kol* courses made into the shape of elongated flower in the middle and lotus flower on the ends. The left side rectangular roof (No. 167) has similar description. The rectangular roof in front of the door (No. 168) has three parts divided by bands decorated with floral motifs. All the three are in the shape of lotus flower. This is also a *kshipta vitan* of *nabhi chchhanda* order decorated with *kol* courses. It is of primitive stage of development having little depth of carving[8] (Fig. 301-306).

Fig. No. 301: Central part of the roof

Fig. No. 302: Right side part of the roof

Fig. No. 303: Left side part of the roof

Fig. No. 304: Roof in the front of the gate

Fig. No. 305: Left side narrow portion of the ceiling

Fig. No. 306: Narrow ceiling to the left of central ceiling

Corner Shrines

South-west Corner Side- The right side corner shrine (Fig. 307) has been built from material remains of other shrines. It is in the form of verandah open on two sides. Eastern open side reveals two temple doorjambs fixed as pilasters and *udumbara* fixed at the base. Both the doorjambs belong to the same temple. They have five *shakhas* namely *patra shakha, pushpa shakha, naag shakha, rupa shakha* and *stambha shakha*. *Naag shakha* is in addition to *pushpa shakha* which completely substitute *naag shakha* in later times. The *Naag shakha* is in the form of *naagas* whose upper is of men and lower body is of serpents. The tails of these men-*naagas* are intertwined. *Rupa shakha* has five tiers in the shape of couples standing under *udgamas. Stambha shakha* is in the shape of *stambha* of *ruchaka* type having foliage covered *kalashas* at the top and bottom. The top *kalasha* supports ribbed *bharani*. The shaft of the pillar is decorated with bell and rope motif hanging from *kirtimukha*. At the bottom of the doorjambs stand the two river deities below *patra shakha* and *pushpa shakha*. A female deity accompanied by two attendants stand below *naag shakha* and *rupa shakha*. The female goddess stands in a round pillared *rathika* covered by a miniature *shikharas*. On the outermost side stands a female deity. *Udumbara* is symmetrical around the middle. In the middle is shown lotus flower with stems. It is flanked by lion attacking elephant figures. Moving from center to the left and right beyond this, are shown men bird eating the stems of lotus below *kirtimukhas*. Beyond this, there is a vertical band decorated with floral scrolls. After this is carved decorated *kumbha* carried by two mermaids. This u*dumbara* is almost similar to the *udumbara* of main temple and appears to be a contemporary object.

Fig. No. 307: South-west shrine looking from eastern façade

The northern façade has an opening having two doorjambs fixed on both the sides facing inwards each other. Below the right doorjamb stands a lion sitting on ground and below the left side doorjamb stands an *udgama,* probably top of a *rathika*. The right side *dwarashakha* fragment shows *pushpa shakha* and *rupa shakha. Rupa shakha* consists of six tiers of *Mithun* figures and twelve tiers of *maladhari vidyadharas*. At

the base of sculptural fragment stand river goddess and a male *dwarapala*. Left side fragment of doorjamb is similar to the right one (Fig. 308-310).

Fig. No. 308: South-west shrine looking from northern façade

Fig. No. 309: ***Dwarashakha*** **fragment on south-west shrine**

Fig. No. 310: *Dwarashakha* fragment on south-west shrine

Western wall shows a doorjamb fixed on right side (Fig. 311), *Mahisasuramardini* in the middle (Fig. 312) and broken figure of *Mithun* on the left side (Fig. 313). The doorjamb is right side doorjamb and similar to the other doorjambs fixed on the sides of northern opening.

Fig. No. 311: ***Mithun*** **figures**

Fig. No. 312: Image of *Mahisasuramardini*

Fig. No. 313: Doorjamb fixed on right side

North-west Corner Side: The left side corner shrine (Fig. 314) has been built from material remains of other shrines. It is in the form of verandah open on three sides. Its southern side is open and on the right side doorjamb has been fixed which faces inward (eastward). On the left side doorjamb has been fixed which faces eastern side. It will be described in the part on eastern façade. In the plinth is fixed half part of the *udumbara* of some large doorjamb. It shows *mandaraka* on the right side, as we move towards left, we have a lion attacking an elephant, a man holding a sword, a lion attacking an elephant, a vertical band decorated with floral scrolls, decorated *kumbha* carried by two mermaids and a lion seated on the ground & raising one paw. The doorjamb fixed on the right side has *pushpa shakha, rupa shakha* consisting of five tiers of *Mithun* figures standing below *udgamas* & supported by *bharputraka* and thirteen tiers of *maladhari vidyadhara* couples.

Fig. No. 314: North-west shrine

The eastern façade has opening with doorjambs (Fig. 315-317) fixed on the pillars which are facing eastern side supporting a *lalatabimba* (Fig. 318). In the middle of *lalatabimba* is carved the image of eight handed *Parvati (?)* sitting on a lion, housed inside a round pillared *rathika* topped with *udgama*. The mother goddess is flanked by *Navagrahas* sitting on low height seats flanked by two standing female deities and *vyalas*. A band of *maladhari vidyadharas* in the shape of inverted U is carved on the margins of *lalatabimba*. The right side pillar has *patra shakha, pushpa shakha, naag shakha* and *rupa shakha* consisting of four tiers of *Mithun* figures/ female figure & eleven tiers of *maladhari vidyadhara* couples. At the bottom are carved river goddess with two small female attendant and one large sized female attendant and a *shaiva dwarapala* holding trident as we move from right to left. There is a canopy over the head of river goddess and a snake god above the large female attendant. The left side *dwarashakha* consist of defaced *patra shakha, pushpa shakha, naag shakha* and *rupa shakha* consisting of four tiers of *Mithun* figures standing under *udgamas*. At the bottom of *dwarashakha* are carved the figures of river goddess accompanied by a male attendant, female *dwarapala* accompanied by a female attendant standing inside a *rathika* covered with miniature *shikhara* and a female deity as we move from right to left. The *udumbara* (Fig. 319) is fixed at the base of doorjambs. The doorjamb is symmetrical around the center. It has been carved with lotus plant shaped *mandaraka* flanked by a lion attacking an elephant, a man holding a sword, a lion attacking an elephant, vertical bands decorated with floral scrolls, decorated *kumbha* carried by mermaids. The northern side opening has a broken doorjamb facing inward on the left side and doorjamb of eastern side opening on the right side. It has *pushpa shakha* and *rupa shakha* consisting of five tiers of *Mithun* figures standing under *udgamas*. A large pedestal is kept inside this shrine. It shows *khura, kumbha, antarpatra* and *chhadya* moldings. *Kumbha* is decorated with *udgamas* and *udgama* covered square pillared *rathika* housing a devotee in the middle. *Antarpatra* is decorated with *taalpatra* and inverted stepped pyramid designs. There is a rectangular groove in which the main image was fitted. There is a projected *argha* on the left side of the pedestal.

Fig. No. 315: North-west shrine looking from east

Fig. No. 316: Doorjamb fixed on the north-west shrine

Fig. No. 317: Doorjamb fixed on the north-west shrine

Fig. No. 318: *Udumbara* fixed at the base of doorjamb

Fig. No. 319: *Lalatabimba* fixed on the north-west shrine

References:

1. Fuhrer, A. 1891. *The Monumental Antiquities and Inscriptions in the North-Western Provinces and Oudh.* The Superitendent Government Press, North-western Provinces & Oudh. pp. 114-115.
2. Trivedi, S.D. 1985. *The Jarāi Temple at Barwā Sagar.* The Government Musuem, Jhansi. p. 17.
3. *Ibid*. p. 01.
4. Trivedi, R. D. 1990. *Temples of the Pratīhāra Period in Central India.* Archaeological Survey of India, New Delhi. pp. 168-75.
5. Meister, M. W. & M. A. Dhaky. 1991. *Encyclopedia of Temple Architecture, North India Period of Early Maturity c. A.D. 700-900. Vol. II. Part II: Text*. American Institute of Indian Studies, Oxford University Press, Delhi. pp. 56-60; Meister, M. W. & M. A. Dhaky. 1991. *Encyclopedia of Temple Architecture, North India Period of Early Maturity c. A.D. 700-900. Vol. II. Part II: Plates*. American Institute of Indian Studies, Oxford University Press, Delhi. Fig. 125-134.
6. Deva, K. 1996. *Temples of India, Vol. I: Text.* Aryan Books International, New Delhi. pp. 114-16; Deva, K. 1996. *Temples of India, Vol. I: Plates.* Aryan Books International, New Delhi. Fig. 125-29.
7. Singh, A. 2000. *Cult Deity of Jarai Math Temple, Barwa Sagar (Jhansi).* 'Pragdhara, No. 10'. Journal of the U.P. State Archaeological Department. pp. 199-200.
8. Singh, A. 1944-95. *Pragdhara, No. 5.* Journal of the U.P. State Archaeological Organization. pp. 165-68.

Some Minor Images of Narasimha: Their Interpretations in Textual Context

T.J. Alone
Director, ASI

In the process of expressing faith in their adopted respective cult, general mass of Indians felt need of have a concrete image of their deity as well as is suitable place (temple) to enshrine it[1]. Thus temples have emerged as place of worship by common folk towards their revered god. As the temple architecture developed, sculptural and artistic representation found vividly mentioned adoring it indicating associated facets of the society. Such decorations include architectural features, floral and geometric motives, *Puranic* stories, gods and goddesses, and so on. The representation reflects social and religious inclination of the worshipers and their though process while enshrining presiding deity and selection of the motives to be adopted on architectural components of the temple.

While undertaking inspections author paid visits to many places of archaeological and historical importance in *Vidarbha* region during which the representations of Narasimha were prominently noticed on a few temples adorning various architectural components. A few minor sculptural representations of the Narasimha noticed on temples are being discussed here along with comparison with *Puranic* context.

Bhagvat Purana[2] tells us story of the Narasimha coming to rescue of *Prahlad*, son of the *Hiranyakashipu*, who was a great devotee of Lord *Vishnu*. Demon *Hiranyakashipu*, considering himself supreme after having special boon from lord *Brahma* – that he would neither be killed by any human or animal, nor by any non-living thing and various complex conditions making it almost impossible to kill him under normal circumstances. As the story goes, he took advantage of the boon granted by the *Brahma* and causes various atrocities on the devotees of the Lord *Vishnu*. He never liked or admired the devotion of *Prahlad* to *Vishnu*. He tried many times to wipe out Vishnu's faith from the heart of the boy but failed, on which he became furious. One day he wanted to disprove the supremacy of *Vishnu* over him. He challenged his son *Prahlad* that if the god is present everywhere, then he should be present in the pillar before him. When *Prahlad* said, "Yes, *Vishnu* is in the pillar". Angry *Hiranyakashipu* smashed that pillar, from which Lord *Vishnu* appeared in the form of *Narasimha* and killed *Hiranyakashipu* with his sharp and powerful finger nails tearing apart his abdomen.

The *Narasimha* incarnation of Lord *Vishnu* has been represented in various iconographic forms like *Ugra-narasimha*, *Yoga-narasimha*, *Lakshmi-narasimha*, *Kewal-narasimha* are few to mention here. Numerous images of *Narasimha* have been reported from various parts of the *Vidarbha*. These images are found in isolation, on temple component, or in dedicated temples. This indicates its popularity in the society during those days.

A *Mahadeva* temple at *Neri* (district *Chandrapur*; *Maharashtra*) bears sculpture of Narasimha. The temple is situated at about 80 km from *Nagpur* and 70 km from *Chandrapur*, the district headquarter. The temple, datable to 12th CAD built by *Yadavas* of *Deogiri*, has elaborate sculptural representation, especially on outer face of the wall along *mandapa*, beams and pillars. Two figures of Narasimha in bas relief is carved on beams, whereas, the third figure is available on the wall at *antarala*.

Fig. No. 1: Mahadeva Temple at Neri

This image (Fig. 1) is carved on a beam just above right pillar of eastern entrance of the temple at *Neri* (District *Chandrapur*, *Maharashtra*). The sculptural representation covers about one square feet area, however, it showcases well thought conception and equally artistic execution. The Narasimha is shown with four hands, lower two are engaged in tearing apart abdomen of the *Hiranyakashipu*, whereas upper two are shown stretching entrails from abdomen right up to his head. *Narsimha* is standing with folded legs holding *Hiranyakashipu* on his lap. Though the *Hiranyakashipu* holds a sword in his right hand pointing up towards Narasimha, it is ineffective against the god. Narasimha is wearing bangles, two necklaces and *Vaijayantimala*; shown prominently. His head is round indicating representative of hair of mane in symbolic form. His eyes were large and round, as the space suggests, but, unfortunately it has faded away. Ears are carved prominently. His tongue and teeth have faded away. However the posture is very expressive and represents fury of the Narasimha while killing the demon *Hiranyakashipu*.

Fig. No. 2: Mahadev Temple, Neri

Fig. 2 from *Mahadev Temple, Neri* was found positioned on a beam on north side of the *mandapa*. The *Narasimha* has four hands, lower two are engaged in tearing apart the abdomen of the *Hiranyakashipu*. Whereas, right upper and left upper hands are holding flower and conch respectively, two characteristic attributes of lord the *Vishnu*. His eyes are big, round and protruding out with prominently carved eyebrows. The mouth is wide open with pointed teeth and ears are pointed. The god is standing with folded legs holding *Hiranyakashipu* on his lap. The image appears to be carved with clear intention of representing the killing of the demon by the *Narasimha*. *Hiranyakashipu* holds a sword and shield, as found in sculpture shown at Fig. 1. The head of *Narasimha* bears *kirita* but hair are shown on either side. These resembles flames of fire.

Third image (Fig. 3) is carved on a decorative panel on north wall of the *antaral* portion of the *Neri* temple. Though the sculpture is worn out, surviving portion is sufficient to substantiate the episode indicating killing of the *Hiranyakashipu* by *Narasimha*. The sculpture is taller and slender in its representation as compared to first two representations described. Here large mane of the

Narasimha is very clear around his face and also on the chest. Further, symbolic flames are indicated above the head rising upwards. The god is shown with only two hands, which are engaged in killing the demon *Hiranyakashipu*.

Fig. No. 3: Mahadev temple, Neri

The sculpture shown in Fig. 4 is carved on ceiling of the *mandapa* of *Bhawani* temple at *Barsi Takli* (district *Akola*, *Maharashtra*). Though the sculpture is carved on a smaller area less than a square feet, it demonstrate excellent artistic representation with finer details. The *Narasimha* had eight hands (?), unfortunately only two engaged in killing *Hiranyakashipu* by tearing apart his abdomen, survive. *Narasimha* is standing with folded legs holding *Hiranyakashipu* on his lap with head on left side. The

head of *Narasimha* bears a beautifully carved *kirita*. The image is very prominent in its facial expression. Eyes are big and round shown protruding out with bold, sharp and prominent eyebrows. Ears are big, long and pointed (though only one is visible). His mouth is wide open and further exaggerated through rectangular formation drawn through sharp and pointed triangular teeth.

Fig. No. 4: Narasimha, Bhawani Temple at Barsi Takli

His mane is indicated through beaded necklace. Two figures, a male and a female at feet of the god lie in *dandawata mudra*. A dwarf image at lower left corner of the sculptural panel might be *Prahlad* adoring god *Narasimha*. On either side of the sculpture are situated two beautifully carved pillars, upper portion of which bears finely carved tiny *ayudhapurushas* holding mace and conch; two characteristic weapons of the lord Vishnu.

The sculpture (Fig. 5) is carved on wall of the *Anandeshwar* temple at *Lasur* (District *Amaravati*, Maharashtra). The Narasimha is shown having six hands two of them are engaged in killing *Hiranyakashipu*, other two hold sword and shield, whereas remaining two holds flower and conch. Lower portion of the panel is damaged, but the surviving portion is clear to indicate outline of the posture.

Fig. No. 5: Sculpture from Anandeshwar temple at Lasur

In this image, the head of the *Narasimha* bears a bowl shaped *kirita*. Eyes are big and round, but eyebrows have faded. His mouth is wide open with pointed tong making his appearance fearsome. His mane is indicated through necklace. A round shaft is shown between his two legs to indicate pillar, from which god *Narasimha* appeared.

As the name suggests, the *Narasimha* incarnation is a combination of lion and men (*nara* = human and *simha* = lion). His face is of lion & rest of the body is human. This incarnation is essentially a robust, powerful and aggressive manifestation of the lord *Vishnu* which killed demon *Hiranyakashipu*.

"Vajranakhay vidmahe tikshnadrashtray dhimhi
Tanno Narasimha prachodayat"

The above verse found in *Taittiriya Aranyak*[3], refers to god Narasimha with sharp nails and teeth. As elaborated in previous paras, Narasimha killed the *Hiranyakashipu* with his sharp nails. Here sharp nails were vital weapons of the god instrumental in executing very purpose of the incarnation. As the incarnation is a combination of the man-lion form, the god would invariably possess sharp teeth and claws like that of lion. The ancient text is very precise while recording these two weapons of the forth incarnation of the Lord *Vishnu*.

Furthermore, the story of Narasimha found mentioned in various *Puranas* like *Narasimha Puran, Kurma Puran, Vishnu Puran, Bhagvat Puran,* etc.

Chapter 44 of the *Narasimha Purana*[4] gives an account of furious appearance of *Narasimha*. It refers he has very furious face, monumental in size and extending to numerous miles. His eyes were very big, nails were sharp and long, big mouth, jaws extending up to ears and his face was glittering like *kalagni*. Overall his appearance was very dreadful.

Vishnudharmottar Purana[5], a text of ancient Indian art states that the appearance of *Narasimha* was like mountain of gold adorned with fire. He was having sharp canines, furious face and big/long mane. His tongue was like a thunder, wide open mouth, sharp eyebrows and furious face glittered like fire.

Harivamsa Purana[6] mentions that *Narasimha* had curly hairs. He was illuminated like thousands of moons and his eyes were fiery.

Kurma Purana refers to manifestation of the Lord *Vishnu* into very furious form of *Narasimha* to kill *Hiranyakashipu*[7]. The text further describes that the god *Narasimha* had extremely dreadful red eyes and powerful nails to tear of *Hiranyakashipu* easily[8].

Bhagvat Purana[9] refers to killing of demon *Hiranyakashipu* by *Narasimha*. It gives vivid description of the *Narasimha* form. Since the boon granted by the lord Brahma restricted death of the *Hiranyakashipu* to rare conditions; Lord *Vishnu* had to adopt a special incarnation of half man-half lion to kill him. The posture manifested by the Lord *Vishnu* was furious, his eyes were big and blazing like molten gold, and his head was dazzling with hairs of his mane. His teeth were big and sharp, tong was large, sharp like a blade of razor, pointed and waving like a sword. His ears were big and erect. His face was further looking furious due to his knitted eyebrows, his mouth and nostrils were open like a mountain cavern. He was terrible with his parted jaws. He had short thick neck, slender waist and broad chest[10].

Matsya Purana[11] refers to *Narasimha* as terrible and says that he was meant to eliminate all *daityas*. It further gives the details of image representation of *Narasimha*[12]. The image of *Narasimha* should be of eight hands, his face should be terrible with split eyes, the mane should be raised as well as the angry look of the Narasimha should also be well depicted. *Hiranyakashipu* should be carved holding sword and the images of *Indra* and other gods in praying posture should be made near *Narasimha*.

Agni Purana[13] describes *Narsimha* with open mouth placing *Hiranyakashipu* on left lap tearing apart chest of the demon. He wore necklace and holds *Chakra* and *Gada*.

Like *Matsya Purana, Vishnudharmottar Purana*[14] also gives description about how the image of Narasimha is to be carved. It specifies Narasimha with heavy shoulder, and neck, with lean west and thin belly. He should be lustrous and without any ornaments. His face should be surrounded by a garland of flames and should have flames as his mane. Even his body should be surrounded with flames. *Hiranyakashipu* should be on knee of the Narasimha who is engaged in tearing his stomach with sharp nails. He should hold the conch, the disc, the club and the lotus; all four weapons of the Lord *Vishnu*. Flames of fire also should be shown emerging from his hair.

Incarnation of the *Narasimha* was meant for killing the demon *Hiranyakashipu*, as he was against *Prahlad*, a staunch devotee of the Lord *Vishnu*. The demon caused various austerities on gods, took away share of the Lord *Vishnu* from offerings and even tried to kill *Prahlad* because he never liked *Prahlada's* devotion towards *Vishnu*. Further, *Hiranyakashipu*, never accepted supremacy of the Lord *Vishnu*.

All images elaborated above expresses furious form of the *Narasimha*. This form of the Lord Vishnu to kill demon *Hiranyakashipu* should essentially be a furious and powerful one, equally corroborating anger and objective involved in eliminating such demons responsible for causing atrocities on devotes of the lord *Vishnu* and engaged in unholy acts. Such representation is intended to propagate strong action against act of *adharma* and also to represent how hard the lord Vishnu would manifest into the forceful form to eliminate the demon responsible, in order to establish *dharma* and also to safeguard his devotees, especially those who follow the path of righteousness. *Gopinath Rao*[15] says that representations of *Narasimha* are meant for the destruction of evils in the society.

As observed in preceding paras all sculptural representations possess furious face, wide open mouth as referred in *Agni Purana*[16] and *Narasimha Purana*[17]. The representation at *Lasur*, survived in its complete shape. It shows the lion incarnation with wide open mouth and sharp teeth exactly as mentioned in these texts. It further shows, beautifully carved sharp tongue as specified in *Bhagvat Purana* to add ferocity to the sculpture and also to make the representative true to texts[18].

While representing wide open jaws and sharp teeth in order to achieve narratives specified in the *Puranas*, a rectangular formation of small and clear triangles is carved meticulously in the sculpture at *Barsi Takli*, wherein the sculptor excels in his conception and execution as well. The face of image at figure-3 from *Neri* temple is somewhat weathered, but his furious face is duly emphasized with flames of fire above the head in conformity with the narrative of *Bhagvat Purana*[19]. His mane is also prominently indicated as specified there under. Though facial details of the image at *Neri* (figure - 3) have weathered, other images are in good state of preservation to indicate furious facial appearance of the Narasimha as indicated in ancient texts like A*gani Purana, Narasimha Purana, Bhagvat Purana,* and *Kurma Purana*[20]. His eyes are well represented in images at *Neri, Lasur* and *Barsi Takli* as per the textual references. The image at *Neri* (figure-1) has prominent ears. Moreover, ears

of the figure at *Barsi Takli* are long and pointed. These are faithfully carved as specified/elaborated in the *Bhagvat Purana*[21]**.** Even adjusting to the space constrain, the sculptor took considerable efforts while carving out long and prominent ears for 2nd image at *Neri* (Figure-2).

Though the *Puranik* texts do not refers to any type of *Kirita* at head of the Narasimha, images at *Barsi Takli, Lasur* and *Neri* (figure-2) shows *Kirita* at the head of *Narasimha*. The *Kirita* shown at sculpture of *Barsi Takli* is elaborate and meticulously carved with finer details in conformity with the headgear worn by Lord Vishnu.

Ancient literature refers to carving of two to eight hands for *Narasimha* image. Image-3 (figure-3) at *Neri* has two hands, rests images are four handed. *Narasimha* at *Lasur* has six hands, and figure at *Barsi Talki* has eight hands.

Both the hands of image-3 at *Neri* are engage in killing *Hiranyakashipu*. Narasimha from *Neri* temples indicated at figure-1, shown killing *Hiranyakashipu* with two hands, while other two hands are straight and engaged in stretching his entrails right up to the head. Here the sculptor succeeded in reproducing theoretical description of the *Narasimha* image as described in *Padma Purana*[22], which says after tearing apart the abdomen of the *Hiranyakashipu*, *Narasimha* wore his entrails around his neck. The sculptural representation of *Narasimha* holding entrails of *Hiranyakashipu* with his stretched hands right up to his neck exactly resembles as if one holds garlands around one's neck.

The sculpture at *Neri* (figure-2) and *Lasur* represents *Narasimha* killing the demon with two hands at the same time other hands hold characteristic *ayudhas* of the *Vishnu*. The sculpture of *Neri* (figure-2) holds flower and conch in right and left hand respectively. The sculpture of *Barsi Takli*, most probably holds flower in his one of the eight hands, but surviving details are not enough indicative. In order to give impression of the threshold of the palace, location where the killing episode happened, two pillars are carved on either side of the sculpture. Upper portion of both the pillars bears finely carved dwarfs, though very tiny, holding mace and conch; two characteristic weapons of the lord *Vishnu*. *Agni Purana*[23] mentions mace and wheel in hands of the *Vishnu*, a suggestive indication towards his four armed image representation. *Vishnudharmottar Purana*[24] stipulates the god should hold the conch, the disc, the club and the lotus (i.e. flower), all four weapons of the Lord *Vishnu*.

It appears that the figure at *Barsi Takli* might had eight hands. Six of them having been lost, only two are visible. These are tearing open the abdomen of the *Hiranyakashipu*. Eight handed image with furious face, big protruding eyes, raised eyebrows, gods praising *Narasimha*, etc. is well represented in this sculpture. The sculpture follows the details given in *Matsya Purana*[25].

The sculpture at *Lasur* is shown with six hands, two are engaged in killing *Hiranyakashipu*, two holds conch and flower and rest two holds swords and shield. In the *Puranic* verses there is no reference of holding sword and shield by the *Narasimha*. In fact, the *Matsya Purana*[26] refers holding a sword and shield by the *Hiranyakashipu*. Here we must appreciate imagination of the sculptor, conceptualizing *Narasimha* more powerful than that of the *Hiranyakashipu* in term of valour, facial expression and weapons. This expression is obvious testimony of the faith bestowed in their god.

The people of those days made every possible attempt to make express their revered god always superior than wicked forces. In the process, the shield and the sword might have been shown as *ayudhas* of the Lord *Narasimha*. Reference to a verse from *Padma Purana*[27] is mentioned here, which says that the god *Narasimha* has thousands of hands and all of them bears weapons (. . . . . *sahastrabahubhideerdhe : sarvaayudhasamanvitai:*). This the representation corroborate with the textual reference.

As Bajerjea pointed out need of the temple emerge in order to provide a dedicated and respectable place for deity[28]. Thus, construction of temples as abode for god by common folk as well as by ruling class, became a symbol of expression and a place for paying reverence to the presiding deity.

However, sculptural representation adorning exterior (or interior) of the temple reflects various currents in the society and can be taken as a testimony to their inclination towards various cult objects popular during those days. We may appreciate the mind set of ancient sculptors of those days followed ancient canons in image representations[29].

As discussed above, in these five sculptures noticed on the temples at *Neri*, *Barsi Takli* and *Lasur*; their furious posture, facial expressions, wide open mouth, sharp and pointed tong, protruding eyes, prominently carved eyebrows, pointed ears, *ayudhas* and other related iconographical attributes associated with the god are well expressed as per the textual description found mentioned in ancient *Puranas* while depicting the episode of Killing of *Hiranyakashipu* by Narasimha

The representations of *Narasimha* might be an indication towards a minor cult, enough substantial to occupy space on the temples dedicated to lord *Shiva* or others. Furthermore, the observance was so holistic and pure, related ancient texts (specifically *Puranas*) have been followed while carving all these sculptures of *Narasimha*. Indeed, it appears as a tangible execution of theoretical narrations specified in the ancient *Puranas*.

References:-

1. Banerjea, J.N., 1945, Hindu Iconography, Journal of the Indian Society of Oriental Art, Vol. XIII, p55.
2. Bhagavat Purana, VII. Ch. 1 to 10., Translated by Pandit Kanahyalal Upadhyay, Pub.-Bhagvat Prakash Karyalaya, Muradabad-1901.
3. Taitiriya Aranyak, 10. 1. 7., Rajendralal Mitra, Asiatic Society of Bengal, Culcutta-1872.
4. Narasimha Purana, Chapter 44., Translated by Dr. Siddheswar Jena, Nag Publication, Delhi-1987.
5. Vishnudharmottar Purana, I. 54, 34 to 51, Ed. Acharya Shivaprasad Dwivedi, Chaukhamba Surbharti Prakashan, Varanasi-2016.
6. Harivamsa Purana, III. 43, 1-6., Gitapress, Gorakhapur.
7. Kurma Purana, I. 16. 56., Translated by Tarinish Jha, Hindi Sahitya Sammelan Prayag, Allahabad-1993.
8. Kurma Purana, I. 16. 74.
9. Bhagavat Purana, VII. Chapter 1 to 10.
10. Bhagvat Purana, VII. 3. 15-22.
11. Matsya Purana, 162. 5., Ed. by Nag Sharan Singh, Nag Publishers, Delhi-1983.
12. Matsya Purana, 260. 28-31.
13. Agni Purana, 49. 4, Translated by Tarinish Jha, Hindi Sahitya Sammelan Prayag, Allahabad-1986.
14. Vishnudharmottar Purana, III. 78.

15. Rao, T. A. Gopinath, 1914, Elements of Hindu Iconography, Vol.-I, Pt-1, The Law Printing House, Madras-1914.
16. Agni Purana, 49. 4.
17. Narasimha Purana, 44. 14.
18. Bhagavat Purana, VII. 8. 21.
19. Bhagvat Purana, VII. 8. 15-22.
20. Kurma Purana, I. 16. 56.
21. Bhagvat Purana, VII. 8. 21.
22. Padma Purana, VI. 238. 123., Ed. Acharya Shivaprasad Dwivedi, Chaukhamba Surbharti Prakashan, Varanasi-2015.
23. Agni Purana, 49. 4.
24. Vishnudharmottar Purana, III. 78. 11.
25. Matsya Purana, 260. 31-35.
26. Matsya Purana, 260. 35.
27. Padma Purana, VI. 238. 96
28. Banerjea, J.N., 1945, Op. cit., p 55.
29. J.N. Banerjea, J. N., 1932, Pratimalakshna, Culcutta University Press, Culcutta, pg 1.

Rising Towers in Wood: The Architecture of *Khanqah-i-Maula* shrine, Kashmir

Dr Farhat Yasmeen
Research Scholar, Department of History,
University of Delhi.
&
Dr Abdul Rashid Lone
Assistant Professor, Department of History,
University of Kashmir

There are countless shrines, large and small, with numerous stories attached to them strewn across the landscape of the Kashmir Valley. Indeed, so replete is its landscape with the remnants of holy beings and their peregrinations that it is no surprise that Kashmir has been described as an auspicious landscape and a paradise on earth in a variety of indigenous and foreign texts, as well as in visual media. However, shrines have been and continue to be far more than simply spiritual retreats.

The commissioning and the construction of these shrines by the local people and the Sultans of Kashmir, during the medieval times, mark the beginning of a new kind of architecture; a legacy unknown and unheard in the pages of Kashmir during the remote ancient past. This new style is the beginning of the Islamic style of architectural constructions which within a few decades saw the mushrooming of these kinds of buildings in Kashmir in the shape of *dargahs*, *khanqahs* and mosques etc.

During the first millennium CE stone monuments of the Hindu-Buddhists was the prominent mode of architectural representations in the Kashmir region followed by the extensive use of wood for the construction purpose which began with the rise of the Muslim rule in Kashmir.[1] With the advent of Islam in Kashmir, the architectural tastes also underwent tremendous changes. From the sanctum oriented temples, monasteries and nunneries there was a shift towards the construction of mosques, *khanqahs*, fountains and gardens.

The wooden architecture is prominently associated with the Muslim rule in Kashmir. We learn from *Tarikh-i-Rashidi* that a wooden style existed in Kashmir since the days of *Zain-ul-Abidin* (1420-1470), which mentions a palace made of wood.[2] Even the Mughal emperor Akbar also observed that the Kashmiris are more accustomed to wood than stone. Bernier mentions that in Kashmir some old buildings and idol temples in ruins are constructed of stone, however wood is always preferred on account of its cheapness and ready availability within the reaches of the Himalayan mountains and easy transportation system provided by so many small rivers.[3]

The three major Islamic structures including the *Shah-i-Hamdan's* Mosque in Srinagar, the

Mosque at *Charar-i-Sharief* in Budgam and the Mosque and saint's tomb in the village of *Aishmuqam* uses wood in a trabeate way with stone or brick fill. This architectural tradition 'is simple in structural method, open in columned space, delicate in surface relief, and splendid in non-representational art.'[4]

As a rule, almost every mosque or *ziyarat* in Kashmir has three major elements of architecture. It 'consists of a lower cubical structure or body of the building containing the hall or chamber, a pyramidal roof, often in tiers; and over the whole a slender spire.'[5] Mosques had an additional fourth element i.e. a square open pavilion, acting also as a *minar* or elevated gallery, from which the *muezzin* makes his call to prayer.

The mosques of the medieval period of Kashmir had similarity in their plans. The tombs are square in plan. The mosques are self-contained square buildings. At *Shah-i-Hamdan* (where the cloisters were added later), it consists of a group of square planned buildings connected together by a colonnade. The walls of these buildings are sometimes made of bricks and mortar, while at times logs are laid across each other, the spaces between the logs being filled, sometimes, with brick work. Window openings and balustrades are commonly filled with elaborate screens or lattice work, locally known as *pinjra kari*, the patterns of which are formed by little pieces of wood fitted together so as to form geometrical patterns.

Timbers of the roof or ceiling are supported with deodar columns, usually ornamented. With eaves projecting, the roof is held on a series of brackets and decked with carved bell-shaped tassels at the four ends. The focal apex is the tall, graceful steeple rising above the structure, though the older buildings have lost their steeples and finials. Turf laid birch bark covers the roofs, which retain waterproof properties and are overgrown with flowers and plants in summer and autumn.

The technique of woodwork used in these religious structures consisted of laying one log horizontally on another, usually crosswise in the form of headers and stretchers as in brickwork; in this fashion producing not only walls, but also on occasion the piers for the support of any superstructure.[6]To erect an ordinary pillar single tree trunks were generally used.

It was in this fashion that majority of wooden buildings of Kashmir were built. They were refined and elaborated to suit their architectural appearance. At times some of the logs, as piers or pillars were carefully squared and the spaces between each course filled with neat brickwork on glazed tiles.[7] Sometimes these interstices on the interior side of such buildings were converted into wall recesses, used as lockers and cupboards. Logs of wood were fastened on to each other by a stout wooden pin.

An indigenous art form in woodwork commonly known as *khatamband* is used for the decoration of the ceilings of many buildings, which is done in panels of pinewood in various geometric designs, fitted together in grooves.[8]Different styles of this type of lattice work were prevalent in Kashmiri wooden architecture. With the coming of Mir Saiyid Ali Hamdani[RA] a new style known as Khishti and Chowbi style was introduced in Kashmir.[9]

The earliest example of such kind of wooden architecture from the valley of Kashmir is the mosque of Madaniin Srinagar. The muslim artists adapted wood to their own use, gave it a new

complexion by grafting on it the structural forms and decorative motifs peculiarly associated with muslim architecture. They gave it a spaciousness that could hardly have been dreamt of by the older hindu builders.[10] This kind of wooden architecture seems to have been generously patronised by Sultan Zain-ul-Abidin. Srivara, his court historian, gives a long list of buildings that he constructed in brick and wood.

Khanqah-i-Moula; the Dargah and Mosque of Mir Saiyid Ali Hamdani[RA]: The medieval wooden style of muslim architecture of Kashmir is best typified in the Khanqah and Mosque of *Shah-i-Hamdan* popularly known as Khanqah-i-Moula (Fig. No. 1, 2 and 3). This is the earliest religious monument of its kind built in the Kashmir valley. Abul Fazl also mentions, 'Mir Saiyid Ali Hamadani[RA] resided for some time in this city (Srinagar), and a monastery founded by him still preserves his memory.'[11]

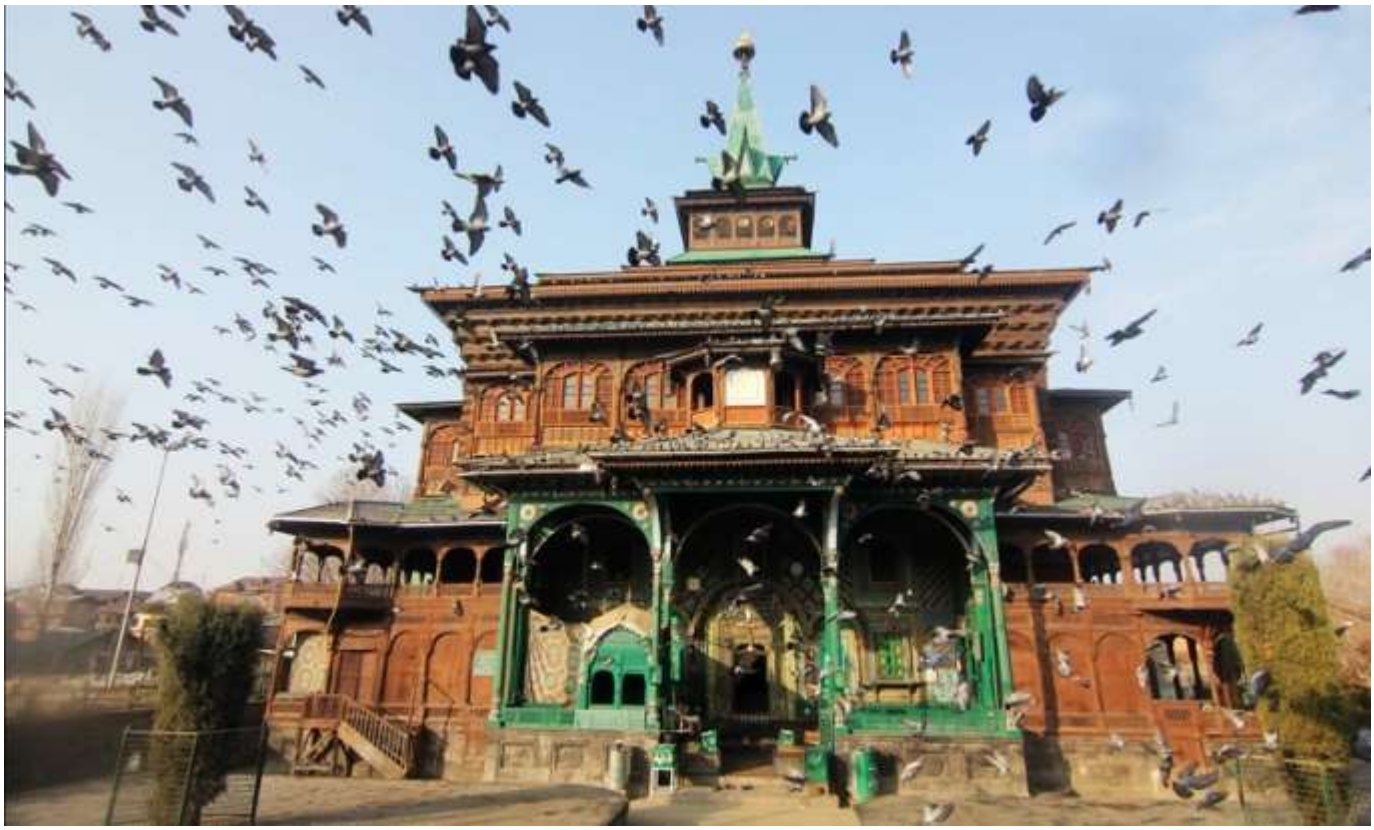


Fig. No. 1: Mosque of *Shah-i-Hamdan* (Source: Original)

Fig. No. 2: Mosque of *Shah-i-Hamdan* (night view) (Source: Original)

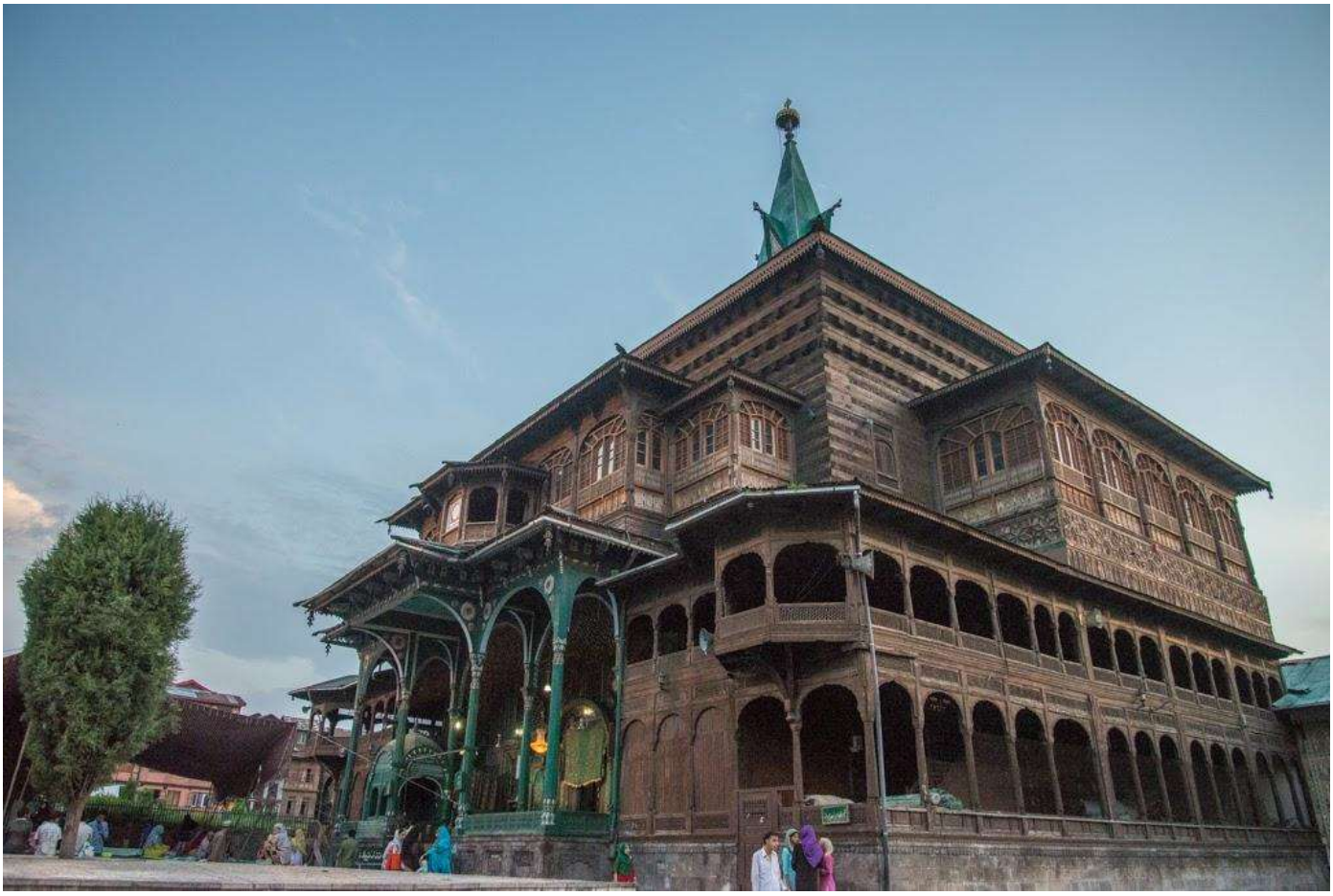
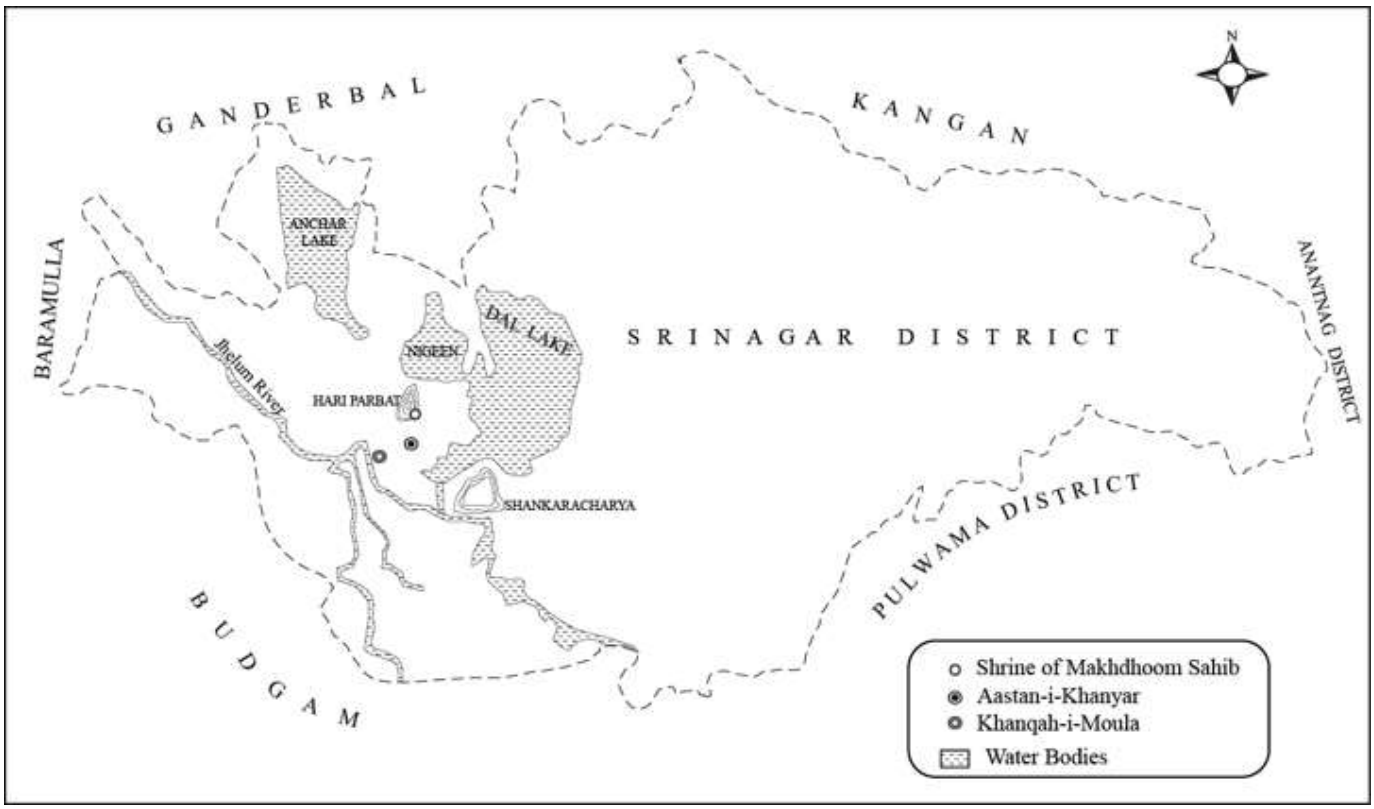


Fig. No. 3: Mosque of *Shah-i-Hamdan* (Source: Original)

On the right bank of Jhelum in Srinagar, between the third and fourth bridges, is the place where the mosque of *Shah-i-Hamdan* is situated, with its surroundings and background of distant sunny mountains presenting an enchanting spectacle (Map. 1).The sources inform us that the Khanqah was built by Mir Mohammad, son of Mir Saiyid Ali Hamdani,[RA] apparently in 1395 CE during the reign of Sultan Sikander to commemorate the visit of his father to Kashmir.[12] It is said that the foundation of this mosque was laid on an irregular masonry foundation or debris probably of an ancient temple structure.[13] With the help of Sultan Sikandar the size of the building was increased and 'the revenue of the three villages' was given for its maintenance.[14]



Map 1: Location of *Khanqah-i-Moula* and other important shrines in Srinagar

The Mosque, exclusive of its verandah extensions, is square in plan measuring 70 feet on each side and is a two storeyed monument, which measures 50 feet up to its eaves (Fig. 4, 5 and 6). Above is the low pyramidal roof, surmounted by the open pavilion for the *muezzin*, over which rises the steeple with its finial, 125 feet above the ground.[15] A major portion of the walls of lower hall is made of logs, trimmed square and laid in alternate courses. The log ends produce a diaper pattern effect on the external side of the walls of the building (Fig. 7 and 8). To the main hall of the building are superimposed some additional lighter structures like arcades, verandahs and porticos, their openings are filled with lattice work (*pinjra kari*) (Fig. 9). The pyramidal roof, projecting over the whole composition, is in three tiers and composed of rafters having planks above covered with turf. The roof was earlier covered with birch bark and now has been replaced by GI sheets.[16]

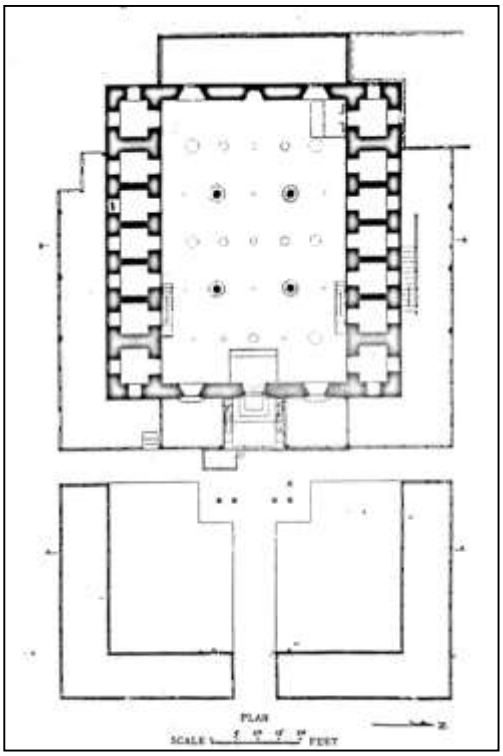


Fig. No. 4: Plan of *Shah-i-Hamdan* mosque (Source: Agrawal 1998: Fig.57).

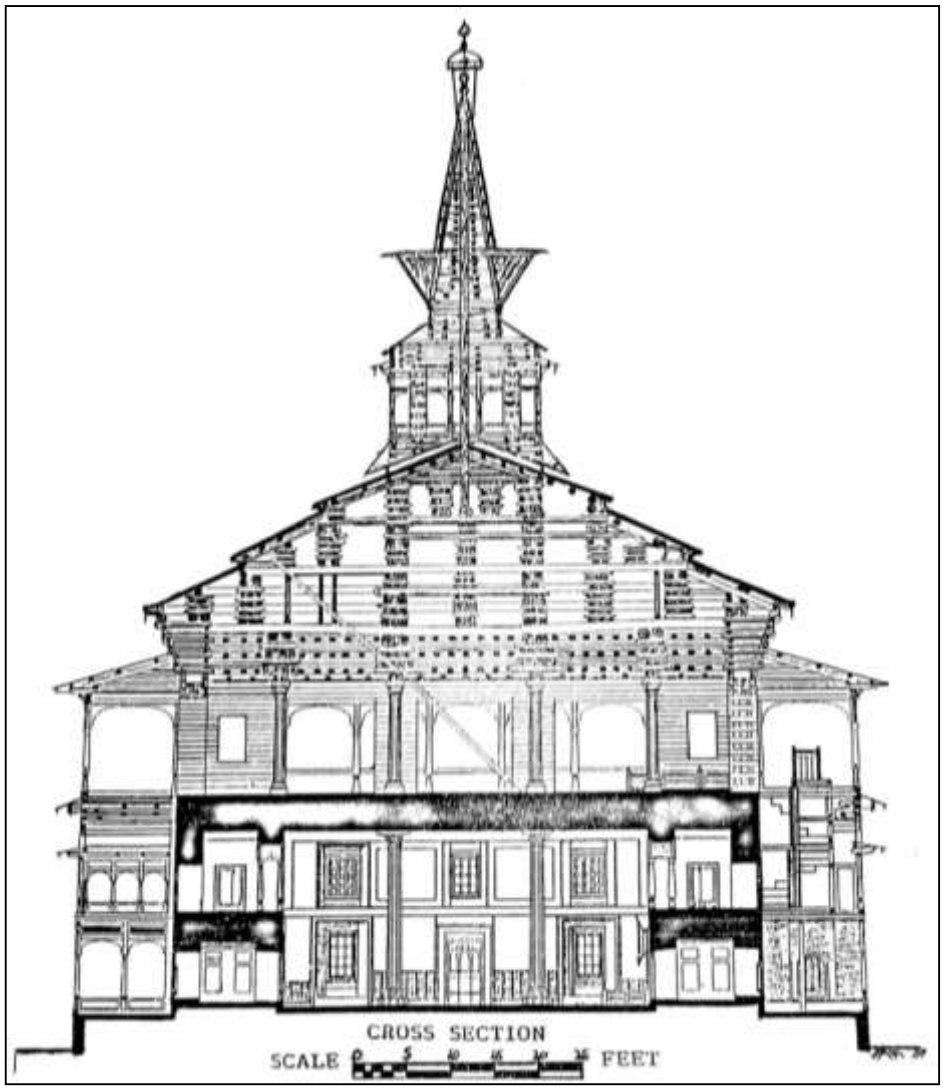


Fig. No. 5: *Shah-i-Hamdan* mosque, sectional elevation (Source: Agrawal 1998:Fig.58).

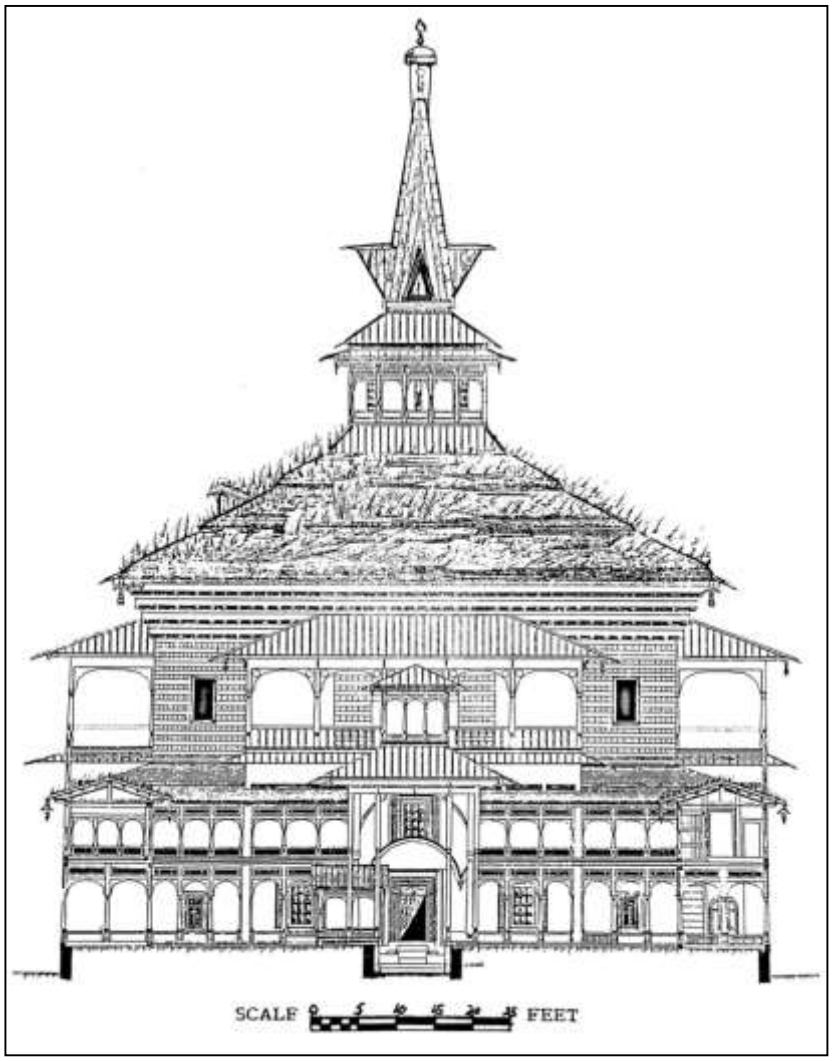


Fig. No. 6: *Shah-i-Hamdan* mosque, front elevation (Source: Agrawal 1998:Fig.59)

Fig. No. 7: Mosque of *Shah-i-Hamdan*, architectural details (outer wall) (Source: Original)

Fig. No. 8: Mosque of *Shah-i-Hamdan*, architectural details (Source: Original)

Fig. No. 9: *Shah-i-Hamdan* mosque, Lattice work/*pinjra kari* (window panel) (Source: Original)

Originally the architectural decoration and the building are plain. The ceiling (Fig. 10) of the main hall of the structure is resting on four wooden pillars. The main hall is then surmounted by a typical Kashmiri dome. For the most part it was built of wooden balks, the intervening spaces were filled by very small and carefully dressed bricks. Some of the doors and windows are exquisite specimens of the Kashmir wood-carver's art at its best. The pyramidal roof culminates in a graceful steeple, rising 38 metre from the ground. Bamzai gives an account of the architectural features of the structure in a very subtle way:

> The pyramidal roof is broken into three equal portions ending in a graceful steeple, 125 feet from the ground with the gilt umbrella and other ornaments at the top. The four corners of the roof are adorned with wooden tassels. Massive beams of deodar intersticed with bricks, form the walls, relieved by well-proportioned balconies in the upper storey, the floor and roof of which are supported by light and elegantly carved wooden pillars. Besides, there are arcades, verandahs and porticos, with their openings filled with lattice work (pinjra) and enriched with carved wooden insertions.[17]

On the inner side the structure consists of a large hall. This lower hall is rectangular in plan. It measures 63 feet on one side. Its approximate width is 43 feet.[18]The original square having been curtailed in its width by a range of small chambers cutting into it on its north and southern sides. It also consists of fourteen chambers or cells on its northern and southern sides. On the north-west corner is the place where *Shah-i-Hamdan* used to pray.[19] The inner walls of the chamber are entirely covered with wooden panels of geometrical designs gone brown with age (Fig. 11). Dado is decorated with carved floral designs.[20] There are some carvings in panels on the wall with the names of Allah painted in gold. The chamber is decorated with glass and glazed work. The ceiling of the structure is supported by four substantial wooden columns or pillars, 20 feet in height and forming a square bay occupying the central area of the compartments, the walls of which are panelled with wood with an ornamented dado and other embellishments. They are decorated and ornamented with painted wooden pieces or chips arranged in fish-bone pattern in the shafts, carved with lotus motifs at the base and leaf patterns at the capitals, which are 16 sided. With its tapering eight-sided pillars having foliated bases and capitals, the arched and recessed *mehrab*, its panelled walls stained to a rich brown and the painted ceiling, its whole appearance while supremely sensuous retains at the same time an atmosphere of suitable solemnity.[21] 'The Qubbah or spear-like steeple above the Mosque's bulk is a most dramatic climax for the wooden design, and it calls for precise comparison to similar forms at Gilgit and elsewhere in Pakistan.'[22] The year 786 Hijri (i.e. 1384 CE) is carved on the doorway of the shrine.[23] This is the date when *Shah-i-Hamdan* passed away.[24]

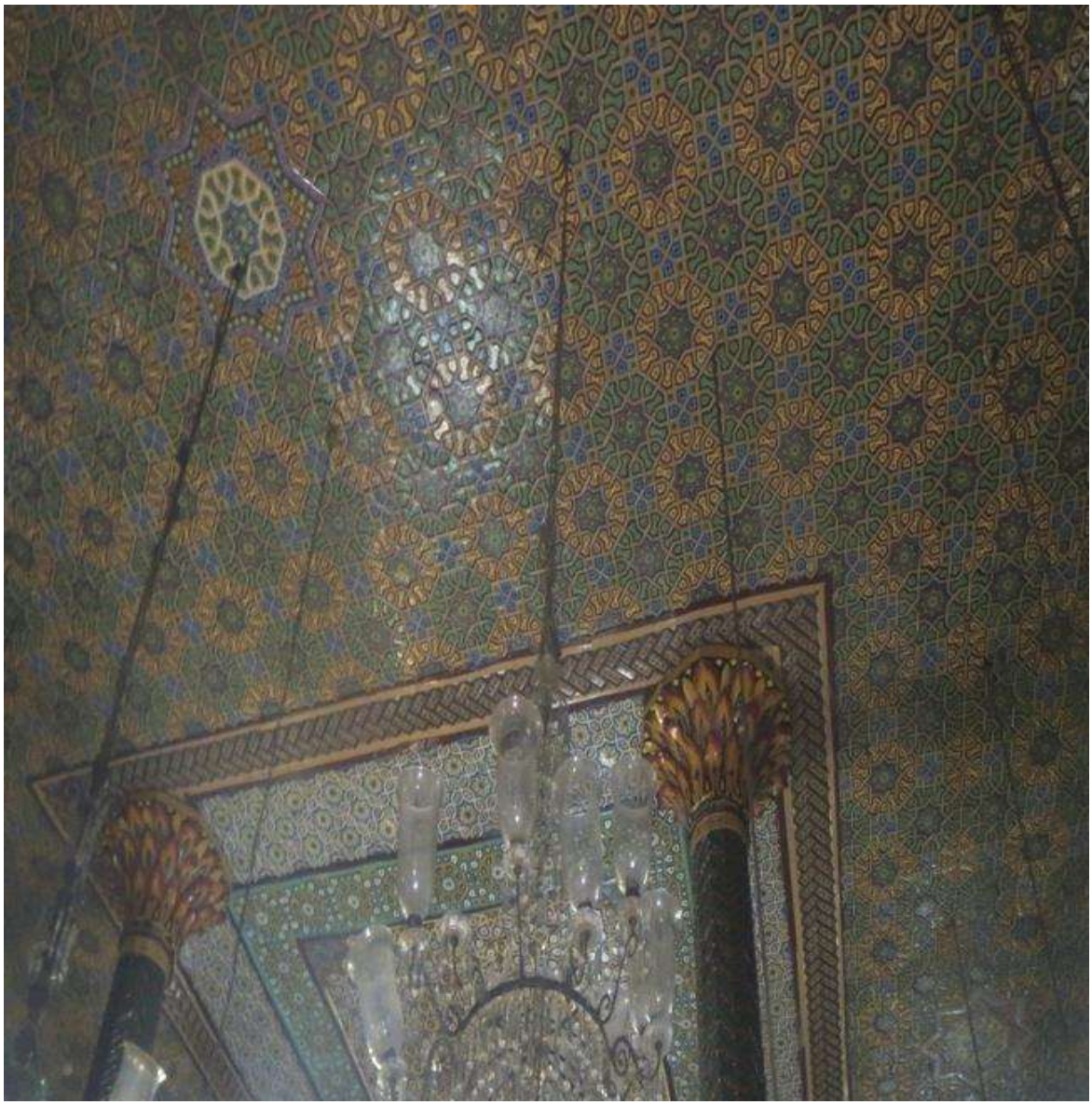


Fig. No. 10: Decorated ceilings, *Shah-i-Hamdan* Mosque (Source: Original)

Fergusson also correlates some of the architectural semblance of the *Shah-i-Hamdan*'s Mosque with those of others. He says, 'its roof is very similar to that which once covered the temple at Martand, and the crowning ornament is evidently a reminiscence of the finial of a Buddhist *stupa*, very much altered, but still not so very unlike some found in Nepal.'[25] The wooden logs used in the construction of the Mosque show similarity in their execution with the lithic designs of the Orissan temples.[26]However, so far no architectural survey on scientific lines have been conducted in Kashmir which could prove the veracity of the arguments of Fergusson.

Majority of the Muslim religious structures in Kashmir, particularly those made of wood, of the medieval times have met the ravages of time and were several times destroyed by fire. Almost all of them were rebuilt many times. Similar visitations have befallen the Mosque of *Shah-i-Hamdan* and others. It is, therefore, impossible to say to what extent the original form and details were copied in the various restorations.

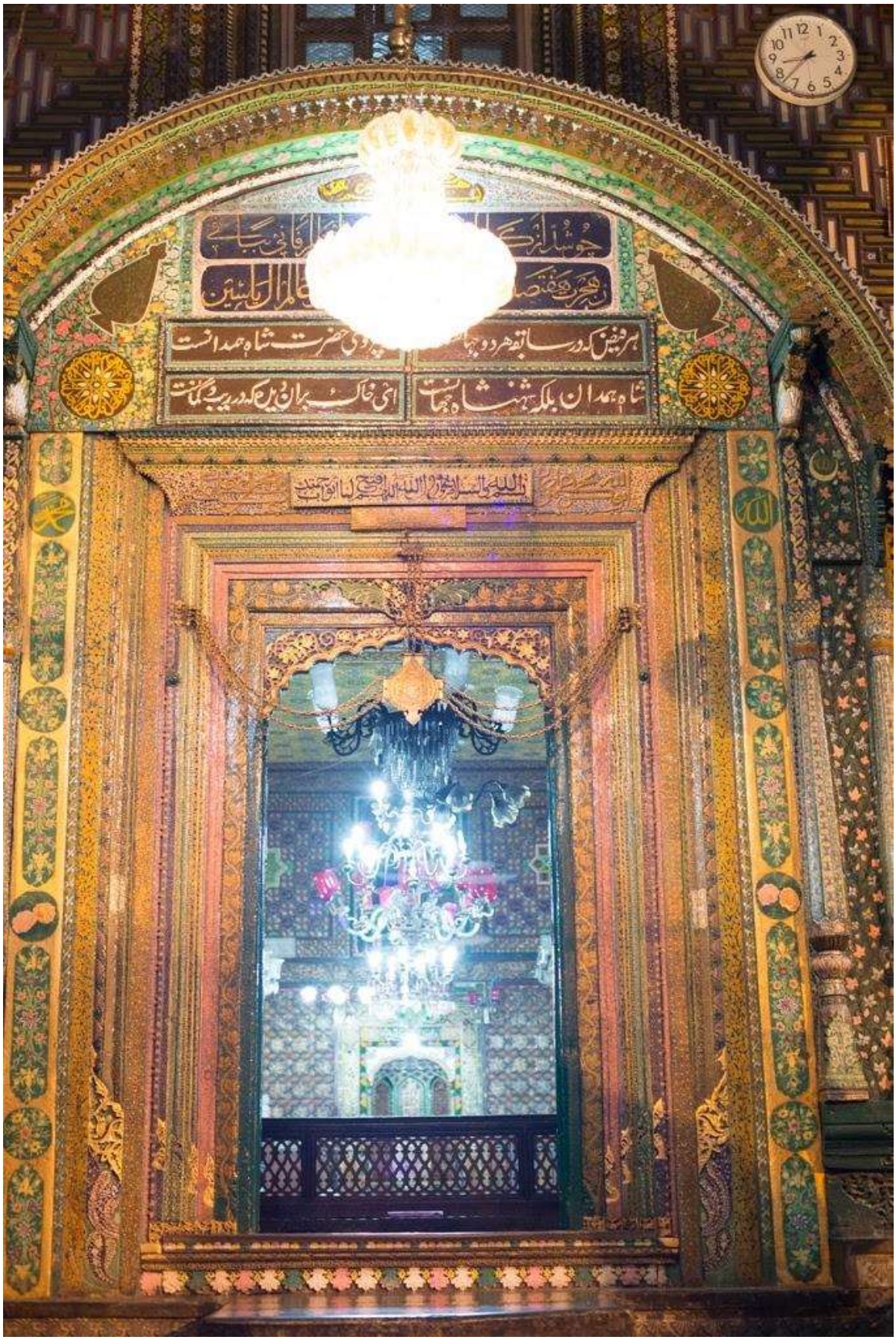


Fig. No. 11: Decorated entrance to the shrine (Source: Original)

Most of the woodwork in the Mosque of *Shah-i-Hamdan* has shown a fresh appearance, the fibres being so little worn, that it is very difficult to believe that it has not been to a great extent restored within the last fifty years. The richly and nicely carved wooden plinth looks very much older.[27] It is fair to assume that the Mosque of *Shah-i-Hamdan* is in spite of its restorations, still a truthful example

of the style, except in certain minor details such as modern turned balusters, mirror work etc.

Later on a large number of additions and alterations were made to the structure which, according to some scholars has ended the original form of the Mosque.[28] It is reported that the Mosque was destroyed by fire twice; once in 1479 and then again in 1731.[29] It was later elaborately repaired both the times. Hasan Shah repaired it in 1479.[30] It was in 1731/2 that the Mosque was repaired by Abul Barkat Ali Khan.[31]There is a huge time gap between the years of construction of the Mosque and its repairs made twice. The architectural pattern changes with the passage of time and thus it is obvious the latest techniques prevalent at the times of repair were also applied to the Mosque. Therefore, the present form of the Mosque is not the original form in which it was constructed by Mir Mohammad Hamdani.

The interior of the *Shah-i-Hamdan* Mosque is entirely covered with panelling consisting of geometrical patterns.[32] Some extraneous features like a small subsidiary shrine and a range of cloisters were later added to the *Shah-i-Hamdan* Mosque. As they are almost entirely wooden, the shrines of Kashmir have been particularly vulnerable to disasters such as fires and floods over the centuries. Thus, the destruction and rebuilding of this shrine at particular moments have been tied to the descending or ascending political fortunes of several rulers.

The intricately carved wooden decorations on the eaves and floral patterns inside the shrine are a fine example of the art of Kashmiri wood carving. There is a deep serenity in the 14 cloisters that are located within the shrine for prayer and meditation, which belies the battles fought throughout the centuries for control over this shrine and the legitimacy that it endowed to the rulers and their agents who gained influence over its management.

References and Notes

---

[1] Brown, P. (1956 (7th rep.1981). *Indian Architecture (Islamic Period).* Bombay: D B Taraporevala. P.80.

[2] Dughlat, M. M. (1895). *Tarikh-i-Rashidi*. (N. Elias, Ed., & E. D. Ross, Trans.) London: Sampson Low, Marston and Company. P. 429.

[3] Bernier, F. (1891). *Travels in the Mogul Empire A.D. 1656-1668*. Westminster: Archibald Constable and Company. P.398.

[4] Bernier, R. M. (1997). 'Heritage of Wooden Arts in Kashmir'. in *Himalayan Architecture*. London. Pp 160-167.

[5] Brown. P, *opcit.* 1956. p.81.

[6] *Ibid*. p.80.

[7] *Ibid.*

[8] Yasin, M., & Yasin, M. (1996). *Mysteries and Glimpses of Kashmir*. New Delhi: Raj Publications. P.40.

[9] Ansari, N. (1997). 'The Traditional Architecture of Kashmir.' in S. Qadri (Ed.), *Cultural Heritage of Kashmir* (Pp. 117-124). University of Kashmir.

[10] Bamzai, P. (1962 (rep. 1973). *A History of Kashmir*. (2nd ed.). New Delhi: Metropolitan Book Co. P.580.

[11] Allami, A. F. (1891). *The Ain-i-Akbari*. (H. S. Jarret, Trans.) Calcutta: The Baptist Mission Press. P.355.

[12] Bamzai, *op. cit.*, P.583.

[13] Brown, *op. cit.*,P.81; Lawrence, W. R. (1895 (reprint 2005). *The Valley of Kashmir*. Srinagar: Gulshan. P.293; Agrawal, R. C. (1998). *Kashmir and its Monumental Glory*. New Delhi: Aryan Books International. P.166.

[14] Lawrence, *op. cit.*, P.293.

[15] Brown,*op. cit.*, P.81.

[16] Bangroo, V. (2010). 'Indigenous Architectural Heritage of Kashmir.' in G. L. Badam, & K. K. Chakravarty (Eds.), *Heritage of Jammu Kashmir & Ladakh* (pp. 75- 85). Delhi: Research India Press.

[17] Bamzai,*op. cit.*, P.583.

[18] Brown,*op. cit.*,P.81; Sinha, S. (1995). 'The Architectural Monuments of Kashmir.' in S. K. Sharma, & S. K. Bakshi (Eds.), *Kashmir Art, Architecture and Tourism* (pp. 17-26). New Delhi: Anmol Publications.

[19] Kaul, M. (1971). *Kashmir;Hindu, Buddhist and Muslim Architecture*. Delhi: Sagar Publications. P.124.

[20] *Ibid.*

[21] Brown, *op. cit.*, P.81.

[22] Bernier, (1997).*op. cit.*, P.167.

[23] Kaul, *op. cit.*, P.124.

[24] Bangroo,*op. cit.*, P.82.

[25] Fergusson, J. (1876 (Reprint 1910). 'Architecture in the Himalayas.' in J. Fergusson.*History of Indian and Eastern Architecture.* London: John Murray. (Vol. II, pp. 334).

[26] *Ibid.* P.335.

[27] Nicholls, W. (1909). *Muhammadan Architecture in Kashmir*. Calcutta: ASI-AR (1906-7).

[28] Agrawal,*op. cit.*, P.168.

[29] Bamzai, *op. cit.*, P.583.

[30] Sinha,*op. cit.*, P.32.

[31] *Ibid.*; Bamzai, p.583.

[32] Nicholls, *op. cit.*,