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# *Editorial*

The 16th issue of "Indian Journal of Archaeology (www.ijarch.org)" has eight articles. The first article titled *'**Study and Analysis of Tiran Petroglyphs, Isfahan Province, Iran**'* by *Masoomeh Taheri Dehkordi & Alamdar Alian* gives the details of petroglyphs of *Barzgaleh, Ahmad Reza* spring and *Qomishloo* near Tiran, Isfahan Province, Iran. The second article titled *'**Paintings of megalithic people near chandragiri fort in tirumala hill region**'* by *Dr. T. Babji Reddy* examines in details the rock painting made with red and white color on the ceiling of a cap-stone type megalith. The third article titled *'**Understanding Rakhigarhi and Surroundings: An Archaeology of Hissar District, Haryana**'* by *Amit Ranjan & Ravindra Nath Singh* studies the settlement pattern around Harappan Metropolis *Rakhigarhi* from Mesolithic times to Painted Greyware period. The fourth article titled *'**Catalogue of Antiquities of State Archaeological Museum, Lucknow, Part- I: Jain (from Kankali Tila, Mathura & other places of Mathura), Bauddha (from Mathura) & Gandhar Antiquities**'* by *Vijay Kumar* gives the details of antiquities obtained from *Kankali Tila, Mathura,* other areas of *Mathura* city and *Gandhar* (North Pakistan). The fifth article titled *'**Ideas on heroism in medieval south India through epigraphy**'* by *Chandni Bi* examines the development of Hero memorial stones from *Sangam* age to 17th century A.D. The sixth article titled *'**Two Visnu Sculptural Specimens from Dakshin Radha**'* by *Somreeta Majumdar* gives the details of two newly discovered sculptures of *Vishnu* from *Hirapani* village and *Lakkhannath* temple, *Narayangarh, West Medinipur,* West Bengal. The seventh article titled *'**Some Mughal monuments at Ajmer, Rajasthan: a study in medieval archaeology**'* by *M. K. Pundhir* gives the details of two Mughal monuments namely *Akbari* Gate of *Taragarh, Ajmer* city and *Jahangir's* pavilion of *Pushkar,* district *Ajmer, Rajasthan.* The eighth article titled *'**A Unique Wooden Siva Temple in Varanasi: Example of Living Cultural Relations between India and Nepal**'* by *M.N.P Tiwari & Shanti Swaroop Sinha* describes in details the *Pashupatinatha* temple *@ Nepali, Lalita Ghat, Varanasi* city district *Varanasi U.P.* temple built in three storey Pagoda style.

***Vijay Kumar***
**Chief Editor**
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# Study and Analysis of Tiran Petroglyphs Isfahan Province, Iran

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## Introduction

Engravings and paintings on cave stones and walls are one of the most common ways of expressing ideas. Humans have used this art since prehistoric times to express their feelings and beliefs. This art is in the modern sense of painting consists of depicting in a symbolic and simple style the animals, human beings and other symbols as a single image, or hunting scenes, events, battles, dances and social events[1]. The study of these motifs in recent years has gradually gained a place in the field of archeological studies of Iran[2]. This art is known by two names: 1- Petroglyph: Any script and motif carved by the human's hands on the flat surface of stones is called petroglyph. Petroglyphs may be considered the mother of arts, cultures, myths and scripts[3]. 2- Rock art: In its general sense, it refers to all engravings and paintings that have been depicted on the rocks during different periods in various styles and techniques[4]. Although recognizing, studying and analyzing this art in Iran are at an elementary level, it is one of the most important cultural sections. Almost most of the work has been archived based on documents[5]. Although rock motifs have many similarities with each other, the motifs often show hunting scene, battle, and goat monograms, and are technically done by carving and hammering in such a manner that these are created. This consist of hitting the stone on which carving is to be done using a rigid object so that stone is cut to a very shallow depth[6]. The sites which have been investigated by archaeologist in recent years in Isfahan province include Isfahan petroglyphs[7], Timreh Golpayegan[8], Howz-Māhy Mubarake[9], Kuh –e-Donbeh[10], Ziyadabad and Hasan Rabat [11].

**Geograohichal Location of meymeh's rock art:** Tiran and Karvan city with an area of 1768.8 square kilometers between latitudes 33°1' and 33°4' N and longitudes 50°33' and 51°14' E, at a distance of 45 km from Isfahan. This city is located in the western part of the province and is bounded on the north and east by the city of Najafabad, on the south by the city of Lenjan and the province of Chaharmahal and Bakhtiari and on the west by the city of Fereidan (Fig. No. 1).

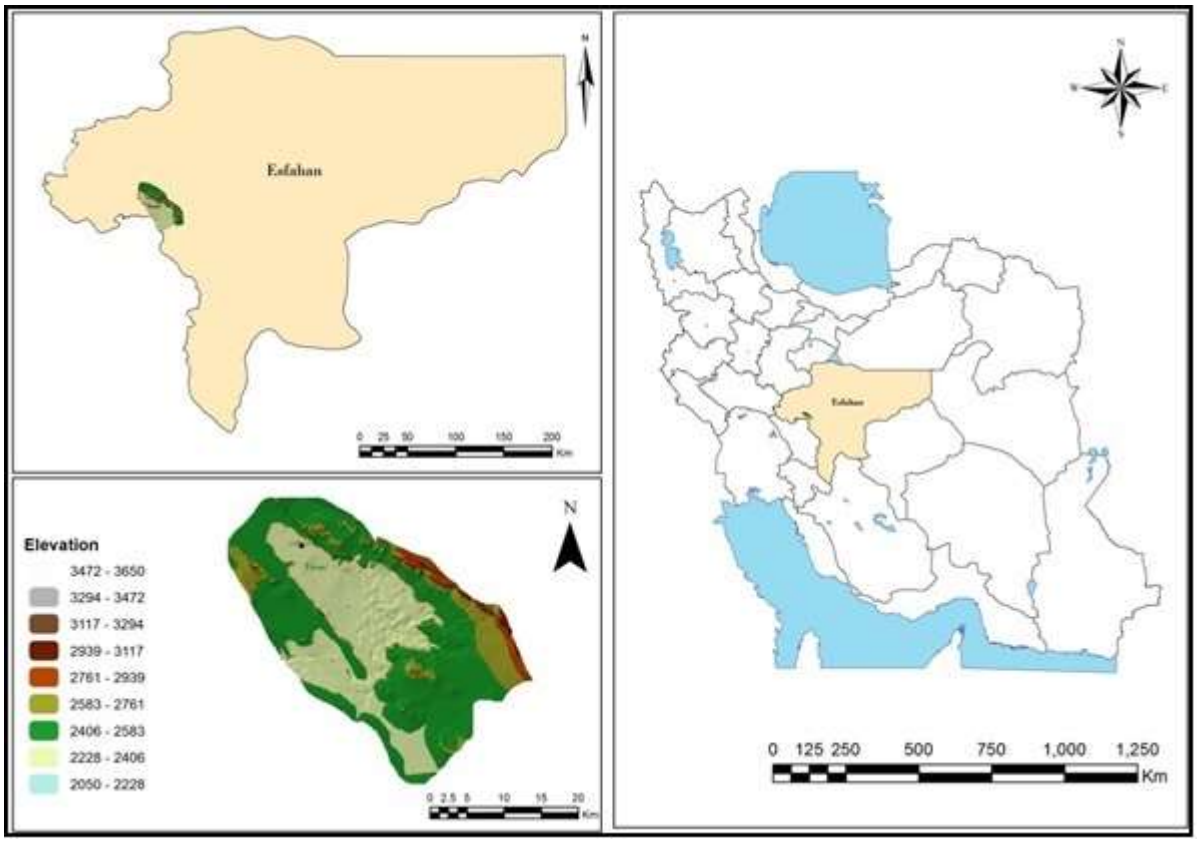



**Fig. No. 1: Geographical location of Tiran, Iran**

Climatically, the city is divided into two regions: A- Tiran district consists of flat plains and doesn't have high altitude, with desert and semi-desert climate with hot and dry summers and cold winters. B- Karvan district that starts from the slopes of Dalankuh and Darebid and ends at Tiran plains. The lands of the city and its highlands belong to the Third Geological Age. The south granite intrusive mass of Tiran is part of the Sanandaj-Sirjan structural zone. The general trend of the outcrops of the region including the northwest-southeast intrusive mass is parallel to the Zagros thrust[12]. The region's water resources are seasonal and permanent springs and rivers. This region is an ideal environment for a hybrid economy encompassing both farming and animal husbandry.

**Division of the way of creating motifs:** There are three techniques of creating petroglyphs: A- Pictograph: It means applying any color or material to the stone including drawing and painting with charcoal, soot, etc. B- Petroglyph: It means creating changes in the stone including cutting, engraving, slitting, abrasion, scraping or crushing. C- Geoglyph: It includes the alteration of the prominence and natural phenomena of the earth by man to show his mental perceptions, whether these are related to art, religion, laws or social and group rituals. The three methods adopted are governed by local geologists. All the petroglyph images were scanned and digitized. According to the studies, the motifs identified in each region were named locally. All the engraved motifs studied were created by the petroglyph method with abrasion and scratching (engraving). All motifs were mostly simple, solid and in some cases linear (Fig. No. 2).

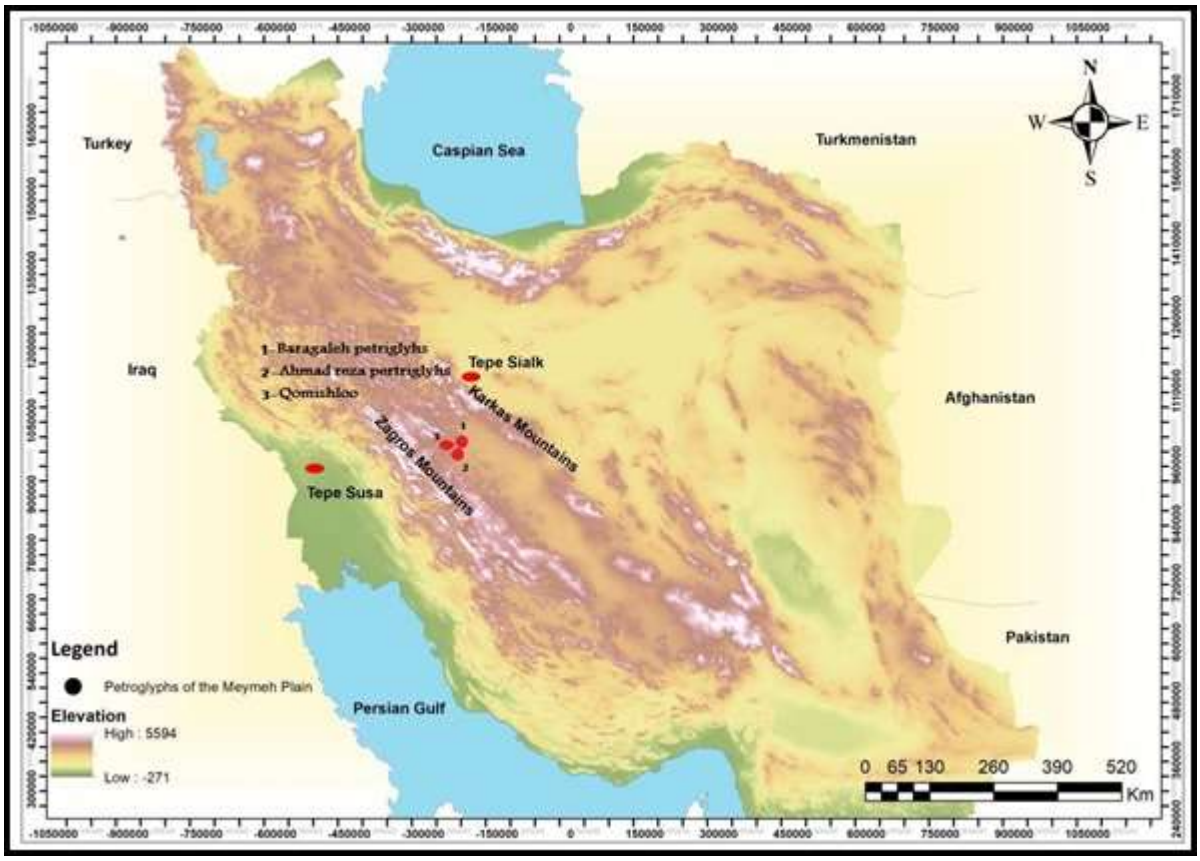



**Fig. No. 2: The Position of Petroglyhps of the Tiran Plain in Iran Map (Basic map: Bahraminia 2017, 217)**

**Barzgaleh petroglyphs:** This site is located 9 km southwest of Tiran in latitude 32⁰38'-43.4" N and longitude 51⁰03′-30.3" E. A series of petroglyphs of the Barzgaleh Strait have been engraved in the corrosion of the Barzgereh Mountains. The rocks are mostly shale and are extremely fragile and dark in color. Surface roughness has not allowed the artist to create large motifs. The natural processes like weathering, salinity, cracking and crystallization of the rocks, and human factors have been effective in accelerating the destruction of the rocks. Petroglyph has been named after the mountain, "Barzgereh". The local inhabitants called it "Barzgaleh" or "Marzgaleh" because in the old days, despite its proximity to the border of Shahrekord, the traders were passing and the herds were grazing in this area (Fig. No. 3).



**Fig. No. 3 : Carved scenes Barzgaleh petroglyphs**

**Ahmad Reza spring petroglyphs:** This petroglyph is located in Ahmad Reza Mountain situated at a distance of 25 km from Tiran in latitude 32$^0$50′00″ and longitude 50$^0$51′00″. Owing to destruction and weathering, the petroglyphs have turned green and gray to black. These have been made by digging and engraving. The rocks are shale (sedimentary) (Fig. No. 4). The petroglyphs has been named after the mountain called "Ahmad Reza". The motifs include the chamois, ram, ibex (ibex has long and backward-curving horns), gazelle, and two human images. In one case that is possibly a hunting scene, the image of a tree has also been created (Fig. No. 5).



**Fig. No. 4: The Position Petroglyphs Ahmad Reza**

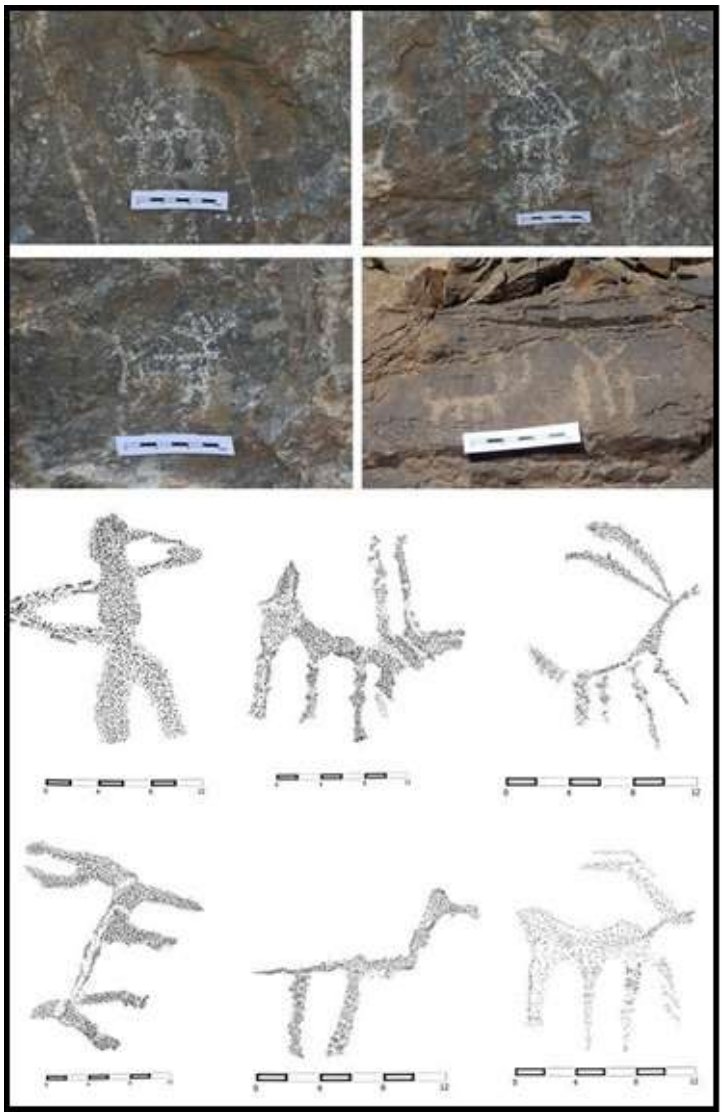


**Fig. No. 5: Carved scenes Ahmad Reza Petroglyphs**

**Qomishloo petroglyphs:** These petroglyphs are located in Qomishloo plain and in Sanjed region in north and northwest of Tiran city in latitude $32^{0}48'26.0''$ and longitude $51^{0}09'39.7'''$. The rocks of this area are calcareous and dolomitic. The petroglyphs are carved and flat surface that extends westward to the Mouteh hunting area (Fig. No. 6), which have been discovered after surveying almost 200 petroglyphs. These petroglyphs are one of the most important and prominent images in the region and comparable to those of Timre.



**Fig. No. 6: Geographical location of Qomishloo petroglyphs**

Qomishloo's painters have created motifs in a stylized or unrealistic way. The rocks on which these images carved are scattered over a large area. The engravings in this area include seven human images including A- A standing human with a bow in his hands B- A human hunting with a bow C- A running human carrying an object in his hands. Forty-three animal motifs consisting of 14 goat or ibex, 22 deer with long horns, 7 predatory animals probably foxes, jackals and leopards (Fig. No. 7).



**Fig. No.7: Qomishloo Petroglyphs**

Animal motifs in different modes include A- Animal motif of goat grazing, B- Monogram of an ibex running or standing, C- Image of an animal being hunted and D- Image of an animal with the hunter (Fig. No. 8). Among these motifs, there are three plant motifs. In addition to animal motifs, signs and symbols such as a chess board with animal signs have also been included. The motifs of the Qomishloo petroglyphs are comparable to those of Khoravand and Timre[13] and Golpayegan waterlogged petroglyphs[14].

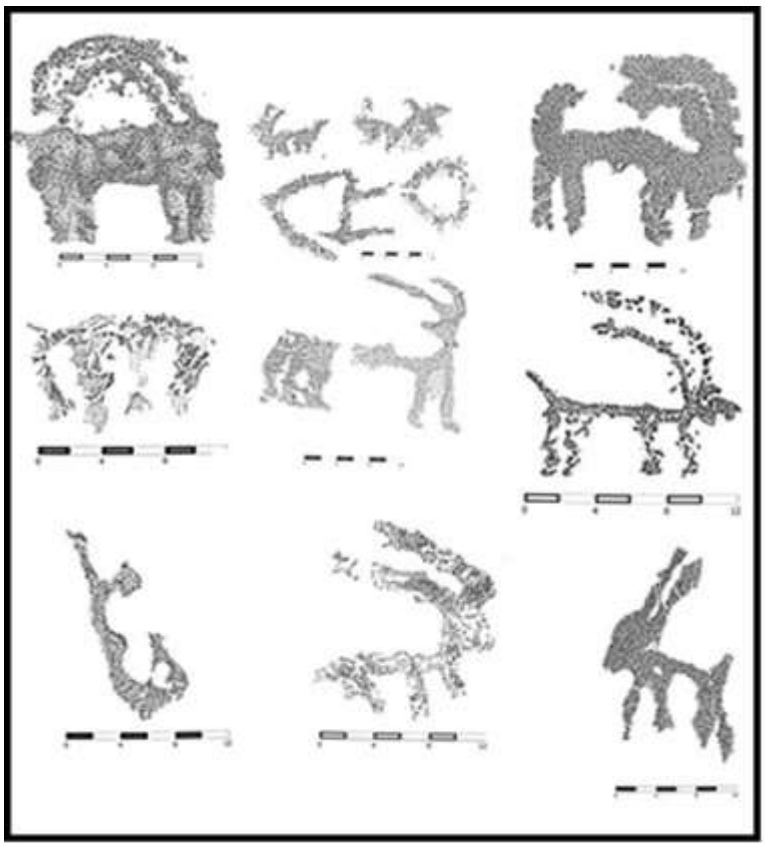


**Fig. No. 8: Carved scenes Qomishloo Petroglyphs**

**Characteristics of the motifs of petroglyphs:** The motifs carved on the rocks and steep terraces by hammer and sharpened stone or perhaps metal tools. The depth of the motifs is between 0.5 and 1 cm. Considering the depth and type of creation, the motifs are almost similar therefore it appears that they were created at the same time. By investigating the images thoroughly, it is observed that various animal petroglyphs and goat motif are the most frequent ones.

**Animal motifs:** Ibex, cows, sheep, and chamois are animals, which have always been associated with the traditions and culture of hunters and still live in almost all mountains of Iran and the adjacent highlands. The motif of the horned goat in various postures is one of the most common symbols of the pre-historic period. In Iran, the earliest known image of this animal in the artwork dates back to the early Neolithic period[15]. The earliest identified examples of the motif of a chamois with twisted and simple horns are those of the Burnt city (3rd millennium B.C.) and Sialk civilizations (fifth to first millennium B.C.)[16]. In some references, the image of the chamois is as an animal symbol of Gilgamesh, the king of the Sumerian god as well as the animal lord and the symbol of Anahita, the god of rain[17].

Each race considered the chamois to be one of the most beneficial natural factors. In Lorestan, a chamois is the embodiment of the sun and the angel of rain, in Susa and Elam, the symbol of abundance and the god of germination[18]. In Sumer, the chamois represented the animal character of the Great God. The fact that the goat is inhabitant of this area, is resistant to heat, moves in difficult mountainous terrain, feeds on lowland vegetation and is a popular game animal of Iran, the vital importance of this animal in the livelihood of the nomadic hunters is obvious[19.] The artist who created these motifs showed the horns more prominently than other parts of the goat's body. Goat horns are usually curved and semicircular, and sometimes greater than the length of the animal's body.

Among the series of pottery introduced in phase Sialk III6-5, a motif has been observed that, according to Ghirshman, is probably a dog. In this motif, the animal's lower back arc at the upward direction is more convex, and it seems that the artist has attempted to depict the animal who is about jump[20]. The motif of the dog is portrayed as a monogram with a body in a profile and stretched state. The animal is drawn in a leaping posture.

**Human motifs:** The human motifs are displayed in monograms, stylized and completely primitive. Their gender is unclear, but in terms of the activities shown, they appear to be males. Most of the artist's reliance is on human appearance, not details. Engraved human images are of three types: 1- On two feet 2- On horseback 3- Hunting and shooting. Owing to the lack of clarity of the motifs, their condition and the composition no comment can be made. The artist has been able to maintain a realistic balance of body parts & balance and harmony in the picture. These facts demonstrates the kind of relationship between humans and the animal nature around them and their familiarity with how animals are hunted in the environment around them.

**Symbolic motifs:** One of the symbols identified in this region is a circular shape with linear angles attached to it. These signs appear to have been portrayed to inform contemporary people or to inform future generations, and are in fact are the first steps and signs necessary for the emergence of script. Linguists have termed such visual signs derived from the objects to be shown, as the ideogram script[21]. Examples of this symbolic sign have been identified in Timre[22], Andaryan in Malayer[23] and some other regions.

**Chronographs of petroglyphs:** Dating of rock motifs has been attempted by scholars. A group of scholars conducted the dating based on Iran's pre-historic, historical, and Islamic periods. Prehistoric scholars compare the created images to examples created on prehistoric pottery, such as the motif of the goat in Susa and Elam[24]. Historical period scholars and Islamic period scholars determine the chronology based on inscriptions of the historical period[25] and images with inscriptions and historical details. The modern techniques are also being used:

1- Pigment sampling (AMS-C14)[26], provided that a number of datable matter exist[27].

2- For non-pigmented carvings that are carved, depositions over the engravings are used for dating[28].

Nevertheless, in terms of dating the petroglyphs studied, no archeological material was found near these petroglyphs to aid dating. Since we are not able to analyze motifs through scientific experiments, we have therefore focused on the dating on stylistic ground. For this reason, we set

the baseline for comparative and stylistic study, as well as comparison of images to similar but dated examples. According to the type of scattering of motifs and comparative study to other regions, the hunting scene of the chamois in Yazd (sites of the Arnan Mountain in Mehriz, Baghdar in Bafgh, Basin of the Shour River and Hemijan in Bahabad)[29] , Tang waterlogged area in Timre[30] , Ibrahim Abad in Arak[31] are similar to each other. Additionally, the human image at this site, whether a hunter standing or on horseback, are similar to its neighboring examples in Sangsoon in Qom[32], Farahan in Arak[33] , rock motifs in Qazvin[34]. Considering the general characteristics of the motifs and those of some other sites, and the fact that the history of these motifs in Iran dates back to at least the Neolithic period (about 6000 BC), as well as the type of motifs on the prehistoric pottery, it is better to consider the fifth millennium to the third millennium BC the date for these motifs (Table 1).

| The motif of similar animals on prehistoric Iran pottery | | | | Pattern *Ibexes* | name |
|---|---|---|---|---|---|
| *Tapeh Ghabrestan II (3600 B.c)* | *Tapeh HesarI (C) (3000 B.c)* | *Tapeh Sialk(7)III (3000 B.c)* | *Qamh Tapeh* | | |
|  | | | |  | *Barzgaleh* 1 |
| | |  | |  | *Ahmad Reza* 2 |
| | | |  |  | *Qomishloo* 3 |
| | | |  |  | *Qomishloo* 4 |

**Table No. 1: The motif of similar animals on prehistoric pottery**

**Relationship between the study area and the nomads:** Studying the cultures of contemporary societies, which are similar to the pre-historic cultures, can provide valuable information about the pre-historic people. The area could accommodate a large population because it had fertile plains lying between mountains of abundant resources and livestock. The west and northwest of Isfahan have played a crucial role in the lives of the nomads, provided conditions for settlement in this region because of good climatic conditions. Early human life in this region depended on hunting. They followed and hunted the herds moving from place to place. During this time, the early humans created rock images of animals that were vital for their life. Despite the

fading of the nomadic life, some of the regions in highlands are still suitable for grazing. Investigation of the motifs revealed that no means related to agricultural life were identified, and that the motifs created were without special tools. It appears that the main occupation of the painters was hunting, and the hunters have created these motifs on rocks. Although the exact date of these petroglyphs cannot be precisely determined but it appears that they were created in the same age.

**Conclusion:** According to the motifs studied in this area and other places, the concepts and themes shown in the petroglyphs are general or are influenced by environmental and climatic conditions. For instance, the image of the chamois has been identified at all sites; however, it may be created differently in terms of technique and performance. The images used are divided into three main groups of motifs: geometric, animal and human. Geometric motifs are symbolic and limited, but animal motifs include animals such as chamois, horses, and dogs, and human motifs encompass hunting scenes, which include horse riding hunters. In terms of the type of motifs created, most of the designs represents the expressions of local people, and the scenes are very similar in theme. The motifs were created simply without any decoration by the method of carving and scraping the body of the rock. The semiotics and content analysis of these motifs show that the subject is mostly economic activities that is hunting peculiar to this area.

The study area was in good condition for the establishment and settlement of migratory groups owing to the abundance of springs and water resources. These motifs were created mostly near valleys and foothills, which are a good place for migrants. The scattering of this petroglyph shows that this region has been one of the communication routes for migratory people since the past few thousand years. This region was between Chaharmahal-e-Bakhtiari and west and northwest of Isfahan as one of the migratory routes between Fereidonshahr and Chadegan. Thus, for approximately 5,000 years, this route has been used for economic activities in this area. These motifs indicate that the main occupation of the painters was probably hunting, who attempted to create these motifs while resting or waiting for hunting. The size of the images was small and they were made in different places probably on special occasions and were created in a short span of time.

The petroglyphs discovered in the area of Tiran city of Isfahan belong to the same period according to the technique and style used. Given the motif of the chamois and the existence of hunting scenes, this image is one of the oldest depictions of the chamois when it was still wild. Therefore, we can date these motifs between fifth & third millennium. Although we determined the chronology of the data by comparing them to those of other regions, this case may clarify the cultural landscape of the region. The comparative study of these images is conducted using a scientific method, which shows many similarities to the rock art in other parts of Iran qualitatively and quantitatively. This may be owing to cultural connections and biological and social similarities among the people living in these regions.

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# Paintings of Megalithic People Near Chandragiri Fort in Tirumala Hill Region

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## Introduction

Megaliths are the reflection of cultural, religious, mythical traditions and funerary customs of the ancient people. Megalithic tombs were usually erected with a huge dressed or natural slabs and stone blocks; on the surfaces of the rock mounds; outward or inner side of the earth. According to the Archaeologists and Historians in India, these structures were constructed in between 1400 BC and 200 BC for the purpose of disposing their dead and keep the associated things of the dead person. The dead were treated with certain rituals and ceremonies in accordance with the existing beliefs, customs and traditions. Megaliths are related with the genera of the supernatural or transcendental which leads us to the archaeology of religion and cult[1]. The 'megalithic culture' is also termed as 'The Iron Age Cultures' because the presence and abundance of iron tools in megalithic burials. Megalithism is perceived only as a burial custom which appeared in the age of iron and continued in the subsequent early historic period[2]. Majority of excavation reports suggests that the availability of pottery and potsherds are common in the excavation of megalithic sites.

The local people called these structures in local language as Pandavagullu (Temples of Pandavas) and Rakshasagullu (residences of Giants). According to the oral histories of local people, during the period of Mahabharata, the Pandavas at the time of Vanavasa and Agyatavasa was constructed these structures and they were used as their residences. The ethno-archaeological investigations also reveals that these structures are called as Rakshasagullu because the people believe that in the past giants or monsters erected these structures for their residences.

The study of megalithic cultures in India was started with the publication of Babington's 'Description of Pandu coolies of Malabar' in 1823. In Chittoor district, the study of megalithic cultures was begun by Captain Newbold in 1851. Newbold excavated few cists near Chittoor.

Later several researchers from India and abroad explored more than 200 places and excavated few sites for in-depth study. The early humans expressed their thoughts and emotions through rock paintings regarding several things related to their lives. Rock art is artistic expression of early humans. We will not be able to understand the life of the early humans, but through the study of rock art. We can know the religious, economic and social life of the past by studying these rock paintings. According to the observations of megalithic burials, the people during that period mostly graffitied their artistic expressions on the walls and roofs of these structures. Some of such painted megalithic burials were identified by researchers at Tekumandha (Bangarupalem Mandal), Saidahapeta of Nimmanapalli mandal, Cherlopalli of Gurramkonda mandal Gundalabailu (Yerravari Palem mandal) in Chittoor district.

Against this background, the present paper aims to identify and interpret the meaning of the paintings drawn on the megalithic burial at Mallaiah Palli near Chandragiri fort, at a distance of 18 km from Tirupati in Chittoor district, Andhra Pradesh. This paper also discusses the paintings in the light of ethno-archaeological investigations conducted in the living societies around this rock art site. It also discusses about the archaeological assemblages found around these megalithic burial site.

**Chandragiri Fort:** It is a historical fort under the protection of Archaeological Survey of India located at a distance of 12 km from Tirupati. It was built in 11$^{th}$ century AD under the rule of Yadavas. The Yadava kings ruled the Chandragiri dynasty for about 3 centuries. After 1367 it came into the control of Vijayanagara rulers. It was the 4$^{th}$ capital of Vijayanagara Empire. There are two separate palaces for king and queen namely Rajamahal and Ranimahal located at foothills of Chandragiri. The large and great rampart/fort wall encircles eight temples belongs to Shiva, Vhishnu and Hanuman. The great fort wall was constructed using huge stone blocks. The architecture of the palace is an example of Indo-Sarcen architecture. The Golkonda kings occupied this fort in 1646 and subsequently it came under rule of Mysore kings.

**About the site:** It is located at a distance of 4 km southwards from Chandragiri Fort and 1 kilometre eastwards from Mallaiahpalli village (Fig. 1). The megalithic dolmen was erected on a hill named Pandavulabanda in a reserve forest. A large and heavy stone slab was placed over eight pillars. The cap stone measures more or less 3.30 m in East-West and 3.85 m in North-south directions. The pillars arranged in circular form leaving some gap in east side which looks like an entrance. The ceiling consists several painting in red and white pigments (Fig. 2). The megalith was constructed in east-west orientation and the entrance was kept in the eastern side. A few scholars and media reporters had earlier noticed this site but no detailed study was done.



**Fig. No. 1: The eight pillared megalith at 'Pandavula banda' near Mallaiah Palli**

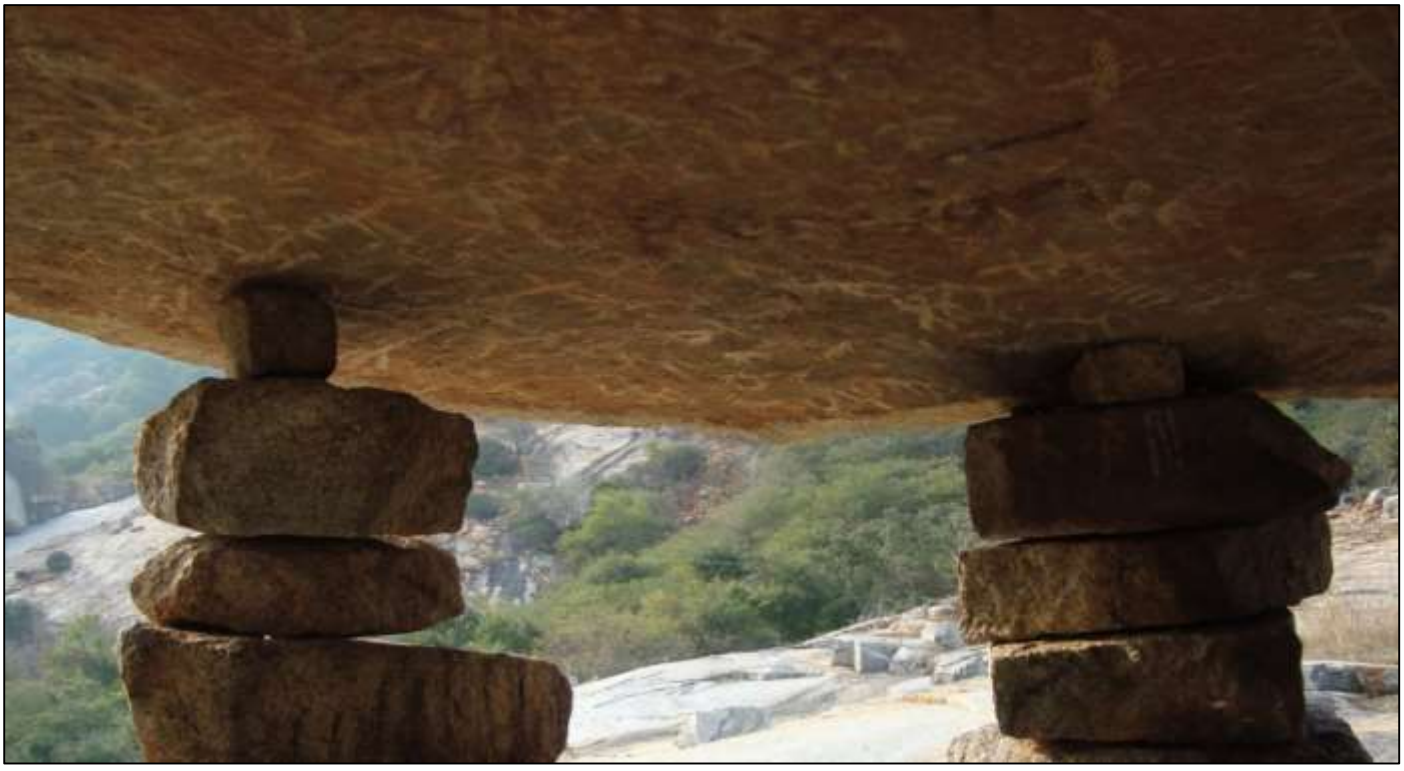


**Fig. No. 2: White and red ochre paintings on the inner roof**

**Identified Graffitis:** The paintings in megalithic monument at Mallaiahpalli show several social and religious lives of the past people. Some of the identified symbols are discussed with analogies of the contemporary society. The paintings consists geometric symbols like plus, multiplication signs, star shapes; wheels with spokes; Circles which having dot at the centre; Circles with plus signs; Star shapes; Huge individual dots; Hexagrams (called as *Shatkona* in Hindu religion) is a spiritual symbol used in tantric practice. The *shatkona* is also called as seal of Solomon; Rectangles with multiplication signs; Trident (*trisulam*) shapes are drawn in white colour. These trident symbols are having close similarities with tridents found in the rock art at Onakikondi near Hampi in Karnataka. Some images resembles '*Thirunamam'*. The *thirunamam* is Hindu religious mark smeared with white and red colours on the forehead. It is the symbol of Lord Venkateswara of Tirumala. Human figures holding spear with two hands and standing on the ground; a man holding sword in standing position; a man riding horse and holding a sword in his hand and using the other hand used to hit the horse on back side to make him move faster. Several pictures show that the men are holding swords or spears with their hands. Some of the red ochre paintings resemblances a group of men standing side by side. In one figure, there is a jar which is decorated with human figures. In some of the images, red and white pigments were used to draw the images (Fig. 3). The outline of some images are drawn with white pigment and the red ochre dots are put on these lines. Different layers of painting are visible here. The old paintings have faded and the later paintings are bright.



**Fig. No. 3: Unknown repeated images drawn in two separate pigments i.e. one is red, another one is white**

**Ethno-Archaeological and psychosocial interpretations:** In the paintings of megalithic monument at Mallaiahpalli near Chandragiri fort were seen several geometric and non-geometric symbols. These geometric symbols have close similarities with magical/tantric symbols which are used as *yantras* by contemporary traditional witch doctors of the Tirumala region (Fig. 4 & 5).

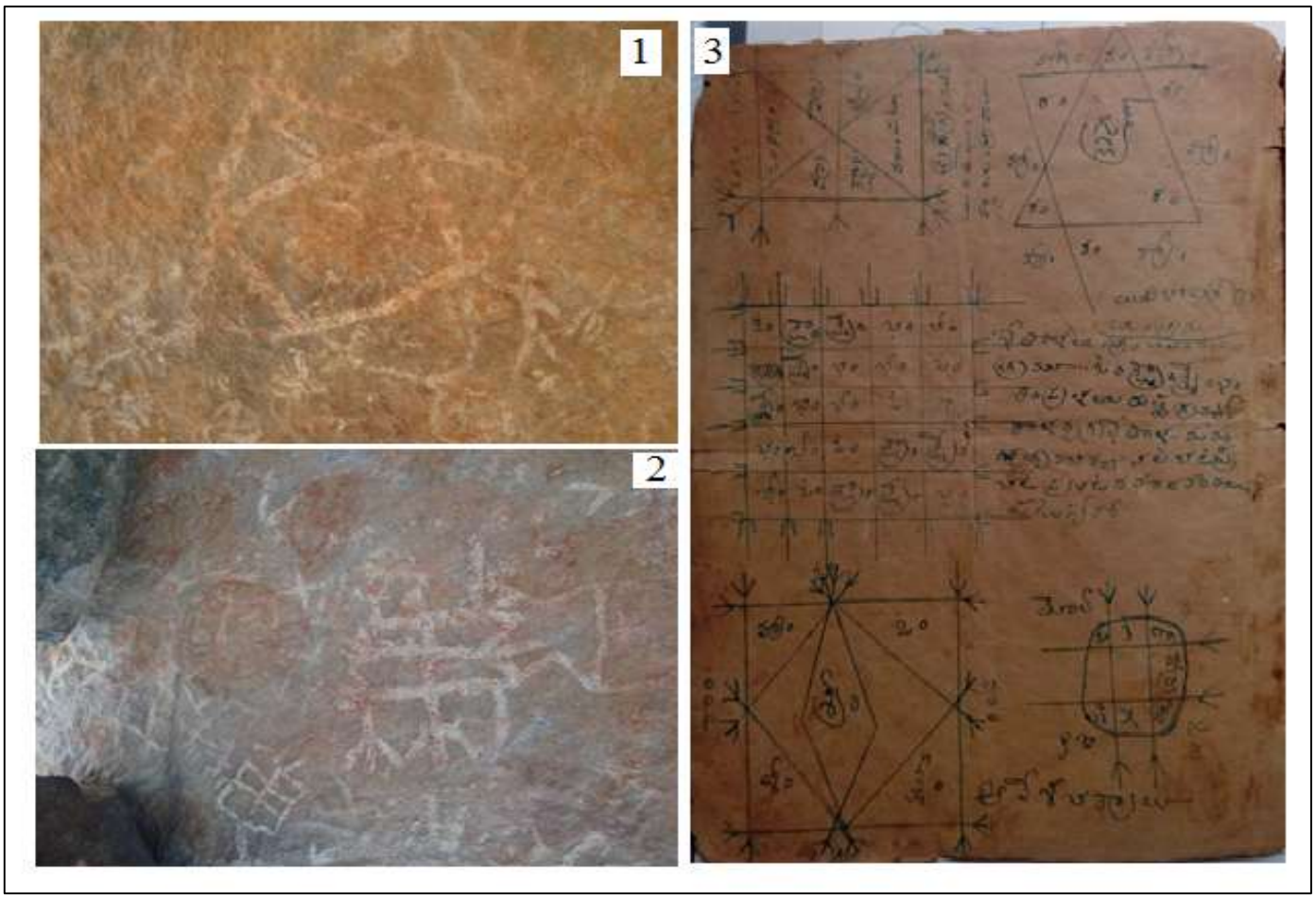



**Fig. No. 4: The geometric symbols of megalithic art; Fig No. 5: The similar pagan/ magical symbols used in witchcraft in the contemporary society. (Photo extracted from the dairies of traditional healers at Tirumala hill region).**

The contemporary tantric healers draws such symbols (*yantras*) on copper foils and this folded copper foil is inserted into amulet (talisman) which is tied to the neck, hand or waist of a man to ward off evil or to bring good luck. The tantric healers also engrave similar magical symbols on copper plate and hanged these on walls to bring good luck. Some of the geometric symbols are drawn with both red and white colours. There are circles drawn with red ochre. The similar circles and human figures are also found at another rock art site namely 'Chalaparakona' located at a distance of 50 km from this site. The *sati* stones and the hero stones are also identified nearer to this rock art site.

In this rock art site, some images which depict two persons lying on the ground and holding each other's legs. There are two images, one drawn in red ochre and other drawn in white pigments (Fig. 6).

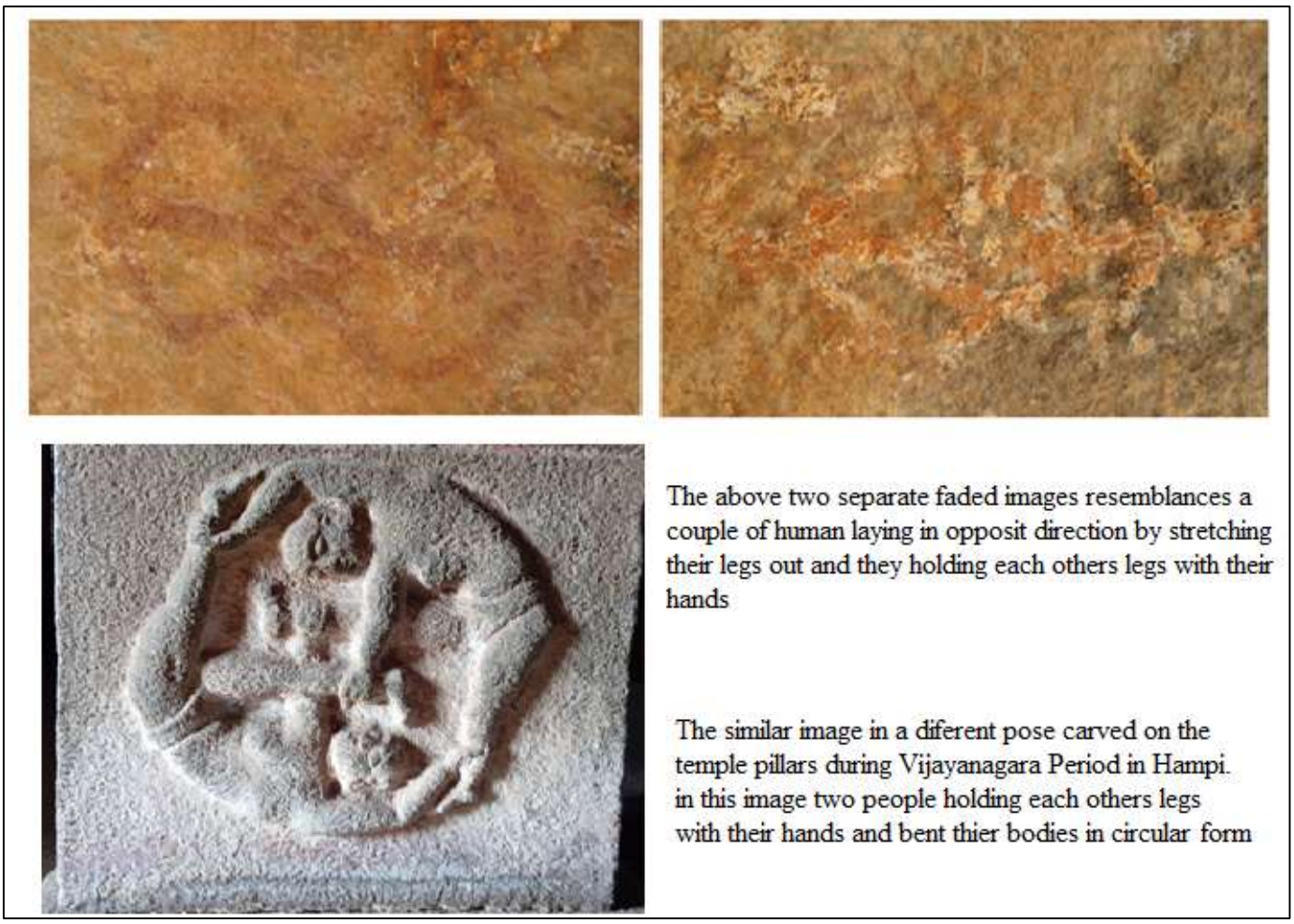



**Fig. No. 6:**

The villagers in the surrounding regions use locally found red and white ochre colours for different uses in their household. Every household keeps one pot for white and one pot for red colour. The women collect selected red soil (*yerramatti*) from their surrounding hillocks for the preparation of red pigment. The required quantity of red soil is taken into the pot and is stirred vigorously after adding sufficient water. A piece of cloth is dips in this pot and is used as brush. The white colour is also prepared in the same way. The lime stone pebbles are put into the pot and soaked with water for few days. They apply colour with cloth or brush. The people in the surrounding villages decorate their thresholds on every auspicious day by smearing red and white colours. The temples walls and the religious rocks or boulders bearing red and white stripes are common site in this region.

**Indigenous Board game engravings:** The indigenous board game diagrams are engraved on the floor (Fig. 7 & 8). This type of board game engravings are also observed in several caves and rock shelters in Tirumala hills and its surrounding regions. It reveals that the people in the past played these games during their leisure times for mental relief and recreation. The people in the villages around this rock art site still play these games. These game drawings are observed at many

megalithic burial sites. It indicates that may be either the megalithic people knew about these board games or their descendants later on engraved these at these places.

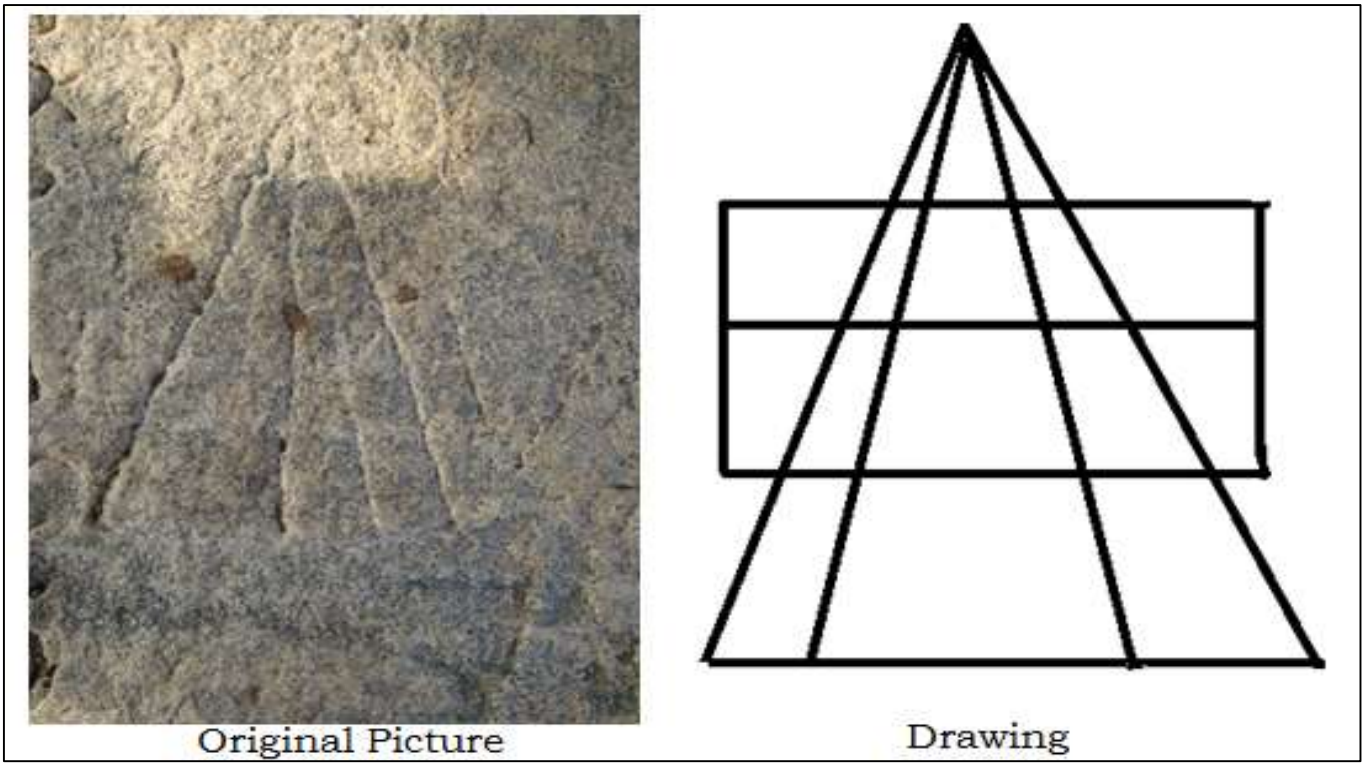



**Fig. No. 7: Engraved drawing of 'Pulijudham' or meka-puli aata (tiger-lamb board game)**

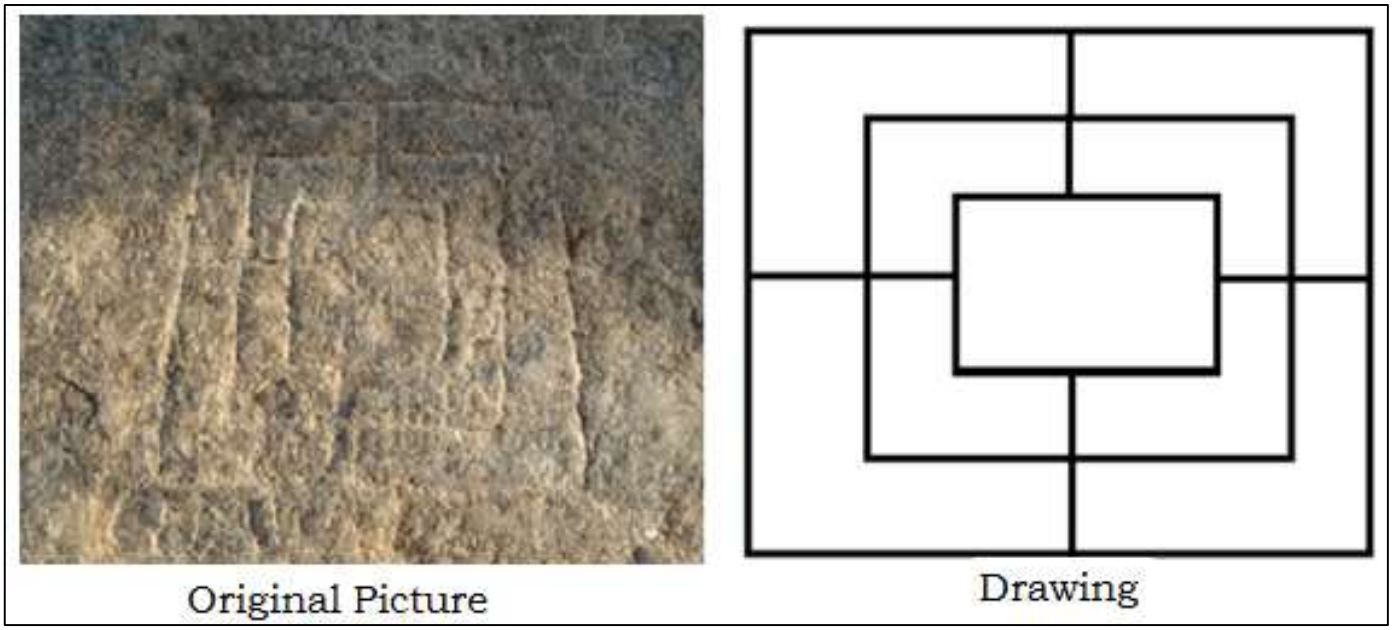



**Fig. No. 8: The engraving of the board game of 'Daadi' or navakankari or char-par (nine men's Morris)**

**Conclusion:** The structure of megalithic monument in Mallaiahpalli is different from the megaliths found in Chittoor district. In these structure, stone pillars have been used to support the roof slab. There are several megalithic burials around this place but none of these have paintings. The geometric symbols in these paintings are similar to *tantric* symbols used by local witch

doctors. These paintings have close similarities with the paintings found in the surrounding region.

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# Understanding Rakhigarhi and Surroundings: An Archaeology of Hissar District, Haryana

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This is centenary year of the discovery of country's first urban culture i.e. Harappan Civilization, although it was declared later after a long research which is still underway. This first Civilization is presently expanded in north-western part of the Indian sub-continent. North-Western part of India is Haryana having some major Harappan Sites along Ghaggar River also called Vedic Sarasvati River by scholars having impression of its geography and its traces of palaeo-channel which has higher concentration of Harappan sites in its valley. Kalibanga was the first site excavated on the course of the river in Hanumangarh, Rajasthan. This excavation proved that Harappan Civilization extended much beyond the Indus River and at present Ghaggar River basin is having a more urban centers of the Harappan Civilization than any other river. After this excavation many sites have been excavated vertically and horizontally in the said region of Ghaggar. Mitathal, Banawali, Bhirrana, Kunal, Rakhigarhi, Sothi, Siswal, Nohar, Karanpura, Dabli Vas Chugta etc. have been excavated and reported where as some are still under excavation and research.

Rakhigarhi in Hissar, Haryana is an important site belonging to this civilization and it needs to be understood in very broader aspects. Rakhigarhi was first reported by Prof. Suraj Bhan in 1960s then Pre-Harappan attribute were identified by Dr. Silak Ram. Excavation at this site was carried by Dr. Amrendra Nath[1] (Ref- Nath 1999, 2000, 2001, 2014, 2015, 2017). Later on Prof. Vasant Shinde excavated in 2014-16[2] (Ref- Shinde 2013-14, 2015-16, 2018, 2019). This is also claimed to be largest Harappan site of the continent if the nearby mounds falling in different villages are also added to this.




**Fig. No. 1: Hissar District Map (Source: mapofindia.com)**

## Methodology for survey

There is a long record of surveys in this area since Suraj Bhan's survey work. The extensive surveys have been done by several agencies and individuals in the Rakhigarhi and its proximity. The first survey on archaeological ground couldn't be traced yet. A list and compilation of these survey works have been provided by Chakrabarti and Saini in 2009, after this the best available example of survey is the *Land, Water and Settlement* (A collaboration between Banaras Hindu University and University of Cambridge) project. Under this were conducted *Rakhigarhi Hinter land* Survey in 2009-10, *Ghaggar Hinterland Survey* in 2010-11 and *Two Rains Survey* in 2017-19. These reports have been published and have widely utilized GIS and other system[3] (Ref- Singh et al. 2009, 2010, 2011, 2018, and 2019).

Hissar, Fatehabad and Sirsa were one district with name Hissar earlier but now they are three districts in Haryana. Fatehabad and Hissar are important from the point of view of Harappan Culture and Civilization, basically they are part of Eastern territory of the Harappans. In Sirsa No Harappan Site has yet been confirmed. Although the cultural sequence of the region begins from Mesolithic to Modern times.

**Technique and Approach:** Authors have conducted survey of the lesser visited part and tried to understand the archaeology of the region in comprehensive manner. In this work, village to village survey approach and digital documentation has been tried. Google maps and Google earth imagery has been utilized to understand the region before moving to the field. Fixed parameters have been used to record the field data. These are Name/Region, Geo-coordinates, Length/Width/Height/Shape and orientation of the archaeological site, Nature of preservation, closest village/water source, nearby sites and distance, personal observation and specificity of the site including a rough sketch map having site location w.r.t. Village, Pathways, permanent markers on site and rough shape of the site. GPS GARMIN etrex was used to take the geo-coordinates. In Some cases Google earth Images were also taken at site for comparative study for the assessment of damage and status of site. A systematic plotting of the archaeological location has been done on printed maps and on digital maps on hand held GPS and Mobile in field.

The archaeological site was defined in the following manner. There should at least be 5 diagnostic potsherds or artifacts spread in 100 sq. Meter area so that it can be called an archaeological site. Site preservation status is assessed with the three major categories, High, Medium and Low. These categories are based on height of mound, landscape and surface observation. A high preserved site is that which has no disturbance on surface and whose shape and orientation is clearly recognized. Low preserved site is site with lots of disturbance on surface and orientation and shape are very confusing. Sometimes recently flattened sites give different status. Threat level is also assessed for the three broad categories. This is also explained as High, Medium and Low. High threat sites are the site which are being damaged or earth is about to be removed or permanently disturbed. Its condition in future can also be accessed through talk with owners or authorities. Medium threat can be assigned to the site which is leveled or disturbed to some extant but not much and in near future the site will not be disturbed. Low threat can be assigned to the sites which are not occupied by permanent structure and no chances of removal of earth from the mound in near future. But this is the guideline for the assessment of threat and state of preservation.

Since the region has other important excavated sites viz. Masudpur, Lohari Ragho, Khanak, etc., the possible comparative study is necessary before analyzing the material remains recovered from various sites.

**List of Archaeological Sites in Hissar (Self Explored)**

| S. No. | Site Name | Latitude | Longitude | size in Ha | Ground height in m | Cultural Sequence | Preser--vation | Threat Level | Reference |
|---|---|---|---|---|---|---|---|---|---|
| 1. | Ajitpura | 29.066667 | 76.083403 | 1 | 0 | Medieval | low | High | |
| 2. | Badala I | 29.120556 | 76.158056 | 2.5 | 0.5 | LH, Historical | Medium | High | |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 3. | Badala II | 29.105278 | 76.164444 | 8 | 0.5 | LH, Medieval | Medium | High | |
| 4. | Bhatala I | 29.182778 | 75.927222 | 1.5 | 1 | LH, Medieval | low | Medium | IAR 1980-81 |
| 5. | Bhatala II | 29.170833 | 75.904722 | 2 | 6 | LH, Medieval | Medium | Low | |
| 6. | Bhatol-Rangaran | 29.108333 | 76.098056 | 4 | 1 | Late Harappan, PGW, Medieval | low | Medium | Sandeep 2006 |
| 7. | Chamar Khera | 29.511667 | 75.798333 | 2 | 1.5 | Historical, Medieval | medium | Medium | |
| 8. | ChanduKheri | 29.406667 | 75.990278 | 2 | 0.4 | Medieval | low | Medium | Singh et al. 2010 |
| 9. | Chitain I | 29.558611 | 75.912222 | 15 | 9 | Historical, Medieval | medium | High | |
| 10. | Chitain II | 29.566389 | 75.911667 | 2 | 0 | Historical, Medieval | low | High | |
| 11. | Data I | 29.221944 | 76.020278 | 3 | 1 | Historical, Medieval | Medium | High | Kumar 2009, Singh et al. 2010 |
| 12. | Data II | 29.229444 | 76.008611 | 4 | 1 | EH | Medium | medium | Singh et al. 2010 |
| 13. | Data III | 29.237778 | 76.007778 | 1 | 1 | Historical | Medium | High | Singh et al. 2010 |
| 14. | Data IV | 29.228333 | 76.011944 | 9 | 1 | EH,MH,LH | low | High | Singh et al. 2010 |
| 15. | Data V | 29.241389 | 76.241111 | 4 | 2 | MH, Historical | Medium | medium | Singh et al. 2010 |
| 16. | Dhanderi I | 29.067778 | 75.889722 | 1 | 1 | Medieval | low | Low | |
| 17. | Dhanderi II/ Mammanpura | 29.072222 | 75.905833 | 0 | 0 | Not Found anything | low | High | IAR 1980-81 |
| 18. | Dandheri III ChanduP | 29.056389 | 75.905833 | 1 | 2 | Medieval | low | High | Singh et al. 2010 |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | ittar Temple | | | | | | | | |
| 19. | Depal Khera | 29.0725 | 75.900278 | 3 | 3 | Medieval | low | High | |
| 20. | Durjanpur Khera | 29.455833 | 76.017222 | 6 | 2 | Early Historical, Medieval | high | medium | Chakrabarti and Saini 2009 |
| 21. | Gamra I | 29.280278 | 76.09 | 3.5 | 0 | EH,MH,Early Historical | low | Medium | Possehl 1999, Chakrabarti and Saini 2009 |
| 22. | Gamra II | 29.285833 | 76.083056 | 1 | 0.5 | MH,LH | Medium | Medium | Possehl 1999; Kumar 2009; Singh et al. 2010 |
| 23. | Gamra III | 29.291667 | 76.099722 | 1 | 0 | PGW, Early Historical, Medieval | low | High | V.Kumar 2003 |
| 24. | Gopal Ki Dhani | 29.5325 | 75.786111 | 0 | 1 | Medieval | Medium | High | |
| 25. | Hansawala | 29.5325 | 75.883889 | 9 | 1 | Historical, Medieval | Medium | Low | |
| 26. | Jakhod Khera I | 29.2075 | 75.563056 | 2.5 | 2 | Early Medieval | Medium | Low | V. Kumar 2007 |
| 27. | Jakhod Khera II | 29.215 | 75.560556 | 6 | 3 | Early historical | high | Low | V. Kumar 2007 |
| 28. | JeetPura | 29.190278 | 76.077778 | 2.5 | 0 | EH,LH,MH | low | High | Sandeep 2006 |
| 29. | Kajal | 29.2 | 76.05 | 4 | 2 | LH, Early Medieval | Medium | Medium | Possehl 1999; Kumar 2009; Singh et al. 2010 |
| 30. | KharakPunia Khera | 29.354444 | 76.004444 | 3 | 1 | LH,Medieval | low | High | |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 31. | Kharkhara | 29.2 | 75.875 | 1 | 0.3 | Historical | low | High | |
| 32. | KheriGangan | 29.143889 | 76.036667 | 2 | 1 | Late Medieval | Medium | High | |
| 33. | KhairiTheh I | 29.485556 | 75.77 | 10 | 3 | Medieval | high | Low | |
| 34. | KhairiTheh II | 29.468333 | 75.788056 | 15 | 3 | Historical | high | Low | |
| 35. | Khedar | 29.372778 | 75.883333 | 3 | 1.5 | EH, MH, PGW | Medium | Low | |
| 36. | Lohari Ragho II | 29.266667 | 76.066667 | | | Finished | ? | ? | Singh et al. 2010 |
| 37. | Lohari Ragho III | 29.258333 | 76.060278 | 10 | 1.5 | EH,MH, Early Historic | Medium | Medium | Possehl 1999; Kumar 2009; Singh et al. 2010 |
| 38. | Majra I | 29.189444 | 76.1225 | 1.5 | 0.5 | Early Historic, Medieval | Low | High | Chakrabarti and Saini 2009; Singh et al. 2010 |
| 39. | Majra II | 29.184722 | 76.1075 | 1 | 0.5 | LH | Low | High | Possehl 1999; Kumar 2009; Singh et al. 2010 |
| 40. | Masudpur II | 29.242778 | 75.983333 | 1.8 | 0 | LH | | | Possehl 1999; Singh et al. 2010 |
| 41. | Masudpur III | 29.230556 | 75.985556 | 1.7 | 0 | Pre Harappan, LH | | | Possehl 1999; Singh et al. 2010 |
| 42. | Masudpur IV | 29.236944 | 75.981111 | 1 | 0 | LH | | | Possehl 1999; Singh et |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | al. 2010 |
| 43. | Mehnda I | 29.047222 | 76.063889 | 0.5 | 3 | Early Medieval | Medium | High | |
| 44. | Moth Rangaran | 29.233611 | 76.093889 | 1.5 | 0 | Early Historical, Medieval | Low | High | Singh et al. 2010 |
| 45. | Mundhal Khurd | 29.0975 | 76.188333 | 6 | 0 | Late Harappan , Medieval, | Low | High | |
| 46. | Nachar | 29.465278 | 76.033889 | 20 | 8 | Historical, Medieval | High | Low | Chakrabarti and Saini 2009 |
| 47. | Partan | 29.566389 | 75.845 | 2 | 3.5 | Historical, Medieval | | | |
| 48. | Puthi I | 29.073611 | 76.272222 | 8 | 4 | Early Historical, Medieval | High | High | Sandeep 2006 |
| 49. | PuthiMangal Khan | 29.038056 | 75.9375 | 1 | 1.5 | Historical, Medieval | | | |
| 50. | Rohnat | 29.000833 | 75.910833 | 3 | 0.5 | Medieval | Low | High | |
| 51. | SahuTheh | 29.478333 | 75.84 | 3 | 2 | Late Historical, Medieval | High | Medium | |
| 52. | Sarhera I | 29.373056 | 75.975833 | 1.2 | 0.5 | EH, MH | Medium | Low | Singh et al. 2010 |
| 53. | Sarhera II | 29.391389 | 75.963889 | 4.5 | 1.5 | EH, MH | High | Medium | Singh et al. 2010 |
| 54. | Sarhera III | 29.391389 | 75.966667 | 0.5 | 0 | MH | Low | High | Singh et al. 2010 |
| 55. | Singhwa Khas I | 28.997222 | 76.231944 | 1.25 | 0 | EH, LH, Medieval | Low | Low | Sandeep 2006 |
| 56. | Singhwa Khas II | 29.018889 | 76.245556 | 4.5 | 3 | LH, Historical | High | High | Sandeep 2006 |
| 57. | Siswal | 29.210833 | 75.511111 | 2 | -2 | EH, MH | Low | High | Bhan 1967 |
| 58. | Siswala | 29.103333 | 75.555278 | 4 | 2 | Medieval, Historical | Medium | Low | V.Kumar 2007 |
| 59. | Sisar | 29.079167 | 76.136111 | 2 | 0 | Medieval | Low | Low | V.Kumar |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | 2007 |
| 60. | Uklanam andiMug halpuraP anchgra miTheh | 29.516944 | 75.868056 | 30 | 15 | Historical, Medieval | High | Low | |

**Table: Self Explored Sites in Hissar**

25 sites of this survey are new to add the available survey list. 20 Medieval sites, 10 Historical sites, 1 PGW sites, 4 Late Harappan, 1 MH, 1 EH sites are new addition in chronology. 9 sites are Historical, Medieval. 4 Late Harappan and Medieval sites, Late Harappa and historical are 1, 1 site is having Early Harappan, Mature Harappan and PGW sequence. Maximum number of sites added is of medieval period. There is a basic reason behind this. Single cultural sites of medieval period were not reported in earlier works.




**Fig. No. 2: Google Earth Image of the site visited during the survey work**

## Brief Description of Archaeological Sites:

1. **Ajitpura:** Geo-Coordinates 29°04′00′′ N 76°05′50′′ E. Elevation 712 Feet. This site is a camp site close to village Sisar and is around 0.25 Ha in size, oriented North-South and its level with surrounding area. Pumping station is installed on the site. A canal passes through site. There is no visible structural remains. The ceramic industry found is of medieval times. The site is poorly preserved and under high threat from leveling for ease in irrigation. (Plate I)



**Plate I: Ajitpura: View From East Side, Observe Elevated Section and Mound**

**2. Badala-I:** Geo-Coordinates 29°07′14′′N and 76° 09′29″E. Elevation 672 Feet. The village Badala is located at a distance of about 20 Km north-east of Hansi town. A small road from Jind-Bhiwani road leads to the village. There are two archeological sites within the revenue jurisdiction of the village.

The site Badala I is located about 1.5Km East of the village. This site measures approximately 2.5 Ha and its level with surrounding area. This site is locally known as *Kheri*. The ceramic industries found are of Late Harappan and Historical. This site is medium preserved and under high threat.

**3. Badala-II:** Geo-Coordinates 29°06′19″N and 76°09′ 52′′E; Elevation 670 Feet. The site lies about 2 Km south-east of the village and Bass-Bhataul approach road passes throw the southern part of the site. This site is spread over an area of about 8 Ha. Except the southern part the whole area of the site is under cultivation. The brick kiln is destroying the site. The ceramic Industries found are of Late Harappan and Medieval period. Faience bangle and Terracotta areca nut shaped beads were collected from the site during the explorations. It is well preserved and under medium threat.

**4. Bhatala I:** Geo-Coordinates29°10′58′′ N and 75°55′ 38′′ E; Elevation- 698 ft. The village is 8 Km North of Hansi on Barwala road. The mound with respect to village is in south at a distance of almost 2 Km. Height of the mound is 1 meter and its area is 1.5 Ha. Pot sherds and faience chips were collected from the mound. The ceramic industries found is Medieval and Late Harappan[4] (Ref- IAR 1980-81).

**5. Bhatala II:** Geo-Coordinates 29°10′15″ N and 75°54′ 17E; Elevation- 720 ft. The mound lies south-west of village at a distance of 500 m. Mound is having height of about 6 m. Ceramic

industries found are Late Harappan and medieval period. The site covers only 2 Ha of 100 Ha dune. Sand dune is oriented in North-West, South-East direction. The mound is well preserved and threat is low.

**6. Bhatol-Rangran:** Geo-Coordinates 29°06′30″N and 76°05′53′′E.The village is located at about 15 Km north east of Hansi Road. A road from National Highway No. 10, near village Shorkhi leads to the village. There is an archeological site about 200 meter north of the village. This site falls under the barren land. The land is under the jurisdiction of the Panchayat of village. This site measures about 4 Ha and is about 1 meter high from the surrounding ground level. This site yielded remains of Late Harappan, PGW and Medieval period. The state of preservation of site is low and threat to it is high (Plate II)



**Plate II: Bhatol: Site under Plough, Tiny Bits Are In Soil**

**7. Chamar Khera:** Geo-Coordinates 29°30′ 42″ N and 75° 47′ 54′′E.This is a small mound of 2 Ha. Some parts in west are 1.5 meter high. A *majar* is located on the site. The site is under cultivation. The ceramic industries found are of early historical and medieval period. The site is moderately preserved and there is medium threat to it (Plate III)



**Plate III: Chamar Khera: Site In Maize Field**

8. **Chandu Kheri:** Geo-Coordinates E. 75°59′25′′ N 29°24′24′′ Elevation 679 feet. The site lies on Kharkhara – Mathloda road. The site is level ground with 2 Ha area oriented in North-South direction. Southern portion of the site is 0.4 m high. Main mound and maximum part of the site has been removed. The ceramic industry found is of medieval period. Its state of preservation is low and threat is high (Plate IV, XL).



**Plate IV: Chandu Kheri: Road and Site, Mark the Cut of Site To Make Road**




**Plate XL: Ceramics from Chandu Kheri**

9. **Chitain I:** Geo-Coordinates 29$^0$33'31'' N 75$^0$54'44'' E; Elevation 709 Feet. There are two mounds in the village. It has an area of 15 Ha. Central part of mound is 8-9 m high. A part of mound is occupied. The glass bangles, beads of agate, pieces of agate and quartz materials are found on the mound. The structural remains are found on the mound. The ceramic industries found are of early historical and medieval period. The state of preservation is high and threat is also high (Plate V).



**Plate V: Chitain I: View From Top of Mound to West Side, Mark Slope**

10. **Chitain II:** Geo-Coordinates 29$^0$33'59'' N 75$^0$54'42'' E Elevation 689 Feet. The area of the mound is 2 Ha. The mound has two fired brick walls and a modern well (Plate VI)



**Plate VI: Chitain II: Well Of Historical/Medieval Times Appeared In Soil Removal, Mark the Section Behind Well**

11. **Data I:** Geo-Coordinates 29'13''19" N 76'01'13" E, Elevation- 718 feet. This site is situated at a distance of 3 km from Masudpur on the left side of Sisai road towards Shaladheri village. Locally this site is identified as Gaushala. The area of the mound is 3 Ha and the height is 1 m. The village is located on the mound. Many house structures have been built from *lakhori* bricks. There is a small pond in the village and a well dated 1850 AD[5] (Ref- IAR 1980-81, Ajay Kumar 2001, Singh *et. al* 2010)

12. **Data II:** Geo-Coordinates 29$^0$13'46" N 76$^0$00'31" E, Elevation- 710 feet. This site located 2.50 km from Data Goshala on kachha way. This mound is situated on Data to Sisai road around 6 km from the Data village. Area of the rectangular mound is 4 Ha and its height is 1 m. The ceramic industry is Harappan. This is also called Masudpur X in *RHS* survey[6] (Ref- Singh *et al.* 2010)

13. **Data III:** Geo-Coordinates 29$^0$14'16" N 76$^0$00'28" E, Elevation- 724 feet. This is a small mound less than 1 Ha called Tharukhera. This mound is flat with few pot sherds. This is a historical site with poor preservation and high threat. This is also called Masudpur IX in *RHS* survey[7] (Ref- Singh *et al.* 2010).

14. **Data IV:** Geo-Coordinates 29$^0$13'42" N 76$^0$00'43'' E; Elevation- 714 feet. This mound is 3 km from Data village. This is a big mound of 8-9 Ha, moderately preserved with high threat. The ceramic industries found are Early, Mature and Late Harappan[8] (Ref- Singh *et al.* 2010)

15. **Data V:** Geo-Coordinates 29$^0$14′ 29″ N 76$^0$014′ 28″ E; Elevation- 716. Area of the mound is 4 Ha and height is 2 m. Site is in 5 km south of village. The ceramic industries found are Mature Harappan & Historical period[9] (Ref- Singh *et al.* 2010)

16. **Dhanderi I:** Geo-Coordinates 29$^0$ 04′ 04′′ N and 75$^0$ 53′23′′ E, Elevation 713 feet. This is on Sultanpur-Dhanderi village. The site lies to the north-east side of the village. Area of the mound is 1 Ha and height is 1 m. The ceramic industry found is of medieval period (Plate VII)



**Plate VII: Dandheri: Flattened Site under Honey Farm**

17. **Dhanderi II:** Geo-Coordinates29$^0$ 04′ 20′′ N and 75$^0$ 54′21′′E. Elevation- 702 feet. The mound is called Mammanpura. The site is almost destroyed. It was earlier reported in IAR 1980-81. The early historical bricks have been reported from this site. The state of preservation is low and threat is high (Plate XLI)




**Plate XLI: Ceramics from Dhanderi II**

18. **DandheriIII (Chandupitra temple):** Geo-Coordinates 29°03′23′′N 75°54′21′′ E; Elevation 706 Feet. Area of the mound is 1 Ha and height is 2m. It lies to the east of the road going to Puthi village having a modern memorial temple of local hero Mangal Khan. The ceramic industry found is of medieval period (Plate VIII)



**Plate VIII: DandheriChanduPitra: Temple on Slightly Elevated Mound**

19. **Daulatpur Khera:** Geo-Coordinates 29°27′21″ N. 76°01′02″ E, Elevation- 737 feet. The mound lies to the west of village Daulatpur near the road going to Litani. Mound is divided by *kachha* cart track. The area of the mound is 6 Ha and its height is 2 m. The mound has been cut to make a circular water tank

of 75 m diameter. Find of the antiquities is scanty. The ceramic industries found are of early historical and medieval period. Site is well preserved and under medium threat. (Plate X, XLII)



**Plate X: Daulatpur: View From Road Side, Observe the Expose Section And Height**




**Plate XLII: Ceramics from Daulatpur**

20. **Depal Khera:** Geo-Coordinates29°04′21′′N 75°54′01′′E; Elevation- 709 Feet. The mound is near secondary school. The area is 3 Ha, height is 3 m and its orientation is along East-West axis. The site has been disturbed for agriculture. When we visited jute is being grown in the field. It is used for cultivation. The ceramic industry found is of Early Medieval period. (Plate IX)



**Plate IX: Depal Khera: Site under Cotton Field Slightly Elevated**

21. **Gamra I:** Geo-Coordinates 29° 16' 49'' N and 76° 5 ' 24'' E, Elevation-710 ft. The village is located at a distance of about 10 kms north-west of Narnaund. There are three ancient sites falling in the jurisdiction of the village. The site-I is situated about 1 km. The area of the mound is 3.5 Ha. The site is partially under cultivation. The ceramic industries found are of pre Harappan, Harappan, late Harappan and early historic times.

22. **Gamra II:** Geo-Coordinates 29° 17'09'' N and 76° 4 ' 59'' E,Elevation-713ft. The mound is located about 3 km west of the village on *kuchcha* trackwhich go to Lohari Ragho. The mound known as *ardhi or khera.* Its area is 1 Ha and height is 0.5 m. The mound is partly under cultivation. The ceramic industries found are of Harappan and late Harappan. The site has yielded the pot-sherds of storage jars, basins, vases, bowls, bangles of TC & faience and fired cakes.

23. **Gamra III:** Geo-Coordinates 29° 17' 30'' N and 76° 5' 59'' E; Elevation-716 ft. The mound is located 0.8 km to the north-east to the village. Locally the site is known as *bani*. The area of mound is 1 Ha. At present *kair*and *kiker* trees can be seen in large number on it. The site has yielded the pot- sherds of storage jars, vases, bowls, basins etc. of early historic and medieval times[10] (Ref- Kumar 2009). Earlier PGW was reported on the site.

24. **GopalkiDhani:** Geo-Coordinates 29°31′57″N and 75°47′10″E. Elevation- 710 feet. The mound is covered with horny shrubs. It is of medieval period (Plate XI)



**Plate XI: Gopal Ki Dhani: Exposed Section On Road With Pottery**

25. **Hansawala:** Geo-Coordinates 29°31′57″N and 75°53′02″E. Elevation- 715 feet. The site is situated on the road to Madanpura. The area of the mound is 9 Ha. Some parts of it are 1 m high. The state of preservation is low and threat is low. The ceramic industries found are of early historical and medieval period (Plate XII)



**Plate XII: Hansawala: Site Under Cotton Field**

**26. Jakhod khera-I:** Geo-Coordinates29°12′27′′ N and 75° 33′47′′ E; Elevation-690 feet. The village is situated about 21 Km west of Hissar on Hissar-Adampur road. The site is located about 500 m south of the village. The mound is under cultivation. The area of mound is 2.5 Ha and its height is 2 m. The ceramic industry found is of medieval period. The state of preservation is medium and the threat is also medium (Plate XIII)



**Plate XIII: Jakhod Khera I: Site And Exposed Section, Mark Earth Removal, East Side**

**27. Jakhod khera-II:** Geo-Coordinates 29°12′ 54′′ N and 75° 33′ 38′′ E. Elevation-693 feet. The site is located about 1 Km west of the village in *Gram ShamlatZameen*. The area of *Theh* mound is 6 Ha and its height is 3 m. Early historical pottery is found from the mound.

**28. Jeet Pura:** Geo-Coordinates 29°11′25″N and 76°04′40″E. The village Jeet Pura is situated at a distance of 10 Km to the north east of Hansi town. Western part of the site falls in the village Garhi. Northern part of the site falls in the village Kharkhara and the eastern part of the site falls in the village JeetPura. The site is located at about 1 Km west of the village. The site is locally known as *Kheri*. The area of the mound is 2.5 Ha. The mound is under cultivation. The ceramic industries found are of Early Harappan, Mature Harappan and late Harappan period. Besides pottery the antiquities found from the site are triangular and circular t.c. cakes, wheels, beads, balls, pieces of faience bangles, stone balls, pestles, etc. This is poorly preserved site with high threat level.

**29. Kajal:** Geo-Coordinates 29°12′00″ N 76°03′00″ E, Elevation- 702 feet. The village Kajal is located about 16 kms north-east of Hansi. The mound is called *Kajal khera or Dobi khera*. It is partly inhabited and partly under cultivation. The area of the mound is 4 Ha and its height is 2 m. The

ceramics industries found are of late Harappan and early medieval period. The state of preservation is medium and threat is high.

30. **KhairiTheh I:** Geo-Coordinates29°29′08′′ N 75°46′12′E; Elevation 718 Feet. The area of the rectangular mound is 10 Ha and height is 3m. The ceramic industry found is of medieval period. The site is under high threat (Plate XIV)



**Plate XIV: KhairiI : Site from North Side, Mark the vertical Exposed Section And Soil Removal**

31. **KhairiTheh II:** Geo-Coordinates 29°28 ′6′′N 75°47′17′′E. Elevation 730 Feet. The site lies 1.8 KM South-East of Khairi Village. The area of the rectangular mound is 15 Ha and its height is 3 m. Brick walls are found on the mound. The ceramic industries found are of early historical and medieval Period. The state of preservation is good and threat is medium (Plate XV)



**Plate XV: Khairi II: Site From East View, Mark the Elevating Mound**

32. **Kharkhara:** Geo-Coordinates 29°12′ 00′′ N and 75° 52′30′′ E The village is situated about 19 Km north-east of Hissar on Hissar-Chanot link road. There is an ancient site about 3 Km north-east of the village. The mound is known as *Tiba*. The mound is under cultivation. The area of the mound is 4.75 Ha and its height is 10 m. The ceramic industries found are of early historical and medieval Period. The state of preservation is good and threat is low (Plate XVI)



**Plate XVI: Kharakhara: Elevated Mound and Exposed Section, East Side**

33. **KharakPunia Khera:** Geo-Coordinates29°21′16′′N 76°00′ 16′′ E. Elevation 730 Feet. The area of the mound is 8-9 Ha and its height is 0.1 m. The ceramic industry found is of late Harappan period. The state of preservation is low and threat is high (Plate XVII)



**Plate XVII: KharakPunia Khera: Most Elevated part Preserved under Tree and Shrubs**

34. **Khedar I:** Geo-Coordinates 29°22′22′′N 75°53′00′′E; Elevation 788 Feet. The mound lies 2 KM from the main road. The area of the mound is 3 Ha and height is 1.5 m. A modern irrigation canal passes through side of the side. The ceramic industries found are of Early Harappan, mature Harappan and PGW period. The state of preservation is low (Plate XVIII, XIX, XLIII, XLIV)



**Plate XVIII: Khedar : East View, Observe the Elevated Mound**



**Plate XIX:Khedar: View From Top to South Side**




**Plate XLIII: Ceramics from Khedar I**




**Plate XLIV: Ceramics from Khedar**

**35. KheriGangan:** Geo-Coordinates 29°08′38′′N 76°02′12′′E. Elevation 714 Feet. The mound lies 1 Km to the East from Village. The area of the mound is 3.5 Ha and it height is 1m. The mound is under cultivation. The ceramic industry found is of late medieval Period. The state of preservation is low and threat is high (Plate XX)



**Plate XX: KheriGangan: Site Under Ploughed Field, North View**

**36. Lohari Ragho II:** This site has been destroyed[11] (Ref- *Singh et al. 2015*) [12] (Ref- Garge 2005).

**37. Lohari Ragho III:** Geo-Coordinates 29° 15' 30'' N and 76° 3' 37'' E Elevation -711 ft. The mound is at a distance of 3 Km from the village. The rectangular site has an area of 10 Ha and east-west orientation. The mound is under cultivation. Scattered potsherds must have been disturbing to crop yield. A large number of potsherds and stone objects were kept aside to make band on field. The ceramic industries found are of early historic, Early Harappan, Mature Harappan and late Harappan. The state of preservation of the mound is good and threat is high (XXI)



**Plate XXI: Lohari Ragho III, Mark the Exposed Section, South-East View**

**38. Majra I:** Geo-Coordinates $29^{0}11'22''$ N $76^{0}07'21''$ E, Elevation- 716 feet. The Village is located at a distance of 5 kms. The site I is situated about 1 km to the south to the village. The mound is known as *Ujadna khera.* The area of the mound is 1.5 Ha and height is 0.5 m. The mound is under cultivation. The ceramic industries found are of early historical and medieval period. It has yielded the pot-sherd of storage jars, vases, bowls, lids etc. of early historical and medieval period. Some antiquities also collected from the piece of terracotta bangles, beads etc. The state of preservation of the mound is low and threat is high (Plate XLV)



**Plate XLV: Ceramics from Majra I**

39. **Majra II:** Geo-Coordinates 29$^{0}$11′5″ N. 76$^{0}$06″ 27′′ E, Elevation- 716 feet.The mound locally known as *Kabristan* is situated about 1. 5 kms west of the village. The area of the mound is 1 Ha. It is under cultivation. The ceramic industry found are of late Harappan period and Painted Grey Ware. Pot-sherds of storage jars, vases, part of *Handi* and faience bangle were collected from the site. The state of preservation is low and threat is high (Plate XLVI)




**Plate XLVI: Ceramics from Majra II**

40. **Masudpur II:** Geo-Coordinates 29$^{0}$14′34″ N. 75$^{0}$59′00″ E, Elevation- 715 feet. The site Masudpur II is assigned by *RHS* 2010[13] (Ref- Singh *et al.* 2010) is located about 3 kms to the north of the village. The mound is known as *Sunarawala khera* and is under cultivation. The area of the mound is 1.8 Ha. The

ceramic industry found is of late Harappan period. The antiquities found from the site are circular t.c. cakes, a faience ball and bangle pieces.

41. **Masudpur III:** Geo-Coordinates 29$^{0}$13'50" N. 75$^{0}$59'08" E, Elevation- 708 feet. The mound is located about one km to the east of the village. The mound is under cultivation and known as *Mamanwala khera.* Its area is 1.7 Ha. The ceramic industries found are of early Harappan and late Harappan period. The triangular and circular t.c. cakes are the antiquities collected from the site during the course of explorations[14] (Ref- Singh *et al.* 2010).

42. **Masudpur IV:** Geo-Coordinates29$^{0}$14'13" N. 75$^{0}$58'52" E, Elevation- 711 feet. The mound is situated about two kms to the north of the village known as *Sadhana khera.* The area of the mound is 1 Ha. IThe ceramic industry found is late Harappan. The antiquities found from the site include triangular & circular t.c. cakes, wheel and pieces of faience and terracotta bangle (Plate XXII).



**Plate XXII: Masudpur VII, Exposed Section in Left Mound**

43. **Mehnda:** Geo-Coordinates 29$^{o}$02'50'' N 76$^{o}$03'50'' E Elevation 709 Feet. The mound lies on North-South axis and is partly inhabited and has an area of about 1 Ha. Its height varies from 3 m to 1 m from east to west. There is a temple on the mound. Some metal objects was recovered while in construction of the temple which was later submitted to local administration. The ceramic industry found is of late medieval period (XXXIII).



**Plate XXIII: Mehnda: Dry pond and Site, Observe Cut from Top of Mound, North View**

44. **Moth-Rangaran:** Geo-Coordinates 29$^{0}$14′ 1″ N76$^{0}$05′ 38″ E. Elevation- 716 feet.The village is located at a distance of about 4 kms west of Narnaund. The mound known as *khera* lies 1.5 kms east of the Village. The area of the mound is 1.6 Ha and is under cultivation. The ceramic industries found are of early historical and medieval period. Sandeep found potsherds of vases, bowls and three *Yaudheya* coins from the site[15] (Ref- Sandeep 2005).

45. **MundhalKhurd:** Geo-Coordinates 29$^{o}$00′51′′ N76$^{o}$11′18′′ E; Elevation 718 Feet. The area of the mound is 6 Ha and it lies along North-South axis. Few worn-out pot sherds were collected. The ceramic industries found are of Late Harappan, medieval and modern period. Local residents informed that there was a mound which has been dug out a few decades back. The state of preservation is low and threat is high (XXIV).



**Plate XXIV: MundhalKhurd: Site Under Ploughed Field, Opposite of Settlement**

**46. Nachar:** Geo-Coordinates 29°27′55′′N76°02′02′′E; Elevation 662 Feet. Durjanpur is in Jind district and Nachar is in Hissar District. The area of the rectangular mound is 20 Ha and the height is 8 m. The ceramic industry found is PGW. An image of 9th-10thCE is kept in the temple situated on the mound. Prof. D.K. Chakrabarti found antiquities of late Harappan, PGW and Historical period here[16] (Ref-Chakrabarti and Saini 2009). (XXV, XXVI)



**Plate XXV: Nachar: Site View From East Side, Mark Elevating Mound**



**Plate XXVI: Nachar: Exposed Section with Brick Bats, West Side**

**47. Partan:** Geo-Coordinates 29$^0$33′59″ N. 75$^0$50′42″ E, Elevation- 749 feet. The area of the mound is 3 Ha and height is 10 feet. The ceramic industries found are of historical and medieval period. It is well preserved on the western side and almost destroyed in the east (Plate XXVII)



**Plate XXVII: Partan: Temple on Site, East View**

**48. Puthi:** Geo-Coordinates 29$^o$04′25″N and 76$^o$16′20″E.Elevation- 710 feet. The village Puthi is located at about 35 Km north east of Hansi town. The site is located at about 3 Km east of the village on the sand dunes. Its area is 8 Ha and height is 4 m. It is under cultivation. The ceramic industries found are of Early Historic, Historical and Medieval times. A good numbers of complete Kushana bowls were recovered from the site. (Plate XXVIII)



**Plate XXVIII: Puthi: Mound and Site Under Field, East Side**

**49. PuthiMangal Khan:** Geo-Coordinates 29°02′17″N and 75°56′15″E. Elevation- 710 feet. The mound is inhabited. A small temple and ashram is being constructed in the village. The area of the mound is 1 Ha and height is 1.5 m. The ceramic industries found are of historical and medieval Period. The state of preservation is low and threat is high (Plate XXIX)



**Plate XXIX: PuthiMangal Khan: Site In Ploughed Field, Mark the Elevated area Which Is Left In Tracks Only**

**50. Rohnat:** Geo-Coordinates E. 75°54′39′′ N 29°00′03′′ Elevation 706 Feet. The area of the mound is 6 Ha and height is 0.5 m. The ceramic industry found is of medieval Period. The state of preservation is poor and threat is high. (Plate XXX)



**Plate XXX: Rohnat: Flattened Site with A Small Pile Left**

51. **SahuTheh:** Geo-Coordinates E. 75°50′24′′ N 29°28′42′′ Elevation 685 Feet. The area of the mound is 10 Ha and height is 3m. The brick structures are exposed on the mound and on the sites of the mound. The ceramic industries found are of early historical medieval Period. The state of preservation of the mound is good and threat is high (Plate XXXI, XLVII)



**Plate XXXI: ShahuTheh: Site View From North-West Side, Mark The Section And Soil Removal**




**Plate XLVII: Ceramics from SahuTheh**

52. **Sarhera I:** Geo-Coordinates 29°22′23′′ N 75°58′33′′E. Elevation 728 Feet. The area of the rectangular mound is 1.2 Ha and height is 2 m. The ceramic industries found are Early and Mature Harappan. (Plate XXXII, XLVIII)



**Plate XXXII: Sarhera I: Site under Use, View from Opposite of Main Settlement Of Village**




**Plate XLVIII: Ceramics from Sarhera I**

53. **Sarhera II:** Geo-Coordinates 29°23′29′′ N 75°57′50′′E. Elevation 720 Feet. The area of the mound is 4.5 Ha and height is 1.5 m. The ceramic industries found are of Early and mature Harappan period (Plate XXXIII)



**Plate XXXIII: Sarhera II: Mark the Elevation of Mound And Flattened Site, South East View**

**54. Sarhera III:** Geo-Coordinates 29°23′39′′ N 75°58′00′′E. Elevation 720 Feet. The mound is located 300 m east of the Sarhera I. Presently the mound has been destroyed. In earlier explorations, Mature Harappan ceramic industries were reported[17] (Ref- Singh *et al.* 2010) (Plate XXXIV)



**Plate XXXIV: Sarhera III: Site from North Side, Mark the Elevation from Nearby Field**

**55. SinghwaKhas- I:** Geo-Coordinates 20°59′50″N and 76°13′55″E. The mound is located at a distance of 1 Km south of the village. Its area is 1.25 Ha and the mound is under cultivation. The ceramic industries found are of Early Harappan, Late Harappan and Medieval period[18] (Ref- IAR 1966-67:17). (Plate XXXV)



**Plate XXXV: SinghwaKhas: Ploughed Field Mark Elevation With Nearby Field**

**56. SinghwaKhas-II:** Geo-Coordinates 29°01′08 N and 76°14′44′′ E, Elevation-723 feet. The mound is located at about 1 Km east of the village. This area of mound is 4.5 Ha and height is 3 m. The ceramic industries found are of Late Harappan and historical period.

**57. Siswal:** Geo-Coordinates 29°12′ 39′′ N and 75° 30′40′′ E. This is a famous excavated site in Haryana and Prof. Suraj Bhan excavated this in previous century. The ceramic industries found are of early Harappan and mature Harappan period (XXXVI).



**Plate XXXVI: Siswal: Pole of Soil Removal, Mark The Ash Layer**

58. **Siswala:** Geo-Coordinates 29°06′ 12′′ N and 75° 33′19′′. The mound is located about 500 m north-east of the village known as *Panchayati Theh*. It is under cultivation. The area of the mound is 5 Ha and height is 3 m. The ceramic industry found is Early Medieval period. The state of preservation of mound is low and threat is high. (XXXVII)



**Plate XXXVII: Siswala: Mound And Dry Pond**

59. **Uklanamandi- Mughalpura – PanchgramiTheh:** Geo-Coordinates 29°31′01′′ N 75°52′05′′ E Elevation 770 Feet. The area of the rectangular mound is 30 Ha and height is 15 m. The ceramic industries found are of Historical and medieval period (XXXVIII, XXXIX).



**Plate XXXVIII: Uklanamandi- PanchgramiTheh: South View**



**Plate XXXIX: Uklanamandi- PanchgramiTheh: Deep Cut In East Side of Mound**

**Rakhigarhi: -** (Red Box Symbol are excavated Sites, Pink Circle is Early Harappan, Blue Triangles are Mature Harappan, Yellow Star are Late Harappans, Orange Small Square are PGW, Divided Blue Circle are Historical and White Hexagon are Medieval).

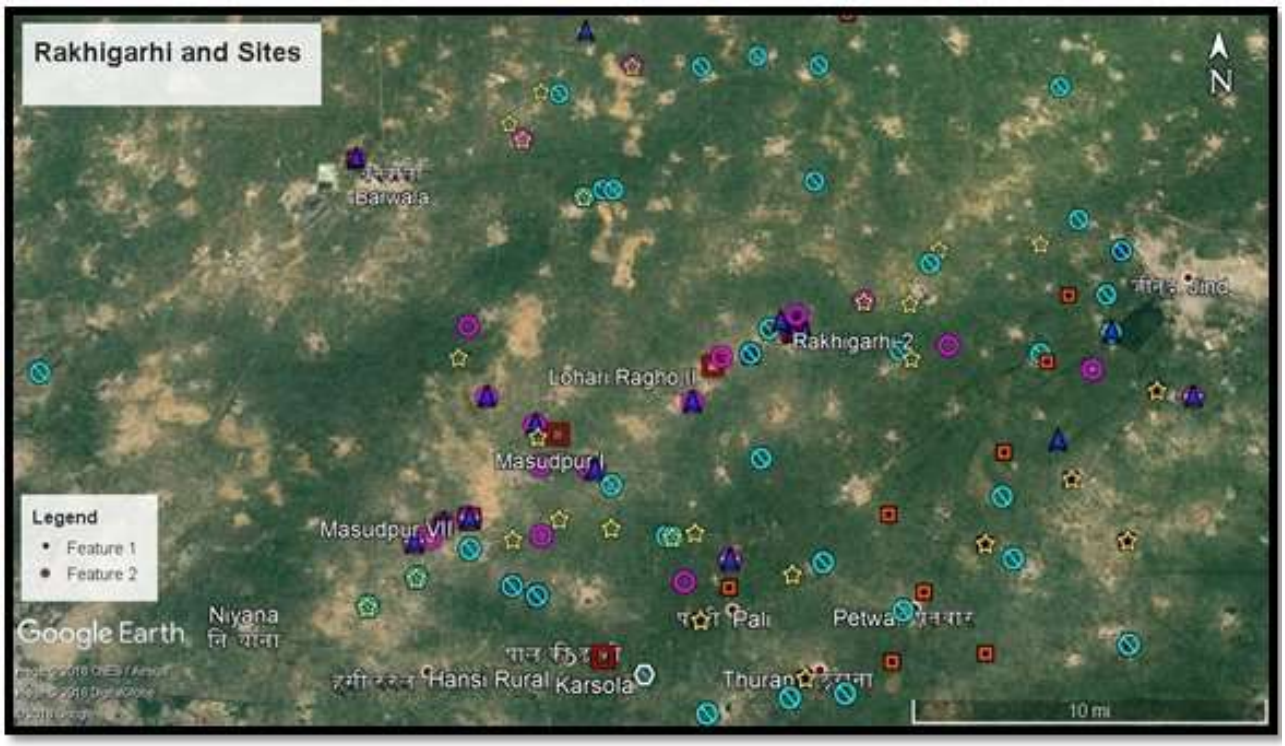



**Fig. No. 3: Google Earth Image of the Concentration of Site and its pattern**

**Discussion and Results:** To interpret the data obtained from the survey, the data from earlier surveys was taken into account and analysis was done. This data adds to the available work of Chakrabarti and Saini[19] (Chakrabarti and Saini 2009), Kumar[20] (Ref- Kumar 2009), *RHS* 2010[21] (Ref- Singh *et al.* 2010), Nath[22] (Ref- Nath and Garge 2014) and *TRS*[23] (Ref- Singh *et al.* 2018). The data from this area and whole of Northwest India suggest very interesting chronology. The first settlers of the region were Mesolithic cultural people[24] (Ref- Nath 2017). The palaeo-channels and dune study suggest the heavy fluvial deposition in 8000 to 5000 years BP and weakening of fluvial process after 3000 BP[25] (Ref- Durcan*et al*. 2017). The monsoon weakened 4200 Yrs. ago in this area[26] (Ref- Dixit *et al.* 2014). This decreased the availability of water and subsequent reduction in crop yield and trade. There has been some debate over the age of dunes, but this has not yet been established. Irrespective of their date, these dunes are likely to have been an important geographical factor in the settlement and subsistence strategies used by proto-historic occupants of these plains. This gives information about the climatic and environmental conditions under which the Indus centers developed, flourished and declined.

The Early Harappan centers were scattered perhaps searching the suitable places and transforming into urbanism. The excavation results at sites in northwest India depicts it. Present survey results agree with the previous works that there is shift of the settlements towards north and east of Rakhigarhi[27] (Ref- Singh et al 2010, 2018). Since western part is more arid with dunes the settlement was not easy in this area and was avoided. In late Harappan times, there are smaller scattered settlements which increased in Early Historical times in the form of big mounds. Bigger mounds and dense settlement with new cities grew during medieval period.

The variation in site numbers suggests that the Mature Harappan period saw a centralization of the local Early Harappan population, which then dispersed again during the Late Harappan period, which is a pattern that might be predicted for periods of urbanization and de-urbanization. The survey has also shown that there is considerable change in the location and concentration of sites over time. Many of the sites appear to be distributed in linear alignments, particularly during the Early, Mature and Late Harappan periods, and also to some extent during the PGW and NBPW phases.

Taking Northwest India as a whole it is found that the comparative ratio of the size of the sites in different period suggest that the biggest site was Rakhigarhi having more than 550 Ha and smaller settlements which are large in number have a size below half hectare. The maximum number of sites are around 2-4 ha. These small sites are small village. In Haryana and Punjab it is observed that the villagers make houses in fields and as the population increases around these outlined houses, a new village develops. The small sites of every period are probably hamlets and clusters of houses. Essentially they are close to a big settlements. This practice continuous in the present times.

Considering the Earliest dates and materials in region the chronology begins from Mesolithic at Rakhigarhi, Neolithic at Rakhigarhi and Bhirrana, Early Harappan at Siswal, Banawali, Rakhigarhi, Bhirrana, Kunal, Lohari Ragho II, Khanak, Burj, Masudpur I and VII. These sites show gradual evolution of the material culture too.

Mature Harappan phase is present at almost every site. Some sites show intermingling of material of different phases viz. Bhirrana and Khanak have Early and Mature Phase. Banawali, Rakhigarhi, Bhirrana, Masudpur I and VII, Lohari Ragho II, have yielded material of Mature or Urban Phase. Interestingly Rakhigarhi doesn't have Late Harappan deposit from excavations. Whereas Lohari Ragho in close proximity of Rakhigarhi has a Late Harappan deposit. Late Harappan Sites are away from main Mounds or Mature Sites of large size.

The PGW settlements spring up immediately after Late Harappans and are close to Ghaggar river. No overlap has been identified in any of the excavation in the study area. The settlement of PGW are higher in Fatehabad particularly in Kunal- Bhirrana- Burj section where they are very few around Rakhigarhi[28] (Ref- Singh *et al.* 2010).

Many of the unprotected Harappan period sites in Haryana have been destroyed by villagers. The authors visited some sites like Masudpur, Lohari Ragho, UklanamandiTheh, Khedar, Kharkhara, Kharak, Sahu etc. several times. These are rapidly being levelled for agriculture and making houses. This will destroy, the cultural heritage of the nation. Some sites have completely faded out with in a decades for ex. Lohari Ragho III, Khedar III, Sarhera II etc. The cause of this destruction is making of roads. An integrated development plan for the ancient mounds can save our cultural heritage.

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# Catalogue of Antiquities of State Museum, Lucknow U.P., Part- I: *Jain* (from *Kankali Tila, Mathura* & other places of *Mathura), Bauddha* (from *Mathura) & Gandhar* Antiquities



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***Chief Editor***

***Indian Journal of Archaeology***

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# Catalogue of Antiquities of State Museum, Lucknow, Part- I: *Jain* (from *Kankali Tila, Mathura* & other places of *Mathura), Bauddha* (from *Mathura) & Gandhar* Antiquities

**Vijay Kumar**
***Chief Editor***
***Indian Journal of Archaeology***

## Introduction

The archaeological section of State Museum, Lucknow houses a very large collection of antiquities from different parts, most of Uttar Pradesh and India. Most important is the collection from *Kankali Tila* district *Mathura U.P.* It is the single most collection from one site in whole of India which gives a clear picture of the development of *Jain* art and architecture from 1st B.C. to 7th century A.D. Besides this, there is a huge collection of terracotta and copper hoard objects. Author studied the archaeological antiquities of the museum between 16th August 2019 and 20th March 2020. The purpose of the study was to make available the photographs and description of all the antiquities kept in the reserve collection and on display, to the academic world.

Author is greatly indebted to the kind and generous support of Shri. Anand Kumar Singh, Director U.P. Museum Directorate and State Museum Lucknow, who opened the reserve collection of the museum for me and gave special instructions to the officers and staff to extend their full co-operation. Mr. C. M. Verma, Assistant Director Technical is living encyclopedia of the museum and helped me greatly whenever there was need. Mrs. Al Shaz Fatmi, Assistant Director Natural History helped me in making bibliography. Mrs. Renu Dubey, Assistant Director Archaeology took great pains in opening the reserve collection during the working hours and remained present in dusty, stale, humid and unhygienic environment prevailing in the basement of the museum along with her colleagues Mrs. Shalini, Custodian of antiquities and Mrs. Manojini Devi, Publication Assistant.

**History of the Museum:** In 1863, Colonel Abbott, then Commissioner Lucknow conceived the idea of establishing a repository with the initial aim of collecting the specimens of art and manufactures of *Awadh* and also the items related to habits, custom and mythology of India. Several buildings including *Seekhchewali Kothi, Tarawali Kothi* etc. were considered for the purpose but ultimately the choice fell on the *Chhoti Chhattar Manzil* as the *Lal Baradari* could not be made available. He established a Natural History Municipal Museum in *Chhoti Chhattar Manzil* in *Qaisrabagh, Lucknow U.P*. (Fig. 1-2) and it was the modest beginning of the Lucknow Museum which now is the oldest and the largest multipurpose museum of the state.




**Fig. No. 1:** ***Chhoti Chhattar Manzil*** **between** ***Gulistan-e-Eram & Kothi Darshan Vilas***




**Fig. No. 2:** ***Chhoti Chhattar Manzil & Kothi Darshan Vilas***

Dr. Bonavia was entrusted the task of looking after the building of museum in the honorary capacity and a petty monthly sum of Rs. 100/- was allocated from the Municipal funds for its functioning. The earlier proposal of the Commissioner to appoint an efficient curator on a monthly salary of Rs. 500/- could not find favour of the Government. On resignation of Dr. Bonavia, Mr. Thorpe, late Superintendent of *Awadh* Secretariat, was appointed as Officer In charge in 1877 but he also resigned after sometime and Mr. Joyce took over the charge of the Museum. After him, Mr. A. H. Pirie functioned as Secretary for a number of years. In 1873, Riddle Museum of Agra was merged in this museum. In 1880, some important antiquities were brought here from Allahabad Museum. It remained under Municipality till 1883 and in the same year, it was renamed Provincial Museum, Lucknow. In 1884, it was shifted to a larger space available in *Lal Baradari* (Fig. 3) which functioned as coronation hall of *Nawabs* of *Awadh*. A new management committee was constituted and the Commissioner of Lucknow division was appointed as Ex-officio president. The list of additional members nominated by Government included names of Allan Octavian Hume, one of the founder of National Congress & F. S. Growse, the founder of *Mathura* Museum.




**Fig. No. 3:** ***Lal Baradari, Gulistan-e-Eram & Kothi Darshan Vilas***

In a meeting held on February 14, 1884, the committee decided that the museum should have the following five departments: Natural History, Ornithology, Physical Science, Economics and Archaeology. In due course of time, the sections of Arts and Numismatics were also added. The other important resolutions of the committee included proper distribution of the work among the staff, restriction on smoking and betel chewing, special arrangements for the admission of female visitors and recording the number of visitors. The first year of the Museum in the *Lal Baradari* recorded about ninety thousand visitors. On March 30th 1885, Alois Anton Fuhrer (Fig. 4) was appointed the first curator of the museum on a salary of Rs. 250 per month. W. Hoey in a memorandum dated April 8th, 1886, proposed the publication of half-yearly periodical captioned "Miscellaneous Indica". Hoey prepared a report listing the antiquities of the museum which has been referred to as "Hoey's Report" in antiquities registers but it is not available at present. A letter dated the 28th June, 1887 from Lt. Col. G.D. Pitcher records the following observation about the vigilance of the class IV staff: "The appearance of the Museum servants has much improved and they are now a smart, intelligent and vigilant set of man. One of them was recommended for a reward by the city magistrate of Lucknow for apprehending a young man in the act of opening with a screw-driver a case containing valuable exhibits".



**Fig. No. 4: Alois Anton Fuhrer**

The antiquities obtained after the excavations at *Kankali Tila* in 1888-89, 1889-90 & 1891-92 were brought to this museum. During this period, 1179 antiquities obtained through the excavations of Dr. Burgess and Fuhrer at *Mathura,* were added to the collection. Fuhrer prepared a list of antiquities which has been referred to as "Fuhrer's List" in the antiquities registers of the museum but it is not available at present. Museum undertook excavations at *Ahichhatra, Bareilly U.P.* in 1891-92 & nineteen hundred fifty four antiquities were added to the museum collection. The antiquities of *Kasia* excavation by Dr. Jean Phillip H. Vogel (Fig. 5) in 1904-05 were brought to the museum. Numerous finds from a medieval temple at Allahabad and Allahabad Fort Excavations in 1906-07 were added to the collection. During this period only Dr. Vogel again excavated *Kasia* and the collection from there was brought here. Annual report for the year 1904-05 says, "The *Taikhanas* in *Gulistan-e-Eram* which forms part of the museum, were re-roofed with jack arches carried on rolled steel joints. These underground rooms, which are useful as storehouses, hitherto suffered from deficient light and want to ventilation. These effects have now become removed by opening out skylights in the walls and fixing a number of pavements lights in the roof, and the rooms have now become serviceable as store rooms. What is now felt as a pressing want is more space for the Archaeological section. The vaults of the *Lal Baradari,* where that section is now located, are overcrowded". It also notes, "The total number of visitors who entered the museum by the turnstile amounts to 1,39,418 besides 847 *Pardanasheen* women who visited on the 15th day of every month. These figures show an increase of 16,566 visitors over the total of the preceding year. The largest attendance on the any single day was on the 23rd November 1904, which was the day of the Hindu bathing festival *Kartiki-Purnima*, when 12,144 people mostly villagers from the surrounding country visited the museum. The daily average of visitors for the year was 446". Annual report for the year 1905-06 says, "The total number of visitors who entered the museum by the turnstile amounts to 1,69,635. This large attendance which exceeds

previous records by nearly 25,000, may be attributed partly to the growing popularity of the museum and partly to the visit of their Royal Highnesses the Prince and Princess of Wales to Lucknow in December last- an event which attracted a large number of visitors to the *Awadh* capital from distant parts of the United Provinces. Seven hundred and sixty-four *Pardanasheen* visitors were admitted on the *Zanana* days which fall on the 15th of every month. Among distinguished visitors, the Hon'ble Lord Curzon of Kedleston visited the museum with his Honour the Lieutenant Governor of these provinces on the 3rd April 1905, and her Royal Highness the Prince of Wales on the 26th February, 1906".



**Fig. No. 5: Dr. Jean P. H. Vogel**

Annual report for the year 1906-07 mentioned that Dr. J. P. H. Vogel, Honorary Curator, was the in charge of the Archaeological section of the museum. The report again mentioned that a new building for the museum was needed and the overcrowded rooms on the ground floor of *Lal Baradari* building were insufficient to hold the sculptures and inscriptions collected within last 20 years. They were practically inaccessible to the student of Archaeology and collection of Zoological specimen as well as for Art had suffered from excessive light in the rooms on the first floor. This report further noted that, "The total number of visitors who entered the museum through a turnstile amounts to 145,861 including 1506 *pardanashin* visitors, for whose admission special arrangements are made on the 15th day of every month. The above figures, though showing a decrease of nearly 18000 visitors compared with the returns of 1905-06, actually exceed the average of past five years by nearly 10,000, fact which establishes the popularity of the institution as a public resort in spite of occasional fluctuations in numbers owing to special causes". In 1907, the museum was transferred to *Gulistan-e-Eram*. The museum was formally organized in the same year with the constitution of a management committee. The Calcutta conference of the museum curators of India held in 1907 suggested that the Lucknow

museum should have concentrated on Archaeology and numismatics and a separate museum be developed for the natural history specimens. It was also recommended that the industrial and economic sections should be made over to other departments. Consequently the Government decided to restrict the collections of curiosities or ornamental items and also to dispose of some old collections. The exhibits of botanical and agricultural interest were also eased to other institutions. As a result of this reshuffling the museum retained the sections of Archaeology, Epigraphy, Numismatics and Zoology or natural History. The books were transferred to the Public Library presently known as *Amiru-ud-daula* public library but later on the volumes of archaeological and numismatic interest were restored to the museum. Annual report for the year 1907-08 mentions that museum should have been shifted to a bigger building and *Chhoti Chhattar Manzil* & Canning college were identified as the possible options. The report also noted that, "The total number of visitors who entered the museum through a turnstile amounts to 130,041 including 715 *pardanashin* visitors, who were admitted on the 15th of every month. The largest attendance on single day register on the 19th November last which was the day for the Hindu bath festival *Kartiki-Purnima,* when the number rose to 8,475". Six boxes of antiquities from the excavations from *Indor khera* were brought to the museum in 1908. The catalogue of R. D. Banerjee prepared in 1908-09 mentions four *Gandhāra* art pieces in the museum (Acc. No. B. 227-230). Annual report for the year 1907-08 mentions that Canning college building was finally chosen for shifting the museum. The report further notes that, "The total number of visitors who entered the museum through a turnstile amounts to 136,253 including 701 *pardanashin* women who were admitted on the 15th day of every month. The above figure closely reaches the number registered during the preceding year and may be taken as the yearly average. Towards the close of the year museum was twice visited by his Honor the Lieutenant Governor of the provinces. On the second occasion, His honor went over the whole museum to judge of its needs as regards building accommodation. The question was discussed on the spot by the President of the museum committee and the Chief and Financial Secretaries to Government who accompanied his Honor during the visit. The arrangement that has since been made for the housing of the museum in future has been noticed in the earlier paragraph of this report". The archaeological section found an independent abode in *Qaiserbagh,* when in 1911 the Canning College shifted to its own building (now Lucknow University) but after ten years it was again shunted back to its parent house as the Government decided to house the Council Chamber at *Qaiserbagh*. Sixteen boxes containing terracottas potteries, bricks etc. from *Kasia* excavations by Pandit Hiranand Shastri during 1912-13 were added to the museum collection. Annual report for the year 1914-15 mentions that *Babu Prayag Dayal* was promoted to the Rank of Supervisor, who later became Curator of the museum. In 1916-17, finds from *Sankissa* district *Farrukkhabad U.P.* excavations by Pt. Hiranand Shastri were brought to the museum. Annual report for the year 1916-17 mentions that on the 29th March 1917, *Pandit Hiranand Shastri* went to the Government of India for deputation in Kashmir state and *K. N. Dixit* (Fig. 5 A) of Prince and Wales, Bombay museum was appointed as the Curator of the museum.



**Fig. No. 5 A: Sri. K. N. Dixit**

On 31st March, 1919 trustees of Indian Museum Calcutta presented seven pieces of *Gandhāra* Art to the museum (Acc. No. O. 280-87). Annual report for the year 1918-19 mentions, "The total number of visitors was 149,999 (including 2,354 *pardanashin* ladies), a figure which is the highest on record since the re-organization of the museum in 1911. Compared with last year, there is an increase of 15,894 which is partly due to the influx of visitors during the exhibition week and partly to the growing interest of the people. Among eminent and distinguished visitors may be mentioned the Hon'ble Sir Spencer Harcourt Butler K.C.S.I.C.I.E Lieutenant Governor of the United Provinces; Sir Marc Aurel Stein, K.C.I.E, Ph. D, Litt., D. Sc. Superintendent Archaeological Survey, Frontier circle. *Rai Bahadur Daya Ram Sahni,* M.A., Superintendent Hindu and Buddhist monuments, N.C. and G.R. Kays, Esq. of the Bureau of Education, Shimla". In 1931, two-third of the building was restored and the remaining one-third was occupied by Marris College of Music, now known as *Bhatakhande* College of *Hindustan* Music (Fig. 6-7). In December 1931, the museum received 42 pieces of *Gandhāra* Schist stone and *Gandhāra* stucco figures (Acc. No. G. 226-256; G. 258-273) from the department of Archaeology, Lahore Circle. Annual report for the year 1936-37 mentions, "There was an appreciable increase in the number of visitors to the Museum especially during the months of November, December and January on account of the influx of visitors to Lucknow in connexion with the United Provinces Agricultural

and Industrial exhibition of 1936-37. The total number recorded by our turnstile was 248,994 as against 208,243 for the previous year. The daily average for the year was 682. Prominent among distinguished visitors were Major General *Rama Shumsher Jang Bahadur, Rana* of Nepal; *Rao Bahadur K. N. Dixit,* M.A. Director General of Archaeology in India; Dr. Eraist Cohn Wiener, Director of Botany, Department Baroda; and Dr. Stella Kramrisch of Calcutta". Annual report for the year 1939-40 notes that, "Through over hauling was done in the Archaeological section of the museum, which is housed in the *Qaiserbagh* building. The exhibits of the *Jaina* and *Buddhist* sections were classified and rearranged, after an interval of many years, in the central hall and an adjacent room, and new stands were provided for them. An illustrated guide-book to the section of the museum was also prepared. This is now under publication in the Government Press. Our thanks are due to Mr. V. S. Agarwal (Fig. 5 B), who accomplished a dual task of renovating the section and preparing the guide-book during his period of training prior to formal appointment as Curator.

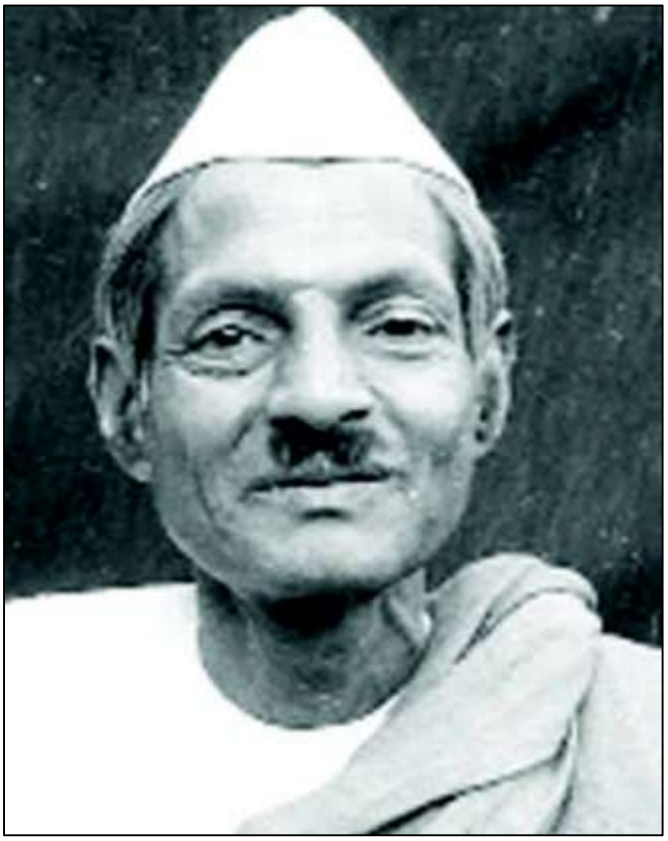


**Fig. No. 5 B: Sri. Vasudev Sharan Agarwal**

The completion of the labeling and provision of new showcases will take some time yet. In the northern wing of the *Qaiserbagh* building important and structural alternations had been proposed in accordance with the recommendations of Sir Leonard Workey with a view to improve the lighting and accommodation. It is the matter of pleasure that the government was pleased to allot money for the work during the year and most of it was executed by Public Works Department before the end of

the year. It is hoped that the remaining items, namely the installations of sky lights in the rooms and corridor and the opening up of the windows on the east side of the hall, will be at the disposal of the museum authorities through the Public Works Department was utilized for the arrangement of the north wing, which is being converted into a medieval gallery to accommodate the Brahmanical sculptures and inscriptions. This work was still in progress at the close of the year. It is expected that the section will be opened for the public next year. Improvements to the *Lal Baradari* building were also carried out in the shape of the reflooring and replastering of the basements rooms so as to make them damp proof. These are used partly and partly for the reptilian gallery. The completed portion of the Archaeological section in *Qaiserbagh* was thrown open to the public from November 1939".

**of**

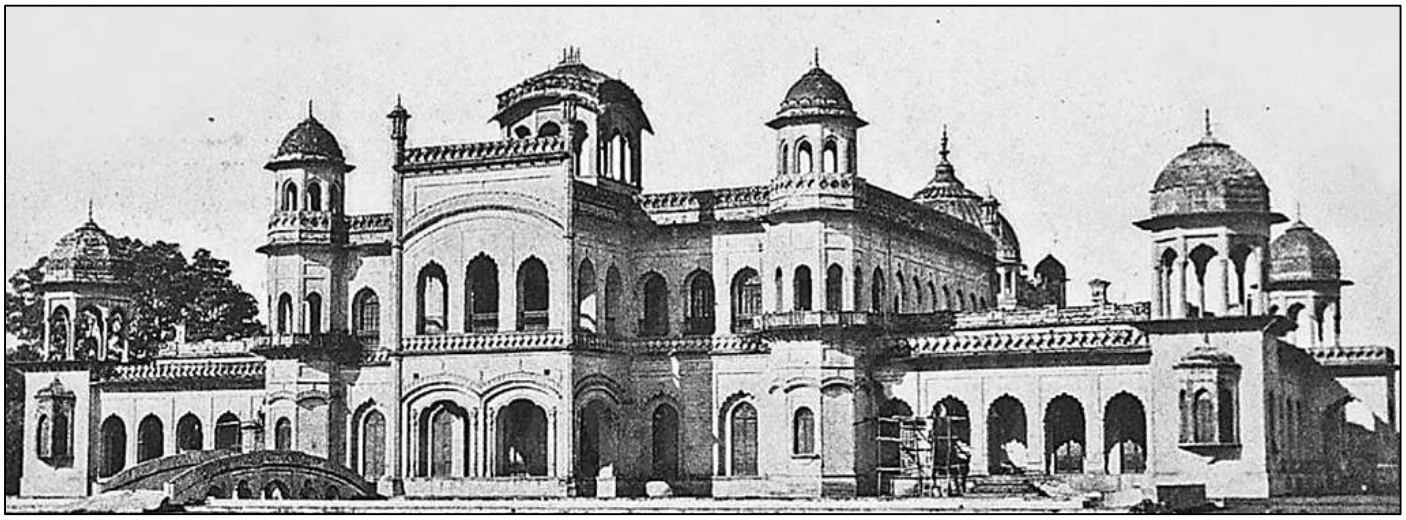


**Fig. No. 6: Old Canning College, Lucknow looking from South**

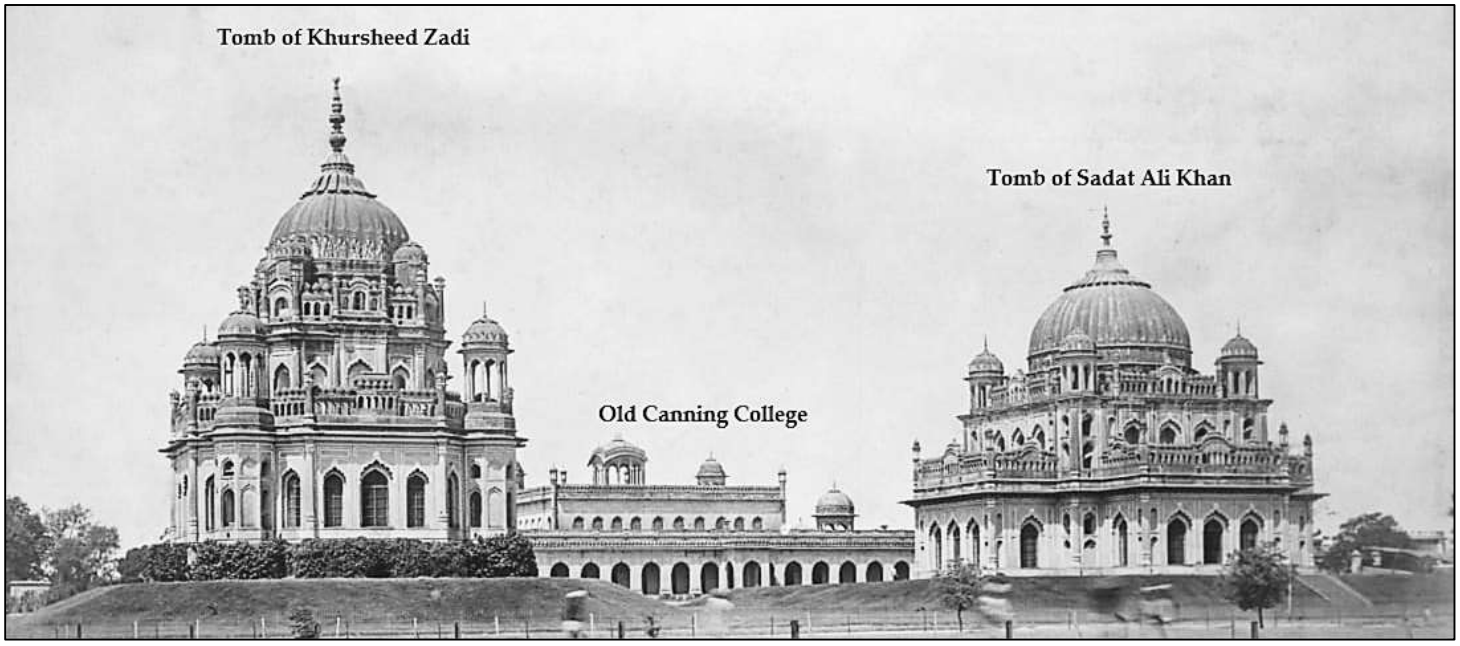



**Fig. No. 7: Old Canning College in between the Tombs of *Khursheed Zadi* & *Sadat Ali Khan* looking from North-east**

After this no significant event took place till the year of Independence i.e. 1947, although the collection went on increasing. In 1947, nineteen *Gandhāra* sculptures and 5 *Gandhāra* stuccos were added to it by purchase. Annual report for the year 1947-48 says that, "Adequate attention was paid towards scientific arrangements and display of exhibits in various galleries of both the *Lal Baradari* and *Qaiserbagh* buildings. The coins of the *Kushan* rulers in the museum cabinet were thoroughly examined and a detailed list published in the United Provinces Gazette. The tribal coins of *Panchala, Taxila, Ayodhya, Mathura, Kaushambi* etc. were also classified and arranged in separate cabinets. A large number of *Mughal* coins which had been put away in covers, were also examined and arranged systematically. In the Natural History and Ethnographic sections attention was directed to better preservation and more scientific display of the collections. Elaborate bilingual labels painted in black and white on wooden blocks were provided to a large number of exhibits". In 1948, the Government of Uttar Pradesh set up a Museums Reorganization Committee, the recommendations of which had far reaching consequences but unfortunately many of them were not implemented. The committee suggested the following six main sections: (1) Art Section comprising Paintings, Textiles, Metal ware, Wood work and Ivory, (2) Local History Section mainly consisting of period rooms of *Nawabi* culture, (3) Archaeological Section with the nucleus of Pre-history, Early Indian or Mauryan, Shunga, Kushan, classical Gupta, Medieval, Muslim and Numismatic & Epigraphic items, (4) Natural History, (5) Ethnography including the galleries of cultures of Mirzapur Khasas and Bhotias of Himalayan region mixed culture of Lakhimpur Kheri and Bundelkhand etc. and (6) Children's Section. After sometime the children's sections was disbanded on the emergence of an independent Children Museum known as *Moti Lal Nehru* Children Museum. The Ethnographic section was neglected and a separate Numismatic Section was carved out of the Archaeological Section. The Art section did not get its due recognition although the collection was large and commendable. Three sculptures (Acc. No. 49.44, 49.45 and 49.225) were added to the collection in 1949. Annual report for the year 1948-49 says that, "The number of visitors during the year was 293,165 as against 267,638 of the past year, the daily average being 803. The highest number of visitors on Ganga Ashnan day was 18,805. Visitors to the archaeological section numbered 35,311. Amongst distinguished visitors who graced the museum by their visit were the Highness the *Maharaj* of Banaras; Hon'ble Dr. Shri Sampoorananad ji, D. Lit. Minister of Education, Uttar Pradesh, Dr. A. S. Altekar, M.A. D. Lit. Professor and Head of Department of Ancient Indian History and Culture, Banaras Hindu University and Delegation of Burmese Teachers. M. M. Nagar, Curator of the museum discovered the remains of ancient Glass factory, in *Kopia Tehsil Khalilabad* district *Basti* now *Sant Kabirnagar*". Annual report for the year 1949-50 says, "The number of visitors during the year was 2, 94, 273 as against 2 93, 165 of the past year, the daily average being 806. The highest number being on *Ganga Ashnan* day was 18,697. Visitors to the Archaeological section numbered 36,192. During the year under review His Excellency Sri Bidhu Shekhar Malik, Governor of United Provinces, was graciously enough to pay a visit to the provincial museum, Lucknow, was taken round by the curator. His Excellency was very much impressed with

the rich collection. It further says, M. M. Nagar studied and systematized the rich archaeological material acquired by him from *Kopia* and published the results of his studies in various research journals. These together with small notes contributed to the columns of the leading dailies as well as popular Hindi magazines of the province aroused considerable interest amongst the scholars and the general public and lead a large number of them to visit the museum and obtain firsthand information about these rare and valuable objects. He sent a portion of the *Kopia* glass beads to the Director, Central Glass Institute, Calcutta for analyzing their composition and colour. The result of latters scientific investigation is eagerly awaited as it is likely to throw valuable light on the technique of making and coloring glass in ancient India. Sri Nagar prepared the following articles and contributed them to the journals mentioned against them: (a) New Kings of *Kaushambi- Shiksha,* (b) Some Jain Sculptures in Lucknow Museum- *Shiksha*, (c) *Kopia-* Hon'ble Dr. Sampurnanda Commemoration Volume Banaras, (d) A rare coin of *Kumargupta I-* Hon'ble Dr. Sampurnanda Commemoration Volume Kalpi, (e) Jaina Sculptures from Rajghat- Chanda Bai Commemoration Volume Arrah, (f) A peep into the Mammal gallery, Provincial Museum, Lucknow- Prani Shastra, Lucknow and (g) A peep into the Bird gallery, Provincial Museum, Lucknow- Prani Shastra, Lucknow". In 1950, the Provincial Museum, Lucknow, was named as the State Museum Lucknow. Following the recommendations of the Museum Reorganization Committee the Government of U.P. decided to put up a new building of the Museum and Dr. *Sampurnanad* then Chief Minister of Uttar Pradesh laid the foundation stone in the eastern quarter of *Banarasibagh* on August 15, 1956. It took about four years and cost 12 lakhs of rupees in completing the V shaped building including the basement, ground floor, first mezzanine, first floor, second mezzanine and second floor. Decision had to be taken between the *Lal Baradari* and *Qaiserbagh* building shifting one of them to the new building in *Banarasibagh.* Meanwhile the unprecedented floods in 1960 forced the transfer of collection from *Lal Baradari* which had developed cracks and the basement was flooded with water. It took about six months to shift the entire collection from *Lal Baradari* to *Banarasibagh*. In 1963, the museum was moved to *Nawab Wajid Ali Shah* Zoological Gardens formerly known as Prince of Wales Zoological Garden before that *Banarasi Bagh,* and Prime Minister *Jawahar Lal Nehru* inaugurated the natural history gallery & anthropology gallery built in the new museum (Fig. 8).

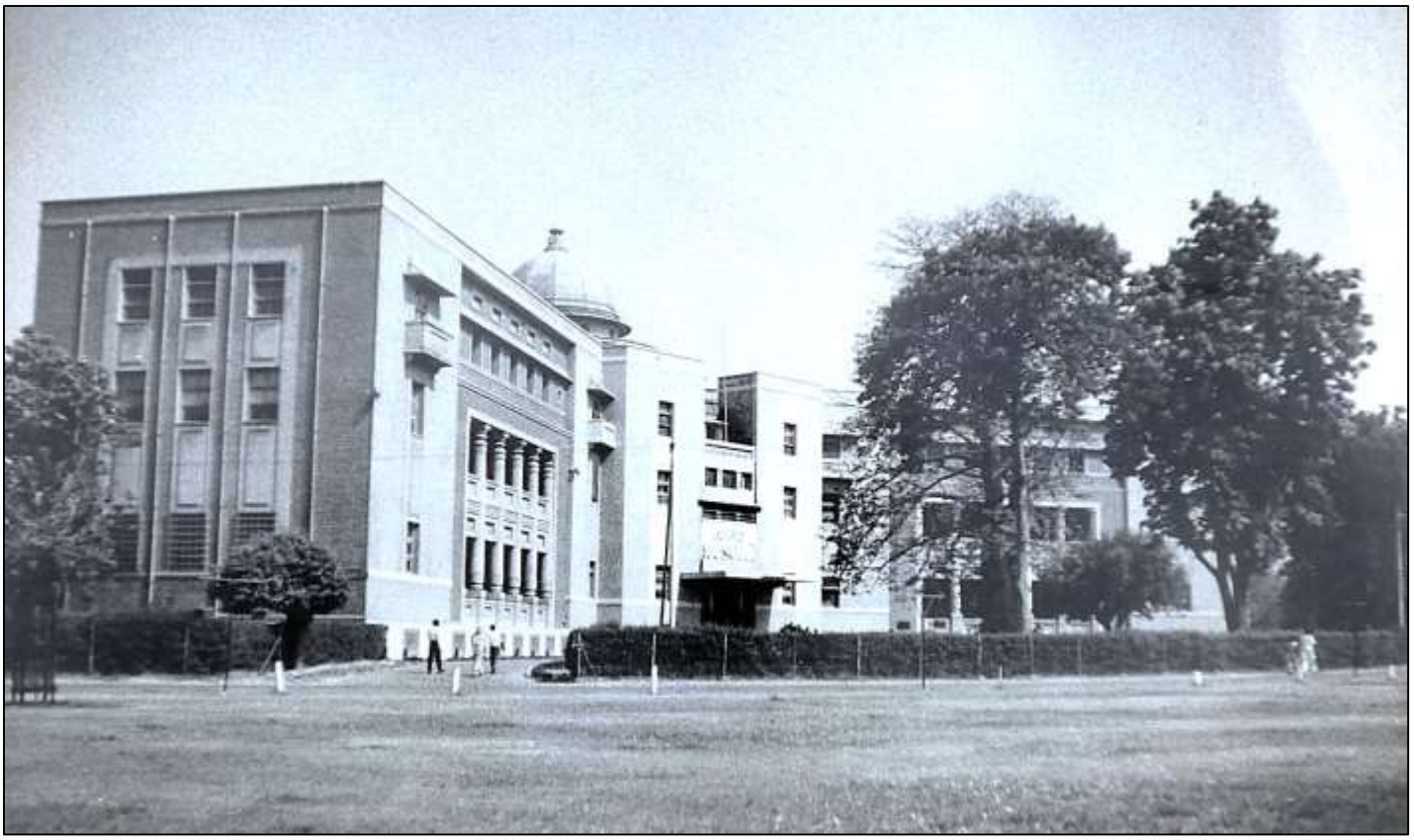


**Fig. No. 8: New Building of the State Museum at *Nawab Wajid Ali Shah* Zoological Garden, Lucknow**

Sri. Neelkanth Purushottam Joshi (Fig. 8 A) was the director of the museum from 16th May 1968 to 30th April 1980. In 1969, museum received seven *Gandhāra* sculptures pieces (Acc. No. 68.69 - 68.75) from *Chandigarh* museum in exchange. Sri. Ramesh Chandra Sharma (Fig. 8 B) was the director of the museum from 01th May 1980 to 30th May 1986. This museum at present contains archaeological collection, coin collection, paintings, weapons, decorative arts & musical instruments, *Awadh* gallery and a huge natural history collection.



**Fig. No. 8 A: Sri. N. P. Joshi**



**Fig. No. 8 B: Sri. Ramesh Chandra Sharma**

**List of the Curators of the Provincial Museum:** The following is the list of curators of the Provincial Museum Lucknow: Dr. A. A. Fuhrer (From 30th March 1885 to 20th March 1905), Shri. Babu Gangadhar Ganguli (From 21th March 1905 to 20th December 1911), Shri. Pandit Dayaram Sahni (From 21th December 1911 to 10th March 1913), Shri. Pandit Hiranand Shastri (From 11th March 1913 to 28th March 1917), Shri. Pandit K. N. Dixit (From 29th March 1917 to 06th February 1918), Shri. Babu Prayag Dayal (From 07th February 1918 to 27th January 1920), Shri. K. N. Dixit (From 28th January 1920 to 02th August 1920), Shri. Rai Bahadur Babu Prayag Dayal (From 03th August 1920 to 01th February 1940), Shri. Vasudeva Sharan Agarwal (From 02th February 1940 to 22th July 1946), Shri. Madan Mohan Nagar (From 23th July 1946 to 30th August 1951), Shri. K. D. Bajpai (From 31th August 1951 to 31th December 1951) and Shri. Madan Mohan Nagar (From 01th January 1952 to 02th October 1953).

**List of the Directors of the State Museum:** The following is the list of the Post of curators upgraded as Director, State Museum Lucknow on October 3rd October 1953: Shri. Madan Mohan Nagar (From 03th October 1953 to 28th July 1960), Shri. R. B. Mathur (From 29th July 1905 to ----), Shri. Satya Sharwa (to 15th May 1968), Shri. Neelkanth Purushottam Joshi (From 16th May 1968 to 30th April 1980), Shri. Ramesh Chandra Sharma (From 01th May 1980 to 30th May 1986), Shri. Shiv Dayal Trivedi (From 31th May 1986 to 10th January 1991), Shri. R. P. Shukla (From 11th January 1991 to 03th September 1991), Shri. Jitendra Kumar (From 04th September 1991 to 21th January 1993), Shri. Shiv Dayal Trivedi (From 22th January 1993 to 28th May 1996), Shri. Anand Kumar Singh (From 29th May 1996 to 30th June 1996), Shri. Shiv Dayal Trivedi (From 01th July 1996 to 04th November 1997), Shri. Rakesh Tiwari (From 05th November 1997 to 21th May 1998), Shri. Shiv Dayal Trivedi (From 22th May 1998 to 29th

August 2000), Shri. Arvind Kumar Srivastava (From 30th August 2000 to 30th June 2001) and Shri. Jitendra Kumar (From 01th July 2001 to 02th September 2002).

**List of the Directors of the U.P. Museum Directorate:** In 2002, U.P. Museum Directorate was constituted and the list of the Directors is as follows: Shri. Jitendra Kumar (From 03th September 2002 to 22th March 2006), Shri. Rakesh Tiwari (From 23th March 2006 to 15th May 2006), Shri. Jitendra Kumar (From 16th May 2006 to 30th June 2008), Shri. Rakesh Tiwari (From 01th July 2008 to 30th May 2009), Shri. R. C. Tiwari (From 31th May 2009 to 31th August 2009), Shri. Rakesh Tiwari (From 01th September 2009 to 28th July 2010), Shri. R. C. Tiwari (From 29th July 2010 to 31th July 2010), Shri. Rakesh Tiwari (From 01th August 2010 to 16th October 2011), Shri. A. K. Pandey (From 17th October 2011 to 31th July 2012), Shri. Rakesh Tiwari (From 01th August 2012 to 12th June 2013), Shri. A. K. Pandey (From 13th June 2013 to 17th April 2016), Shri. Anand Kumar Singh (From 18th April 2016 to 24th June 2016), Shri. Manoj Kumar Singh (From 24th June 2016 to 06th September 2016), Shri. Hariom (From 07th September 2016 to 29th May 2017), Shri. Anand Kumar Singh (From 29th May 2017 to 17th August 2017) and Shri. Anand Kumar Singh (From 18th August 2017 till date).

**History of Publications about Antiquities of the Museum:** Old records of the museum show that the preparations to publish a catalogue were started in the year 1888. The Annual report for the year ending 31st March, 1888 observes, "The rapidity with which the collections are thus augmenting tends to delay the issues of the catalogues. The one for the bird collection is already to be revised and those of the other sections are still under preparation". This very report further points out, "Detailed and classified catalogue of the Buddhist, Jain and Brahmanical sections has been revised up to date". The report says, "The coin catalogue has yet not been issued from the Press, owing to the process of auto-typing, the typical specimen and to the necessity of including all new additions". The Annual report by A. A. Fuhrer for the year ending 31st March, 1889 listed the antiquities from *Kankali Tila, Mathura U.P.* sent to the provincial museum. The work by Fuhrer was continued at *Kankali Tila* in 1889 and 1890. Revised edition of the catalogue of birds was published in 1890. Museum report for the year 1890-91 records large number of antiquities brought from *Kankali Tila*. In 1891, Buhler published an article describing the excavations of *Kankali Tila* by Fuhrer in Vienna Oriental Journal (Wiener Zeitschrift für die Kunde des Morgenlandes [WZKM])[1]. Catalogue of the reference library was published in 1891-92. Buhler published large number of *Jain* inscriptions from *Mathura* on the images housed in Lucknow museum in 1892[2]. Catalogue (lists) of the Photographs in the museum was published in 1893-94. In the same year, the detailed catalogue of the Economic Products written by *Shri. Gangadhar Ganguli* was also published. The museum report for the year ending 31st March, 1896 referred to the discovery of many antiquities from *Kankali* mound and its acquisition by the museum. In 1894, Buhler again published the *Jain* inscriptions from *Mathura* on sculptures pieces, presently kept in this museum in *Epigraphia Indica Vol. II* [3] and wrote another article describing specimen of *Jain* sculptures from *Mathura U.P.* kept in the museum, in the same

volume of *Epigraphia Indica*[4]. Buhler again published some inscriptions in 1896 in Vienna Oriental Journal (Wiener Zeitschrift für die Kunde des Morgenlandes [WZKM])[5]. In 1901, Vincent Smith published his book *The Jaina Stupa and Other Antiquities of Mathura,* describing the finds from *Kankali Tila* and surrounding areas of *Mathura*[6]. In 1904, Heinrich Luders wrote about some inscriptions of this museum in his article titled *Epigraphical Notes* published in *Indian Paleography* edited by J. G. Buhler[7]. In 1905-06, Vogel published the excavation report of *Kasia* excavation[8]. Catalogue of archaeological antiquities received proper attention in the year 1908 when Dr. Jean Philippe Vogel recommended the appointment of *Shri. Rakhal Das Banerjee* of Indian Museum, Calcutta to take up this work on payment basis. In April 1909, the entire catalogue in seven typed volumes was ready but it was further decided that before its publication it should be revised by Dr. Vogel. Thus the matter was delayed. Meanwhile Dr. Vogel left India and settled in Holland. The manuscript was sent to him but he could not return it immediately perhaps he withheld for the fear of its being lost in the transit. It seems that the original work done by Banerjee never came back and its copy thus buried in the record room of the Provincial Museum, Lucknow, as it was then called, only to be consulted at times by a privileged few. In 1920, C. J. Brown published catalogue of coins (*Mughal* emperor) housed in the museum in two volumes[9]. Rao Bahadur Kashinath Narayan Dixit succeeded Pandit Hiranand but remained in this position only for a short period. In 1920, Committee of the museum published the catalogue of *Gupta* and *Maukhari* coins[10]. From 1921-1940, the curator chair came to be occupied by Rai Bahadur Prayag Dayal who was an eminent Numismatist. In 1921, K. N. Dixit published a monograph on Six Sculptures obtained by the museum from *Mahoba U.P.*[11]. In 1922, *Hiranand Shastri* published inscriptions on some sculptures of the museum[12]. In 1926, the catalogue of the coins of *Sultans* of Delhi was published by Shri. Prayag Dayal[13]. In 1927, Pandit Hiranand Shastri published a report titled "Excavations at *Sankissa"*[14]. In 1934, he again published an article titled important sculptures added to the Provincial Museum, Lucknow during the Last decade[15]. In 1939, Prayag Dayal published the catalogue of the coins of *Awadh*[16]. In 1948, a list of exhibits acquired for museum and general working of the museum was published in the Annual Report on the working of the Provincial museum, Lucknow[17]. In 1951-52, K. D. Bajpai published an article about the image of *Tirthankara Muni-Suvrata* housed in the museum[18]. In 1952, *Jain Shilalekha Sangraha* was published by *Pandit Vijaymurti* which describes the inscriptions on *Jain* images kept in Lucknow museum[19]. In 1954, a list of exhibits acquired for museum and general working of the museum was published in the Annual Report on the working of the Provincial museum, Lucknow[20]. In 1957, *Madan Mohan Nagar* published an article about the image of *Kartikeya* which at that time was recently acquired by the museum[21]. In 1961, Klaus Ludwig Janert edited the unpublished papers of Heinrich Luders which described the inscriptions found from different places of *Mathura U.P.* This work included the inscription on some of the images of Lucknow Museum[22]. In 1961, M. L. Nigam published an article titled Impact of *Jainism* on Mathura Art. In this article, he described many images of Lucknow Museum including the famous *Naigamesha* image (Acc. No. J-626)[23]. In 1961, a consolidated report on

the working of the State Museum, Uttar Pradesh for the period from April 1st, 1954 to March, 31st 1960 which contains the exhibits and antiquities acquired by the museum during the same period was published[24]. In 1965, Vasudeva Sharan Agarwal wrote a book titled *Studies in Indian Art* which described some of the images kept in the museum[25]. In 1965, C. R. Singhal published a book titled *Supplementary Catalogue of Mughal Coins in the State Museum, Lucknow*[26]. In 1966, Vasudeva Sharan Agarwal again wrote a book in Hindi titled *Bhartiya Kala [Prarambhik Yug se Teesri Shati Isvi Tak]* which described some of the sculptures of this museum[27]. In 1968, Nilkantha Purushottam Joshi wrote an article titled *Prarambhik Vishnu Murtiyon ka ek adhyayan* which includes the description of some of the images of the museum[28]. In 1969, N. P. Joshi again wrote an article titled *Devi Shadmukhi or Shashthi* which includes the description of the image of goddess kept in the museum[29]. R. C. Agarwal wrote an article about the same goddess which included image of the goddess kept in the museum[30]. R. C. Sharma *et. al.* wrote an article on *Kushan* antiquities which included some of those kept in the Museum[31]. In the same year, N. P. Joshi and R. C. Sharma published a book titled *Catalogue of Gandhāra Sculptures in the State Museum, Lucknow*[32]. In 1971, N. P. Joshi published an article titled *Harivansh ke kuchh Kushan Kalin Shloka* which referred to some sculptures of this museum[33]. In 1972, N. P. Joshi published *Catalogue of the Brahmanical Sculptures in the State Museum,* Lucknow Part- I[34]. In 1969, A. K. Srivastava published a catalogue of Indo-Greek coins of this museum[35]. In 1972, J. P. Jain published an article titled *Genesis of Jain Literature and the Saraswata Movement* in Bulletin of Museums and Archaeology in U.P. No. 9[36]. In 1972, P. C. Little described the antiquities of this museum in his article *Swastika: Some Facts and Fallacies*[37]. In 1972, U. P. Shah published the article titled *Beginnings of Jaina Iconography* which included some examples from this museum[38]. In 1972, A. K. Srivastava published the catalogue of *Saka Pahlav* coins of north India kept in the museum[39]. In 1976, R. Srivastava published an article *Kushan Prastar Murtiyon me Manoranjan ke Drishya* which included some images of the museum[40]. In 1976, N. P. Joshi published his book *Prachin Bhartiya Murtivigyan*. It is a landmark publication in the field of iconography[41]. In 1980, A. K. Srivastava published a book on the coin hoards of Uttar Pradesh[42]. In 1981, R. C. Sharma published an article titled *Gupta Sculpture from Mathura* which included some examples of this museum[43]. In 1984, He published the book titled *Buddhist Art of Mathura.* Some of the sculptures mentioned in the book are from this museum[44]. In 1984, Prof. M. N. P. Tiwari published an article about *Bahubali* images of this museum[45]. In the same issue, R. C. Sharma wrote an article titled *Early Phase of Buddhist Icons at Mathura.* This included antiquities from this museum[46]. In 1986, Gritli Von Mitterwallner wrote a book titled *Kushan Coins and Kushan Sculptures from Mathura.* This book describes many sculptures from the museum[47]. In 1989, Shiv Dayal Trivedi published a book titled *Masterpieces in the State Museum Lucknow*[48]. In 1989, N. P. Joshi published the part two volume 1st & 2nd of *Catalogue of the Brahmanical Sculptures in the State Museum, Lucknow*[49]. In 1993, S. N. Upadhyay wrote an article titled *Rajya Sangrahalaya, Lucknow me Sangrahit Pratiharkalin Durlabh Murtiyan* describing *Pratihar* images kept in the museum[50]. In the same year, S. C. Kala wrote a book titled '*Terracotta of North India'* (Kala, K. C.

*Terracotta of North India*. Agam Kala Prakashan, Delhi). In 1996, Deepanjali wrote an article titled *Jain Sahitya evam Puratatva me Nari* which gave example of images from this museum[51]. In 1997, S. D. Trivedi published a guide book[52]. In 2001, N. P. Joshi wrote a book titled *Updevta: Ek Swantantra Adhyayana*[53]. In 2002, S. K. Rastogi published the book titled *Lucknow Sangrahalaya ki Jain Pratimayein, Ek Pratima Shastriya Adhyayan* describing *Jain* images of Lucknow museum[54]. In 2004, A. L. Srivastava published an article titled *Uma-Maheshwara: An Iconographic Study of the Divine Couple* which included examples of the collection of this museum[55]. In 2005, V. N. Srivastava published a catalogue on the copper plates in State Museum[56]. In 2014, A. K. Pandey published a book titled "*Masterpieces of Kannauj Museum*"[57]. In the same year, Prabhakar Pandey published a book titled " *Puratattva evam Kala ki Drishti me Kannauj*"[58]. In 2016, Dr. Renuka Porwal published the book titled "*The Jaina Stupa at Mathura: Art & Icons*"[59]. In 2017, Professor Amar Singh & Yashwant Singh Rathore published an article titled '*Terracottas of Lucknow Museum*' in 7th issue of Indian Journal of Archaeology (www.ijarch.org) (Singh, A & Y. S. Rathore. 2017. *Terracottas of Lucknow Museum*. 'Ed. Vijay Kumar, Indian Journal of Archaeology (www.ijarch.org)' pp. 330-523). In 2019, Anand Kumar Singh and Al Shaz Fatmi wrote the book titled "*Parichaya Pustika- Rajya Sangrahalaya Lucknow*". In 2020, Anand Kumar Singh and Al Shaz Fatmi again authored a book titled "*A Glimpse of State Museum, Lucknow*".

**Sangrahalaya Puratattva Patrika:** The following issues of *Sangrahalaya Puratattva Patrika* have been published: (1). *Sangrahalaya Puratattva Patrika* No. 1 March 1968; (2). *Sangrahalaya Puratattva Patrika* No. 2 December 1968; (3). *Sangrahalaya Puratattva Patrika* No. 3 June 1969; (4). *Sangrahalaya Puratattva Patrika* No. 4 December 1969; (5). *Sangrahalaya Puratattva Patrika* No. 5-6 June-December 1970; (6). *Sangrahalaya Puratattva Patrika* No. 7 June 1971; (7). *Sangrahalaya Puratattva Patrika* No. 8 December 1971; (8). *Sangrahalaya Puratattva Patrika* No. 9 June 1972; (9). *Sangrahalaya Puratattva Patrika* No. 10 December 1972; (10). *Sangrahalaya Puratattva Patrika* No. 11-12 June-December 1973; (11). *Sangrahalaya Puratattva Patrika* No. 13 June 1974; (12). *Sangrahalaya Puratattva Patrika* No. 14 December 1974; (13). *Sangrahalaya Puratattva Patrika* No. 15-16 June-December 1975; (14). *Sangrahalaya Puratattva Patrika* No. 17-18 June-December 1976; (15). *Sangrahalaya Puratattva Patrika* No. 19-20, *Rai Krishnadeva Commemorative Volume,* June-December 1977; (16). *Sangrahalaya Puratattva Patrika* No. 21-24 June-December 1979; (17). *Sangrahalaya Puratattva Patrika* No. 25 June 1980; (18). *Sangrahalaya Puratattva Patrika* No. 26 December 1980; (19). *Sangrahalaya Puratattva Patrika* No. 27-28 June-December 1981; (20). *Sangrahalaya Puratattva Patrika* No. 29-30 June-December 1982; (21). *Sangrahalaya Puratattva Patrika* No. 31, *Decipherment of Small Script,* June 1983; (22). *Sangrahalaya Puratattva Patrika* No. 32, *Awadh Paintings Seminar Issue,* December 1983; (23). *Sangrahalaya Puratattva Patrika* No. 33-34 June-December 1984; (24). *Sangrahalaya Puratattva Patrika* No. 35-36 June-December 1985; (25). *Sangrahalaya Puratattva Patrika* No. 37 June 1986; (26). *Sangrahalaya Puratattva Patrika* No. 38 December 1986; (27). *Sangrahalaya Puratattva Patrika* No. 39 June 1987; (28). *Sangrahalaya Puratattva Patrika* No. 40 December 1987; (29). *Sangrahalaya Puratattva Patrika* No. 41-42 June-December 1988; (30). *Sangrahalaya Puratattva Patrika* No. 43-44 June-December 1989; (31). *Sangrahalaya Puratattva Patrika* No. 45-46, *Professor K. D.*

*Bajpai Commemorative Volume,* June-December 1990; (32). *Sangrahalaya Puratattva Patrika* No. 47-48 June-December 1991; (33). *Sangrahalaya Puratattva Patrika* No. 49-50 June-December 1992; (34). *Sangrahalaya Puratattva Patrika* No. 51-52, *Pratihar Art Special Issue,* June-December 1993; (35). *Sangrahalaya Puratattva Patrika* No. 53-54, *Dr. Vasudeva Sharan Agarwal Commemorative Volume,* June-December 1994; (36). *Sangrahalaya Puratattva Patrika* No. 55-56 June-December 1995; (37). *Sangrahalaya Puratattva Patrika: Naveen Shrinkhala* No 1. 2013; (38). *Sangrahalaya Puratattva Patrika: Naveen Shrinkhala* No. 2 2014; (39). *Sangrahalaya Puratattva Patrika: Naveen Shrinkhala* No. 3 2015.

## Catalogue:

Following is the catalogue of the *Jain (Kankali Tila), Bauddha (Mathura) & Gandhar* Antiquities kept at State Museum, Lucknow U.P:

# Jain Antiquities

## 1st century B.C.



**Fig. No. 9: Part of the female figure**

**Antiquity No.** - J-97
**Size** - 30x19x9 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century B.C.
**Description** - It is the part of a female below the waist. She wears a broad three stringed girdle, very heavy anklets and spiral shaped anklets. The one end of the lower garment hang in front. Another end of the upper garment flung across her legs is held in her left hand. A very thick ornamented object is hanging on her right side.




**Fig. No. 10: Image of a man riding a bull**

**Antiquity No.** - J-642
**Size** - 86x28x75 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century B.C.
**Description** - It is the image of a man riding a bull and holding a long spear. This reminds of later iconography of *Shiva* where he is shown riding a bull[60].

## Saka year:




**Fig. No. 11: Figure of pedestal and legs of a *Jain Tirthankara***



**Fig. No. 12: Inscription on the pedestal of the image**



**Fig. No. 13: Inscription on the pedestal of the image**

**Antiquity No.** - J-3
**Size** - 28x50x10 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 4 (82 A.D.)
**Description** - It is the pedestal and legs of a *Jain Tirthankara*[61]. There is an inscription on the pedestal of the image and it reads:

*A. Siddham sa 4 gri 12 di 20 varnato ganato aryahattakiyato kulato vajanagarit[esha]*

*B. pushyamitrasya shishini sathisihaye shishini sihamitrasya sadhchari - - - - - -*

*C. daati sahaa grahacheten grahadasen*

Translation: "Success! In the year 4, the first month of summer, the day 20 …… of ……the female convert (sadachari) of Sihamitra (Simhamitra), the female pupil of Sathisiha (Shashtisimha), the female pupil of Pusyamitra….. out of the Varana gana, out of the Arya-Hattakiya (Arya-Hattakiya) kula, out of the Vajanagri (vajanagari) shakha……the gift……..together with Grahacheta (and) Grahadasa."



**Fig. No. 14: Headless image of *Tirthankara***

**Antiquity No.** - J-4
**Size** - 70x50x20 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 5 (83 A.D.)
**Description** - It is a sculptural fragment showing the headless image of *Tirthankara*. There is an inscription on the pedestal of the image and it reads:

*- - - sya va 5 gra 4 di 5 kottiya - - - - - - - - - - - - - - - - - - - - - - - t[o] shakhat[o] vachkasya arrya - - -*

Translation: "In the year 5 of ….. in the fourth (month of) summer, on the fifth day, - …….. of the preacher (vachaka) Aryya……(Arya…….) out of the Kottiya (gana)……, out of the …….shakha.."[62].



**Fig. No. 15:** headless image of *Tirthankara*

**Antiquity No.** - J-5
**Size** - 41x63x15 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 5 (83 A.D.)
**Description** - It is a sculptural fragment showing the lower part of the image of *Jain Tirthankara*. There is an inscription on the pedestal of the image to the following effect:

*A. 1. - - - " de[va]putrasya ka [ni] shkasya sam 5 he 1 di 1 etasya puvvra[a]yam kottiyato ganato brahmadasika[to]*

*B. 1. Palasya dhi[ta]- - - -*

*A. 2. [ku]lato [u]chenagarito shakhato sethii- - h- - sya i - - i - - i - - -senasya sahcharikhudaye de [va]-*

*B. 2. vadhmansya prati[ma]* ||

Translation: [Success] In the year 5 of Devputra Kanishka, in the first (month of) winter, on the first day, - on that (date specified as) above, - an image of *Vadhmana (Vardhmana)* (was dedicated) by Khuda (Kshudra), consort of alderman (sethi). . . . . (and) daughter of Deva. . . .pala, out of the Kottiya gana, the Bamhadasika kula, the Uchenagari shakha[63].



**Fig. No. 16: Headless image of *Tirthankara***

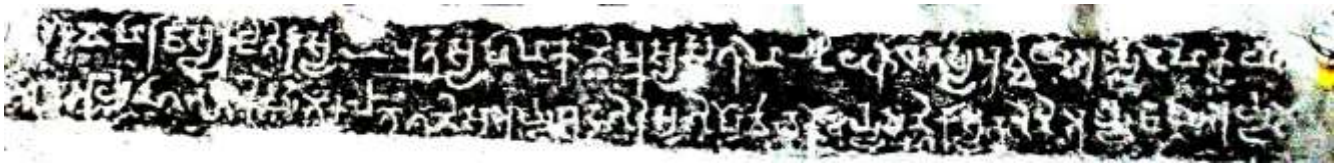


**Fig. No. 17: Inscription on the pedestal of the image**

**Antiquity No.** - J-6
**Size** - 110x94x30 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 7 (85 A.D.)
**Description** - It is a headless image of *Tirthankara*. There is an inscription on the pedestal of the image and it reads:

*1. [Siddham ||] maharajasya rajatirasya devaputrasya vahikanishkasya san 7 he 1 di 10 5 etasva purvvyam aryyodihikiyato*

*2. ganato aryyanagabhutikiyato kulato ganisya aryyubuddhshirisya shivvyo vachko aryyas[ndhi]kasya bhagini aryyajaya aryyagoshtha- - - - -*

Translation: Success! In the year 7 of the great king, supreme king of kings, the son of the gods, Shahi Kanishka, in the first (month of) winter, on the fifteenth day, - on the (lunar day specified) above, preacher Aryya[sandh]ika, the pupil of the ganin Aryya-Buddhasiri (Arya-Buddhasari) of the Aryyodehikiya (Arya-Uddehikiya) school (and) of the Aryya-Nagabhutikiya (Arya-Nagabhulikiya) line of teachers, his sister Arya-Jaya (Arya-Jaya), Aryya-Goshtha- - - -[64].



**Fig. No. 18: Lower portion of *Chatuski***



**Fig. No. 19: Inscription on the pedestal on one side of *Chatuski***



**Fig. No. 20: Lower portion of *Chatuski***



**Fig. No. 21: Lower portion of *Chatuski***



**Fig. No. 22: Lower portion of *Chatuski***

**Antiquity No.** - J-684
**Size** - 18x25x18 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - *Saka* year 14 (92 A.D.)
**Description** - It is the lower portion of *Chatuski* carved with the images of four *Tirthankaras* on four sides. The pedestal shows *dharmachakras* kept on pillars and flanked by devouts on all four sides. The pedestal is inscribed on all four sides[65].



**Fig. No. 23: Image of a *tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-8
**Size** - 63x26x11 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 18= 96 C.E.
**Description** - It is the mutilated sculpture of a *tirthankara* standing in *kayotsarga mudra* on a pedestal carved with two devotees worshipping *chakra* kept on a pillar. There are diminutive figures of *Yaksha* and *Yakshi* on both sides of *Tirthankara*[66]. The pedestal bears a two line inscription which reads as follows:

*A. - - - - - - - sha 10 [8] va 2 di 10 1*

*B. dhitu mi [tashi]riye bhagavati arishtenimisya [vevart] ? - - - - - -*

Translation: "The year 18, the second (month of) the rainy season, the day 11…….[the gift] of Mita-siri (?Mitasri), the daughter of …….a…….of divine Arishtanemi (Arishtanemi)……..



**Fig. No. 24: Figure of lower portion of an image standing on a pedestal**



**Fig. No. 25: Inscription on the pedestal of the image**

**Antiquity No.** - J-9
**Size** - 28x36x15 cm
**Material -** Red Sandstone
**Condition** - Damaged

**Period** - *Saka* year 20 (98 A.D.)

**Description** - It is a sculptural fragment showing the lower portion of an image standing on a pedestal. There is an inscription on the pedestal of the image ad it reads:

*A. 1. Siddha sa [20] grima - di 10 5 ottiyato ganato [tha]niyato kulato verito shakhato shirikato*

*B. 1. - - - - - - gato vachakasya arryasanghasihasya nirvarttna datilasya mati - - -*

*C. 1. Shraavikaye di-*

*B. 2. lasya kuthumbaniye jayavalasya devadasasya nagadinasya cha nagadinay cha matu*

*C. 2. [na]ye danam*

*C. 3. vardhmanpra-*

*C. 4. tima* ।

Translation: Success! The year 20, Summer month 1, day 15- at the request of the preacher (vachaka) Aryya-Sanghasiha (Arya-sanghasimha) out of the Kottiya school (gana), the Thaniya family (kula), the Veri (vajri) branch (shakha) and the Sirika sambhoga, an image of Vardhmana, the gift of the female lay-hearer (shravika) Dina (Dinna), the .. . ..  of Datila. . . .. . . the housewife of Matila, the mother of Jayavala (Jayapala), Devdasa, and Nagdina (Nagadatta) and Nagdina (Nagadatta)[67].



**Fig. No. 26: Lower portion of the image of a seated *Jain Tirthankara***

**Antiquity No.** - J-11
**Size** - 33x42x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - *Saka* year 22 (100 A.D.)
**Description** - It is the lower portion of the image of a seated *Jain Tirthankara*[68]. There is an inscription on the pedestal of the image and it reads:

*1. Siddha sava 20 2 gri 1 di - - - - sya purvvayam vachakasya arryamatridinasya ni - - - -*

*2. sarttavahiniye dharmasomaye danam || namo arhamtan*

Translation: Success! The year 22, summer (month) 1 day. . . . on the (date specified as) above, at the request of the preacher Aryya-Matridina (Arya-Matridatta), the gift of Dharmmasoma, the wife of a Sarthwaha (caravan) - - - leader. Adoration to the Arhats!



**Fig. No. 27: Headless image of *Mahavira***



**Fig. No. 28: Inscription on the pedestal**

**Antiquity No.** - J-31
**Size** - 78x65x21 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura, U.P.*
**Period** - *Saka* year 22 = 100 A.D.
**Description** - It is the headless image of *Mahavira*. The pedestal bears one line inscription[69]. There is an inscription on the pedestal and it reads:

*[Si]dhdham sam 20 (?) [2] gri 2 di 7 vardhmansya pratima varnati ganato petivami[ka]-*

*Success! In the year 22 (?), in the second (month of) summer, on the seventh day, - a statue of Vardhamana, from the Varana gana, from the Petivamik [a kula] - - - - -*



**Fig. No. 29: Pedestal of a *Jain* image**

**Antiquity No.** - J-12
**Size** - 20x23x13 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 25 (103 A.D.)
**Description** - It is a sculptural fragment showing the pedestal of a *Jain* image[70]. There is an inscription on the pedestal of the image and it reads:

*A. 1. Savatsare pachvishe hemantam[se] tritiye divase veeshe asmi kshune*

*B. 1. Kottiyato ganato br[amha]dasikato kulato uchenagrito shakhato ayabaltratasya shisho sadhi-*

*2. sya shishini grahi- - - - i- - - vatan [na]dia[ri]ta jabh[ka]sya vadhu jay[bha]ttsya kutumbiniya rayginiye [vu]suya [||]*

Translation: In the twenty-fifth year, in the third month of winter, on the twentieth day, at this moment (?), a vusuya (?), (was dedicated) by *Rayagini,* the daughter-in-law of Jabhaka, from Nandigiri (?), (and) wife of Jayabhatta, the request (having been made) by graha..i…., the female pupil of Sadhi, pupil of the venerable Balatrata (Balatrata) out of Kottiya gana, the Brahmadasika kula (and) the Ucheaagri shakha.



**Fig. No. 30: Lower portion of a standing *Jain* figure**



**Fig. No. 31: Inscription on the pedestal of the image**

**Antiquity No.** - J-13
**Size** - 46x34x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 29 (107 A.D.)
**Description** - It is a sculptural fragment showing the lower portion of a standing figure[71]. There is an inscription on the pedestal of the image and it reads:

*A. 1. Ekanati[sha]*

*B. 1. A[ra]ha[to]*

*C. 1. - - - - -*

*D. 1. Sdha ma - - ra - - sya deva [pu]trasya[hu]kshasya*

*A. 2. va- - -*

*B. 2. - - [ha]rabal*

*C. 2. pratisa - - -*

*D. 2. [va]si[ka] nagadatasya shisho mi[gaka] - - -o- - -sa- - -*

Translation: It is only evident that D. 1-2 gives us the names of the *Maharaja Devaputra Huksha*, (*Hushka* or *Huvishka*), and of a monk named *Nagadata* (*Nagadatta*). It may also be suggested that the inscription begins with D. 1 because that line contains the group sdha, an abbreviation of *Siddham*, and the name of the king. The continuation may possibly be looked for in A 1, where the word *ekunatisha*, the twenty-ninth, seems to indicate the date. The year 29 would fall in the reign of *Huvishka*.



**Fig. No. 32: Pedestal of the image of *Mahavira***



**Fig. No. 33: Inscription on the pedestal of the image**

**Antiquity No.** - J-14
**Size** - 25x76x20 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 29 (107 A.D.)
**Description** - It is the pedestal of the image of *Mahavira*[72]. There is an inscription on the pedestal of the image and it reads:

*A. Maharaj - - - - -shkasa san 20 9 he di 30 asma kshune bhagvato vardhmanas prati[ma] pratishthapita grahah[tha]sya dhitar sukhitaye bodhinadi[ye]*

*B. Kutumbiniye vaarne gane pushyamitriye kule ganisa arya[datsya shishasya] gah[pra]ki[va]sa nirvrat[na] ara[ham]tapujaye /*

Translation: In the year 29 of the great king. . . shka, in the second month of winter, on the thirtieth day. . . - at this moment (?), an image of the divine Vardhmana was set by order of Bodhinadi (Bodhinandi ?), a married lady, the cherished daughter of Grahahathi (Grahahastin) at the request of Gahaprakiva (?) pupil of the venerable Data, a ganin in the Varana gana and the Pusyamitriya (Pushyamitriya) kula, in the honour of Arhat.



**Fig. No. 34: Headless image of *Mahavira***



**Fig. No. 35: Inscription on the image**



**Fig. No. 36: Inscription on the pedestal of the image**



**Fig. No. 37: Inscription on the pedestal of the image**

**Antiquity No.** - J-16
**Size** - 58x42x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 35 (113 A.D.)
**Description** - It is a sculptural fragment showing the seated image of *Mahavira*[73]. There is an inscription on the pedestal of the image and it reads:

*A. 1. [Siddham]। san 30 [5] va 3 di 10 asya[am] purvvyayam kottiyato ganato [sthani]ya [to ku - - ]*

*B. 1. Vairato sh[a]kha to shirikato sam[bho]kato aryyabaldinasya shishini kumarami[ta]*

*2. tasya putro kum[a]rbhati gandhiko tasa-na pratima vardhamansya sashitamakhita[bo]dhita*

*C. 1. A[ryya]*

*2. kumar-*

*3. mitra-*

*4. ye-*

*D. 1. Vrva*

*2. [ta]na[।।]*

Translation: Success! In the year 35 in the third (month of the) rainy season, on the tenth day, on that (date specified as) above; the female pupil of the venerable *Baladina* (*Baladatta*) out of the *Kottiya gana*, the *Sthaniya kula*, the *Vaira shakha* (and) the *Sirika sambhoka* (*sambhoga*), (was) *Kumaramitra* (*kumaramitra*); her son (was) the dealer in perfumes, *Kumarbhati*; his gift (is) an image of *Vardhmana* (dedicated at) the request of the whetted, polished and awakened venerable *Kumarmitra*.



**Fig. No. 38: Pedestal of the image of *Rishabhanatha***



**Fig. No. 39: Inscription on the pedestal of the image**

**Antiquity No.** - J-26
**Size** - 22x75x27 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 40 (118 A.D.)
**Description** - It is the pedestal of the image of *Rishabhanatha*[74]. There is an inscription on the pedestal of the image and it reads:

*A. Sidham ma[ha]ra[j]asya r[a]jatirajsya devaputrasya huvashkasya sam 40 [60 ?] hemantmase 4 di 10 etasya purvvyam kottiye gane sthanikiye kule ayya [veri]yana shakhaya vachakasyaryyavriddha hasti[sya]*

*B. Shishasya ganisya aaryyakha[rna]sya puyyam[na] - - - - - - - - - [sya] - - - [va] takasya [ka]- - sakasya kutumbiniye dattaye - - - nadharmmo mahabhogtaya preeyatabhagwanrishamshree: /*

Translation: Success! In the year 40 (60?) of the great king (and) supreme king of kings, Devaputra Huvashka, in the fourth month of the winter, on the tenth-day, -on that (date specified as) above, (this) meritorious gift (was made) for the sake of great happiness by Datta, the wife of Kapasaka, an inhabitant of . . . vata, (at the request) of . . . . . ganin, the venerable Kharnna, pupil of the preacher, the venerable Vriddhahasti out of the Kottiya gana, the Sthanikiya kula (and) the shakha of the Aryya-Veriyas (the followers of the Arya-Vajra). May the divine (and) glorious Rishabha be pleased!



A



B



C D

**Fig. No. 40: Figure of *Chatuski* with the images of *tirthankaras* standing in *kayotsarga mudra***



**Fig. No. 41: Inscription on the pedestal of the image on one side of the *chatuski* figure**

**Antiquity No.** - J-234
**Size** - 90x29x28 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 40 (118 A.D.)
**Description** - It is a *Chatuski* carved with the images of *Tirthankaras* standing in *kayotsarga mudra* on four sides and accompanied by their divine attendants[75]. There are inscriptions on the pedestal on three sides of the fourfold image and it reads:

*A. 1. - - - - 40 - - he - - - di 10*
*B. 1. ae[ta]sya pu[rva]ya varanato ga[na]*
*C. 1. to aaryahatikiyato kulato*
*D. 1. vajanagarit[o] sh[a]kh[a]t[o] shi[ri]yat[o]*

*A. 2. - - - [ga]to [da]tisya shishiniye*
*B. 2. mahan[andi]sya sahachariya*
*C. 2. bala[varm]ye [nand]ye cha shishiniye*
*D. 2. A[kaka]ye [nirvartna]- - - -*

*A. 3. - - [sya] dhitu ami[ka]jayadevasya vadhuye*
*B. 3. - - miko jayanagasya dharmapatniye sihadata[ye]*
*C. 3. - - - [sayambh]o danam - - -*

Translation: [Success! In the year] 40, in the. . . . month of winter, on the tenth (?) day, -- on that (date specified as) above, a stone pillar (was dedicated, being) the gift of *Sihadate* (*Siṃhadattā*), the first wife of the village headman Jayanāga, the daughter-in-law of the village headman Jayadeva (and) daughter of . . . . . at the request of Akakā (?), the female pupil of Nanda (?), and of Balavarmā (?), the *saḍhachari* of Mahanandi (*Mahānandim*) (and) female pupil of Dati (Dantin) out of the Varaṇa gaṇa, the Aryya-Haṭikiya (*Ārya-Hāṭikīya*) kula, the Vajanagarī (*Vājranāgari*) *śākhā* (and) the Siriya *saṃbhoga*.



**Fig. No. 42: Image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-15
**Size** - 52x32x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 31= 119 A.D.
**Description** - It is the image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana* carved with four devotes worshipping *chakra*. *Abhamandala* of *Jina* is decorated with *gaja nakha,* beaded strings and

lotus motifs. There is *Srivatsa* symbol on the chest of *Tirthankara*. The pedestal has three line inscription which reads as follows:

*A. sa 30 1va 1 di 10 asma kshune*

*B. 1. - - - - yato ganato [a]ryyaverito shakato [tha]niyato kulato vah[to] । kutumbiniye[gra]*

*2. - - - - -[arya] - - dasasya nirvattna buddhisya dhitu devi lasya । shiriye danam ।*

Translation: "In the year 31, the first (month of the) rainy season, the tenth day, - - -at this moment a gift (was made) by Grahasiri (Grahasiri), daughter of Buddhi (and) wife of Devila at the request of the great (?) [Ganin] Aryya [Go]dasa, out of the [Kotti]ya (gana), the Aryya-Veri (Arya-Veri) shakha, the Thaniya (Sthaniya) kula."[76].



**Fig. No. 43: Broken image of *Parshvanatha***

**Antiquity No.** - J-25/ 113
**Size** - 127x87x26 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 44 (122 A.D.)
**Description** - It is the broken image of *Parshvanatha*. There is an inscription on the pedestal of the image and it reads:

*A. Su - - nam shar[sa]tamamaharajsya huvikshasya sava[tsa]re 40 4 hanagra[stha]masa 3 divisa 2 ae[ta]*

*B. [syam] purvaya[am] - - - gane aryachetiye kule haritamalkadhiya [sh]akha - - - - - achaka haginamdiya shiso ga - - - - nagsenasya ni - - - -*

Translation: Hail! Adoration! In the year 44 of the most illustrious (?) great king Huvishka, in the third month of summer, on the second day. On that (date specified as) above, at the request of the (venerable) Nagasena, the pupil of Haginamdi (Bhaganandi?), a preacher (*vachaka*) in the (Varana) gana, in the Aryya-Chetiya (Arya-Chetika) kula, in the Haritamalakadhi (Haritamalagadhi) shakha- - - -[77].



**Fig. No. 44: Mutilated image of a seated *Jina***



**Fig. No. 45: Inscription on the pedestal of the image**

**Antiquity No.** - J-17
**Size** - 75x62x25 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 45 (123 A.D.)
**Description** - It is a sculptural fragment showing the mutilated image of a seated *Jina*[78]. There is an inscription on the pedestal of the image and it reads:

*1. Siddham san 40 5 va [3] di 10 [7] etasya purvva[a]ya - - - - - - - - ye buddhisya vadhuye dharmavridhisya--*

Translation: Success! In the year 45, in the third (?) (Month of) the rainy season, on the seventeenth (?) day, on the (date specified as) above . . . . . by the daughter-in-law of Buddhi, the . . . . of *Dharmavriddhi* . . . . .



**Fig. No. 46: Pedestal of the image of a *Tirthankara***



**Fig. No. 47: Inscription on the pedestal of the image**



**Fig. No. 48: Inscription on the pedestal of the image**

**Antiquity No.** - J-18
**Size** - 19x54x23 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 47 (125 A.D.)
**Description** - It is the pedestal of the image of a *Tirthankara*. It shows two lions and four devotees worshipping *Dharmachakra*[79]. There is an inscription on the pedestal of the image and it reads:

*1. sa 40 7 gri 2 di 20 etasya purvayam varane gane petivamike kule vachakasya ohanadisya shisasya senasya savakasya*

*2. pushsya vasudhe giha - - - - [kutibini]- - - - [push] din[sva] [matu] - - - - - ye*

Translation: The year 47, summer (month) 2, day 20, on that (date specified as) above, at the request of Sena, a teacher in the Varana (varana) school and the Petivamika (Praitevarmika) family and pupil of Ohanadi (ohanandin) [the gift] of ……. the daughter-in-law of the lay-hearer pusha (pushya), the house-wife of Giha….. the mother of pushadina (pushyadatta).



**Fig. No. 49: Headless image of *Sambhavanatha* seated on a pedestal**



**Fig. No. 50: Inscription on the pedestal of the image**

**Antiquity No.** - J-19
**Size** - 61x47x18 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 48 (126 A.D.)
**Description** - It is the headless image of *Sambhavanatha* seated on a pedestal of the *Saka* year 48. There is an inscription on the upper and lower rims of the base of the seat and it reads as:

*1. mahārājasya Huvekṣ[a]sya sav[a]carā 40 8 v[a] 2 d[i] 10 7 etasya puvāyaṃ K[o]ṭ[i]ye gaṇā [Ba]ma[dā]-*

*2. [si]ye k[u]l[e] Pacenāgariya śi[kh]āya Dh[a]ṅiv[a]lasya śiśin[i]ya Dh[a]ṅiśiriya nirvat[a]na*

*3. B(u)dh[i]kasya vādhuye Śavātrātapotr[i]ya Yaśāya dānā Sa(ṃ)bh[a]vasya prodima pra-*

*4. t[a]s[th]apitā*

It means: In the year 48 of *Mahārāja Huveska,* in the 2nd month of the rainy season, on the 17th day, on this date, at the request of the Dh[a]ṅiśiri, the female pupil of Dh[a]ṅiv[a]la in the Koliye *gaṇa,* the Bama(dāsi)yakula, the (U)cenagari shakha, an image of *Sambhava* was set up as the gift of *Yasa,* the daughter in law of *B(u)dhika,* the grand-daughter of S(i)vatrāta[80].



**Fig. No. 51: Lower portion of the image of *Jain tirthankara***



**Fig. No. 52: Inscription on the pedestal of the image**

**Antiquity No.** - J-21
**Size** - 46x61x9 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - *Saka* year 50 (128 A.D.)
**Description** - It is the lower portion of the image of a *Jain Tirthankara*. There is an inscription on the pedestal of the image and it reads:

*1. pana 50 hemantamase pa - - - - -*

*2. aaryyacherasya - - - - -*

*3. ye yudhadinasya*

*4. dhita*

*5. pushabudhisya*

Translation: No continuous translation of the fragment is possible. The date is "the year 50 and the first of fifth (?) month of the winter"[81].



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

**Antiquity No.** - J-24
**Size** - 57x39x15 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 54 = 132 A.D.
**Description** - It is a sculptural fragment showing the headless figure of *Saraswati* found in 1889 near the first or eastern temple in the mound. It was established by *Gova,* the blacksmith. There is a seven line inscription on the pedestal of the image and it reads as follows:

*1. [Si]dham sava 50 4 hemantamase chaturthe 4 divase 10 a*

*2. sya purvvyam kottiyato [ga]nato sthani[ya]to kulato*

*3. vairato shakhato shreegrih[a]to sambhagato vachaksyaryya-*

*4. [ha]stahastisya shishyo ganisya arrya maghahastiya sraddhacharo vacha kasya a-*

*5. ryya devasya nirvarttne govasya sihaputrasya lohikakarukasya danam*

*6. sarvvasatvanam hitsukha eka- Saraswati pratishthapita avatale rangan[arttran]o*

*7. me[||]*

Translation: Success! In the year 54 (?), in the fourth 4, month of winter, on the tenth day, - on the (lunar day specified) as above, one (statue of) Saraswati, the gift of the smith Gova, son of Siha, (made) at the instance of the preacher (vachaka) Aryya-Deva, the Sraddhacharo of the ganin Aryya Maghashasti, the pupil of the preacher Aryya Hastahasti, from the Kottiya gana Sthaniya kula Vaira shakha and the Srigriha sambhoga, has been set up for the welfare of all beings. In the avatala my stage dancer (?). (It was established in the Rangamandapa)[82].



**Fig. No. 54: Headless image of a *Tirthankara***



**Fig. No. 55: Inscription on the pedestal of the image**

**Antiquity No.** - J-27
**Size** - 80x52x22 cm
**Material -** Red Sandstone

**Condition** - Damaged

**Provenance** - *Kankali Tila, Mathura U.P.*

**Period** - *Saka* year 62 (140 A.D.)

**Description** - It is the headless image of a *Tirthankara*[83]. There is an inscription on the pedestal of the image and it reads:

*1. Siddha sa 60 2 va 2 di 5 etasya puvaya vachakasya aayakakurahasya[sa]*

*2. varanaganisya shisho grahbalo aatpiko tasa nivartana*

Translation: "Success! The year 62, the second (month of the) rainy season, the day 5, on that (date specified as) above, the pupil of the preacher Aya-Karhuhasta (Arya-Karkasagharshita) of the Varana gana, was the atapika Grahabala, at this request…….



**Fig. No. 56: *Siṁhāsana* part of the image of *Arhat Nandyavarta***



**Fig. No. 57: Inscription on the pedestal of the image**

**Antiquity No.** - J-20
**Size** - 51x69x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 79= 157 A.D.
**Description** - It is the *siṁhāsana* part of the image of *Arhat Nandyavarta* gifted by *Dina,* the disciple of *Arya Vridhahasti.* It has got a three line inscription. *Siṁhāsana* is carved with a lion. A girl with folded hands, three ladies holding lotus flower in their right hand and a male, all in standing

posture. There is *dharmachakra* resting on *triratna* symbol. There is a three line inscription on the pedestal of the image and it reads as follows:

*A. 1. sam 70 9 vam 4 di 20 etasya purvvaya kottiye gane vairayam shakhayam*

*2. ko ayavradhahasti arahato nandi[aa]vartas pratim nirvatrayati*

*B. - - - - bharyye kshavikaye [dinaye] danam pratima voddhe thupe devanirmite pra ……..*

Translation: "The year 79, the fourth (month of the) rainy season, the twentieth day, -- on that (date, specified as) above, Arya-Vridhahasti (Arya-Vriddhahastin) a preacher in the Kottiya gana (and) in the Vaira (Va-jra) shakha, gave the advice to make an image of the Arhat-Nandiavarta (Nandyavarta). . . . .the image, the gift of the female lay-disciple Dina (data), wife of . . . was set up at the Vodva Stupa, built by the gods."[84].



**Fig. No. 58: Lower part of the image of *Tirthankara***

**Antiquity No.** - J-32
**Size** - 29x36x11 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura, U.P.*
**Period** - *Saka* year 86 (164 A.D.)
**Description** - It is the lower part of the image of *Tirthankara* in *dhyana mudra.* The pedestal bears a two line inscription to the following effect:

*A. Sam 80 6 he 1 di 2 dasasya dhitu priyasya kutumbiniye - - - - - -*

*B. - - [ka]to kulato ayasam[ggha]mi[ka]ya shishiniya ayavasula[ye] ni[va]tane [||]*

Translation: In the year 86, in the first (month of) winter, on the 12th day (was dedicated the gift of) ……., daughter of Dasa (Dasa), wife of Priya (Priya), at the request of venerable Vasula, pupil of the venerable Sangamika, out of the [Mehi]ka kula[85].



**Fig. No. 59: Lower part of the image of *Mahavira***



**Fig. No. 60: Inscription on the pedestal of the image**

**Antiquity No.** - J-34
**Size** - 46x66x23 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*

**Period** - *Saka* year 93 (171 A.D.)

**Description** - It is the lower part of the image of *Mahavira* seated in *dhyana mudra*. The pedestal bears two line inscription which reads:

*A. Namo arhato mahavirarasya sam 90 3 [va] - - - - -*

*B. 1. Shishasya ga [ni]sya [na]ndiye [ni]rvarttne devasya hairanakasya dhitu - - - -*

*2. - - - - -i- - - - [bha]- - - vato vardhmanpratima prati - - - - - puja (ye) (||)*

Translation: "Adoration to the Arhat Mahavira (Mahavira)! The year 93, the . . . . . (month of) the rainy season, ….. at the request of the gani Nandi (Nandi) pupil of . . . an image of divine Vardhmana was set up by …….. the daughter of the gold smith Deva, for the worship [of the Arhat]."[86].




**Fig. No. 61: Headless image of a *Mahavira* seated in *dhyana mudra***



**Fig. No. 62: Inscription on the pedestal of the image**

**Antiquity No.** - J-53
**Size** - 58x46x13 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - *Saka* year 93 (171 A.D.)
**Description** - It is the headless image of a *Mahavira* seated in *dhyana mudra.* There is a two line inscription on the pedestal of the image which reads: *"(1.) Namo bhaito mahavirasya san 90 3 [va] . . . . (2.) shishasya ga[vi]sya [na]nindye [ni]vartana devasya herakhakasya dhitu. . . . (3.) . . . .i. . . [jha]. . vato vardhmanpratima prati . . . . . puva[ye][II]*

Translation: "*Adoration to the Arhat Mahavira (Mahaviru) ! The year 93, the . . . . (month of) the rainy season. . . . at the request of the gani Nandi pupil of an image of divine Varddhamana was set up by . . . . . .the daughter of the goldsmith Deva, for the worship [of the Arhat]"*[87].



**Fig. No. 63: Mutilated image of *Tirthankara* seated in *dhyana mudra***



**Fig. No. 64: Inscription on the pedestal of the image**

**Antiquity No.** - J-35
**Size** - 77x367x24 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - *Saka* year 98 (176 A.D.)
**Description** - It is the mutilated headless image of a *Tirthankara* sitting in *dhyana mudra*. There is an inscription on the pedestal of the image to the following effect:
*Sa 90 8 he 1 di 5 asma kshune k[o]ttiyat[o] ganato uchanag- - - - -*
Translation: The year 98, the first (month of) winter, the fifth day, at that moment out of the Kottiya gana, the Uchanagari (Uchachanagari) [shakha]. . . . . .[88].



**Fig. No. 65: Pedestal showing the feet of the image of *Mahavira***



**Fig. No. 66: Inscription on the pedestal of the image**

**Antiquity No.** - J-2
**Size** - 49x75x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - *Saka* year 199 (277 A.D.)

**Description** - It is the portion of a pedestal showing the feet of the image of *Mahavira*. There is an inscription on the pedestal of the image and it reads:

*1. Namasvarvasidhana Arahantana । Maharajasya rajatirajasya svarvaccharasvate d[u]. . . . . .*

*2. 200 90 9 (?) hemantamase 2 divase 1 arahato Mahavirasya pratim[a]*

*3 . . . . . sya Okharikaye vitu Ujhatikaye cha Okhaye sravikubhaginiy[e]. . . . . .*

*4. . . . . sirikasya Sivadinasya cha eteh arahatayatane sthapit[a] . . . . . .*

*5. . . . . devakulam cha ।*

Translation: "Adoration to all Siddhas, to the Arhats! In the second century [exceeded by ninety-nine (?)] 29(9?) of the Maharaja and Rajatiraja, in the second month of winter, on the first day- an image of the Arhat Mahavira was set up in the Arhat temple by the following [persons], by . . . . and by Ujhatika, daughter of . . . . [*and*] of Okhariya, by Okha, the lay-sister ……. of …….. sirika and Sivadinna ……. and a temple."[89].

**1st century A.D.**



**Fig. No. 67: Upper part of the image of *tirthankara***

**Antiquity No.** - J-91
**Size** - 25x72x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is the upper part of the image of *tirthankara* showing his divine attendant holding a fly whisk and standing on his left side.



**Fig. No. 68: Headless image of a male holding a fly whisk**

**Antiquity No.** - J-116
**Size** - 62x24x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is the headless image of a male holding fly whisk. He is wearing a *har,* a *graiveyaka, keyura,* bangles and very thick fold of lower garment crosses the mid portion of the person.



**Fig. No. 69: Female head**

**Antiquity No.** - J-162
**Size** - 9x9x5 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a female head wearing enormous ear ornament and large headdress.



**Fig. No. 70: Human head wearing a turban**

**Antiquity No.** - J-227
**Size** - 37x21x15 cm
**Material -** Red Red Sandstone
**Condition** - Damaged
**Period** - 1st century A.D.
**Description** - It is a human head wearing a turban with a prominent turban ornament in the middle[90].



**A**



**B**



**C** **D**

**Fig. No. 71: *Chatuski* showing four *Jain Tirthankaras***

**Antiquity No.** - J-230
**Size** - 57x22x23 cm
**Material -** Red Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a *Chatuski* showing four *Jain Tirthankaras.* It was found in the western part of *Kankali* mound near the second or *Digambara* temple. There is an inscription on the pedestal of the image and it reads as follows:

*A. 1. - - - - sam 10 5 gra 3 di 1 chakha purva[a]ya*

*B. 1. - - - - -hikati kulati ardhyajayabhoti*

*C. 1. Sya shishoninam ardhsyakasikaye thithoni- - -*

*D. 1. Ardhsyavasukhaye [nirvartapnam*

*A. 2. - - - - - tasya dhi[tu] - - - y- - - - - bhu- - - vechi*

*B. 2. - - - shresti[sya] dharmapatiye bhahi[se]nasya*

*C. 2. [matu] kujharsitayo danam bhagavato [bha]*

*D. 2. ma savvatpmadrika [jha]. . .*

Translation: [Success!], In the year 15, in the third month of the summer, on the first day, on that (date specified as) above, a fourfold image of the Divine one, the gift of Kumaramita (*Kumaramitra*), daughter of, . . . la, daughter-in-law of . . . . . , first wife of alderman (*sreshthin*) Veni, mother of Bhattisena, (*sons dedicated of*) the request of the venerable Vasula, the female pupil of the venerable Sangarika, the female pupil of the venerable Jayabhuti out of the [*Mohika*] *kula*[91].



**A**



**B**



**C** **D**

**Fig. No. 72: *Chatuski* showing four *Jain Tirthankaras***

**Antiquity No.** - J-235 & J-665
**Size** - 58x23x20 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is *Chatusli* showing four *Jain Tirthankaras* standing in *kayotsarga mudra.* It was found in the western part of *Kankali* mound near the second or *Digambara* temple. *Abhamandala* is

decorated with *gaja nakha* and spear head design. All four sides bears inscription and these are as follows:

*A. 1. Siddha ko[hi]yati mavati uchen*

*B. 1. Tasya shikh[o] aryacher*

*C. 1. [cha] deviya cha dhit jay*

*D. 1. Dhannap[ti]i jhirap*

*A. 2. Gariti shakhto bamhadasithato*

*B. 2. [ko]vachko tasya nirvat*

*C. 2. devasya vadhu moshiniye*

*D. 2. dan shavdomadrika*

*A. 3. kulato shirithiato sambhogato*

*B. 3. na var[cha]hasti[sva]*

*C. 3. vadhu kuthasya kasuthasya*

*D. 3. sarvasatyan hitasukhaye*

*A. 4. asvajeshthahastisya shishyo a[yavrmi]hi[lo]*

Translation: Success! The pupil of Ayya-Jeshtahasti (*Jyeshthahastin*) out of the Kottiya gana, the Uchenagari (*Uchchanagari*) Shakha, and the Bamhadasin (*Brahmadasika-kula*) was Aryya-Mihila (*Arya-Mihira*), his pupil (*was*) the preacher (*vachaka*) Arya-Ksheraka (*Arya-Kshairaka?*); at the request a fourfold (image was dedicated as) the gift of Sthira, daughter both of Varanahasti (*hastin*) and of Devi, daughter-in-law of *Jayadeva* (and) daughter-in-law of Moshini (*and*) first wife of Kutha Kasutha for, the welfare and happiness of all creatures[92].



**Fig. No. 73: Broken *Ayagapatta* showing the *stupa***



**Fig. No. 73 A: Inscription on the *Ayagapatta***

**Antiquity No.** - J-255
**Size** - 53x70x8 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken *Ayagapatta* showing the *stupa* having a large *vedika* and a small *vedika*. There are two pillars on left and right side and a *torana* in the middle having three beams, the

top one is supporting two *triratna* symbols and a floral symbol in the middle. A garland is hanging from the lowest beam. The *torana* is flanked two female dancers perched on the top of lower *vedika*. This *Ayagapatta* was dedicated by *Shivayasha*, the wife of dancer *Phaguyasa*. It bears a five line inscription which reads:

*1. a. Namo Araitanam faguyagsya*

*2. a. natkas bhayaye shivayathah*

*1. b. aayagpato karito*

*2. b. araitpuvaye [| |]*

*3. a. - - - - i- - -a - - - -a- - - - -kaye*

Translation: "Adoration to the Arhata: By Sivayasa (*Sivayasa*), wife of the dancer *Phaguyasa (Phalguyasas)* . . . . . a tablet of homage (*ayagapata*) was caused to be made for the worship of the Arhats."[93].



**Fig. No. 74: Pillar decorated with the image of a lady**

**Antiquity No.** - J-276
**Size** - 83x24x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a pillar decorated with the image of a lady standing under a tree and on an *Apasmarpurusha*. The *Shalabhnajika* wear anklets, four stringed girdle, bangles, *keyura, haar*, cross-belt and large ear ornament[94].



**Fig. No. 75: Pillar decorated with the figure of *Shalabhanjika***

**Antiquity No.** - J-277
**Size** - 79x21x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a pillar decorated with the figure of *Shalabhanjika* standing under a tree on an *Apasmarpurusha* on the obverse side. She wears anklets, four stringed girdle, bangles, *keyura, haar* and ear ornaments. The reverse side of the pillar is decorated with circular and half circular medallions carved with lotus flower, other floral motifs and half opened lotus flower[95].



**Fig. No. 76: Figure of a pillar**

**Antiquity No.** - J-312
**Size** - 54x23x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a pillar decorated with circular and semi-circular medallions carved with animal motif and floral motif. The space between medallion and the edges of the pillar is decorated with water lily flower.



**Fig. No. 77: Part of *torana* decorated with the figure of *Shalabhanjika* standing on elephant**

**Antiquity No.** - J-595 A
**Size** - 99x24x9 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is the part of *torana* decorated with the figure of *Shalabhanjika* standing on elephant. Her image is carved in round. She is shown wearing thick anklets, ankle rings, a four stringed girdle, a ribbon, three *haar* and *keyura.* She wears a head covering. She sports a double *Veni.* She is shown standing under a tree[96].



**Fig. No. 78: Railing pillar**

**Antiquity No.** - J-280
**Size** - 141x28x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing animal, lotus flowers and floral scrolls. Its base is roughly carved[97].



**Fig. No. 79: Figure of a railing pillar**

**Antiquity No.** - J-284
**Size** - 145x19x24 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers and floral scrolls on obverse as well as reverse sides. Its base is roughly carved[98].



**Fig. No. 80: Fragment of a railing pillar**

**Antiquity No.** - J-286
**Size** - 30x19x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing animal and lotus flowers. Its base is roughly carved[99].



**Fig. No. 81: Railing pillar**

**Antiquity No.** - J-287
**Size** - 141x16x23 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing animals and lotus flowers. Its base is roughly carved.



**Fig. No. 82: Railing pillar decorated with medallions**

**Antiquity No.** - J-288
**Size** - 67x17x13 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers. Its base is roughly carved[100].



**Fig. No. 83: Railing pillar**

**Antiquity No.** - J-289
**Size** - 94x19x15 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers and floral scrolls on both obverse and reverse sides.



**Fig. No. 84: Figure of a railing pillar**

**Antiquity No.** - J-291
**Size** - 99x19x15 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers and floral scrolls on both obverse and reverse sides[101].



**Fig. No. 85: Figure of a cracked railing pillar**

**Antiquity No.** - J-292
**Size** - 105x19x19 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a cracked railing pillar decorated with medallions showing lotus flowers[102].




**Fig. No. 86: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-298
**Size** - 56x17x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers.



**Fig. No. 87: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-303
**Size** - 91x19x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers and floral scrolls.




**Fig. No. 88: Railing pillar decorated with medallions showing lotus flowers and animal**

**Antiquity No.** - J-305
**Size** - 70x19x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing animal and lotus flowers on both obverse and reverse sides.



**Fig. No. 89: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-307
**Size** - 69x16x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers and floral scrolls.



**Fig. No. 90: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-308
**Size** - 103x20x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers and floral scrolls on both obverse and reverse sides[103].



**Fig. No. 91: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-309
**Size** - 55x17x9 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers.



**Fig. No. 92: Railing pillar decorated with medallions showing animal and lotus flower**

**Antiquity No.** - J-317
**Size** - 42x17x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing animal and lotus flower.



**Fig. No. 93: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-319
**Size** - 102x18x10 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers[104].




**Fig. No. 94: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-320
**Size** - 92x20x20 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing animal and lotus flowers on both obverse and reverse sides.




**Fig. No. 95: Railing pillar**

**Antiquity No.** - J-321
**Size** - 64x18x13 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing animal and lotus flowers.



**Fig. No. 96: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-324
**Size** - 26x16x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing lotus flower.



**Fig. No. 97: Broken railing pillar**

**Antiquity No.** - J-326
**Size** - 56x16x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing lotus flowers.




**Fig. No. 98: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-327
**Size** - 48x16x11 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing lotus flowers.




**Fig. No. 99: Broken railing pillar**

**Antiquity No.** - J-329
**Size** - 64x19x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing lotus flowers.




**Fig. No. 100: Broken Railing pillar**

**Antiquity No.** - J-330
**Size** - 78x17x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing animals and lotus flower.




**Fig. No. 101: Railing pillar decorated with medallions showing animal and floral scrolls**

**Antiquity No.** - J-336
**Size** - 49x14x11 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing animal and floral scrolls.



**Fig. No. 102: Railing pillar decorated with medallions showing animals**

**Antiquity No.** - J-350
**Size** - 30x17x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing animals on obverse and reverse sides.



**Fig. No. 103: Broken railing pillar**

**Antiquity No.** - J-351
**Size** - 40x18x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing lotus flowers. The figure of a deer has been carved between the two medallions.



**Fig. No. 104: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-352
**Size** - 105x17x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing lotus flowers.




**Fig. No. 105: Railing pillar decorated with medallions showing animal and lotus flowers**

**Antiquity No.** - J-353
**Size** - 89x20x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing animal and lotus flowers[105].



**Fig. No. 106: Figure of pillar**

**Antiquity No.** - J-356
**Size** - 84x17x11 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a pillar whose three sides are decorated with lotus creeper motifs, creeper & flower motif and floral scrolls. The third side has grooves for fixing the rail[106].



**Fig. No. 107: Railing pillar decorated with medallions showing lotus flowers**

**Antiquity No.** - J-358
**Size** - 35x18x15 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with medallions showing flowers on both obverse and reverse sides.



**Fig. No. 108: Railing pillar**

**Antiquity No.** - J-397
**Size** - 14x32x11 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is a railing pillar decorated with *ghata pallava* & flower motif on obverse and reverse sides.



**A**



**B**



**C**

**Fig. No. 109: Figure of a top rail**

**Antiquity No.** - J-475
**Size** - 46x22x17 cm
**Material -** Red Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell and the bottom band consists of flower, creeper, animal & floral motifs. There is an inscription on this coping stone and it reads: *"Gotiputrasa Utarasa sova[ṇ]. ///"* and it translates: (The gift of) of the goldsmith Utara (*Uttara*), the son of Goti (*Gaupti*) [107].



**Fig. No. 110: Top rail decorated with two bands**

**Antiquity No.** - J-477
**Size** - 77x20x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell and the bottom band consists of flower, creeper, animal & floral motifs[108].



**Fig. No. 111: Figure of top rail**

**Antiquity No.** - J-482
**Size** - 22x44x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell and the bottom band consists of flower, creeper, animal & floral motifs[109].



**Fig. No. 112:**

**Antiquity No.** - J-577
**Size** - 34x24x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st century A.D.
**Description** - It is the capital of a pillar decorated with acanthus leaves and the middle part of a man emerging from the leaves[110].

**1st-2nd century A.D.**



**Fig. No. 113: Image of *Parshvanatha***

**Antiquity No.** - J-39
**Size** - 105x56x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the image of *Parshvanatha* protected by seven hooded *cobra* sitting in *dhyana mudra* on a pedestal. It bears one line inscription on the upper part of the pedestal.



**Fig. No. 114: Image of *Parshvanatha***

**Antiquity No.** - J-67
**Size** - 33x55x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of the image of *Parshvanatha*[111].



**Fig. No. 115: Mutilated image of *Tirthankara Parshvanatha* standing in *kayotsarga mudra***

**Antiquity No.** - J-100
**Size** - 48x30x7 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the mutilated image of *Tirthankara Parshvanatha* standing in *kayotsarga mudra* and accompanied by his *Yaksha* and *Yakshi* of diminutive small sizes.



**Fig. No. 116: Upper part of the image of *Tirthankara Parshvanatha***

**Antiquity No.** - J-114
**Size** - 42x68x26 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing the upper part of the image of *Parshvanatha (?)* protected by a hooded snake[112].



**Fig. No. 117: Five hooded snake of *Parshvanatha***

**Antiquity No.** - J-90
**Size** - 132x31x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing the five hooded snake of *Parshvanatha*.



**Fig. No. 118: Upper part of the image of *Parshvanatha***

**Antiquity No.** - J-96
**Size** - 27x47x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the upper part of the image of *Parshvanatha* protected by seven hood *Cobra*.




**Fig. No. 119: Upper part of the image of *Parshvanatha***

**Antiquity No.** - J-711
**Size** - 115x21x28 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the upper part of the seven hooded cobra probably covering the head of *Parshvanatha*.



**Fig. No. 120: Headless image of *Mahavira***



**Fig. No. 121: Inscription on the pedestal of the image**

**Antiquity No.** - J-66
**Size** - 56x43x18 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the headless image of a *Mahavira*[113]. There is an inscription on the pedestal of the image and it reads: *"(1.) pra[tima] vadhman[sya] pratithapita (2.) [. . . . . thaniyato. . sa. . . . . ta aryaga . . . . . .* Translation: An image of *Vadhmana (Vardhmana)* has been set up . . . . . out of the *Thaniya (Sthaniya). . . . . .*



**Fig. No. 122: Headless image of a *Tirthankara***

**Antiquity No.** - J-7
**Size** - 17x22x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the headless image of a *Tirthankara*[114].




**Fig. No. 123: Lower portion of the image of a *Jain Tirthankara***

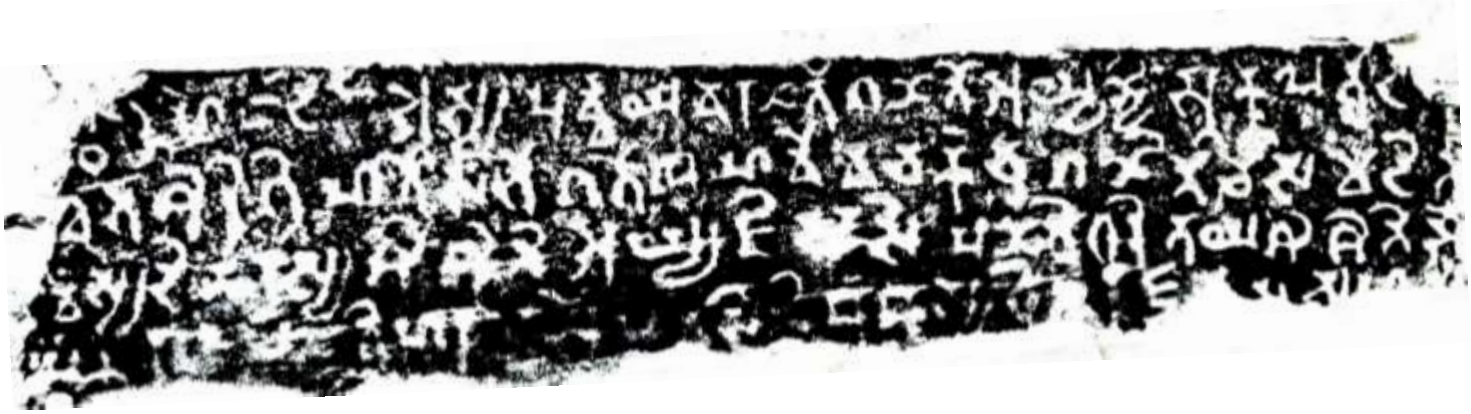


**Fig. No. 124: Inscription on the pedestal of the image**

**Antiquity No.** - J-22
**Size** - 24x40x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*

**Period** - 1st-2nd century A.D.

**Description** - It is the lower portion of the image of a *Jain Tirthankara*. There is an inscription on the pedestal of the image which reads:

*A. 1. Sidha ko[tti]yato ganato uchen*

*A. 2. garito shakhto bamhadasiyato*

*A. 3. kulato shirigrihato sambhogato*

*A. 4. ayyajeshthihastisya shishyo a[ryyami]hi[lo]*

*B. 1. Ttasya shishy[o] aryyakshera*

*B. 2. [ko] vachako tasya nirvat - -*

*B. 3. na vara[na]hasti[sya]*

*C. 1. [cha] deviya cha dhita jaya*

*C. 2. devasya vadhu moshiniye*

*C. 3. vadhu kuthasya kasuthasya*

*D. 1. Dhamrapa[ti]ha sthiraye*

*D. 2. dana shavadobhadrika*

*D. 3. sarvasatvan hitasukhaye*

Translation: "Success! The pupil of Ayya-Jeshtahasti (Jyeshthahastin) out of the Kottiya gana, the Uchenagari (Uchchanagari) shakha, (and) the Bamhadasia (Brahamadasika kula) (was) Aryya-Mihila (Arya-Mihira); his pupil (was) the preacher (vachaka) Arya-Ksheraka (Arya-Kshairaka); at his request a fourfold (image was dedicated as) the gift of Sthira, daughter both of Varanahasti (hastin) and of Devi, daughter-in-law of Jayadeva (and) daughter-in-law of Moshini (and) first wife of Kutha Kasutha for the welfare and happiness of all creatures."[115].




**Fig. No. 125: Lower portion of the image of a *Jain Tirthankara***

**Antiquity No.** - J-29
**Size** - 31x40.5x15 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower portion of the image of a *Tirthankara*. The pedestal bears two line inscription[116].



**Fig. No. 126: Headless image of a*Tirthankara***



**Fig. No. 127: Inscription on the pedestal of the image**

**Antiquity No.** - J-30
**Size** - 114x100x30 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the headless image of a *Tirthankara*. The pedestal bears one line inscription[117]. There is an inscription on the pedestal of the image and it reads:

*Varnato ganato aryakaniyasikato kulato oda------*

Translation: From the Varana gana, from the worshipful Kaniyasika kula, [from the] *Od*….(*shakha*)…..




**Fig. No. 128: Lower part of the image of *Tirthankara* in *dhyana mudra***



**Fig. No. 129: Inscription on the pedestal of the image**

**Antiquity No.** - J-40
**Size** - 36x35x20 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of the image of *Tirthankara* seated in *dhyana mudra*. There is one line inscription on the pedestal.



**Fig. No. 130:**



**Fig. No. 131: Inscription on the pedestal of the image**

**Antiquity No.** - J-47
**Size** - 94x58x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the mutilated headless image of a *Tirthankara* seated in *dhyana mudra.* There is a two line inscription on the pedestal of the image[118].



**Fig. No. 132: Image of a *tirthankaras* sitting in *dhyana mudra***

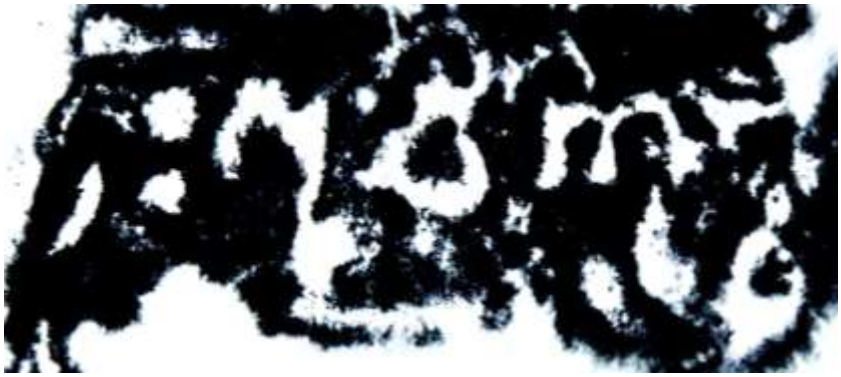


**Fig. No. 133: Inscription on the pedestal of the image**

**Antiquity No.** - J-50
**Size** - 18x19x8 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is the image of a *tirthankaras* sitting in *dhyana mudra*. He is accompanied by a divine attendant standing on his right and there is an inscription his pedestal which reads as: *" . . . . . ḥ savihito . . . . . "*[119].



**Fig. No. 134: Lower left part of the *siṁhāsana* of a *tirthankara***

**Antiquity No.** - J-54
**Size** - 18x25x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower left part of the *siṁhāsana* of a *tirthankara.* It shows three females standing with folded hands and a lion on the extreme left side. There is one line inscription at the bottom.



**Fig. No. 135: Lower part of the image of *Tirthankara* sitting in *dhyana mudra***



**Fig. No. 136: Inscription on the pedestal of the image**

**Antiquity No.** - J-56
**Size** - 24x25x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of the image of *Tirthankara* sitting in *dhyana mudra.* The pedestal bears two line inscription[120]. There is an inscription on the pedestal of the image and it reads: *"(1.) ma arhatapula[ye] (2.) gotiputras indrapa[la]- -* Translation: An image of - - - - - for the worship of the Arhata - - - - of Idrapala (Idrapala), the son of the *Goti* (*Gaupti mother*).



**Fig. No. 137: Lower part of the image of *Rishabhanatha***



**Fig. No. 138: Inscription on the pedestal of the image**

**Antiquity No.** - J-58
**Size** - 54x52x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower portion of the image of *Rishabhanatha* seated in *dhyana mudra* (E.I. Vol. I, no. XIV, p. 389; Tom XV, p. 571; Fuhrer, 121). There is an inscription on the pedestal of the image and it reads:

*A:*

*(1.) Sivam koshiyato gadhato ajhadasikat[o]kulato*

*(2.) u[che]nagarito shakhato . . aarinato sam[bha]o[gato] jha[sam]*

*B:*

*(1.) Jeshtuhasti[sa]gi[yo] ardhamaito ardhjestha[isitas][shiyo] ardha[ga]dhak[o] [ta]sa shisshini[ardha]*

*(2.) shamye nirvartna sa[sa]. . . pratima varsye dhitu[gulha]ye jaydasasya kutumviniye danam*

Translation: Success! The pupil of the venerable *Jeshtahasti (Jyeshthahastin)* out of the *Kottiya gana,* the *Brahmandasika Kuta,* the *Uchchenagiri Shakha* and the *urina sambhoga* (was) the venerable *Mahala;* the pupil of the venerable *Jeshtahasti* (was) the venerable *Gadhaka;* at the request of his female pupil, the venerable *Sama* (was dedicated) an image of *Usabha* (*Rishabha*), the gift of *Gulha*, the daughter of *Varma* (and) the wife of *Jayadasa*.




**Fig. No. 139: Lower part of the image of *Tirthankara***

**Antiquity No.** - J-68
**Size** - 21x48x25 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of the image of a *Tirthankara*.



**Fig. No. 140: Lower part of the image of *Tirthankara***



**Fig. No. 141: Inscription on the pedestal of the image**

**Antiquity No.** - J-69
**Size** - 50x68x22 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of the image of a *Tirthankara* sitting in *dhyana mudra*.



**Fig. No. 142: Headless image of a *Tirthankara***



**Fig. No. 143: Inscription on the pedestal of the image**

**Antiquity No.** - J-71
**Size** - 68x87x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the headless broken image of a *Tirthankara* sitting in *dhyana mudra*. The pedestal bears a two line inscription[121].



**Fig. No. 144: Mutilated image of *Tirthankara* in *dhyana mudra***



**Fig. No. 145: Inscription on the pedestal of the image**

**Antiquity No.** - J-72
**Size** - 108x80x27 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the mutilated image of a *Tirthankara* sitting in *dhyana mudra*. The pedestal bears one line inscription[122].



**Fig. No. 146: Lower part of the image of *Tirthankara* seated in *dhyana mudra***

**Antiquity No.** - J-102
**Size** - 40x61x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of the image of *Tirthankara* seated in *dhyana mudra*. The pedestal is defaced and shows eight devotees and two lions at the extreme ends. There is a one line inscription at the top of this pedestal.




**Fig. No. 147: Lower part of the image of *Tirthankara* seated in *dhyana mudra***



**Fig. No. 148: Inscription on the pedestal of the image**

**Antiquity No.** - J-124
**Size** - 45x47x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of the image of *Tirthankara* sitting in *dhyana mudra* on a *siṁhāsana*, which bears a two line inscription.



**Fig. No. 149: Headless image of *Tirthankara* seated in *dhyana mudra***



**Fig. No. 150: Inscription on the pedestal of the image**

**Antiquity No.** - J-136
**Size** - 54x40x13 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the headless image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana* carved with six devotees worshipping *Dharmachakra* resting on a pillar. There is a two line inscription on the pedestal.



**Fig. No. 151: Lower part of the image of *Tirthankara* seated in *dhyana mudra***

**Antiquity No.** - J-187 (?)
**Size** - 52x55x12 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the defaced image of a *Tirthankara* sitting in *dhyana mudra* on a *simhāsana*. There is a faded inscription exists at the bottom of the pedestal.



**Fig. No. 152: Lower part of the image of *Tirthankara***

**Antiquity No.** - J-380
**Size** - 16x10x4 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of the image of *tirthankara* standing on a *Sim̐hāsana* bearing a two line inscription.



**Fig. No. 153: Image of *Tirthankara* seated in *dhyana mudra***

**Antiquity No.** - J-686
**Size** - 90x62x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the image of a *Tirthankara* sitting in *dhyana mudra* on a *simhāsana* carved with ten devotees worshipping *dharmachakra* kept on a shaft pillar.



**Fig. No. 154:**



**Fig. No. 155: Lower part of the image of *Tirthankara***

**Antiquity No.** - J-45
**Size** - 15x13x10 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is probably lower left portion of the image of a *Tirthankara* showing part of his leg. The pedestal bears a two line inscription.



**Fig. No. 156: Right side part of the image of *Tirthankara* showing *Indra***

**Antiquity No.** - J-92
**Size** - 40x33x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the right part of the image of a *tirthankara* showing *Indra* holding fly whisk and small part of *abhamandala* decorated with *gaja nakha* motif, plain band and lotus flower.



**Fig. No. 157: *Tirthankara* head**

**Antiquity No.** - J-167
**Size** - 24x19x13 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a *Tirthankara* head (?).



**Fig. No. 158: *Tirthankara* head**

**Antiquity No.** - J-189
**Size** - 33x22x21 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a *Tirthankara* head (?).



**Fig. No. 159: Head of *Tirthankara***

**Antiquity No.** - J-228
**Size** - 17x16x11 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the *tirthankara (?)* head with hair combed backward.



**A**



**B**



C D

**Fig. No. 160: *Chatuski* image**

**Antiquity No.** - J-232
**Size** - 81x29x32 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a *Chatuski* showing much defaced images of four *tirthankaras* standing in *kayotsarga mudra* on all four sides[123]. There is an inscription on the pedestal of the image and it reads:

*(A.) 1. Siddham 1 san 10 9 va 4 di 10 astra pu-*

*(B.) 1. [kottiyato gadhato thaniyano]*

*(C.) 1. [la]sya dharmapatiye le - - -*

*(D.)1. danam bhagvato sra[nti]- - - - [pra]tima*

*(A.) 2. Dhrvaya vachkasya ardhyaval*

*(B.) 2. [kulato khograkhato sambhogato]*

*(A.) 3. Dinasya shikho [vach]ki ardhyasa*

*(B.) 3. [aryyaerishakhato sra] chi-*

*(A.) 4. tradinah tasya [ni]varvavrat[n]a- -*

*(B.) 4. - - a[n]o arachtanam sarvalokut[manam]*

*(A.) 5. naath- - - - - - - - - - - - - tanam*

Translation: Success! In the year 19, in the fourth (month of) the rainy season, on the tenth day, on that (date specified as) above- the pupil of the preacher, the venerable Baladina (*Baladatta*) (is) the preacher, the venerable Matridina (*Matridatta*); at his request (*sons dedicated*) an image of divine Santi. . . .the gift of Le. . . first wife of Suchlin (*Suchila*), out of the Kottiya gana, the Thaniya *kula,* the *Srigriha sambhoga,* the Aryya-Vert (*Arya-Vajri*) *shakha. . . . .* Adoration to the Arhats, the highest once in the whole world.




**A**



**B**



**C**



**D**



**E**

**Fig. No. 161: lower part of the *Chatuski* showing four pairs of feet of four *tirthankaras***

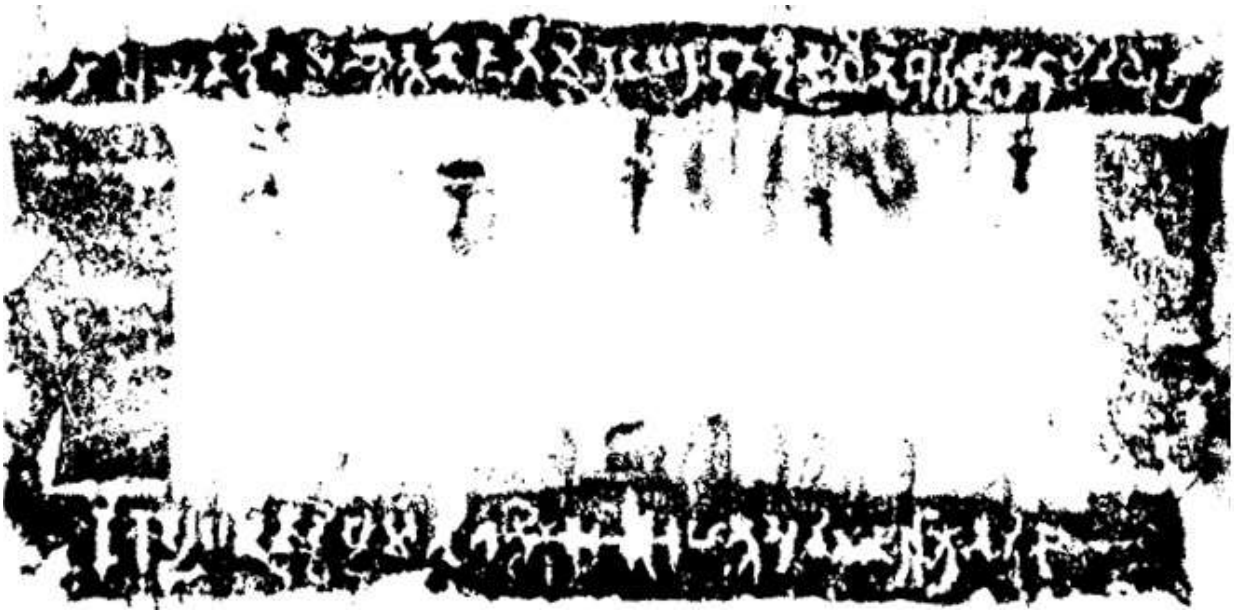


**Fig. No. 162: Inscription on one side of the pedestal of *Chatuski***

**Antiquity No.** - J-233
**Size** - 29x28x29 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It the lower part of the *Chatuski* showing four pairs of feet of four *tirthankaras* standing on pedestal carved with devotees worshipping *chakra*. The two sides wearing inscriptions on the pedestal of the image and it reads as follows:

*A. 1. Sivam ! sav[la]re 30 1 2 hemantmase 4 divase 2 varnato gya - - - - - - - - - yato [ku] ()*

*B. 1. - - chi aryanandikasya nirvartana jitamitraya [ritu]nandisya dhitu buddhisya kutumbaviniye pra*

*A. 2. - - - - - - - - -



**A** **B**



**C** **D**

**Fig. No. 163: *Chatuski* showing middle portions of four *tirthankaras***

**Antiquity No.** - J-241
**Size** - 62x29x29 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a *Chatuski* showing middle portions of four *tirthankaras* standing in *kayotsarga mudra* on all four sides.



**A**



**B**



**C** **D**

**Fig. No. 164: *Chatuski* showing middle portions of four *tirthankaras***

**Antiquity No.** - J-244
**Size** - 64x29x18 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a *Chatuski* showing the middle portions of four *tirthankaras* standing in *kayotsarga mudra* on all four sides.



**Fig. No. 165: Lower portion of *Tirthankara Chatuski***

**Antiquity No.** - J-240
**Size** - 17x20x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the feet and pedestal portion of a *Tirthankara Chatuski*.



**Fig. No. 166: Figure of an *Ayagapatta* dedicated to *Mahavira***

**Antiquity No.** - J-248
**Size** - 93x87x7 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an *Ayagapatta* dedicated to *Mahavira* which was found on the north-east of the existing shrine of *Kankali* mound, in March 1891. It is square in shape and decorated with bands of floral design, mythical animals and circle having a perimeter of thick garland, a circular band of human figures worshipping *dharmachakra* and a *dharmachkara* in the middle. There is an inscription on the slab and it reads: 1. *Namo Arhato Mahaviraya* । *mathuraya - - - lavadas[sa]- - -* 2. *Bhayaye - - - - - - va- - - - -itaye[aayagapato] [।।]*

Translation: "Adoration to the Arhat Mahavira (*Mahavira*). A tablet of homage (*ayagapata*) *the gift* of - - - - its, wife of - - - - lavada (?), an inhabitant of Mathura."[125].



**Fig. No. 167: Figure of an *Ayagapatta***



**Fig. No. 168: Inscription on the *Ayagapatta***

**Antiquity No.** - J-252
**Size** - 81x73x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a square shaped *Ayagapatta* having the image of a *Tirthankara* siting in *dhyana mudra* in the middle, surrounded on four sides by double fish and floral motifs. This composition is flanked by two *dharmachakras* kept on pillars and are contained by two bands at the top and bottom carved with auspicious symbols. *Swastika,* two fishes, water vessel, vessel filled by money and *triratna* can be identified in the bottom band & *Srivatsa* symbol, stylized *Swastika,* water vessel, and a plant can be recognized in the top band[126]. There is an inscription on the image and it reads:

*1. Namo Arahaṁtānaṁ[mala] ṇasa dhitu Bhadrayaśasa vadhuye Bhadranadisa bhayāye*

*2. A[chalā]ye ā[yā]gapaṭo pratithāpito arahatapujāye*

Translation: "Adoration to the Arhats! A tablet of homage (*Āyāgapaṭa*) was set up by Achalā (?), daughter-in-law of Bhadrayaśa (*Bhadrayaśas*) and wife of *Bhadranadi* (*Bhadranandin*) for the worship of Arhats."



**Fig. No. 169: Figure of an *Ayagapatta***

**Antiquity No.** - J-255 (?)
**Size** - 88x98x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an *Ayagapatta,* square in shape and decorated with bands of floral design, mythical animals and circle having a perimeter of thick garland, a circular band of human figures worshipping *dharmachakra* and a *dharmachkara* in the middle.



**Fig. No. 170: Figure of an *Ayagapatta***

**Antiquity No.** - J-256
**Size** - 90x82x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an *Ayagapatta* decorated with *Swastika* design in the middle contained in a circular band. The loops of formed by arms of *Swastika* design contain auspicious symbols like

*Swastika* design, two fishes, *triratna* etc. A *tirthankara* fixed in the round shaped medallion at the center and is surrounded by four *triratna* symbol. The space between large *Swastika* design and the circular band is filled up by lotus flower and other floral design. The circular band is decorated with human figures and floral motifs. Corners outside it are similarly decorated with four mermaids holding the circular band. A linear band at the bottom is decorated with auspicious symbols and has a three line inscription in the middle which reads as:

*1. [na]mo araito vardhamanasya gotiputrasya potyasaka*

*2. kalavakasa*

*3. - - - - - kishikiye thimivaye ayagapato mi- - - - -*

Translation: Adoration to the Arhat Vardhaman! A tablet of homage was set up by Sivamitra (*of*) the Kaushika (*family*), [*wife*] of *Gotiputra (Gautiputra),* a black serpent for the Pothayas and Sakas[127].



**Fig. No. 171: Broken piece of an *Ayagapatta***

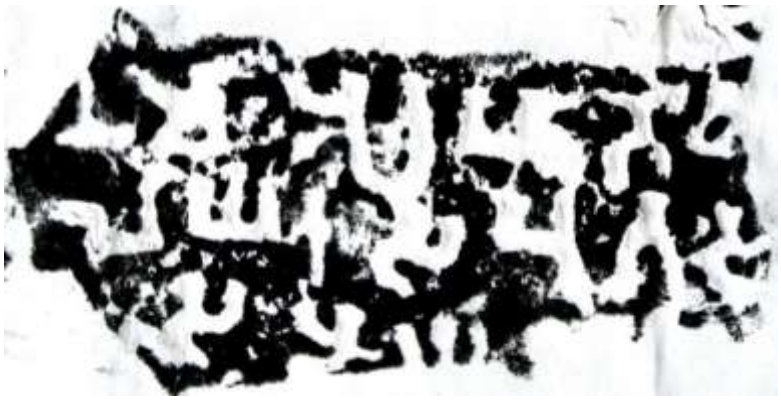


**Fig. No. 172: Inscription on the *Ayagapatta***

**Antiquity No.** - J-257
**Size** - 37x29x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of *Ayagapatta* decorated with floral motifs and *Swastika* symbol. It has three line inscription.




**Fig. No. 173: Fragment of *Ayagapatta* decorated with *triratna* and flower motifs**



**Fig. No. 174: Inscription in the middle of *Ayagapatta***

**Antiquity No.** - J-260
**Size** - 29x48x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a fragment of *Ayagapatta* decorated with *triratna* and flower motifs. It also has a two line inscription in the middle of the left side of this piece.



**Fig. No. 175: Fragment of *Ayagapatta* decorated with *Srivatsa* symbol**



**Fig. No. 176: Inscription on the *Ayagapatta***

**Antiquity No.** - J-264
**Size** - 30x43x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a fragment of *Ayagapatta* decorated with *Srivatsa* symbol, a circular band decorated with female and male figures and floral motifs. A mermaid supporting this circular band is visible on bottom left side.



**Fig. No. 177: Top rail of *vedika***

**Antiquity No.** - J-80 (?)
**Size** - 112x17x21 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail of *vedika* decorated with bands having creeper and flower motif and animal motif on the bottom of obverse and reverse side. A band of string and bell motif at the top on the both the sides.



**Fig. No. 178: Top rail of *vedika***

**Antiquity No.** - J-176 (?)
**Size** - 43x22x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail of *vedika* decorated with a band of floral motifs and animal motifs at the bottom & a band decorated with bell motif at the top on obverse and reverse sides.



**Fig. No. 179: Top rail decorated with *chandrashala***

**Antiquity No.** - J-390
**Size** - 15x64x20 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated on both sides with *chandrashalas* housing the figures of *Tirthankaras,* a man, human figure and an animal.



**Fig. No. 180: Figure of top rail**

**Antiquity No.** - J-476
**Size** - 43x22x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands consists of beaded strings & bell motifs and creeper and flower motif[128].



**Fig. No. 181: Figure of top rail**

**Antiquity No.** - J-478
**Size** - 39x22x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands consists of beaded strings & bell motifs and creeper and flower motif.



**Fig. No. 182: Figure of top rail**

**Antiquity No.** - J-479
**Size** - 20x37x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a top rail decorated with two bands of string & bell motif and cow & floral motifs.



**Fig. No. 183: Figure of top rail**

**Antiquity No.** - J-480
**Size** - 16x24x19 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands consisting of beaded strings & bell motifs and creeper & flower motifs.




**Fig. No. 184: Figure of top rail decorated with *chandrashala* motif**

**Antiquity No.** - J-484
**Size** - 41x20x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with *chandrashala* motif containing *stupa,* garland bearers and floral motifs.



**Fig. No. 185: Figure of top rail**

**Antiquity No.** - J-491
**Size** - 22x50x10 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse side. The top band consists of beaded strings & bell and the bottom band consists of animal & floral motifs.



**Fig. No. 186: Figure of top rail**

**Antiquity No.** - J-494
**Size** - 66x22x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on reverse side. The top band consists of beaded strings & bell and the bottom band consists of flower and creeper motifs.



**Fig. No. 187: Figure of top rail decorated with two bands**

**Antiquity No.** - J-495
**Size** - 44x22x9 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on reverse side. The top band consists of beaded strings & bell and the bottom band consists of flower and creeper motifs.



**Fig. No. 188: Figure of top rail**

**Antiquity No.** - J-496
**Size** - 39x20x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands consisting of beaded strings & bell motifs and creeper and flower motif.



**Fig. No. 189: Figure of top rail**

**Antiquity No.** - J-497
**Size** - 21x25x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell and the bottom band consists of flower, creeper & floral motifs on obverse side. On the reverse side, the two bands are decorated with string and bell motif & *makara* fish.



**Fig. No. 190: Figure of top rail**

**Antiquity No.** - J-499
**Size** - 18x69x15 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands. The top band consists of beaded strings & bell and the bottom band consists of flower and creeper motifs[129].




**Fig. No. 191: Figure of top rail decorated with two bands**

**Antiquity No.** - J-500
**Size** - 18x60x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of animal and floral motifs[130].




**Fig. No. 192: Figure of top rail**

**Antiquity No.** - J-501
**Size** - 52x12x18 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of creeper and flower motifs[131].



**Fig. No. 193: Figure of top rail**

**Antiquity No.** - J-502
**Size** - 56x21x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands. The top band consists of beaded strings & bell and the bottom band consists of flower and creeper motifs[132].



**Fig. No. 194: Figure of top rail**

**Antiquity No.** - J-503
**Size** - 20x47x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands. The top band consists of beaded strings & bell and the bottom band consists of flower and creeper motifs.



**Fig. No. 195: Figure of top rail having rounded top**

**Antiquity No.** - J-504
**Size** - 60x22x18 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail having rounded top and the lower side is decorated with a band carved with floral scrolls[133].



**Fig. No. 196: Figure of top rail**

**Antiquity No.** - J-505
**Size** - 86x21x10 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of flower & creeper motifs and animal and floral motifs.



**Fig. No. 197: Figure of top rail**

**Antiquity No.** - J-506
**Size** - 121x24x21 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands. The top band consists of beaded strings & bell and the bottom band consists of flower and creeper motifs[134].




**Fig. No. 198: Figure of top rail**

**Antiquity No.** - J-508
**Size** - 22x77x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. On the obverse side, the top band consists of beaded strings & bell and the bottom band consists of animals and floral motifs. On the reverse side, the top band consists of beaded strings & bell and the bottom band consists of flower and creeper motifs.



**Fig. No. 199: Figure of top rail**

**Antiquity No.** - J-509
**Size** - 105x20x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse side. The top band consists of beaded strings & bell motifs and the lower band consists of flower & creeper motifs.




**Fig. No. 200: Figure of top rail**

**Antiquity No.** - J-512
**Size** - 22x53x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands. The top band consists of beaded strings & bell and the bottom band consists of flower and creeper motifs.



**Fig. No. 201: Figure of top rail**

**Antiquity No.** - J-515
**Size** - 23x23x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of animal & creeper and flower motifs.



**Fig. No. 202: Figure of top rail**

**Antiquity No.** - J-516
**Size** - 111x17x21 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse side. The top band consists of beaded strings & bell motifs and bottom band consists of creeper motifs.




**Fig. No. 203: Figure of top rail**

**Antiquity No.** - J-517
**Size** - 104x21x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top bands consists of beaded strings & bell motifs and the bottom bands consist of animal, flower & creeper motifs.



**Fig. No. 204: Figure of top rail**

**Antiquity No.** - J-518
**Size** - 22x49x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of animal and floral motifs.



**Fig. No. 205: Figure of top rail**

**Antiquity No.** - J-520
**Size** - 95x19x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of flower & creeper motif and animal & floral motifs.



**Fig. No. 206: Figure of top rail**

**Antiquity No.** - J-521
**Size** - 26x22x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands. The top band consists of beaded strings & bell motifs and the bottom band consists of flower and creeper motifs.



**Fig. No. 207: Figure of top rail**

**Antiquity No.** - J-522
**Size** - 21x43x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of animal & floral motifs and flower & creeper motifs.



**Fig. No. 208: Figure of top rail**

**Antiquity No.** - J-522 (?)
**Size** - 22x54x17 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of animal & floral motifs and flower & creeper motifs.




**Fig. No. 209: Figure of top rail**

**Antiquity No.** - J-522
**Size** - 33x22x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of flower & creeper motifs.




**Fig. No. 210: Figure of top rail**

**Antiquity No.** - J-523
**Size** - 55x22x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse side. The top band consists of beaded strings & bell motifs and the bottom bands consist of animal & floral motifs.



**Fig. No. 211: Figure of top rail**

**Antiquity No.** - J-524
**Size** - 60x22x14 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of flower & creeper motif and animal & floral motifs.



**Fig. No. 212: Figure of top rail of *vedika***

**Antiquity No.** - J-579 (?)
**Size** - 67x20x16 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail of *vedika* decorated with two bands of beaded strings & bell motif and flower & creeper motif.



**Fig. No. 213: Figure of top rail**

**Antiquity No.** - J-607
**Size** - 63x24x18 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of creeper & flower motifs and animal & floral motifs.



**Fig. No. 214: Figure of top rail decorated with two bands**

**Antiquity No.** - J-654
**Size** - 20x54x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail decorated with two bands on obverse and reverse sides. The top band consists of beaded strings & bell motifs and the bottom bands consist of creeper & flower motifs and animal & floral motifs.



**Fig. No. 215: Figure of top rail of *vedika***

**Antiquity No.** - J-1483 (?)
**Size** - 24x54x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the top rail of *vedika* decorated with two bands decorated with string & bell motif and creeper & flower motifs.




**Fig. No. 216: Figure of a cross rail with the figure of a panther**

**Antiquity No.** - J-359
**Size** - 39x15x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of a panther.




**Fig. No. 217: Figure of a cross rail with the figure of *Makara***

**Antiquity No.** - J-360
**Size** - 41x18x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance -** *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the rail carved with the figure of a *Makara* inside a circular medallion[135].




**Fig. No. 218: Figure of a cross rail with the figure of an elephant**

**Antiquity No.** - J-361
**Size** - 17x32x8 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with medallion carved with the figure of an elephant[136].



**Fig. No. 219: Figure of a cross rail with floral motif**

**Antiquity No.** - J-362
**Size** - 33x17x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with floral motif[137].




**Fig. No. 220: Figure of a cross rail with the figure of a winged lion fish**

**Antiquity No.** - J-363
**Size** - 20x37x3 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the cross rail decorated with a medallion carved with the figure of a winged lion fish[138].




**Fig. No. 221: Figure of a cross rail with the figure of Altar**

**Antiquity No.** - J-365
**Size** - 32x15x7 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with medallion carved with the figure of *Altar* supporting a ring flanked by water lily flower. Two garlands hanging from the sides of the altar can be seen[139].




**Fig. No. 222: Broken figure of a cross rail**

**Antiquity No.** - J-367
**Size** - 24x26x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of cross rail decorated with medallion carved with lotus flower[140].




**Fig. No. 223: Figure of a cross rail with the figure of winged *Shankha***

**Antiquity No.** - J-369
**Size** - 29x30x8 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of a winged *Shankha* giving out a bunch of pearls[141].




**Fig. No. 224: Figure of a cross rail with the figure of a deer**

**Antiquity No.** - J-369
**Size** - 25x16x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of a very fat deer[142].



**Fig. No. 225: Figure of a cross rail**

**Antiquity No.** - J-370
**Size** - 28x18x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion. The figure inside the medallion has faded out.




**Fig. No. 226: Figure of a cross rail with lotus flower**

**Antiquity No.** - J-371
**Size** - 20x30x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of a cross rail decorated with medallion carved with lotus flowers.



**Fig. No. 227: Broken figure of a cross rail**

**Antiquity No.** - J-373 (?)
**Size** - 23x12x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of cross rail decorated with medallion carved with lotus flowers.




**Fig. No. 228: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-378
**Size** - 20x14x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 229: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-379
**Size** - 28x22x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 230: Figure of a cross rail carved with lotus flowers**

**Antiquity No.** - J-381
**Size** - 24x35x5 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of cross rail decorated with medallion carved with lotus flowers.



**Fig. No. 231: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-386
**Size** - 33x18x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 232: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-388
**Size** - 21x36.5x5 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with medallions showing lotus flowers on obverse as well as reverse sides.



**Fig. No. 233: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-389
**Size** - 33x21x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower[143].




**Fig. No. 234: Figure of a cross rail carved with flower**

**Antiquity No.** - J-390
**Size** - 26x18x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with four flowers whose stems are inter-twined[144].




**Fig. No. 235: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-393
**Size** - 40x22x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 236: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-395
**Size** - 40x20x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 237: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-396
**Size** - 42x22x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 238: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-397
**Size** - 41x22x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower[145].




**Fig. No. 239: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-398
**Size** - 41x21x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.



**Fig. No. 240: Figure of a cross rail carved with floral scrolls**

**Antiquity No.** - J-399
**Size** - 41x23x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with floral scrolls[147].




**Fig. No. 241: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-411
**Size** - 34x24x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a piece of cross rail decorated with a medallion carved with lotus flowers[148].



**Fig. No. 242: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-400
**Size** - 44x25x7 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower[148].




**Fig. No. 243: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-401
**Size** - 44x23x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower[149].




**Fig. No. 244: Figure of a cross rail carved with *Makara* fish**

**Antiquity No.** - J-402
**Size** - 42x22x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of *makara* fish[150].



**Fig. No. 245: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-404
**Size** - 45x22x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower[151].




**Fig. No. 246: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-405
**Size** - 44x22x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower[152].




**Fig. No. 247: Figure of a cross rail carved with the figure of a cat**

**Antiquity No.** - J-406
**Size** - 45x20x7 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of a cat[153].




**Fig. No. 248: Figure of a cross rail carved with figure of duck**

**Antiquity No.** - J-408
**Size** - 38x20x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of duck[154].




**Fig. No. 249: Figure of a cross rail carved with *Makara* fish**

**Antiquity No.** - J-409
**Size** - 39x21x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of *makara* fish[155].




**Fig. No. 250: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-412
**Size** - 35x23x8 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif[156].




**Fig. No. 251: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-413
**Size** - 46x20x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - I It is a cross rail decorated with a medallion carved with lotus flower motif.




**Fig. No. 252: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-414
**Size** - 40x26x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif.




**Fig. No. 253: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-415
**Size** - 47x20x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif.



**Fig. No. 254: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-416
**Size** - 46x20x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif[157].



**Fig. No. 255: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-418
**Size** - 46x21x5 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif[158].




**Fig. No. 256: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-419
**Size** - 35x20x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif[159].




**Fig. No. 257: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-420
**Size** - 36x22x5 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif[160].




**Fig. No. 258: Figure of a cross rail carved with figure of a tree**

**Antiquity No.** - J-422
**Size** - 32x20x4 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D
**Description** - It is a cross rail decorated with medallion carved with the figure of a sacred tree protected by a railing. Two flags hanging from the sides of the tree can also be seen.




**Fig. No. 259: Figure of a cross rail carved with figure of a lion**

**Antiquity No.** - J-423
**Size** - 20x37x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of a cross rail decorated with a medallion carved with a lion[161].




**Fig. No. 260: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-424
**Size** - 36x23x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif [162].




**Fig. No. 261: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-425
**Size** - 43x20x7 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif.




**Fig. No. 262: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-426
**Size** - 44x22x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower motif [163].



**Fig. No. 263: Figure of a cross rail carved with figure of an elephant**

**Antiquity No.** - J-427
**Size** - 46x21x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of elephant fish[164].



**Fig. No. 264: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-428
**Size** - 17x25x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of cross rail decorated with medallion carved with lotus flower on obverse and reverse sides[165].



**Fig. No. 265: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-429
**Size** - 34x23x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower[166].




**Fig. No. 266: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-436
**Size** - 28x19x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with flower motif.




**Fig. No. 267: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-438
**Size** - 24x22x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower motif[167].




**Fig. No. 268: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-439
**Size** - 32x21x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 269: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-440
**Size** - 25x22x6 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.



**Fig. No. 270: Broken figure of a cross rail**

**Antiquity No.** - J-441
**Size** - 22x20x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.



**Fig. No. 271: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-443
**Size** - 19x27x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of cross rail decorated with medallion carved with lotus flower motif.



**Fig. No. 272: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-444
**Size** - 44x21x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 273: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-445
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower motif.



**Fig. No. 274: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-446
**Size** - 21x25.5x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of cross rail decorated with medallions carved with lotus flower on both obverse and reverse sides.




**Fig. No. 275: Broken figure of a cross rail**

**Antiquity No.** - J-448
**Size** - 34x20x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.



**Fig. No. 276: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-449
**Size** - 34x20x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an inscribed cross rail decorated with a medallion carved with lotus flower motif.




**Fig. No. 277: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-451
**Size** - 15x20x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of cross rail decorated with medallions carved with lotus flowers on both the sides.




**Fig. No. 278: Broken figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-452
**Size** - 33x22x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 279: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-454
**Size** - 42x22x7 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.



**Fig. No. 280: Broken piece of a cross rail**

**Antiquity No.** - J-455
**Size** - 31x23x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of cross rail decorated with medallion carved with lotus flower on both the sides.



**Fig. No. 281: Broken piece of a cross rail**

**Antiquity No.** - J-456
**Size** - 23x17x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of cross rail decorated with medallion carved with a flower[168].




**Fig. No. 282: Broken figure of a cross rail carved with *Makara* fish**

**Antiquity No.** - J-456
**Size** - 27x37x4 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the broken piece of a cross rail decorated with a medallion carved with a *Makara* fish[169].



**Fig. No. 283: Figure of a cross rail carved with figure of lion cock**

**Antiquity No.** - J-458
**Size** - 40x21x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with medallion carved with the figure of a lion cock[170].




**Fig. No. 284: Broken piece of a cross rail**

**Antiquity No.** - J-458
**Size** - 20x24x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of cross rail decorated with medallion carved with lotus flower[171].




**Fig. No. 285: Broken figure of a cross rail carved with figure of lion fish**

**Antiquity No.** - J-461
**Size** - 27x29x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with the figure of a lion fish[172].



**Fig. No. 286: Broken figure of a cross rail**

**Antiquity No.** - J-462
**Size** - 19x27x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of cross rail decorated with medallion carved with lotus flower.




**Fig. No. 287: Figure of a cross rail carved with lion fish**

**Antiquity No.** - J-463
**Size** - 33x21x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with the figure of a lion fish.




**Fig. No. 288: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-464
**Size** - 31x23x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower[173].




**Fig. No. 289: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-465
**Size** - 32x20x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 290: Broken figure of a cross rail**

**Antiquity No.** - J-466
**Size** - 34x21x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of cross rail decorated with medallion carved with lotus flower.




**Fig. No. 291: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-467
**Size** - 28x21x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.



**Fig. No. 292: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-468
**Size** - 28x18x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a cross rail decorated with a medallion carved with lotus flower[174].




**Fig. No. 293: Figure of a cross rail carved with lotus flower**

**Antiquity No.** - J-469
**Size** - 21x20x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower[175].




**Fig. No. 294: Broken piece of a cross rail**

**Antiquity No.** - J-470
**Size** - 20x17x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of cross rail decorated with medallion carved with lotus flower on obverse and reverse sides[176].




**Fig. No. 295: Broken piece of a cross rail**

**Antiquity No.** - J-470
**Size** - 27x17x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of cross rail decorated with medallion carved with lotus flower on obverse and reverse sides.




**Fig. No. 296: Broken figure of a cross rail**

**Antiquity No.** - J-472
**Size** - 21x19x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 297: Broken piece of a cross rail carved with lotus flower**

**Antiquity No.** - J-473
**Size** - 23x18x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period-** 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.



**Fig. No. 298: Broken piece of a cross rail carved with lotus flower**

**Antiquity No.** - J-474
**Size** - 18x18x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with lotus flower.




**Fig. No. 299: Figure of a top rail decorated with *chandrashala***

**Antiquity No.** - J-190
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance -** *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is broken top rail of *vedika* decorated with *chandrashalas* housing human figures[177].



**Fig. No. 300: Figure of the pillar of a railing**

**Antiquity No.** - J-354
**Size** - 17x72x11 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance -** *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the pillar of a railing made from recycled architectural fragment which was carved with scene of villagers witnessing the dance of a lady giving performance under a canopy with gabled roof and having typical pillars.



**Fig. No. 301: Figure of a pillar**

**Antiquity No.** - J-355
**Size** - 66x15x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment reused for making pillar which has holes for fitting the railing pieces. The beam was carved with the scene of a procession consisting of an elephant carrying two persons, the horse carrying one person & the front part of the bullock-cart, approaching a *stupa* flanked by two flags and surrounded by two railings.




**Fig. No. 302: Top rail decorated with elaborately carved *chandrashala***

**Antiquity No.** - J-485
**Size** - 53x20x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a top rail decorated with elaborately carved *chandrashala* designs[178].



**Fig. No. 303: Top rail decorated with elaborately carved *chandrashala***

**Antiquity No.** - J-487
**Size** - 20x70x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a top rail decorated with elaborately carved *chandrashala* motif containing flower, two varieties of *stupas* and a man carrying two flowers[179].



**Fig. No. 304: Railing pillar decorated with medallions**

**Antiquity No.** - J-279
**Size** - 17x23x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus flowers and floral scrolls on obverse as well as reverse sides. The rough base of the pillar is also visible at the lower end.



**Fig. No. 305: Railing pillar decorated with medallions**

**Antiquity No.** - J-281
**Size** - 141x20x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers and floral scrolls. Its base is roughly carved[180].



**Fig. No. 306: Railing pillar decorated with medallions showing animal and lotus flowers**

**Antiquity No.** - J-288 (?)
**Size** - 126x20x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions showing animal and lotus flowers on obverse and reverse sides. Its base is roughly carved.




**Fig. No. 307: Railing pillar decorated with medallions showing animal and lotus flowers**

**Antiquity No.** - J-294
**Size** - 70x18x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions showing animal and flowers on both obverse and reverse sides.



**Fig. No. 308: Railing pillar decorated with medallions**

**Antiquity No.** - J-295
**Size** - 74x20x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the pillar of a railing decorated with medallions carved with lotus flower, deer fish and *Makar* fish as we move upward[181].



**Fig. No. 309: Railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-297
**Size** - 18x48x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus flowers on obverse as well as reverse sides.



**Fig. No. 310: Railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-300
**Size** - 17x72x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus flowers on obverse as well as reverse sides.




**Fig. No. 311: Railing pillar decorated with medallions**

**Antiquity No.** - J-301
**Size** - 68x18x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the pillar of a railing decorated with medallions carved with elephant, flower and aquatic plant on the obverse and a goat, lotus flower and bull on the reverse side.



**Fig. No. 312: Railing pillar decorated with medallions**

**Antiquity No.** - J-306
**Size** - 103x19x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar with obverse side decorated with medallions showing lotus flowers and reverse side decorated with the figure of a female in standing posture[182].




**Fig. No. 313: Railing pillar decorated with medallions**

**Antiquity No.** - J-313
**Size** - 91x23x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a defaced railing pillar decorated with medallions showing animal figure and lotus flower.




**Fig. No. 314: Railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-314
**Size** - 17x43x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus flowers on obverse as well as reverse sides.




**Fig. No. 315: Railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-315
**Size** - 35x18x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus flowers.




**Fig. No. 316: Railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-316
**Size** - 36x16x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers.




**Fig. No. 317: Railing pillar decorated with medallions carved with lotus flowers and floral scrolls**

**Antiquity No.** - J-318
**Size** - 52x16x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus flowers and floral scrolls on obverse as well as reverse sides.




**Fig. No. 318: Railing pillar decorated with medallions**

**Antiquity No.** - J-322
**Size** - 31x17x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a broken railing pillar decorated with medallions showing a bird and lotus flower.




**Fig. No. 319: Railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-325
**Size** - 26x19x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallion carved with lotus flowers.



**Fig. No. 320: Railing pillar decorated with medallions carved with lotus flowers and floral scrolls**

**Antiquity No.** - J-328
**Size** - 44x18x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallion carved with lotus flowers and floral motif.



**Fig. No. 321: Railing pillar decorated with medallions carved with animal and lotus flowers**

**Antiquity No.** - J-331
**Size** - 32x15x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions showing animal and lotus flowers on obverse and reverse sides.



**Fig. No. 322: Railing pillar decorated with medallions**

**Antiquity No.** - J-333
**Size** - 25x16x9.5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallion carved with animal figure and floral motifs.




**Fig. No. 323: Railing pillar decorated with medallions carved with lotus flowers and *Makara* fish**

**Antiquity No.** - J-335
**Size** - 37x18x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus flowers and *makara* fish on obverse and reverse sides.



**Fig. No. 324: Railing pillar decorated with medallions**

**Antiquity No.** - J-337
**Size** - 38x18x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the pillar of a railing carved with a lotus flower, a bull, another animal and floral motifs.




**Fig. No. 325: Railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-338
**Size** - 47x18x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers.



**Fig. No. 326: Railing pillar decorated with medallions carved with lotus flowers and a man-fish**

**Antiquity No.** - J-338
**Size** - 20x18x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a broken railing pillar decorated with medallions carved with lotus flowers and a man-fish on obverse and reverse sides.



**Fig. No. 327: Part of railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-340
**Size** - 18x15x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken piece of a railing pillar decorated with medallion carved with lotus flowers.




**Fig. No. 328: Part of railing pillar decorated with medallions carved with flower motif**

**Antiquity No.** - J-341
**Size** - 22x18x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of a railing pillar decorated with medallion carved with flower motif.



**Fig. No. 329: Part of railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-342
**Size** - 20x25x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of a railing pillar decorated with medallion carved with lotus flower.



**Fig. No. 330: Part of railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-343
**Size** - 18x16x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of a railing pillar decorated with medallion carved with lotus flower motifs.




**Fig. No. 331:** Railing pillar decorated with medallions

**Antiquity No.** - J-344
**Size** - 14x32x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the railing pillar decorated with medallions carved with floral motifs on both obverse and reverse sides.



**Fig. No. 332: Part of railing pillar decorated with medallions carved with lotus flowers**

**Antiquity No.** - J-349
**Size** - 31x18x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions showing lotus flowers and small lotus flower petals.




**Fig. No. 333: Railing pillar decorated with medallions**

**Antiquity No.** - J-357
**Size** - 16x50x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus flowers and floral scrolls on obverse and reverse sides. The obverse has one line inscription in *Shell* characters.




**Fig. No. 334: Figure of a railing pillar**

**Antiquity No.** - J-901
**Size** - 44x8x8 cm
**Material -** Sandstone
**Condition -** Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar.



**Fig. No. 335: Figure of a railing pillar**

**Antiquity No.** - J-901 A
**Size** - 44x8x8 cm
**Material -** Sandstone
**Condition -** Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar.



**Fig. No. 336: Figure of a railing pillar**

**Antiquity No.** - J-980 (?)
**Size** - 19x8x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar of a railing.



**Fig. No. 337: A sculptural fragment**

**Antiquity No.** - J-41
**Size** - 24x16x3 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment. There is an inscription on the lower part of the image and it reads as: *ya[p]asa*[183].



**Fig. No. 338: Sculptural fragment carved with shaft and capital of a pillar**

**Antiquity No.** - J-43
**Size** - 24x15x3 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with shaft and capital of a pillar. It has one line inscription.




**Fig. No. 339: Sculptural fragment showing a pillar supporting a pedestal**

**Antiquity No.** - J-64
**Size** - 18x25x3 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing a pillar supporting a pedestal on which probably two persons are sitting. There is one line inscription on the pedestal.



**Fig. No. 340: Figure of a pillar**

**Antiquity No.** - J-270
**Size** - 78x19x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar decorated with the figure of a male standing below a tree on the pedestal on the obverse side and the reverse side is decorated with medallion carved with lotus flowers[184].



**Fig. No. 341: Figure of a pillar decorated with circular and half-circular medallions**

**Antiquity No.** - J-346
**Size** - 55x18x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar decorated with circular and half-circular medallions carved with lotus flower motifs.



**Fig. No. 342: Figure of a pillar**

**Antiquity No.** - J-348
**Size** - 65x17x21 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with floral motifs between two pillars housed inside a square niche.



**Fig. No. 343: Figure of a pillar**

**Antiquity No.** - J-358
**Size** - 35x15x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar carved with a winged animal and having slots for holding cross rails.




**Fig. No. 344: Figure of a pillar**

**Antiquity No.** - J-527
**Size** - 59x27x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar having slots for receiving cross rails and decorated with lotus plant.



**A** **B**



**C** **D**

**Fig. No. 345: Top of a pillar**

**Antiquity No.** - J-558
**Size** - 27x17x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top of a pillar decorated with floral scrolls and acanthus leaves on all four sides and resting on a shaft ending into a disk.



**Fig. No. 346: Figure of a pillar**

**Antiquity No.** - J-569
**Size** - 193x33x23 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar with upper part consisting of inverted lotus, a band decorated with flowers, four winged lions and truncated pyramidal top decorated with bands carved with floral designs, flowers and beads[185].



**Fig. No. 347: Figure of a pillar having *ghata pallava* at the bottom**

**Antiquity No.** - J-570
**Size** - 50x15x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar having *ghata pallava* motif at the bottom and the shaft in the shape of twisted rope[186].



**Fig. No. 348: Upper part of an octagonal pillar**

**Antiquity No.** - J-570 (?)
**Size** - 59x22x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the upper part of an octagonal pillar ending into inverted bell shaped lotus supporting a ring of twisted rope and a plain disc on which four winged lion capital rests.



**Fig. No. 349: Part of the pillar having a ring in the middle**

**Antiquity No.** - J-573
**Size** - 33x31x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the part of the pillar having a ring in the middle which is decorated with floral designs.



**Fig. No. 350: Part of the top of a pillar carved with lion heads**

**Antiquity No.** - J-579
**Size** - 21x31x22 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the part of the top of a pillar carved with lion heads.



**Fig. No. 351: Capital of a pillar**

**Antiquity No.** - J-580
**Size** - 28x34x34 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the capital of a pillar carved with acanthus leaves and other floral motifs[187].



**A**



**B**



**C**

**Fig. No. 352: Top of the pillar carved with four lion**

**Antiquity No.** - J-583
**Size** - 65x80x50 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the top of a pillar carved with four lions[188].



**Fig. No. 353: Pillar in the shape of *Tala* tree**

**Antiquity No.** - J-584
**Size** - 79x62x54 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar in the shape of *Tala* tree. It shows a big fan shaped *taal-patra* on all four sides. Below *Tala-patra*, one can see round shaped fruits[189].



**Fig. No. 354: Upper part of the pillar**

**Antiquity No.** - J-586
**Size** - 56x50x25 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is upper part of the pillar. It is like inverted bell in the shape of lotus resting on ring of twisted ropes[190].



**Fig. No. 355: Feet of a human figure**



**Fig. No. 356: Inscription on the pedestal of the image**

**Antiquity No.** - J-46
**Size** - 23x26x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the feet of a human figure standing on a pedestal which bears one line inscription which reads *"Dāsasya putrah [pa]ritasya dattah"*.



**Fig. No. 357: Lower part of a human figure**



**Fig. No. 358: Inscription on the pedestal of the image**

**Antiquity No.** - J-48
**Size** - 22x12x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of a human figure standing on a pedestal which bears two line inscription and four devotees standing with folded hands.



**Fig. No. 359: Lower part of a standing female figure**



**Fig. No. 360: Inscription on the pedestal of the image**

**Antiquity No.** - J-63
**Size** - 52x39x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of a standing female figure. There is an inscription on the string of the waistband and it reads[191]:

*1. Puśabalāya dāna dhaṃmam*
*2. [ma]dhakasa bhāryāya*




**Fig. No. 361: Sculptural fragment showing the lower part of a female figure**

**Antiquity No.** - J-141
**Size** - 82x32x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing the lower part of a female figure wearing an elaborate lower garment held by five stringed girdle and a ribbon.




**Fig. No. 362: Lower part of some image**

**Antiquity No.** - J-251
**Size** - 20x18x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the lower part of some image having three line inscription.



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

**Antiquity No.** - J-633
**Size** - 13x15x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing lower part of two men and another diminutive persons standing on a carved pedestal.



**Fig. No. 364: Fragment of a doorjamb**

**Antiquity No.** - J-266
**Size** - 45x17x19 cm
**Material -** Reds andstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a fragment of doorjamb decorated on obverse and reverse with figures of men and a couple.



**Fig. No. 365: Broken fragment of a doorjamb carved with a pillar**

**Antiquity No.** - J-267
**Size** - 63x42x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken fragment of a doorjamb carved with a pillar, *chandrashala* motif and right half portion of a male in standing posture.



**Fig. No. 366: Fragment of a doorjamb**

**Antiquity No.** - J-347
**Size** - 32x18x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is fragment of a doorjamb carved with legs of a lady & a man and a couple on obverse side and two pairs of feet & a lady looking out from a balcony on the reverse side.



**Fig. No. 367: Fragment of a doorjamb**

**Antiquity No.** - J-530
**Size** - 94x40x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a doorjamb decorated with two standing human figures vertically separated by *chandrashala* motif.



**Fig. No. 368:** ***Dwarashakha*** **of a temple**

**Antiquity No.** - J-532
**Size** - 72x24x23 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*

**Period** - 1st-2nd century A.D.

**Description** - It is a *dwarashakha* of a temple. It has only *dwarashakha.* Both sides of *dwarashakha* are carved with domestic and amorous scenes. There is an inscription at the top on obverse side. Every scene of *dwarashakha* has pillars with flying lion capital on both the sides. These also have *vedika* at the bottom and vaulted roof decorated with *chandrashala* motif[192]. There is a four line inscription which reads as follows:

*1. - - - ma ardhtanam yamalakshvika[ye]*

*2. - - - layistinoye toranam prati[thapi]*

*3. saha mata pitihi sah*

*4. sashshru- - - - shashurena*

Translation: Adoration to the Arhats! A *Torana* has been rested by order of . . . lahastini (*Balhastini*), a lay-pupil of the ascetics, together with his parents, together with her mother-in-law (*and*) her father-in-law.



**Fig. No. 369: Doorjamb having *rupashakha* and *pushpashakha***

**Antiquity No.** - J-533
**Size** - 145x28x27 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a doorjamb having *rupashakha* and *pushpashakha.* Both obverse and reverse sides are decorated with panels carved with different domestic scenes. Every panel is flanked by pillars having flying lion capitals. *Vedika* at the bottom and vaulted roof decorated with *chandrashala* motif at the top. Surprisingly lotus plant is carved at the bottom of *rupashakha* part of the door. Looking at the doorjamb from $90^0$ angles, one can see a groove meant for holding the wooden doors[193].




**Fig. No. 370: Broken skylight fixed above the door**

**Antiquity No.** - J-556
**Size** - 53x30x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the broken skylight fixed above the door. It is decorated with a man fighting *makara* motif and floral motifs.




**Fig. No. 371: Figure of a door lintel**

**Antiquity No.** - J-539
**Size** - 135x33x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a door lintel carved with floral designs and *tula* ends.



**Fig. No. 372: Complete *torana* of *Kushan* period**

**Antiquity No.** - J-535, J-567 & J-568
**Size** - 172x202x24 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a complete *torana* of *Kushan* period. It consists of two pillars having octagonal shaft topped with inverted bell motif and flying lion capital topped with a truncated pyramid. *Torana* consists of a beam with ends showing *makara* and the slightly curved middle portion showing a royal procession. It was found on January 1891, north of the well and near one of the *Jain* temples and dated about 100 or 50 B.C. at *Kankali Tila*[194].



**Fig. No. 373: Fragment of a *torana***

**Antiquity No.** - J-540
**Size** - 20x38x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the fragment of a *torana* carved with *Makara* fish and floral designs.



**Fig. No. 374: Fragment of a *torana***

**Antiquity No.** - J-541
**Size** - 63x27x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of a *torana* depicting *makara* and floral motifs.



**Fig. No. 375: Fragment of a *torana***

**Antiquity No.** - J-542
**Size** - 17x53x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of a *torana* depicting *makara* fish and a flowering creeper emerging from its mouth.



**Fig. No. 376: Fragment of a *torana* carved with *makara***

**Antiquity No.** - J-544
**Size** - 23x148x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of *torana* carved with *makara,* one full man-fish & part of another man-fish and lotus plants[195].




**Fig. No. 377: Fragment of a *torana***

**Antiquity No.** - J-545 A
**Size** - 52x22x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the fragment of a *torana* carved with a *chaitya graha* with vaulted roof, windows, a door inside which a garland is hanging, a wooden fence and a *Makara*.




**Fig. No. 378: Fragment of a *torana* carved with lion fish**

**Antiquity No.** - J-546
**Size** - 19x32x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of *torana* carved with winged lion fish[196].




**Fig. No. 379: Right side of a *torana* showing *Garuna***

**Antiquity No.** - J-547
**Size** - 51x24x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the right side end of the beam of a *torana* showing *Garuna* fighting a three-hooded *cobra.* The portion not filled up by this battle is decorated with lotus buds and other floral motifs[197].



**Fig. No. 380: Fragment of a *Torana***

**Antiquity No.** - J-548
**Size** - 38x17x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of a *torana* carved with a lion fish and plant.



**Fig. No. 381: Fragment of a *Torana***

**Antiquity No.** - J-549
**Size** - 21x14x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of a *torana* depicting *makara*.




**Fig. No. 382: Fragment of a *Torana***

**Antiquity No.** - J-551
**Size** - 30x20x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the fragment of a *torana* decorated with the figure of a *makara*.



**Fig. No. 383: Part of *torana* decorated with the figure of *Shalabhanjika***

**Antiquity No.** - J-595 B
**Size** - 98x24x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the part of *torana* decorated with the figure of *Shalabhanjika* standing on *Apasmarpurusha*. Her image is carved in round. She is shown wearing thick anklets, ankle rings, a girdle, a ribbon, *graiveyaka, haar,* earrings and *keyura.* She wears a head covering. Seeing from backside, her head is draped with an ornamented cloth. She wears her hair in the shape of twin *Veni.* She is shown standing under a tree[198].



**Fig. No. 384: Part of a *makara torana***

**Antiquity No.** - J-597
**Size** - 21x16x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the part of a *makara torana* carved with the head of a *makara* and feet of *Shalabhanjika*.



**Fig. No. 385: Figure of *Torana* carved with the *Shalabhanjika* standing on a *makara*-fish**

**Antiquity No.** - J-599
**Size** - 45x28x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is *torana* carved with the *Shalabhanjika* standing on a *makara*-fish. She is wearing a short *dhoti* held with the help of a broad girdle having a clasp like a big flower from which fan shaped cloth is dangling, bangles & anklets[199].



**Fig. No. 386: Part of a *makara torana***

**Antiquity No.** - J-600
**Size** - 29x22x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the part of a *makara torana* carved with the head of a *makara* fish and feet of *Shalabhanjika*[200].



**Fig. No. 387: Part of a *makara torana***

**Antiquity No.** - J-601
**Size** - 18x24x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the part of a *makara torana* carved with the head of a *makara* and feet of *Shalabhanjika*.



**Fig. No. 388: Figure of the feet of *Shalabhanjika***

**Antiquity No.** - J-135
**Size** - 20x20x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the feet of *Shalabhanjika* standing on some object and a *makara*.



**Fig. No. 389: Head of a moustache male wearing a turban**

**Antiquity No.** - J-95
**Size** - 24x44x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the head of a moustache male wearing a turban with a prominent flower shaped attachment and large *kundals* with carved rectangular slab as the backdrop decorated with floral motifs long sticks, check designs and S shaped curve[201].



**Fig. No. 390: Male head**

**Antiquity No.** - J-151
**Size** - 19x14x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a male head wearing headgear with a large ornament in the middle.



**Fig. No. 391: Female head**

**Antiquity No.** - J-212
**Size** - 13x10x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a female head wearing a round headdress and very large ear ornaments.



**Fig. No. 392: Lion head**

**Antiquity No.** - J-302
**Size** - 38x16x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with a lion head.



**Fig. No. 393: Sculptural fragment decorated with lion**

**Antiquity No.** - J-493
**Size** - 29x12x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with lion.



**Fig. No. 394: Part of a lion figure**

**Antiquity No.** - J-556
**Size** - 17x17x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is part of the lion showing his fore paw.



**Fig. No. 395: Fragment showing two lion heads**

**Antiquity No.** - J-585
**Size** - 78x47x47 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing two lion heads. Their manes are shown in details.



**Fig. No. 396: Sculptural fragment showing four lions sitting back to back**

**Antiquity No.** - J-588
**Size** - 72x32x40 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing four lions sitting back to back. Hinds parts of all the four are missing and they are joined together[202].



**Fig. No. 397: Head of a lioness**

**Antiquity No.** - J-590
**Size** - 16x13x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the head of a lioness.




**Fig. No. 398: Head of a lion**

**Antiquity No.** - J-591
**Size** - 30x22x30 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing the head of a lion.



**Fig. No. 399: Head of a lion**

**Antiquity No.** - J-592
**Size** - 22x18x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a lion head.



**Fig. No. 400: Figure of a flying lion**

**Antiquity No.** - J-594
**Size** - 38x80x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a flying lion.



**Fig. No. 401: Part of the figure of a winged lion**

**Antiquity No.** - J-596
**Size** - 28x19x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of a winged lion.



**Fig. No. 402: Head of a lion**

**Antiquity No.** - J-602
**Size** - 13x11x6 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the lion head.



**Fig. No. 403: Figure of a winged lion**

**Antiquity No.** - J-639
**Size** - 25x31x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the figure of a winged lion[203].



**Fig. No. 404: Broken figure of a lion**

**Antiquity No.** - J-650
**Size** - 82x56x34 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Balbhadra* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a broken figure of a lion.



**Fig. No. 405: Leg of a lion figure**

**Antiquity No.** - J-651
**Size** - 19x12x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the leg and mane of a lion.



**Fig. No. 406: Figure of a lion faced gargoyle**

**Antiquity No.** - J-667
**Size** - 25x30x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the lion faced *gargoyle.*




**Fig. No. 407: Upper part of an image**

**Antiquity No.** - J-105
**Size** - 56x62x20 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the upper part of an image showing a portion of an umbrella, a winged proto *maladhari vidyadhara* with a tail and another divine attendant above him also flying & holding a folded cloth[204].




**Fig. No. 408: Upper part of an image**

**Antiquity No.** - J-106
**Size** - 46x50x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing the upper part of an image carved with an umbrella and a flying winged attendant also having a tail & holding a flower in his left hand. His right hand is raised[205].




**Fig. No. 409: Figure of a broken panel**

**Antiquity No.** - J-119 (?)
**Size** - 19x41x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a broken panel decorated with flower motif on the right side and a creeper growing out of a pot and another creeper emerging from left side.



**Fig. No. 410: Figure of a panel carved with the scene of *Buddha* preaching *Suddhodana***

**Antiquity No.** - J-531
**Size** - 41x26x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a panel carved with the scene of *Buddha* preaching *Suddhodana*. A pillar with lion capital is visible on the extreme right side. Three attendants stand behind the king. One of them is holding an umbrella[206].



**Fig. No. 411: Figure of *Shasthi* standing on right side of headless *Kartikeya***

**Antiquity No.** - J-84
**Size** - 53x52x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing *Shasthi* standing on right side of headless *Kartikeya* holding the shaft of *Shakti*[207].



**Fig. No. 412: Headless mutilated figure of a *dhoti* wearing male**

**Antiquity No.** - J-103
**Size** - 76x40x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing the headless mutilated figure of a *dhoti* wearing male holding fly whisk in his right hand and folds of his lower garment in his left hand. He is also wearing four stringed broad *har*, bangles and *keyura* in the shape of twisted rope.



**Fig. No. 413: Figure of the middle portion of a male**

**Antiquity No.** - J-127
**Size** - 6x19x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the sculptural fragment showing the body of a male from waist to knee in standing posture. A human figure is carved on his left thigh above lower garment.



**Fig. No. 414: Middle portion of a lady standing and holding a stick**

**Antiquity No.** - J-131
**Size** - 21x20x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the middle portion of a lady standing and holding a stick. She is wearing short lower garment supported by multi-stringed girdle with a large buckle in the middle. A pestle like cloth is hanging from the buckle.




**Fig. No. 415: Figure of a male in *sukhasana mudra***

**Antiquity No.** - J-273
**Size** - 28x41x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the figure of a male in *sukhasana mudra* with his left hand resting on his folded leg.



**Fig. No. 416: Figure of a beam**

**Antiquity No.** - J-526
**Size** - 311x32x19 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a beam decorated with flower, creeper and aquatic animals. The whole band has the margin like beaded strings[208].



**Fig. No. 417: Figure of a beam**

**Antiquity No.** - J-645
**Size** - 195x25x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a beam carved with the floral scrolls[209].




**Fig. No. 418: Piece of *lalatabimba* carved with *chandrashala***

**Antiquity No.** - J-662
**Size** - 28x13x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of *lalatabimba* carved with *chandrashala* decorated elaborately with floral scrolls and containing a lion's head.



**Fig. No. 419: Figure of part of *lalatabimba***

**Antiquity No.** - J-1537 (?)
**Size** - 21x17x49 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the part of *lalatabimba* decorated with three bands of floral scrolls and a row of *tula* ends decorated with *kirtimukha* motifs. Under side of the beam is decorated with two entwined garlands. The extreme left end seen from under side has a square hole for joining with doorjamb.



**Fig. No. 420: Goat head of *Naigameshi***

**Antiquity No.** - J-188
**Size** - 31x30x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the goat head of *Naigameshi* (?).




**Fig. No. 421: Figure of a sculptural fragment**

**Antiquity No.** - J-626
**Size** - 60x26x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment[210]. There is an inscription on the slab and it reads: *Bhagvā Nemiso* means "Divine lord Naigamesha". This deity is referred to as *Bhagawā Nemeso,* the divine Nemeso, is a variant of the deity called *Harinaigameśī,* in the *Kalpasūtra, Naigameśī* in the

*Neminatha Charitra,* and *Nejamesha* or *Naigameya* in other words. The god sometimes has the head of ram, sometimes has the head of an antelope and sometimes has the head of a goat. In all his forms, whether in *Jain* or *Brahmanical* mythology, he is associated with the procreation of children. He is regarded in two aspects: one as a beneficent and the other as a malevolent deity. The obverse side of the sculpture shows a missing person addressed by the goat headed god. He must have been *Indra*. It appears that the scene is set in *Indra's* heaven after the embryo of *Mahavira* had been transferred from the womb of *Devananda* to that of *Trishala*. The group on the reverse of the slab is evidently rejoicing at the successful accomplishment of the transfer of the child. The contemptuous reference in the *Kalpasūtra* to "a low Brahmanical family" is interesting.



**Fig. No. 422: Figure of a square shaped slab**

**Antiquity No.** - J-634
**Size** - 22x20x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a square shaped slab carved with the figure of *Swastika* and flower petals on both sides.



**Fig. No. 423: Figure of a square stone slab carved with the figure of a plant**

**Antiquity No.** - J-635
**Size** - 20x22x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a square stone slab carved with the figure of a plant[211].



**Fig. No. 424: Square stone slab carved with the *Swastika* symbol and flower petals**

**Antiquity No.** - J-637
**Size** - 23x22x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a square stone slab carved with the *Swastika* symbol & flower petals on obverse side and floral motifs on reverse side[212].



**Fig. No. 425: Square stone slab carved with floral motifs**

**Antiquity No.** - J-640
**Size** - 32x28x28 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a square stone slab carved with floral motifs on two opposite sides and *Vedika* motif on the other two remaining sides[213].



**Fig. No. 426: Square shaped window lattice**

**Antiquity No.** - J-678
**Size** - 27x18x6 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a square shaped window lattice carved like a flower.




**Fig. No. 427: Sculptural fragment**

**Antiquity No.** - J-629
**Size** - 29x22x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with flower, *triratna* and *shankha* motifs.



**Fig. No. 428: Sculptural fragment carved with *triratna* symbol**

**Antiquity No.** - J-647
**Size** - 30x19x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with *triratna* symbol.



**Fig. No. 429: Figure of broken *Triratna* symbol**

**Antiquity No.** - J-659
**Size** - 42x37x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a broken *triratna* symbol showing two fresh water dolphins holding the *chakra* with their tail. They themselves are resting on a lotus flower[214].



**Fig. No. 430: Figure of the part of *Parikar***

**Antiquity No.** - J-679
**Size** - 14x29x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the part of *parikar* decorated with flower, flower petal, *triratna* and leaf motifs.



**Fig. No. 431: Sculptural fragment carved with *triratna* design**

**Antiquity No.** - J-683
**Size** - 21x22x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with *triratna* design.



**Fig. No. 432: Tablet of a homage**



**Fig. No. 433: Inscription on the tablet**

**Antiquity No.** - J-256
**Size** - 49x76x11 cm
**Material -** Sandstone
**Condition** - Damaged

**Period** - 1st-2nd century A.D.

**Description** - It is a tablet of a homage decorated with lotus plants, lotus flower, fish and bands carved with flower, leaf & palm leaf motifs. There is an inscription on the tablet and it reads:

*1. Namo arahato Vardhmanasya Gotiputrasa Poṭhaya- Śaka. . .*

*2. Kālavālasa*

*3. . . . . Kośīkeye Śimitrāye āyāgapaṭo prati. .*

Translation: "Adoration to the Arhat Vardhmāna! A tablet of homage was set up by Śivamitrā (*of*) the Kauśika (*family*) (wife) of Gotiputra (*Gautiputra*), a black serpent for the Poṭhayas and Śakas."[215].



**Fig. No. 434: An architectural fragment carved with *chandrashala* motif**

**Antiquity No.** - J-67

**Size** - 20x27x34 cm

**Material -** Sandstone

**Condition** - Damaged

**Period** - 1st-2nd century A.D.

**Description** - It is an architectural fragment carved with *chandrashala* motif containing a wheel. *Chandrashala* is supported by *tula* ends.




**Fig. No. 435: An architectural fragment**

**Antiquity No.** - J-134
**Size** - 12x29x22 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment.




**Fig. No. 436: An architectural fragment**

**Antiquity No.** - J-442
**Size** - 21x22x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment.



**Fig. No. 437: An architectural fragment decorated with *chandrashala* motif**

**Antiquity No.** - J-489
**Size** - 16x21x20 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with *chandrashala* motif carved with flower and leaves on both obverse and reverse sides.



**Fig. No. 438: An architectural fragment**

**Antiquity No.** - J-507
**Size** - 58x19x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with two bands on obverse and reverse sides. The top band consists of row of winged lions and the bottom bands consist of floral scrolls.



**Fig. No. 439: An architectural fragment**

**Antiquity No.** - J-513
**Size** - 22x23x1 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with floral designs and beaded strings.




**Fig. No. 440: An architectural fragment**

**Antiquity No.** - J-523
**Size** - 64x25x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with floral scrolls on a raised band on right side. There is a band of flowers in the middle and below the band is a *Kirtimukha.* This is probably the earliest example of *Kirtimukha*.




**Fig. No. 441: Disk shaped architectural fragment**

**Antiquity No.** - J-581
**Size** - 24x39x26 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a disc shaped architectural fragment having a circular hole in the middle and its sides have deep grooves[216].




**Fig. No. 442: An architectural fragment carved with bulls and *chaitya griha***

**Antiquity No.** - J-603
**Size** - 20x56x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with the two bulls and a *chaitya griha* having a wooden/ stone fence and a shallow arch shaped door. A garland is hanging from the top of the door.



**Fig. No. 443: An architectural fragment decorated with floral scrolls**

**Antiquity No.** - J-608
**Size** - 27x20x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with floral scrolls.



**Fig. No. 444: An architectural fragment**

**Antiquity No.** - J-612
**Size** - 30x39x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment. The obverse side is roughly hewn but there is a human figure carved on the right side. The reverse side is also same but its left side is carved with a flower motif.



**Fig. No. 445: An architectural fragment decorated with *chandrashala* motif**

**Antiquity No.** - J-615
**Size** - 19x23x20 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with *chandrashala* motif and floral scrolls.




**Fig. No. 446: An architectural fragment**

**Antiquity No.** - J-618
**Size** - 33x34x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with two bands. The top band is decorated with a lion and the bottom band is decorated with winged lion, winged conch shell and the posterior of lion (?).



**Fig. No. 447: An architectural fragment decorated with flower motif**

**Antiquity No.** - J-669
**Size** - 54x28x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with flower motif.



**Fig. No. 448: An architectural fragment**

**Antiquity No.** - J-674
**Size** - 27x33x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with floral designs.



**Fig. No. 449: An architectural fragment decorated with *ghata pallava* motif**

**Antiquity No.** - J-1643 (?)
**Size** - 38x29x19 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with *ghata pallava* motif on the lower side and a small *makara* on upper side.



**Fig. No. 450: Image of *Kartikeya***

**Antiquity No.** - J-991 (?)
**Size** - 30x18x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an image of *Kartikeya* standing with his *Shakti* and accompanied by two devotees standing on his right side.



**Fig. No. 451: Headless figure of *Kuber***

**Antiquity No.** - J-529
**Size** - 30x45x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the headless figure of *Kuber (?)* in sitting posture.




**Fig. No. 452: Figure of *chandrashala***

**Antiquity No.** - J-895
**Size** - 70x50x55 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is *chandrashala* with outline marked by beaded string housing half portion of a *kirtimukha* and a row of *tula* ends at the bottom.



**Fig. No. 453: Sculptural fragment carved with *chandrashala***

**Antiquity No.** - J-902
**Size** - 27x17x13 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with *chandrashala* motif housing a *kirtimukha*.



**Fig. No. 454: Figure of feet of a woman**



**Fig. No. 455: Inscription on the pedestal of the image**

**Antiquity No.** - J-23
**Size** - 20x45x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the feet of a woman wearing a very thick ankle rings and legs of a small human figure standing on a pedestal which bears a four line inscription.



**Fig. No. 456: Sculptural fragment**



**Fig. No. 457: Inscription on the pedestal of the image**

**Antiquity No.** - J-51
**Size** - 17x28x5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing a man sitting with folded hands, two women with folded hands & in standing posture and another man (?) also standing with folded hands. It bears one line inscription.



**Fig. No. 458: Sculptural fragment showing folded knee of a man**



**Fig. No. 459: Inscription on the pedestal of the image**

**Antiquity No.** - J-56 (?)
**Size** - 23x29x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing the folded knee of a man, a two line inscription the pedestal. A pillar supports this pedestal on the left side.



**Fig. No. 460: Sculptural fragment showing a man sitting on the ground**

**Antiquity No.** - J-61
**Size** - 13x17x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing a man sitting on the ground on the right side of the pillar and two persons whose legs are visible standing to his right. There is one line inscription on the pedestal.



**Fig. No. 461: Sculptural fragment showing folded knee of a man**

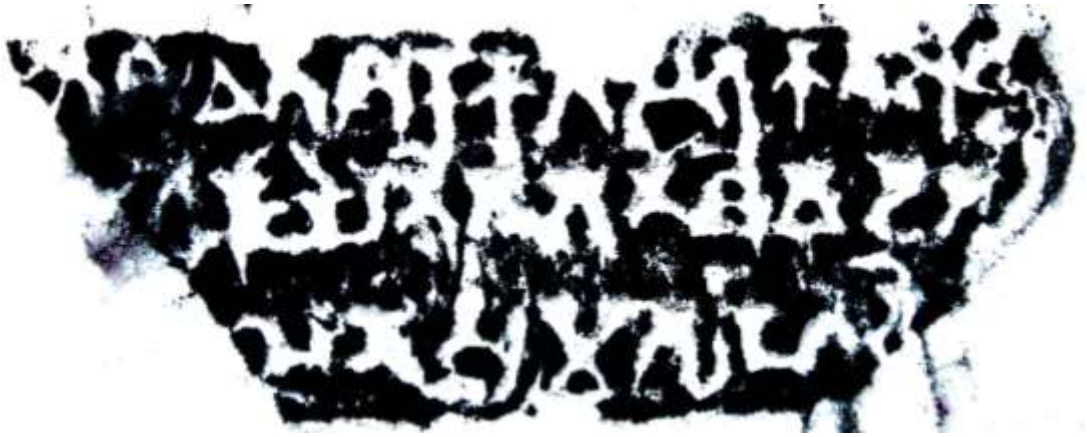


**Fig. No. 462: Inscription on the pedestal of the image**

**Antiquity No.** - J-62
**Size** - 14x16x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing folded knee of a person sitting on a pedestal[217]. There is an inscription on the pedestal of the image which reads: *"(A.) Tute Nirvartana (B.) 1. To shakhto Shirikato Sambhogato ardhya 2. i- - dharaye nivatana shivada[ta]- - - 3. - - - lanasya matu has[ti]- - -*



**Fig. No. 463: Figure of a female**

**Antiquity No.** - J-598
**Size** - 35x36x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a female figure wearing a very large gourd shaped head-dress. She is holding a branch in her right hand and standing under a flowering tree[218].



**Fig. No. 464: Mutilated image of *Vishnu***

**Antiquity No.** - J-610
**Size** - 22x27x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a mutilated two handed image of *Vishnu* in standing posture. His *gada* in the shape of *musal* and *chakra* can be seen on right and left side. A devotee is kneeling on his right side[219].




**Fig. No. 465: Figure of a stone slab**

**Antiquity No.** - J-616
**Size** - 27x18x5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a stone slab carved with floral design[220].



**Fig. No. 466: Figure of a stone slab**

**Antiquity No.** - J-620
**Size** - 15x18x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a stone slab decorated with flower motif and closely spaced check motif.



**Fig. No. 467: Stone slab carved with two flying lions**

**Antiquity No.** - J-638
**Size** - 27x25x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a stone slab carved with two flying lions and other floral motifs[221].




**Fig. No. 468: Piece of a stone slab**

**Antiquity No.** - J-890
**Size** - 20x24x11 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of a stone slab carved with flower and flower petal motifs.




**Fig. No. 469: Part of a window lattice**

**Antiquity No.** - J-708
**Size** - 11x12x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is part of a window lattice carved in the shape of flowers.




**Fig. No. 470: Part of a window lattice**

**Antiquity No.** - J-709 a
**Size** - 17x20x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the part of window lattice carved in the shape of flower.




**Fig. No. 471: Sculptural fragment**



**Fig. No. 472: Inscription on the fragment**

**Antiquity No.** - J-534
**Size** - 31x34x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment having an inscription in the middle which reads: ……*[rppiṇḍaṭṭa]kuṭuṃbinaḥ putrah* and it means …..the son of the householder ….. rppiṇḍaṭṭa (?)……[222]. It shows two *Tirthankaras* sitting in *dhyana mudra*.



**Fig. No. 473: Sculptural fragment carved with five royal/ divine figures**

**Antiquity No.** - J-622
**Size** - 38x25x6 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with five royal/ divine figures standing with folded hands on the left side of *Buddha (?).* Left side band is carved with creeper & flower motif. *Chandrashalas* and *tula* ends are carved at the top. The bottom portion is carved with *vedika*.



**Fig. No. 474: Sculptural fragment carved with scene of royal personage**

**Antiquity No.** - J-627
**Size** - 20x30x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the scene of a royal personage holding a drinking cup in his right hand with a lady standing with the vessel holding liquor, another lady standing and fanning with a fan made of palm leaf and a lady sits on the left side facing the male. Behind the male can be seen a portion of the capital of a pillar with four winged lions.




**Fig. No. 475: Sculptural fragment showing a female**

**Antiquity No.** - J-631
**Size** - 30x24x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing a female carrying a platter in her left hand and holding three flowers in her right hand. A male is standing on her right side & holding a cloth twisted like a rope[223].



**Fig. No. 476: Sculptural fragment**

**Antiquity No.** - J-632
**Size** - 22x21x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the image of a lute player, two ladies standing in the background, one holding the vessel of liquor and another fanning with a palm leaf fan. There is a lady sitting on left side and listening to the music[224].



**Fig. No. 477: Sculptural fragment**

**Antiquity No.** - J-623
**Size** - 57x49x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.

**Description** - It is a sculptural fragment showing a female, the donor of this sculpture standing along with a male (*Arya Arhat,* the ascetic) accompanied by diminutive female and male. Five hooded snake standing between pillar and the ascetic behind these two persons. Four *Tirthankaras,* one of them is *Parshvanatha* are carved flanking a *Stupa* at the top in the shape of a band[225]. There is an inscription on the upper side of the image and it reads:

*"(1.) [i]siddham san 80 5 [i] chi 2 di 10 8 koti[ya]ati gadhato thaniyato kulato chadar[yatoya]khato aryya araha (2.) thithini dhaam[ya]ye nirvartan[a] grahdatasya bhi[ti] dhanahati . . . . .*

Translation: Success! In the year 95 (?) in the second (month of) summer, on the 18th day - - - - at the request of *Dhamatha* (?), the female pupil of *Aryya-Araha* [dinna] from the *Kottiya gana,* from the *Thaniya Kula,* from the Vaira Shakha - - - - (the gift) of the - - - - the daughter of *Grahadata,* the wife of *Dhanahathi (Dhanahastin)- - - - -*



**Fig. No. 478: Figure of a horse rider**

**Antiquity No.** - J-625
**Size** - 18x29x6 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the scene of a horse rider climbing a hill[226].



**Fig. No. 479: Figure of a man driving a bullock-cart**

**Antiquity No.** - J-628
**Size** - 26x17x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the figure of a man driving a bullock-cart.



**Fig. No. 480: Figure of a *gaja makara***

**Antiquity No.** - J-657
**Size** - 39x25x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment in the shape of a *gaja makara*.



**Fig. No. 481: Figure of a parrot headed mythical animal**

**Antiquity No.** - J-658
**Size** - 28x17x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a parrot headed mythical animal[227].



**Fig. No. 482: Part of the *parikar* of an image**

**Antiquity No.** - J-40
**Size** - 14x30x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the part of the *parikar* of an image showing a celestial flower carrier and *abhamandala* characterized by elephant nails & leaf motif.



**Fig. No. 483: A stone fragment**

**Antiquity No.** - J-49
**Size** - 7x9x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a stone fragment bearing two line inscription.



**Fig. No. 484: Fragment of a pedestal**

**Antiquity No.** - J-74
**Size** - 18x12x1 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the fragment of a pedestal carved with a lion looking towards left and carved on the left side. It bears a four line inscription.



**Fig. No. 485: Sculptural fragment showing a male**

**Antiquity No.** - J-94
**Size** - 16x9x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing a male standing with folded hands and a thick twisted roll of cloth wrapped around his waist.



**Fig. No. 486: Sculptural fragment showing a human head**

**Antiquity No.** - J-132
**Size** - 63x26x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing the human head and left part of the upper body.




**Fig. No. 487: Figure of an unidentified sculptural fragment**

**Antiquity No.** - J-258
**Size** - 21x25x6 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is an unidentified sculptural fragment.




**Fig. No. 488: Piece of a stone**

**Antiquity No.** - J-263
**Size** - 20x5x5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a piece of stone carved with one line inscription.




**Fig. No. 489: Sculptural fragment**



**Fig. No. 490: Sculptural fragment**

**Antiquity No.** - J-265
**Size** - 18x12x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with three bands having check designs, *tula* ends and *chandrashalas* supported by two pillars containing arcuate opening covered with curtains.



**Fig. No. 491: Sculptural fragment**

**Antiquity No.** - J-352
**Size** - 22x33x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with lotus and other plants.



**Fig. No. 492: Sculptural fragment**

**Antiquity No.** - J-373
**Size** - 31x30x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with leaves and flower of a tree.



**Fig. No. 493: Sculptural fragment**

**Antiquity No.** - J-528
**Size** - 21x21x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with string, railing and lotus petal motif.




**Fig. No. 494: Sculptural fragment decorated with floral designs**

**Antiquity No.** - J-557
**Size** - 32x16x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with floral designs.




**Fig. No. 495: Sculptural fragment**

**Antiquity No.** - J-566
**Size** - 27x16x21 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with flower and creeper motifs.



**Fig. No. 496: Sculptural fragment**

**Antiquity No.** - J-582
**Size** - 25x27x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment bearing curved fluted designs[228].



**Fig. No. 497: Sculptural fragment**

**Antiquity No.** - J-604
**Size** - 12x10x4 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with beaded string motif and a flowering creeper motif[229].



**Fig. No. 498: Sculptural fragment decorated with creeper motif**

**Antiquity No.** - J-604 (?)
**Size** - 10x18x4 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with a creeper motif.




**Fig. No. 499: Sculptural fragment decorated with floral designs**

**Antiquity No.** - J-605
**Size** - 12x8x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with floral design[230].



**Fig. No. 500: Sculptural fragment decorated with floral designs**

**Antiquity No.** - J-606
**Size** - 26x20x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with floral designs and a wheel on the obverse side and part of a human figure on the reverse side.



**Fig. No. 501: Sculptural fragment carved with lotus plant**

**Antiquity No.** - J-613
**Size** - 24x20x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with lotus plant.




**Fig. No. 502: Sculptural fragment carved with a human bird**

**Antiquity No.** - J-614
**Size** - 37x54x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with human bird, below the row of palm trees alternating with pineapple like fruit topped with leaves and lion head[231].



**Fig. No. 503: Sculptural fragment decorated with floral designs**

**Antiquity No.** - J-624
**Size** - 23x22x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment showing a lady sitting on the side of a hill[232].



**Fig. No. 504: Sculptural fragment**

**Antiquity No.** - J-629
**Size** - 19x22x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with lotus flower and floral devices.



**Fig. No. 505: Sculptural fragment**

**Antiquity No.** - J-648
**Size** - 16x17x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with a fish, rope design and floral motif.



**Fig. No. 506: Sculptural fragment decorated with floral scrolls**

**Antiquity No.** - J-653
**Size** - 33x17x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with floral scrolls.




**Fig. No. 507: Sculptural fragment**

**Antiquity No.** - J-654
**Size** - 10x21x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with two human figures and band carved with shallow floral scrolls. There are two top like objects on the upper right side.

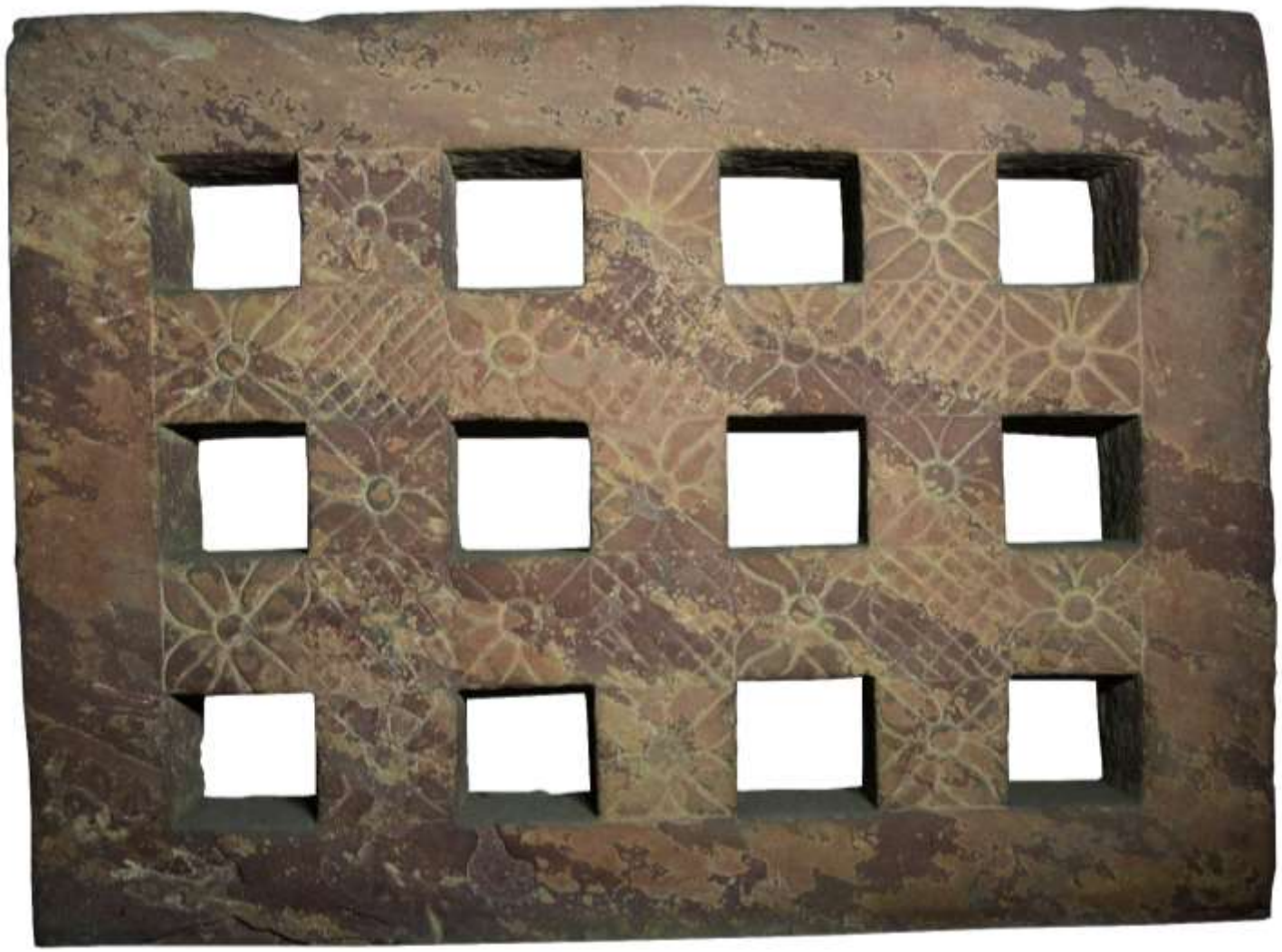


**Fig. No. 508: Sculptural fragment**

**Antiquity No.** - J-661
**Size** - 55x73.5x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a stone screen carved with flowers and check design[233].



**Fig. No. 509: Figure of a canopy**

**Antiquity No.** - J-665
**Size** - 45x45x85 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a canopy decorated with lotus flower and having a circular hole in the middle.



**A**



**B**

**Fig. No. 510: Fragments of a stone**

**Antiquity No.** - J-672
**Size** - 193x66x45 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, Mathura *U.P.*
**Period** - 1st-2nd century A.D.
**Description** - These are fragments of a stone trough carved with the images of aquatic animals on the outside[234].



**Fig. No. 511: Figure of a rectangular slab**

**Antiquity No.** - J-673
**Size** - 129x60x5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a slab decorated with a border of floral scrolls and rectangular inner space carved with floral motifs[235].



**Fig. No. 512: Sculptural fragment**

**Antiquity No.** - J-682
**Size** - 31x17x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with two bands of creeper, flower and floral motif.




**Fig. No. 513: Sculptural fragment**

**Antiquity No.** - J-683 a
**Size** - 16x14x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with square filled check designs and flower motif.



**Fig. No. 514: Sculptural fragment**

**Antiquity No.** - J-683 b
**Size** - 27x16x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a highly ornamented sculptural fragment.



**Fig. No. 515: Sculptural fragment**

**Antiquity No.** - J-693
**Size** - 19x20x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment.



**Fig. No. 516: Sculptural fragment carved with a fruit**

**Antiquity No.** - J-897
**Size** - 6x12x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with a fruit.

**2nd century A.D.**

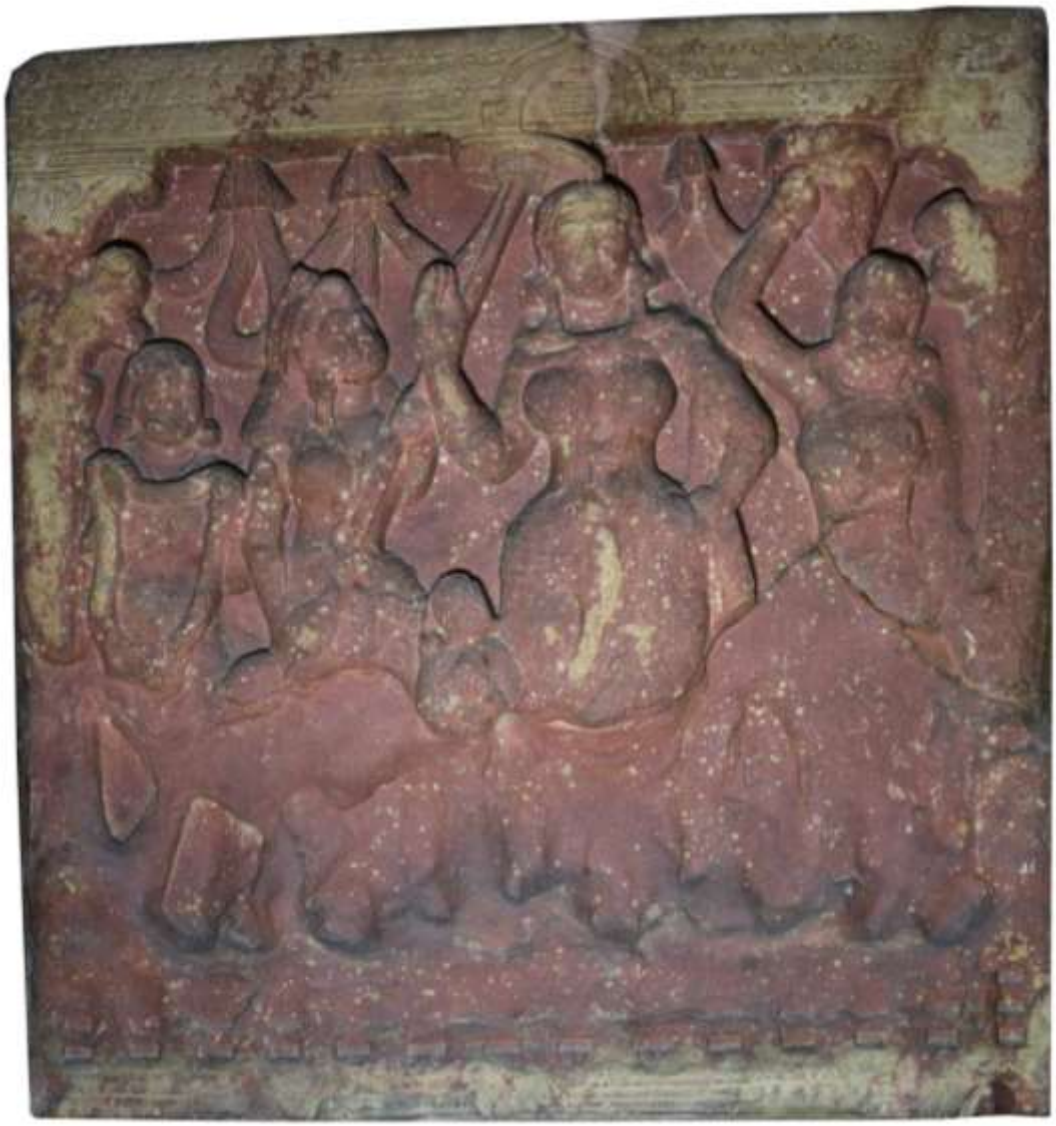


**Fig. No. 518: Figure of an *Ayagapatta***



**Fig. No. 519: Inscription on the top of *Ayagapatta***

**Antiquity No.** - J-1
**Size** - 103x97x10 cm
**Material -** Red andstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 2nd century A.D.
**Description** - It is an *Ayagapatta* and an inscription on the top records that this was dedicated to *Mahavira* during the reign of *Mahakshatrapa Sodasa* by *Amohini,* wife of *Pala,* son of *Hariti* along with her sons *Palghosha, Proshthaghosha* and *Dhanaghosha*. It bears a four line inscriptions at the top of the *patta* which reads as follows:

*1. nama arahato vardhamanas*

*2. sva[a]misa mahakshatrapasa shodasasa savatsare 40 (?) 2 hemantamase 2 divase haritiputras palas bhayaye samasavikaye*

*3. kochhiye amohiniye saha putrehi palghoshen pothghoshen dhanghoshen aayavati pratithapita*

*4. aryavati arahatapujaye*

Translation: "Adoration to the Arhat Vardhmana! In the year 42 (?) of the lord, the Mahakshatrapa Sodasa, in the second month of the winter, on the 9th day, an Ayavati (Aryavati), was set up by Amohini (Amohini), the Kochhi (Kautsi), a female lay disciple of the ascetics (and) wife of pala, son of Hariti (Hariti or Hariti mother), together with her sons Palaghosha (Proshthaghosha and) Dhanaghosha . . . . . the Aryavati (is) for the worship of the Arhat." [236].



**Fig. No. 520: Image of *Mahavira* sitting in *dhyana mudra* on a *simhāsana***



**Fig. No. 521: Inscription on the pedestal of the image**

**Antiquity No.** - J-59
**Size** - 77x46x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 2nd century A.D.
**Description** - It is the image of *Mahavira* sitting in *dhyana mudra* on a *siṁhāsana* carved with four devotees worshipping *chakra* with folded hands. There is a two line inscription on the upper part of the pedestal which reads as follows:

*(1.) . . . . . arhatanam vadhmanasya [ka]lasya dhitu sinvishubha jha[sin]n[a]ya*

*(2.) . . . . . [ya]ti]sva i[nav]tran[a]*

Translation: . . . . . [an image] of the worshipful *"Arhat Vadhmana,* [the gift] of . . . . . the daughter of Kala, the sister (?) of *Sinavishu (Vishnushena ?);* the request of . . . . . Sati (?)[237].



**Fig. No. 522: Image of a *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-60
**Size** - 75x43x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 2nd century A.D.
**Description** - It is the image of a *Tirthankara* sitting in *dhyana mudra* and flanked by two divine attendants (probably *Indra & Upendra*) standing with folded hands. He is seated on a *simhāsana* carved with six devotes worshipping *chakra.* His *abhamandala* is decorated with circular bands of *gaja nakha* design, beaded stringed design, floral motif and *gaja nakha* design with a circular lotus in the middle[238].



**Fig. No. 523: Image of *Neminatha* sitting in *dhyana mudra***

**Antiquity No.** - J-117
**Size** - 61x36x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 2nd century A.D.
**Description** - It is the image of *Neminatha* sitting in *dhyana mudra* on a *simhāsana* carved with four devotees. He is flanked by *Krishna* and *Balrama*. His *parikar* has *maladhari vidyadhara* and his *kaivalya vriksha.* His *abhamandala* is decorated with *gaja nakha,* beaded string, sphere head and oval band. The image given by Smith shows complete head but in the present condition the face is missing[239].



**Fig. No. 524: Image of a stone slab**

**Antiquity No.** - J-898
**Size** - 22x16x16 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 2nd century A.D.
**Description** - It is a stone slab carved flowering creeper motif forming a broad border and right leg of a lion.



**Fig. No. 525: An architectural fragment**

**Antiquity No.** - J-905
**Size** - 20x19x12 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 2nd century A.D.
**Description** - It is an architectural fragment.



**Fig. No. 526: An architectural fragment carved with floral scrolls**

**Antiquity No.** - J-907
**Size** - 33x22x34 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 2nd century A.D.
**Description** - It is an architectural fragment carved with floral scrolls.




**Fig. No. 527: A sculptural fragment**

**Antiquity No.** - J-908
**Size** - 39x34x12 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 2nd century A.D.
**Description** - It is a sculptural fragment carved with simple molding, floral design and *tula* end design.



**Fig. No. 528: Sculptural fragment decorated with lotus petals and floral motifs**

**Antiquity No.** - J-553
**Size** - 19x17x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 2nd century A.D.
**Description** - It is a sculptural fragment decorated with lotus petals and floral motifs on the obverse side and floral motifs on the reverse side.



**Fig. No. 529: An architectural fragment**

**Antiquity No.** - J-909
**Size** - 42x24x19 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 2nd century A.D.
**Description** - It is an architectural fragment carved with rounded and rectangular molding, grooves and floral motifs.



**Fig. No. 530: Part of a doorjamb**

**Antiquity No.** - J-912
**Size** - 129x33x20 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 2nd century A.D.
**Description** - It is a part of doorjamb decorated with simple molding and floral band.




**Fig. No. 531: Lower part of the image of *Tirthankara* seated on a *siṁhāsana***

**Antiquity No.** - J-952
**Size** - 42x43x15 cm
**Material -** Red Sandstone
**Condition -** Damaged
**Period** - 2nd century A.D.
**Description** - It is the lower part of the image of *Tirthankara* seated on a *siṁhāsana* which is flanked by two devotees.

**2nd-3rd century A.D.**



**Fig. No. 532: Lower left part of the image of seated *Buddha***

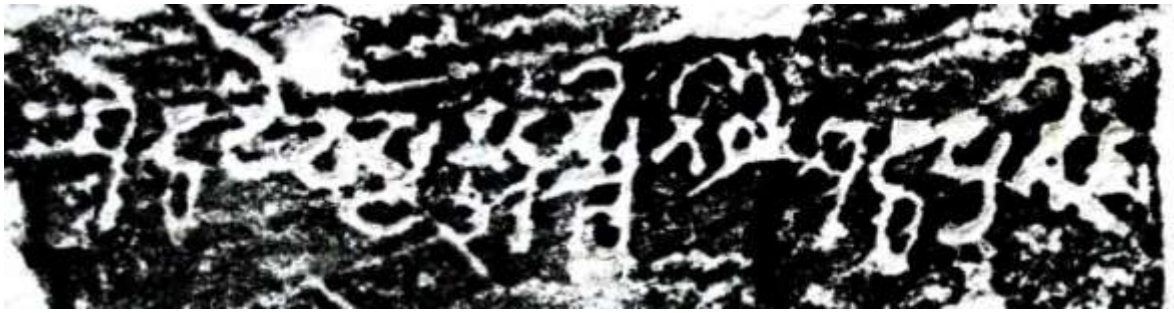


**Fig. No. 533: Inscription on the pedestal of the image**

**Antiquity No.** - J-55
**Size** - 28x23x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 2nd-3rd century A.D.
**Description** - It is the lower left part of the image of seated *Buddha*. There is an inscription on the pedestal which reads: ///*..h Buddhadevasya kuṭumbinīye Buddhaprati[m]ā* which means: The image of Buddha (is a gift) of ……., the housewife of Buddhadeva[240].



**Fig. No. 534: Image of *Parshvanatha* sitting in *dhyana mudra***

**Antiquity No.** - J-77
**Size** - 120x84x26 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 2nd-3rd century A.D.
**Description** - It is the image of *Parshvanatha* sitting in *dhyana mudra.* He is protected by seven hooded *naag*[241].



**Fig. No. 535: Upper part of the image of *Parshvanatha***

**Antiquity No.** - J-111
**Size** - 19x28x7 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 2nd-3rd century A.D.
**Description** - It is a sculptural fragment showing the upper part of the image of *Parshvanatha* protected by seven hooded snake[242].



**Fig. No. 536: Head of *Tirthankara***

**Antiquity No.** - J-166
**Size** - 36x30x28 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 2nd-3rd century A.D.
**Description** - It is a *Tirthankara* head (?) with wavy hair.



**Fig. No. 537: Lower portion of the image of *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-172
**Size** - 71x82x35 cm
**Material -** Red Sandstone
**Condition** - Damaged
**Period** - 2nd-3rd century A.D.
**Description** - It is the lower portion of a *Tirthankara* seated in *dhyana mudra* on a *simhāsana* carved with *Dharmachakra* and six male/ female devotees.



**Fig. No. 538: Figure of a lintel**

**Antiquity No.** - J-488
**Size** - 24x71x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 2nd-3rd century A.D.
**Description** - It is a lintel decorated with *chandrashala* motifs carved with floral designs[243].



**Fig. No. 539: Figure of *Buddha***

**Antiquity No.** - J-621
**Size** - 52x36x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 2nd-3rd century A.D.
**Description** - It is a panel carved with the image of *Buddha* (?) preaching five disciples. It is found to the south of the shrine of *Kankali* mound. He is attended by five divine persons flanking him and three flying attendants[244].




**Fig. No. 540: Square shaped sculptural piece**

**Antiquity No.** - J-651
**Size** - 51x58x7.5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 2nd-3rd century A.D.
**Description** - It is a square shaped sculptural piece decorated with floral scrolls and flowers. The central square is surrounded by a band decorated with flowers and snake scales[245].



**Fig. No. 541: An Architectural fragment**

**Antiquity No.** - J-676
**Size** - 46x42x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 2nd-3rd century A.D.
**Description** - It is an architectural fragment decorated with two bands of floral scrolls[246].

**3rd-4th century A.D.**



**Fig. No. 542: Lower part of the image of *Tirthankara***



**Fig. No. 543: Inscription on the pedestal of the image**

**Antiquity No.** - J-42
**Size** - 23x75x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 3rd-4th century A.D.
**Description** - It is the lower part of the image of *Tirthankara*. There is a two line inscription on the pedestal.



**Fig. No. 544: Upper part of the image of a *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-76
**Size** - 60x39x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is the upper part of the image of a *Tirthankara* standing in *kayotsarga mudra. Abhamandala* is elaborately decorated. It consists of circular bands of *gaja nakha* design, beaded strings, twisted garland design, *gaja nakha* design and spear shaped design around a lotus flower in the center. There is a thick pillar at the head of the *Tirthankara*. It was probably the shaft meant for holding the umbrella above his head.



**Fig. No. 545: Image of a *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-86
**Size** - 32x19x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 3rd-4th century A.D.
**Description** - It is the image of *Tirthankara* standing in *kayotsarga mudra.* His *abhamandala* is carved with bands of *gaja nakha,* beaded string, thick garland, beaded string and spear head motifs.



**Fig. No. 546: Head of *Tirthankara***

**Antiquity No.** - J-157
**Size** - 31x25x24 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura, U.P.*
**Period** - 3rd-4th century A.D.
**Description** - It is a *Tirthankara* head (?).



**Fig. No. 547: Head of *Tirthankara***

**Antiquity No.** - J-172
**Size** - 32x30x20 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 548: *Tirthankara* head**

**Antiquity No.** - J-187
**Size** - 19x16x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is a *Tirthankara* head with curly hair.



**Fig. No. 549: Human head**

**Antiquity No.** - J-190
**Size** - 22x13.5x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is a human head.



**Fig. No. 550: Head of *Tirthankara***

**Antiquity No.** - J-192
**Size** - 27x30x24 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 551: Male head**

**Antiquity No.** - J-226
**Size** - 33x20x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 3rd-4th century A.D.
**Description** - It is a male head sporting his hair like a coil at the top of his head[247].



**Fig. No. 552: Head of *Tirthankara***

**Antiquity No.** - J-228
**Size** - 11x8x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is a *Tirthankara* head.




**Fig. No. 553: Image of *Buddha***

**Antiquity No.** - J-323
**Size** - 20x24x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 3rd-4th century A.D.
**Description** - It is a broken sculptural fragment showing the image of *Buddha* preaching devotees.



**Fig. No. 554: A sculptural fragment decorated with *chandrashala***

**Antiquity No.** - J-652
**Size** - 25x24x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is a sculptural fragment decorated with *chandrashala* containing a human head.



**Fig. No. 555: Figure of *chandrashala***

**Antiquity No.** - J-666
**Size** - 59x56x21 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 3rd-4th century A.D.
**Description** - It is a *chandrashala* with outline made from plain band and beaded string housing *Surya* in sitting posture and wearing his boots, armor & hand armor. He is holding two flowers. The top of the *chandrashala* terminates into floral scrolls and the bottom is carved with *tula* ends & lotus petals[248]




**Fig. No. 556: Stone slab having an early *Gupta Shankha lipi* inscription**



**Fig. No. 557: Early *Gupta Shankha lipi* inscription**

**Antiquity No.** - J-671
**Size** - 33x37x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is a stone slab having an early *Gupta Shankha lipi* inscription.




**Fig. No. 558: Fragment of pillar decorated with floral scrolls**

**Antiquity No.** - J-898
**Size** - 20x35x19 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is a fragment of pillar decorated with floral scrolls and a beaded string design.

**4th century A.D.**



**Fig. No. 559: Image of *Neminatha* standing in *kayotsarga mudra* on a *siṁhāsana***

**Antiquity No.** - J-121
**Size** - 58x35x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th century A.D.
**Description** - It is the image of *Neminatha* standing in *kayotsarga mudra* on a *siṁhāsana* carved with two devotees on both sides of *dharmachakra.* His *parikar* has four devotees, *Balrama* & *Krishna* and two *maladhari vidyadharas*. His *abhamandala* consists of a large lotus flower.




**Fig. No. 560: *Tirthankara* head**

**Antiquity No.** - J-161
**Size** - 10x7x4 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 561: *Tirthankara* head**

**Antiquity No.** - J-201
**Size** - 33x21x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th century A.D.
**Description** - It is a *Tirthankara* head (?).



**Fig. No. 562: An architectural fragment carved with *chandrashala* design**

**Antiquity No.** - J-904
**Size** - 32x22x12 cm
**Material -** Red sandstone
**Condition -** Damaged
**Period** - 4th century A.D.
**Description** - It is an architectural fragment carved with *chandrashala* design.

**4th-5th century A.D.**



**Fig. No. 563: *Tirthankara* head**

**Antiquity No.** - J-31
**Size** - 25x21x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head with wavy hair.



**Fig. No. 564: *Tirthankara* head**

**Antiquity No.** - J-166
**Size** - 26x19x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is the *tirthankara (?)* head with wavy hair.



**Fig. No. 565: *Tirthankara* head**

**Antiquity No.** - J-180
**Size** - 24x21x16.5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head with wavy hair.



**Fig. No. 566: Head of *Tirthankara***

**Antiquity No.** - J-194
**Size** - 26x23x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with wavy hair.



**Fig. No. 567: *Tirthankara* head**

**Antiquity No.** - J-196
**Size** - 29x19x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the *tirthankara (?)* head with wavy hair.



**Fig. No. 568: *Tirthankara* head**

**Antiquity No.** - J-218
**Size** - 26x20x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with wavy hair.



**Fig. No. 569: Head of *Tirthankara***

**Antiquity No.** - J-220
**Size** - 36x30x28 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head with wavy hair.



**Fig. No. 570: *Tirthankara* head**

**Antiquity No.** - J-221
**Size** - 20x15x11.5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with wavy hair.



**Fig. No. 571: *Tirthankara* head**

**Antiquity No.** - J-157
**Size** - 30x25x26 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with *Urna* in the middle of the forehead.




**Fig. No. 572: *Tirthankara* head**

**Antiquity No.** - J-148
**Size** - 17x17x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the *tirthankara (?)* head with curly hair.



**Fig. No. 573: *Tirthankara* head**

**Antiquity No.** - J-149
**Size** - 17x16x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the *tirthankara (?)* head with curly hair.



**Fig. No. 574: *Tirthankara* head**

**Antiquity No.** - J-152
**Size** - 29x24x26 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair[249].



**Fig. No. 575: Head of *Tirthankara***

**Antiquity No.** - J-155
**Size** - 15x10x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *tirthankara (?)* head with curly hair.



**Fig. No. 576: *Tirthankara* head**

**Antiquity No.** - J-168
**Size** - 40x25x31 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 577: *Tirthankara* head**

**Antiquity No.** - J-175
**Size** - 29x22x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 578: *Tirthankara* head**

**Antiquity No.** - J-193
**Size** - 31x23x23 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 579: *Tirthankara* head**

**Antiquity No.** - J-195
**Size** - 25x20x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the *tirthankara (?)* head with curly hair.



**Fig. No. 580: *Tirthankara* head**

**Antiquity No.** - J-200
**Size** - 34x23x26 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 581: *Tirthankara* head**

**Antiquity No.** - J-204
**Size** - 26x17x2.5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the *tirthankara (?)* head with curly hair.



**Fig. No. 582: *Tirthankara* head**

**Antiquity No.** - J-216
**Size** - 30x22x26 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 583: *Tirthankara* head**

**Antiquity No.** - J-222
**Size** - 34x24x29 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 584: *Tirthankara* head**

**Antiquity No.** - J-223
**Size** - 23x19x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the *tirthankara (?)* head with curly hair.



**Fig. No. 585: Head of *Tirthankara***

**Antiquity No.** - J-229
**Size** - 34x29x26 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 586: *Tirthankara* head**

**Antiquity No.** - J-229
**Size** - 22x18x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the *tirthankara (?)* head with curly hair.



**Fig. No. 587: Head of a man with moustache**

**Antiquity No.** - J-153
**Size** - 18x17x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is the head of a man with moustache with hand kept on right side of the forehead.



**Fig. No. 588: Head of a man with *jatabhar***

**Antiquity No.** - J-159
**Size** - 21x20x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a human head with *jatabhar* worn on left side.



**Fig. No. 589: Human head**

**Antiquity No.** - J-197
**Size** - 24x18x20 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a human head.



**Fig. No. 590: Human head**

**Antiquity No.** - J-213
**Size** - 38x19x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a human head wearing a crown[250].



**Fig. No. 591: Headless image of a *Tirthankara* seated in *dhyana mudra***



**Fig. No. 592: Inscription on the pedestal of the image**

**Antiquity No.** - J-36
**Size** - 104x86x34 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the headless image of a *Tirthankara* seated in *dhyana mudra*. The pedestal bears the inscription to the following effect:

*L. 1. Siham | parambhattarakamaharajadhirajashreekumaraguptasya vijayarajasya [100 10] 3 ka - - - - - ntama - - - [di] - - sa 20 asyam pu[rvvyaya]kottiyam gana- -*

*2. dvidhadhari [to] shakhato datilachayyapragyapitaye shamadhyaye bhattibhavasya dheetu grahamitrapalit[ta] pra[ta]rikasya kutumbiniye pratima pratishthapita |*

Translation: "Success! In the year 113, in the victorious region of the supreme lord and supreme king of great kings, the illustrious Kumargupta, on the twentieth day [of the winter-month] Karttika] - on that [date, specified as) above an image was set up by Samadhya (Syamadhya), daughter of Bhattibhava (and) house-wife of the ferryman[251].



**Fig. No. 593: Image of a *Tirthankara* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-118
**Size** - 94x60x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th-5th century A.D.

**Description** - It is the image of a *Tirthankara* sitting in *dhyana mudra* on a *simhāsana* carved with two devotees worshipping *dharmachakra.* His *parikar* is marked with *vyalas,* floral scrolls and two *maladhari vidyadharas*. His *abhamandala* is decorated with bands carved with *gaja nakha,* beaded strings, garland, floral scrolls and lotus flower[252].



**Fig. No. 594: Defaced image of a *Tirthankara* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-119
**Size** - 58x22x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is the defaced image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana*. His *parikar* has *Indra, Upendra* and a *maladhari vidyadhara*. His *Abhamandala* is decorated with *gaja nakha* motif, beaded string, floral scrolls and lotus flower.



**Fig. No. 595: Upper left portion of the *parikar* of an image**

**Antiquity No.** - J-90 (?)
**Size** - 13x21x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is the upper left portion of the *parikar* of an image of *Tirthankara* showing *maladhari vidyadhara* and *prabhamandala* of lotus petals.




**Fig. No. 596: Shaft of a pillar**

**Antiquity No.** - J-561
**Size** - 75x26x27 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the shaft of a pillar with square section at the bottom which is decorated with torso of a female (?) wearing *har* and *keyura*, octagonal section in the middle decorated with band of lotus flowers & floral scrolls and circular topmost part decorated with chess pattern supporting a circular cushion decorated with floral designs which is supporting probably a *ghata* decorated with ribbed designs in the lower half & lotus petals in the upper half[253].



**Fig. No. 597: Figure of a pillar**

**Antiquity No.** - J-564
**Size** - 78x15x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is a pillar with lower portion having square cross-section and decorated with band of cylindrical beads, floral scrolls and half lotus flowers, the small octagonal portion above this is decorated with half lotus flowers and the sixteen sided portion is decorated with beaded string & band carved with half lotus flowers. The circular portion is very small and plain. Above this is the base of the *ghata* in the shape of decorated beads. The base supports water vessels from which the leaves are emanating. The water vessels supports a square block decorated with floral designs[254].



**Fig. No. 598: Figure of an octagonal pillar**

**Antiquity No.** - J-571
**Size** - 71x24x23 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is the shaft of an octagonal pillar.




**Fig. No. 599: Figure of an octagonal pillar**

**Antiquity No.** - J-574
**Size** - 88x17x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is an octagonal pillar with a *ghata* at the base.




**Fig. No. 600: Pillar having varying cross-sections**

**Antiquity No.** - J-579
**Size** - 86x22x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a pillar having varying cross-sections. At the base, it has the shape of a deformed *ghata* then it becomes rounded with a band in the middle and after this it becomes octagonal. The octagonal part is decorated with chain & bell motif and a band carved with half lotus. At the top of this assumes the shape of a square slab.




**Fig. No. 601: Pillar with square sections and decorated with *ghata pallava* at the bottom**

**Antiquity No.** - J-817
**Size** - 116x38x38 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a pillar with square sections and decorated with *ghata pallava* at the bottom & two bands of floral scrolls at the top[255].



**Fig. No. 602: Figure of a square pillar**

**Antiquity No.** - J-944
**Size** - 85x31x32 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a square pillar carved with *ghata* at the bottom, a projecting band carved with floral scrolls at the top and another band carved with half lotus motif at the top.




**Fig. No. 603: Stone umbrella made in the shape of lotus flower**

**Antiquity No.** - J-664
**Size** - 83x61x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a stone umbrella made in the shape of lotus flower when looked from below[256]. There is an inscription on the umbrella and it reads:

*1. ///ni[tata]. . . . . si[dahath].///*

*2. ///. . .[ya]kace.ik[a]sya v[adhu]///*

*3. ///[rya]. . . . [ti]niya [kha]///.*



**Fig. No. 604: Figure of a circular canopy**

**Antiquity No.** - J-666
**Size** - 146x146x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a circular canopy elaborately decorated with bands of floral scrolls, lotus petals, garland placed around a lotus flower with the projecting central portions with a hole for fitting into a circular shaft[257].



**Fig. No. 605: Face of a lion**



**Fig. No. 606: Inscription on the top of the face of lion**

**Antiquity No.** - J-73
**Size** - 18x12x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is a sculptural fragment carved with the face of a lion. There is a two line inscription on the top.



**Fig. No. 607: Sculptural fragment carved with the image of a male and a female**

**Antiquity No.** - J-93
**Size** - 17x17x7 cm
**Material -** Sa4stone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th-5th century A.D.
**Description** - It is a sculptural fragment carved with the image of a male and a female holding some unidentified object in her left hand.



**Fig. No. 608: Sculptural fragment decorated with flower motifs**

**Antiquity No.** - J-272
**Size** - 10x12x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 4th-5th century A.D.
**Description** - It is a sculptural fragment decorated with flower and floral scroll motifs.

**5th century A.D.**



**Fig. No. 609: Image of *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-104
**Size** - 123x90x40 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is the image of *Tirthankara* sitting in *dhyana mudra*. His *parikar* shows a flying divine attendant and *abhamandala* decorated with bands of *gaja nakha,* beaded strings, garland, floral scrolls and sphere design[258].



**Fig. No. 610: *Tirthankara* head**

**Antiquity No.** - J-150
**Size** - 25x21x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 611: *Tirthankara* head**

**Antiquity No.** - J-169
**Size** - 29x35x18 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair. There is symbol of *Urna* in the middle of the forehead.



**Fig. No. 612: Head of *Tirthankara***

**Antiquity No.** - J-213
**Size** - 16x11x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.



**Fig. No. 613: Figure of *abhamandala* of a *Tirthankara* image**

**Antiquity No.** - J-87
**Size** - 35x25x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is the *abhamandala* of a *tirthankara (?)* decorated with *gaja nakha,* beaded string, thick garland, floral scrolls, beaded strings and lotus flower.



**Fig. No. 614: Figure of a pillar**

**Antiquity No.** - J-563
**Size** - 119x21x21 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is a pillar having square cross-section in the lower-half portion. This portion is decorated with a *ghata-pallava* motif, river goddess *Yamuna,* a band decorated with floral motif and half-lotus flower. Octagonal part is decorated with a band carved with *kirtimukha* motif and a band of half-lotus flower. Above this is the circular part decorated with lotus petal motif. At the top exists *ghata pallava* placed on inverted lotus and carrying a block carved with *kirtimukha* design on all four sides[259].



**Fig. No. 615: Broken image of *Balrama***

**Antiquity No.** - J-89
**Size** - 49x38x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is the broken image of *Balrama* protected by a snake, standing on right side in attendance of *Neminatha* whose figure has faded out[260].




**Fig. No. 616: *Lalatabimba* of a door showing *Lakulisha* sitting in *vyakhyan mudra***

**Antiquity No.** - J-550
**Size** - 29x37x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is the *lalatabimba* of a door showing *Lakulisha* sitting in *vyakhyan mudra* bearing a bearing a *yogapatta*. His club is shaped like a penis. It is decorated with two horizontal bands of flower and lotus petal motifs[261].



**Fig. No. 617: Figure of an obese man**

**Antiquity No.** - J-919
**Size** - 19x25x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is an obese male (*Garuna?*) having a round belly and carrying a female on his shoulders. He is wearing an *Ekavali*.




**Fig. No. 618: Head of *Shiva***

**Antiquity No.** - J-683
**Size** - 36x37x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th-6th century A.D.
**Description** - It is a sculptural fragment showing the head of *Shiva.* Above his head is the chest and hands of another divine figure[262].

**6th century A.D.**



**Fig. No. 619: Mutilated image of a *Jina* standing in *kayotsarga mudra***

**Antiquity No.** - J-82
**Size** - 120x70x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 6th century A.D.
**Description** - It is a sculptural fragment showing the mutilated image of a *Jina* standing in *kayotsarga mudra* accompanied by a *dhoti* clad devotee wearing four string long *har* and serpent shaped *keyura*[263].



**Fig. No. 620: Image of a *gaja makara***

**Antiquity No.** - J-644
**Size** - 29x26x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 6th century A.D.
**Description** - It is a sculptural fragment carved with the image of *gaja makara*[264].



**Fig. No. 621: Headless image of a *Jina* standing in *kayotsarga mudra***

**Antiquity No.** - J-83
**Size** - 90x61x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 6th-7th century A.D.
**Description** - It is the headless image of a *Jina* standing in *kayotsarga mudra* accompanied by a divine attendant mounted on a bracket situated on his right[265].



**Fig. No. 622: Torso of a *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-80
**Size** - 58x36x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 6th-7th century A.D.
**Description** - It is the torso of a *Tirthankara* standing in *kayotsarga mudra*.

**7th century A.D.**



**Fig. No. 623: *Tirthankara* head**

**Antiquity No.** - J-870
**Size** - 7x6x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 7th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair[266].



**Fig. No. 624: Figure of a mother with a child**

**Antiquity No.** - J-874
**Size** - 29x17x8 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 7th century A.D.
**Description** - It is a sculptural fragment showing mother with a child. A *maladhari vidyadhara* is visible on upper left side[267].



**Fig. No. 625: Lower part of the image of *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-803
**Size** - 18x25x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 7th-8th century A.D.
**Description** - It is the lower part of the image of *Tirthankara* sitting in *dhyana mudra* on a cushion kept over a pedestal carved with two devotees. The pedestal bears a two line inscription[268].



**Fig. No. 626: Headless mutilated image of *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-804
**Size** - 34x49x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 7th-8th century A.D.
**Description** - It is the headless mutilated image of *Tirthankara* sitting in *dhyana mudra* on a cushion[269].




**Fig. No. 627: Sculptural fragment carved with *chandrashala* motif**

**Antiquity No.** - J-914
**Size** - 46x44x30 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 7th-8th century A.D.
**Description** - It is a sculptural fragment carved with *chandrashala* motif having outline of a beaded string on a plain band and miniature bracketed square pillars.



**Fig. No. 628: Figure of *chandrashala* motif housing *Shiva* head**

**Antiquity No.** - J-917
**Size** - 30x55x25 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 7th-8th century A.D.
**Description** - It is a *chandrashala* motif housing *Shiva* head.

**8th century A.D.**



**Fig. No. 629: Image of *Rishabhanatha* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-66.59
**Size** - 89x68x24 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 8th century A.D.
**Description** - It is the image of *Rishabhanatha* sitting in *dhyana mudra* on a *simhāsana*. *Simhāsana* is flanked by his *yaksha* on the right side. A diminutive bull is carved in front of the wheel. His *parikar* contains *Indra & Upendra,* 24 *tirthankaras* sitting in *dhyana mudra,* two elephants each with two riders, *trichhatra, abhamandala* in the shape of circular band and *deva dundubhi*.



**Fig. No. 630: Lower part of the image of *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-788
**Size** - 27x31x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 8th century A.D.
**Description** - It is the lower part of the image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana*.



**Fig. No. 631: Head of *Parvati***

**Antiquity No.** - J-217
**Size** - 13x8x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th century A.D.
**Description** - It is the *Parvati* head (?). She is wearing a very tall *jatamukuta*.



**Fig. No. 632: Figure of a mother goddess holding a child**

**Antiquity No.** - J-797
**Size** - 41x26x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th century A.D.
**Description** - It is the figure of a mother goddess holding a child. The mother goddess wears a large bun of hair, very large ear ornaments, *graiveyaka, stanhar* with a large pendant and bangles[270].



**Fig. No. 633: Broken female torso**

**Antiquity No.** - J-709 b
**Size** - 11x12x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th century A.D.
**Description** - It is a broken female torso wearing *kundals* and *stanhar.*



**Fig. No. 634: Architectural fragment carved with *chandrashala* motif**

**Antiquity No.** - J-908
**Size** - 55x21x39 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 8th century A.D.
**Description** - It is an architectural fragment carved with *chandrashala* motif.



**Fig. No. 635: An architectural fragment**

**Antiquity No.** - J-619
**Size** - 34x14x21 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th century A.D.
**Description** - It is an architectural fragment carved with the figures of *Bharputraka* and *Kirtimukha*.



**Fig. No. 636: Figure of *Chakra***

**Antiquity No.** - J-861
**Size** - 10x9x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th century A.D.
**Description** - It is a *Chakra* held by *Vishnu* (?)[271].

**8th-9th century A.D.**



**Fig. No. 637: Broken *Tirthankara Chaubisi patta* showing *Rishabhanatha***



**Fig. No. 638: Inscription on the pedestal of the image**

**Antiquity No.** - J-57
**Size** - 96x49x34 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 8th-9th century A.D.
**Description** - It is a broken *Tirthankara Chaubisi patta* showing *Rishabhanatha* with his hair falling down on his shoulder. He is sitting in *dhyana mudra*. He is located in the center and 23 *Tirthankaras* are visible in his *parikar*. There is an inscription on the pedestal which is unfortunately very imperfect. It includes the word '*pratima*' i.e. image. The slab was discovered during 1889-90[272].



**Fig. No. 639: Headless image of *Rishabhanatha***

**Antiquity No.** - J-78
**Size** - 80x80x23 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Kankali* mound, *Mathura U.P.*
**Period** - 8th-9th century A.D.
**Description** - It is the headless image of *Rishabhanatha*. This sculpture was found in February, 1890. There are traces of an inscription inscribed on the pedestal of the image. The *simhasana* is carved with *Dharmchakra* flanked by a devotee and a lion on both sides. The presence of the two diminutive bulls between the lions in front of devotees indicate that the image is of *Rishabhanatha. Simhasana* is flanked by *Yaksha* and *Yakshi* of *Tirthankara.* The *parikar* is carved with *Indra, Upendra,* two females, two *chauri* bearers and two diminutive *tirthankaras* [273].



**A**



**B**



**C** **D**

**Fig. No. 640: *Chatuski* having the defaced figures of *Tirthankaras* sitting in *dhyana mudra***

**Antiquity No.** - J-811
**Size** - 57x24x24 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 8th-9th century A.D.
**Description** - It is a *Chatuski* having the defaced figures of *Tirthankaras* sitting in *dhyana mudra* on three sides. The figure on fourth side has been gauged out. Pedestals on all the sides bears inscription[274].



**Fig. No. 641: Crowned head of a deity**

**Antiquity No.** - J-791
**Size** - 13x6x7 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 8th-9th century A.D.
**Description** - It is the crowned head of a deity[275].



**Fig. No. 642: Female head**

**Antiquity No.** - J-913
**Size** - 18x17x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th-9th century A.D.
**Description** - It is a female head wearing earrings.



**Fig. No. 643: *Chandrashala* decorated with a square pillared *rathika***

**Antiquity No.** - J-946
**Size** - 43x69x28 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 8th-9th century A.D.
**Description** - It is a *chandrashala* decorated with a square pillared *rathika* topped with an *udgama*, squat square bracketed pillar. The half *chandrashala* is outlined with simple band and beaded strings.

**9th century A.D.**



**Fig. No. 644: Lower part of the mutilated image of *Rishabhanatha* sitting in *dhyana mudra***

**Antiquity No.** - J-866
**Size** - 26x25x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is the lower part of the mutilated image of *Rishabhanatha* sitting in *dhyana mudra* on a *simhāsana*. *Yaksha* is visible on the left side of the seat. A devotee is kneeling below the left side of the lion and *Upendra* can be seen on the right side behind the *Yaksha*[276].



**Fig. No. 645: Defaced broken image of a *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-796
**Size** - 62x34x18 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is the defaced broken image of a *Tirthankara* standing in *kayotsarga mudra*. His *parikar* is carved with *maladhari vidyadharas,* an elephant, *Kaivalya vriksha, trichhatra* and *deva dundubhi*[277].



**Fig. No. 646: Figure of a *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-930
**Size** - 38x11x6.5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is a sculptural fragment shows a *Tirthankara* standing in *kayotsarga mudra.* His *parikar* shows two divine figures, two elephants and a *trichhatra*.



**Fig. No. 647: Mutilated image of *Bahubali* standing in *kayotsarga mudra***

**Antiquity No.** - J-940
**Size** - 121x45x26 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is the mutilated image of *Bahubali* standing in *kayotsarga mudra*. He is ministered by his two sisters[278].




**Fig. No. 648: Broken fragment of a pillar showing *ghata pallava***

**Antiquity No.** - J-337
**Size** - 36x22x22 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is the broken fragment of a pillar showing *ghata pallava* kept on a ring base.



**Fig. No. 649: An architectural fragment decorated with a *rathika***

**Antiquity No.** - J-338
**Size** - 40x25x19 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is an architectural fragment decorated with a *rathika* topped with an *udgama* and having a *ghantakuta Shikhara* topped with *chandrika* and *amalaka*. Round pillared *rathika* houses a lady with a child.



**Fig. No. 650: Figure of a square shaped pillar**

**Antiquity No.** - J-778
**Size** - 205x37x37 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is a square shaped pillar carved with two bands of floral designs and *kirtimukha* respectively. The upper part consist of *ghata pallava* resting on torus shaped base which supports square shaped projections carved with floral designs, ribbed band and round moldings. The left side face of this pillar has an inscription.



**Fig. No. 651: Inscription on the left side of the above pillar**



**Fig. No. 652: Figure of square shaped pillar**

**Antiquity No.** - J-779
**Size** - 204x37x37 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is a square shaped pillar carved with two bands of floral designs and *kirtimukha* respectively. The upper part consist of *ghata pallava* resting on torus shaped base which supports square shaped projections carved with floral designs, ribbed band and round moldings.



**Fig. No. 653: Figure of square shaped pillar**

**Antiquity No.** - J-780
**Size** - 210x35x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is a square shaped pillar carved with two bands of floral designs and *kirtimukha* respectively. The upper part consist of *ghata pallava* resting on torus shaped base which supports square shaped projections carved with floral designs, ribbed band and round moldings.



**Fig. No. 654: Figure of square shaped pillar**

**Antiquity No.** - J-781
**Size** - 216x34x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is a square shaped pillar carved with two bands of floral designs and *kirtimukha* respectively. The upper part consist of *ghata pallava* resting on torus shaped base which supports square shaped projections carved with floral designs, ribbed band and round moldings.



**Fig. No. 655: Multi-faceted shaft of a pillar**

**Antiquity No.** - J-918
**Size** - 23x90x42 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 9th century A.D.
**Description** - It is the multi-faceted shaft of a pillar showing serpents at the bottom, a band of *rathika* in the middle, two bands decorated with floral motifs, a very small circular portion, a band decorated with beaded string & bell motif, a band decorated with floral motifs, a band decorated with beaded string design, a twisted rope winged shaped base, *ghata pallava* and a band of floral design as we move upward.



**Fig. No. 656: Figure of *Naag* in human from**

**Antiquity No.** - J-133
**Size** - 13x16x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is a sculptural fragment showing a *Naag* in human form.



**Fig. No. 657: Human head**

**Antiquity No.** - J-158
**Size** - 11x15x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is a human head[279].



**Fig. No. 658: Sculptural fragment decorated with a *rathika***

**Antiquity No.** - J-539
**Size** - 31x40x18 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is a sculptural fragment decorated with a *rathika* housing a *tirthankara* sitting in *dhyana mudra* and *gaja makara* on his left side.



**Fig. No. 659: Lower part of an image**

**Antiquity No.** - J-865
**Size** - 34x21x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is the lower part of an image showing feet of two persons resting over a pedestal carved with six divine figures sitting in *lalitasana* on low couches.



**Fig. No. 660: Figure of five *lingas***

**Antiquity No.** - J-559
**Size** - 27x21x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is a sculptural fragment showing the figure of five *lingas*.



**Fig. No. 661: Sculptural fragment in the shape of *amalaka***

**Antiquity No.** - J-853
**Size** - 27x22x22 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is a sculptural fragment in the shape of *amalaka* and a fruit[280].



**Fig. No. 662: Sculptural fragment showing a male in sitting posture**

**Antiquity No.** - J-893
**Size** - 60x35x40 cm
**Material -** Red sandstone
**Condition -** Damaged
**Period** - 9th century A.D.
**Description** - It is a sculptural fragment showing a male in sitting posture housed inside a square pillared *rathika* topped with *udgama* having a diminutive female standing on right side of the *rathika*.




**Fig. No. 663: Sculptural fragment showing a *bharaputraka***

**Antiquity No.** - J-911
**Size** - 31x29x25 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 9th century A.D.
**Description** - It is a sculptural fragment showing a *bharaputraka*.



**Fig. No. 664: Stone slab carved with floral designs and a *kitrtimukha***

**Antiquity No.** - J-915
**Size** - 38x27x7 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 9th century A.D.
**Description** - It is a stone slab carved with floral designs and a *kitrtimukha*.



**Fig. No. 665: Figure of an elaborately carved *chandrashala***

**Antiquity No.** - J-947
**Size** - 42x88x28 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is an elaborately carved *chandrashala*. The topmost opening shows a human figure.

**9th-10th century A.D.**




**Fig. No. 666: Headless image of *Mahavira* sitting in *dhyana mudra* on a *siṁhāsana***



**Fig. No. 667: Inscription on the pedestal of *siṁhāsana***

**Antiquity No.** - J-782
**Size** - 44x40x20 cm
**Material -** Red andstone
**Condition** - Damaged
**Provenance** - *Ajaikhera, Etawah U.P.*
**Period** - 9th-10th century A.D.
**Description** - It is the headless image of *Mahavira* sitting in *dhyana mudra* on a *siṁhāsana.* The *siṁhāsana* is flanked by the column of three divine figures on each side. His *parikar* shows *Upendra* & a *Tirthankara* on his right side[281].



**Fig. No. 668: Headless mutilated image of a *Rishabhanatha* sitting in *dhyana mudra***



**Fig. No. 669: Inscription on the pedestal of the image**

**Antiquity No.** - J-783
**Size** - 30x26.5x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is the headless mutilated image of a *Rishabhanatha* sitting in *dhyana mudra* on a *siṁhāsana*. Base of *siṁhāsana* bears a two line inscription.



**Fig. No. 670: Image of *Rishabhanatha* standing in *kayotsarga mudra* on a pedestal**

**Antiquity No.** - J-820
**Size** - 124x50x18 cm
**Material -** White marble
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is the image of *Rishabhanatha* standing in *kayotsarga mudra* on a pedestal. His *parikar* has two devotees, *Indra, Upendra,* 19 *tirthankaras* all sitting in *dhyana mudra,* two *maladhari vidyadhara* couples, lotus shaped *abhamandala,* two elephants, *trichhatra* and *deva dundubhi*[282].



**Fig. No. 671: Image of a *Neminatha* seated in *dhyana mudra* on a *siṁhāsana***

**Antiquity No.** - J-777
**Size** - 96x52x30 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th-10th century A.D.
**Description** - It is the image of a *Neminatha* seated in *dhyana mudra* on a *siṁhāsana*. His symbol conch is carved at the bottom of the pedestal. His *parikar* is carved with *Indra, Upendra, Maladhari Vidyadharas* and two elephants. Rest of attributes have faded out[283].



**Fig. No. 672: Figure of *siṁhāsana* part of the image of a deity**

**Antiquity No.** - J-815
**Size** - 46x80x25 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 9th-10th century A.D.
**Description** - It is the *siṁhāsana* part of the image of a deity. *Padmapeetha* is shown very distinctly its stem rising between the lions[284].



**Fig. No. 673: Lower part of the image of *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-863
**Size** - 23x24x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is the lower part of the image of *Tirthankara* sitting in *dhyana mudra* on a *siṁhāsana*[285].



**Fig. No. 674: Figure of a *patta* showing figure of a *Tirthankara***

**Antiquity No.** - J-76
**Size** - 29x41x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th-10th century A.D.
**Description** - It is a *patta* showing figure of a *Tirthankara* whose only legs are visible flanked by relatively small sized *tirthankaras* standing on a pedestal situated above a male devotee flanked by *Garuna* mounted *Lakshmi* and a standing human figure. The central column thus described is flanked by 48 diminutive *tirthankaras* standing in *kayotsarga mudra*. The lower part of the *patta* has one line inscription.




**Fig. No. 675: Figure of an inscribed *Tirthankara patta* carved with three rows of *tirthankara***



**Fig. No. 676: Inscription on the pedestal of the image**

**Antiquity No.** - J-939
**Size** - 36x30x5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is an inscribed *Tirthankara patta* carved with three rows of *tirthankara*. Bottom row shows three *tirthankaras* standing in *kayotsarga mudra* and a female devotee on the right side. Next row shows four *tirthankaras* standing in *kayotsarga mudra* and top row shows four *tirthankaras* standing in *kayotsarga mudra.* On the extreme right side stands a female devotee holding some unidentified object and standing. There is one line inscription below her.



**Fig. No. 677: Figure of broken *Sarvatobhadrika***

**Antiquity No.** - J-225
**Size** - 21x26x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is a broken *Sarvatobhadrika* depicting upper part of the bodies of two *Tirthankaras*.



**Fig. No. 678: Upper left part of the image of *Tirthankara***

**Antiquity No.** - J-800
**Size** - 36x41x13 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 9th-10th century A.D.
**Description** - It is the upper left part of the image of *Tirthankara* standing in *kayotsarga mudra.* His head, *maladhari vidyadhara,* elephant with a rider, *trichhatra* and *deva dundubhi* are carved on this piece[286].



**Fig. No. 679: Upper left part of the image of *Tirthankara***

**Antiquity No.** - J-807
**Size** - 51x40x20 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 9th-10th century A.D.
**Description** - It is the upper left part of the image of *Tirthankara* standing in *kayotsarga mudra.* His head, *maladhari vidyadhara* couple, elephant with a rider, *trichhatra* and *deva dundubhi* carved on this piece[287].



**Fig. No. 680: Upper part of the image of *Parshvanatha***

**Antiquity No.** - J-112
**Size** - 26x30x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is a sculptural fragment showing the hood of serpent protecting *Parshvanatha* (?)[288].



**Fig. No. 681: Top view of the fragment of a pedestal of an image**

**Antiquity No.** - J-9
**Size** - 11x28x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th-10th century A.D.
**Description**- It is the top view of the fragment of a pedestal of an image. This pedestal has two feet of the main deity and four feet of two deities flanking him.




**Fig. No. 682: Figure of defaced image of a mother goddess sitting on a couch**

**Antiquity No.** - J-854
**Size** - 76x45x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 9th-10th century A.D.
**Description** - It is the defaced image of a mother goddess sitting on a couch which is flanked by two female attendants. Her *parikar* has two *vyala* figures and two mother goddess at the top. Ring shaped *abhamandala* is visible behind her head[289].



**Fig. No. 683: A sculptural fragment**

**Antiquity No.** - J-12
**Size** - 12x6x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 9th-10th century A.D.
**Description** - It is a sculptural fragment.



**Fig. No. 684: Figure of three headed *Buddhist* deity**

**Antiquity No.** - J-18
**Size** - 22x29x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period -** 10th century A.D.
**Description** - It is a three headed *Buddhist* deity.



**Fig. No. 685: Figure of a female head**

**Antiquity No.** - J-209
**Size** - 31x28x21 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is a female head having a very tall *jatabhar*.



**Fig. No. 686: Upper right portion of the *parikar* of an image**

**Antiquity No.** - J-300 (?)
**Size** - 40x27x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 9th-10th century A.D.
**Description** - It is the upper right portion of the *parikar* of an image showing a *maladhari vidyadhara* and an elephant with a horse rider.



**Fig. No. 687: Figure of five *Shivalingas***

**Antiquity No.** - J-617
**Size** - 19x29x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is a broken sculptural fragment carved with five *Shivalingas*.




**Fig. No. 688: Figure of a votive pillar**

**Antiquity No.** - J-818
**Size** - 29x21x30 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 9th-10th century A.D.
**Description** - It is a votive pillar carved with the images of elephant and a man. It is probably *Krishna-Leela* votive pillar.




**Fig. No. 689: Piece of a pillar decorated with *amalaka* design**

**Antiquity No.** - J-903
**Size** - 22x36x36 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 9th-10th century A.D.
**Description** - It is the piece of a pillar decorated with *amalaka* design.

**10th century A.D.**



**Fig. No. 690: Headless mutilated image of *Rishabhanatha* sitting in *dhyana mudra***



**Fig. No. 691: Inscription on the pedestal of the image**

**Antiquity No.** - J-787
**Size** - 57x55x27 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is a headless mutilated image of *Rishabhanatha* sitting in *dhyana mudra* on a *siṁhāsana* bearing one line inscription at the bottom. Cloth covering *siṁhāsana* bears the image of his symbol bull.



**Fig. No. 692: Headless mutilated image of *Rishabhanatha* sitting in *dhyana mudra***

**Antiquity No.** - J-789
**Size** - 78x66x34 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the headless mutilated image of *Rishabhanatha* sitting in *dhyana mudra* on a *siṁhāsana.* His symbol bull is carved inside a square niche located on the base of pedestal[290].



**Fig. No. 693: Mutilated image of *Rishabhanatha* sitting in *dhyana mudra***

**Antiquity No.** - J-790
**Size** - 101x62x40 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the mutilated image of *Rishabhanatha* sitting in *dhyana mudra* on a *simhāsana.* A diminutive broken figure of bull is visible below the cloth covering *simhāsana* which itself is flanked by two kneeling devotees. *Parikar* is marked with *Indra, Upendra* whose traces are visible, two defaced *maladhari vidyadharas, Kaivalya vriksha* and *trichhatra*. Two *makara vyalas* are springing from his shoulders.



**Fig. No. 694: image of *Rishabhanatha* sitting in *dhyana mudra***

**Antiquity No.** - J-847
**Size** - 77x59x21 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the image of *Rishabhanatha* sitting in *dhyana mudra* on a *simhāsana* carved with his *Yakshi* and the bull flanking *chakra*. His *parikar* has *Indra, Upendra,* two *Tirthankaras* standing in *kayotsarga mudra,* both accompanied by their respective *Indra & Upendra,* two *maladhari vidyadharas* couples, two *Tirthankaras,* two elephants, *trichhatra* and *Kaivalya vriksha*[291].



**Fig. No. 695: Worn-out image of *Rishabhanatha* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-857
**Size** - 61x34x11.5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the worn-out image of *Rishabhanatha* sitting in *dhyana mudra* on a *simhāsana*. The cushion is carved with his symbol bull. His *parikar* shows two devotees, *Indra, Upendra,* two *maladhari vidyadharas, Kaivalya vriksha* and *trichhatra*[292].



**Fig. No. 696: Image of *Rishabhanatha* sitting in *dhyana mudra* on a *siṁhāsana***

**Antiquity No.** - J-876
**Size** - 60x35x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the image of *Rishabhanatha* sitting in *dhyana mudra* on a *siṁhāsana*. Bull is carved below the cloth dangling in front. His *parikar* shows two *tirthankaras* standing in *kayotsarga mudra*, two *tirthankaras* sitting in *dhyana mudra*, all four covered by *trichhatra & kaivalya vriksha*, *abhamandala* is simple round band, *kaivalya vriksha, trichhatra* and *deva dundubhi*[293].



**Fig. No. 697: Image of *Rishabhanatha* standing in *kayotsarga mudra***

**Antiquity No.** - J-949
**Size** - 110x41x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the image of *Rishabhanatha* standing in *kayotsarga mudra* on a pedestal. His *parikar* shows two female deities in sitting postures, *Indra, Upendra,* fifteen *tirthankaras* sitting in *dhyana mudra,* sun shaped *abhamandala, trichhatra, deva dendubhi* and *kaivalya vriksha*.



**Fig. No. 698: Image of *Parshvanatha* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-859
**Size** - 65x44x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the image of *Parshvanatha* sitting in *dhyana mudra* on a *simhāsana*. His *parikar* shows *Indra, Upendra,* four *Tirthankaras* sitting in *dhyana mudra* and two *maladhari vidyadharas*[294].



**Fig. No. 699: Image of *Parshvanatha* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-879
**Size** - 65x36x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the image of *Parshvanatha* sitting in *dhyana mudra* on a *simhāsana* carved with two devotees. His *parikar* has *Indra, Upendra, maladhari vidyadhara* couple, seven hooded snake protecting him, two elephants with riders, *trichhatra* and *deva dundubhi*. The pedestal bears an inscription.



**Fig. No. 700: Headless image of *Neminatha* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-798
**Size** - 66x62x36 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the headless mutilated image of *Neminatha* sitting in *dhyana mudra* on a *simhāsana*. The *simhāsana* is flanked by two kneeling devotees. Upper slab is carved with conch shell, the symbol of *Neminatha* and carved with six *Tirthankaras* sitting in *dhyana mudra.* His *parikar* shows two divine figures on each side[295].



**Fig. No. 701: Image of *Neminatha* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-858
**Size** - 60x42x18 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the image of *Neminatha* sitting in *dhyana mudra* on a *siôhāsana* which is flanked by his *yaksha* and *yakshi*. His *parikar* shows *Indra, Upendra, maladhari vidyadhara,* star shaped *abhamandala, kaivalya vriksha, trichhatra, deva dundubhi* and two elephants with riders[296].



**Fig. No. 702: Mutilated image of *Aranatha* sitting in *dhyana mudra* on a *siṁhāsana***

**Antiquity No.** - J-851
**Size** - 65x37x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Kankali* mound, *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the mutilated headless image of *Aranatha* sitting in *dhyana mudra* on a *siṁhāsana*. *Siṁhāsana* is carved with fish, the symbol of *Tirthankara* and is flanked by his *Yaksha & Yakshi.* His *parikar* shows *Indra, Upendra,* two *maladhari vidyadhara* couple, *trichhatra* and *deva dundubhi*[297].




**Fig. No. 703: Headless image of *Adinatha* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-784
**Size** - 46x41x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the headless image of *Adinatha* sitting in *dhyana mudra* on a *simhāsana*. His symbol bull is carved on the carpet dangling in front of the pedestal above *Dharmachakra* and the devotee couple.



**Fig. No. 704: Image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-880 A
**Size** - 61x40x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana* flanked by two devotees. His *parikar* has *Indra, Upendra, maladhari vidyadhara, abhamandala, kaivalya vriksha, trichhatra, deva dundubhi* and two elephants with two riders[298].



**Fig. No. 705: Image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-936
**Size** - 80x55x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana* which is flanked by his *yaksha* and *yakshi*. The *chakra* is being worshipped by a male and a female devotee. His *parikar* has *Indra, Upendra, gaja & vyala,* two *tirthankaras* sitting in *dhyana mudra,* star shaped *abhamandala, kaivalya vriksha,* two *maladhari vidyadharas,* two *tirthankaras* standing in *dhyana mudra, trichhatra* and *deva dundubhi*. His chest is carved with *srivatsa* symbol.




**Fig. No. 706: Headless image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-101
**Size** - 21x23x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the headless image of *Tirthankara* sitting in *dhyana mudra* on a *simhāsana*. He is flanked by two human figures sitting on the ground.



**Fig. No. 707: Broken colossal image of a *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-142
**Size** - 177x37x84 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the broken colossal image of a *Tirthankara* sitting in *dhyana mudra.* The cloth covering the cushion on which he is sitting is decorated with floral designs[299].



**Fig. No. 708: Broken colossal image of a *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-144
**Size** - 168x130x80 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the broken colossal image of a *Tirthankara* sitting in *dhyana mudra.* The cloth covering the cushion on which he is sitting is decorated with floral designs[300].



**Fig. No. 709: Mutilated image of a *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-810
**Size** - 27x39x30 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the headless mutilated image of a *Tirthankara* sitting in *dhyana mudra* on a cushion. It has an inscription on the upper surface of the cushion[301].



**Fig. No. 710: Lower part of the image of *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-948
**Size** - 33x63x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the lower part of the image of *Tirthankara* standing in *kayotsarga mudra* on a *simhāsana* flanked by *Yaksha & Yakshi.* A miniature *Tirthankara* is shown sitting on *chakra* flanked by a male and a female devotee. Another miniature *Tirthankara* is visible on upper right side.




**Fig. No. 711: Leg part of the image of *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-924
**Size** - 19x48x25 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 10th century A.D.
**Description** - It is the leg portion of *Tirthankara* sitting in *dhyana mudra* and the cushion on which he seated.



**Fig. No. 712: Image of *Tirthankara* parents seated on a pedestal**

**Antiquity No.** - J-860
**Size** - 71x39x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the image of *Tirthankara* parents seated on a pedestal carved with eight devotees under a tree. A *Tirthankara* is shown carved in the tree and is flanked by *maladhari vidyadharas*[302].



**Fig. No. 713: Image of *Tirthankara* parents**

**Antiquity No.** - J-872
**Size** - 33x23x9 cm
**Material -** Marble
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is a sculptural fragment showing *Tirthankara* parents sitting in *lalitasana* and holding a child in their left hands. Five devotees are carved on the front side of their seats. They are sitting under a tree. A *Tirthankara* in *dhyana mudra* is carved in the canopy of the tree[303].



**A**



**B**



**C** **D**

**Fig. No. 714: *Chatuski* carved with the *tirthankaras* standing in *kayotsarga mudra* on all four sides**

**Antiquity No.** - J-813
**Size** - 74x30x20 cm
**Material -** Red sandstone
**Condition -** Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is a *Chatuski* carved with the *tirthankaras* standing in *kayotsarga mudra* on all four sides. The *tirthankara* on the fourth side is *Parshvanatha* identified by the hood of the snake[304].




**Fig. No. 715: Sculptural fragment carved with the image of a *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-927
**Size** - 36x36x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is a sculptural fragment carved with the image of a *Tirthankara* sitting in *dhyana mudra* inside a *rathika* and protected by a *chhatra*. *Rathika* is flanked by two devotes in standing postures. A *Tirthankara* stands in *kayotsarga mudra* on his right.



**Fig. No. 716: Upper part of the image of *tirthankara***

**Antiquity No.** - J-681
**Size** - 17x29x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the upper part of the image of *tirthankara* showing *deva dundubhi* sitting on *trichhatra*.



**Fig. No. 717: Figure of a cylindrical *Sarvatobhadrika***

**Antiquity No.** - J-814 B
**Size** - 64x67x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is a cylindrical *Sarvatobhadrika* split in the middle, bearing the images of fifteen *Tirthankaras* sitting in *dhyana mudra*[305].



**Fig. No. 718: Figure of an octagonal *Sarvatobhadrika***

**Antiquity No.** - J-812
**Size** - 38x30x30 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 10th century A.D.
**Description** - It is an octagonal *Sarvatobhadrika* carved at the bottom with the images of *tirthankaras* sitting in *dhyana mudra* on a *simhāsana* & accompanied by two *tirthankaras* standing in *kayotsarga mudra* and at the top of this, there is a row of *tirthankaras* standing in *kayotsarga mudra*[306].



**Fig. No. 719: Middle portion of the image of a *Tirthankara***

**Antiquity No.** - J-28
**Size** - 55x38x26 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the middle portion of the image of a *Tirthankara*.



**Fig. No. 720: *Tirthankara* head**

**Antiquity No.** - J-928
**Size** - 14x9x9 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 10th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.




**Fig. No. 721: Mutilated figure of *Vaman***

**Antiquity No.** - J-934
**Size** - 31x14x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the mutilated standing figure of *Vaman*[307].




**Fig. No. 722: Figure of an *Apsara***

**Antiquity No.** - J-945
**Size** - 51x23x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is a sculptural fragment showing a disrobing *Apsara* standing near a rounded pillar.




**Fig. No. 723: Figure of an elephant with two riders**

**Antiquity No.** - J-926
**Size** - 22x23x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is a sculptural fragment carved with an elephant with two riders. The cloth covering the back and head of elephant is shown in details.



**Fig. No. 724: Sculptural fragment showing a female deity holding a child**

**Antiquity No.** - J-798
**Size** - 44x35x11 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 10th century A.D.
**Description** - It is a sculptural fragment showing a female deity holding a child and wearing a tall *jatabhar*[308].



**Fig. No. 725: Part of the *parikar* showing a *Shivalinga***

**Antiquity No.** - J-203
**Size** - 30x24x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the part of the *parikar* showing a *Shivalinga* standing on an *Argha* and being worshipped by two devotees. Whole scene is housed inside a *rathika*. It is flanked by a *makara* and a human figure on left side and a very thick stem of a creeper on the right side.



**Fig. No. 726: Middle portion of the headless male figure**

**Antiquity No.** - J-135 (?)
**Size** - 20x11x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the middle portion of the headless male figure.




**Fig. No. 727: Sculptural fragment marked with two *triratna* symbols**

**Antiquity No.** - J-115
**Size** - 25x27x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is a sculptural fragment marked with two *triratna* symbols.




**Fig. No. 728: An architectural fragment carved with *chandrashala* motif**

**Antiquity No.** - J-920
**Size** - 15x30x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is an architectural fragment carved with *chandrashala* motif.



**Fig. No. 729: Part of the left side of *siṁhāsana***

**Antiquity No.** - J-923
**Size** - 10x12x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the part of the left side of *siṁhāsana* with one line inscription at the bottom.



**Fig. No. 730: Torso of a male**

**Antiquity No.** - J-246
**Size** - 28x20x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the torso of a male wearing earrings, necklace and *har*.



**Fig. No. 731: Human head**

**Antiquity No.** - J-174
**Size** - 6x8x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is a human head.



**Fig. No. 732: Figure of part of *dwarashakha***

**Antiquity No.** - J-894
**Size** - 34x32x22 cm
**Material -** Red sandstone
**Condition -** Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the part of *dwarashakha* showing *pushpa shakha, rupa shakha, pushpa shakha* and *patra shakha*.




**Fig. No. 733: Image of four handed mother goddess sitting on a couch in *lalitasana***

**Antiquity No.** - J-892
**Size** - 33x49x34 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 10th century A.D.
**Description** - It is the image of four handed mother goddess sitting on a couch in *lalitasana*. She is housed inside a round pillared *rathika*.

**10th-11th century A.D.**



**Fig. No. 734: Image of *Shreyanshanatha* sitting in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-856
**Size** - 79x46x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th-11th century A.D.
**Description** - It is the image of *Shreyanshanatha* sitting in *dhyana mudra* on a *simhāsana* carved with his symbol rhinoceros and his *Yaksha & Yakshi* flanking it. His *parikar* shows *Indra, Upendra,* four miniature *Tirthankaras* sitting in *dhyana mudra, maladhari vidyadharas, trichhatra* and *deva dundubhi*[309].




**Fig. No. 735: Upper part of the image of *Parshvanatha***

**Antiquity No.** - J-877
**Size** - 33x31x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th-11th century A.D.
**Description** - It is the upper part of the image of *Parshvanatha* standing in *kayotsarga mudra*[310].



**Fig. No. 736: Image of *Rishabhanatha* standing in *kayotsarga mudra***

**Antiquity No.** - J-950
**Size** - 56x38x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th-11th century A.D.
**Description** - It is the image of *Rishabhanatha* standing in *kayotsarga mudra* on a plain pedestal. His *parikar* shows *Navagrahas, kaivalya vriksha* and *trichhatra*.



**Fig. No. 737: Figure of *Tirthankara* parents sitting in *lalitasana***

**Antiquity No.** - J-871
**Size** - 41x27x11 cm
**Material -** Marble
**Condition** - Damaged
**Period** - 10th-11th century A.D.
**Description** - It is a sculptural fragment showing *Tirthankara* parents sitting in *lalitasana* and each holding a child in left hand & a fruit in right hand. Five devotees are carved on the front side of their seats. They are sitting under a tree. A monkey is climbing the tree. A *Tirthankara* in *dhyana mudra* is carved in the canopy of the tree. A large sized common halo is shown behind their heads[311].



**Fig. No. 738: Broken *rathika* with *phansanakar shikhara***

**Antiquity No.** - J-543
**Size** - 41x36x20 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 10th-11th century A.D.
**Description** - It is a broken *rathika* with *phansanakar shikhara* and the figure of a *vyala* carved on its left side.




**Fig. No. 739: Figure of an elephant with two riders**

**Antiquity No.** - J-951
**Size** - 33x22x15 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 10th-11th century A.D.
**Description** - It is a sculptural fragment showing an elephant with two riders.

**11th century A.D.**



**Fig. No. 740: Headless image of *Rishabhanatha* standing in *kayotsarga mudra***



**Fig. No. 741: Inscription on the pedestal of the image**

**Antiquity No.** - J-799
**Size** - 91x58x20 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 11th century A.D.
**Description** - It is the headless image of *Rishabhanatha* standing in *kayotsarga mudra*. His *parikar* shows *Indra, Upendra, Yaksha* and *Yakshi.* His pedestal is carved with three line inscription and the image of bull[312].



**Fig. No. 742: Image of *Tirthankara* standing in *kayotsarga mudra* on a *simhāsana***

**Antiquity No.** - J-850
**Size** - 44x22x9.5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 11th century A.D.
**Description** - It is the image of *Tirthankara* standing in *kayotsarga mudra* on a *simhāsana*. His *parikar* shows *Indra, Upendra, Maladhari Vidyadharas* and *trichhatra*[313].



**Fig. No. 743: Figure of a *Parvati* head**

**Antiquity No.** - J-156
**Size** - 23x10x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 11th century A.D.
**Description** - It is a sculptural fragment showing *Parvati* head with a very tall *jatabhar* and vertical third eye[314].

## 11th-12th century A.D.



**A**




**B**




**C** **D**

**Fig. No. 744: *Chatuski* showing four *Jain Tirthankaras***

**Antiquity No.** - J-236
**Size** - 72x36x36 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 11th-12th century A.D.
**Description** - It is *Chatuski* showing four *Jain Tirthankaras* found in the western part of *Kankali* mound near the second or *Digambara* temple. It shows them seated in *dhyana mudra* on *simhasana. Trichhatra* is visible on all four sides in the *parikar*. There is a four line inscription on one side of the pedestal and it reads as follows:

*1. O bijindevah surastidattu chibhavdevanamabhoota*

*Aacharyavijaysingh*

*2. . . . . sthachidhasten cha mocleh a*

*Sushravarknarvadhamkhanadikhe svasannti*

*3. vardhmanvatuvirdha: kariteeryam samtibhih*

*Samvadhre 1080 samhakap*

*4. . . . . vyakamyam ghatitah shree*

Translation: Orh! The illustrious *Jinadeva* was a Suri; after him was he who is named the illustrious *Bhavadeva.* His pupil (is) the *Acharya Vijayasingha (Vijayasimha).* Exhorted by him the virtuous laymen, who reside in *Navagrama Sthana* and other (*towns*), caused to be made, full of devotion, (*and*) in accordance with their means, this fourfold Vardhamana; it was fashioned in the [*Vikrama*] year 1080 by Thambhaka and Pappaka. Om ! [315].




**Fig. No. 745: Broken and defaced image of *Parshvanatha* in *kayotsarga mudra***

**Antiquity No.** - J-794
**Size** - 69x21x22 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 11th-12th century A.D.
**Description** - It is the broken and defaced image of *Parshvanatha* in *kayotsarga mudra* standing on pedestal housing his *Yakshi*. A serpent can be seen protecting him. His *parikar* shows devotees, *Indra* & *Upendra,* a female deity, a male deity, two *vyalas* and an elephant.



**Fig. No. 746: Image of *Tirthankara* seated in *dhyana mudra* on a *simhāsana***

**Antiquity No.** - J-873
**Size** - 32x22x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 11th-12th century A.D.
**Description** - It is the image of *Tirthankara* seated in *dhyana mudra* on a *simhāsana.* The *parikar* shows four *Tirthankaras,* two standing in *kayotsarga mudra* and two sitting in *dhyana mudra* and *trichhatra.* The pedestal has two line inscription.




**Fig. No. 747: Broken figure of a lion**

**Antiquity No.** - J-942 B
**Size** - 46x28x26 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 11th-12th century A.D.
**Description** - It is the broken figure of a lion.

**12th century A.D.**



**Fig. No. 748: Lower part of the image of *Tirthankara* sitting in *dhyana mudra***



**Fig. No. 748.A: Inscription on the pedestal of the image**

**Antiquity No.** - J-809
**Size** - 16x40x20 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 12th century A.D.
**Description** - It is the lower part of the image of *Tirthankara* sitting in *dhyana mudra* on a cushion which bears one line inscription dated *Samvat 1234* on the top surface[316].



**Fig. No. 749: Figure of a lion**

**Antiquity No.** - J-942
**Size** - 45x47x24 cm
**Material -** Sandstone
**Condition -** Damaged
**Provenance** - *Mathura U.P.*
**Period** - 12th century A.D.
**Description** - It is the figure of a lion.

**13th century A.D.**



**Fig. No. 750: Image of *Muni Suvratanatha* sitting in *dhyana mudra* on a *simhāsana***



**Fig. No. 751: Inscription on the pedestal of the image**

**Antiquity No.** - J-776
**Size** - 105x72x32 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Kankali Tila, Mathura U.P.*
**Period** - 13th-14th century A.D.
**Description** - It is the image of *Muni Suvratanatha* sitting in *dhyana mudra* on a *simhāsana* flanked by his *Yaksha & Yakshi*. Bottom slab of *simhāsana* is carved with the image of tortoise being worshipped by two devotees. It also bears a three line inscription. *Parikar* of *tirthankara* has *Indra, Upendra,* two *tirthankaras* in standing posture, two more *tirthankaras* in standing postures, two *maladhari vidyadhara* couples, *kaivalya vriksha,* two elephants with riders, *trichhatra, Neminatha* flanked by *Krishna & Balrama* and *maladhari vidyadhara*. *Kirtimukha* can be seen above the *rathika* housing *Neminatha.* The *abhamandala* is decorated with lotus petals. Two *gaja vyalas* can be seen springing out of his shoulders[317].




**Fig. No. 752: Lower part of the image of a *Tirthankara* sitting in *dhyana mudra***



**Fig. No. 753: Inscription on the pedestal of the image**



**Fig. No. 754: Inscription in front of the image**

**Antiquity No.** - J-826
**Size** - 23x70x42 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th-14th century A.D.
**Description** - It is the lower part of the image of a *Tirthankara* sitting in *dhyana mudra*. It bears two inscription, one on the top of the cushion and another in the front.



**Fig. No. 755: Lower part of the image of *Naminatha* standing in *kayotsarga mudra***



**Fig. No. 756: Inscription on the pedestal of the image**

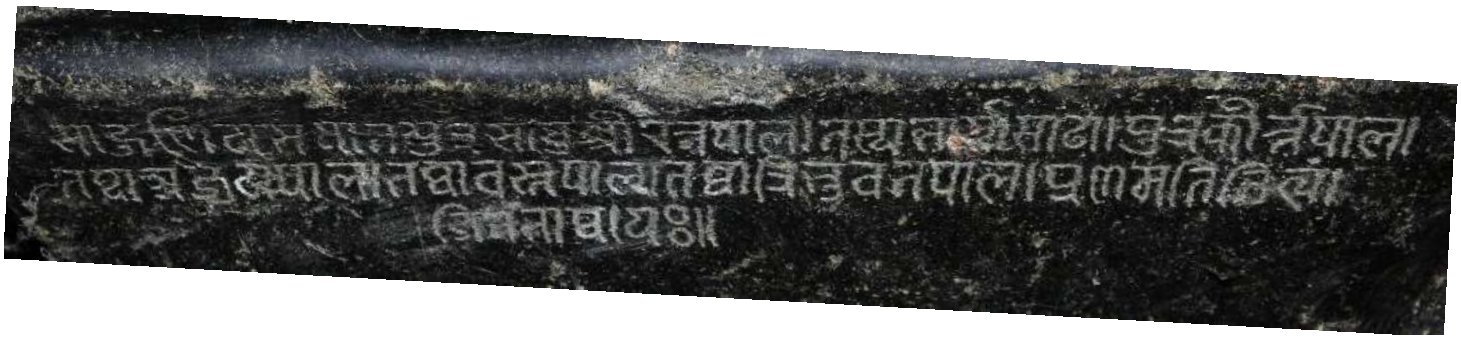


**Fig. No. 757: Inscription on the pedestal of the image**

**Antiquity No.** - J-828
**Size** - 42x43x29 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th-14th century A.D.
**Description** - It is the lower part of the image of *Naminatha* standing in *kayotsarga mudra*. The pedestal bears two inscriptions and is carved with blue water lily, the symbol of *Tirthankara*[318].



**Fig. No. 758: Lower part of the image of *Neminatha* sitting in *dhyana mudra***



**Fig. No. 759: Inscription on the pedestal of the image**

**Antiquity No.** - J-829
**Size** - 22x57x30 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th century A.D.
**Description** - It is the lower part of the image of *Neminatha* sitting in *dhyana mudra*. The pedestal bears an inscription dated *Samwat 1211* and conch shell, the symbol of *Neminatha*[319].



**Fig. No. 760: Headless torso of *Tirthankara***

**Antiquity No.** - J-830
**Size** - 54x60x29 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th century A.D.
**Description** - It is the headless torso of *Tirthankara*. There is *Srivatsa* symbol on the chest.



**Fig. No. 761: Broken image of a *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-831
**Size** - 66x43x27 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th century A.D.
**Description** - It is the broken image of a *Tirthankara* standing in *kayotsarga mudra* showing stomach and upper part of his legs. His *Indra & Upendra* are seen near his legs.



**Fig. No. 762: Broken image of a *Tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-837
**Size** - 62x63x26 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th century A.D.
**Description** - It is the broken image of a *Tirthankara* standing in *kayotsarga mudra* showing the upper part of his legs. His *Indra & Upendra* are seen standing near his legs.



**Fig. No. 763: Upper part of the *parikar* of a *Tirthankara***

**Antiquity No.** - J-843
**Size** - 48x45x27 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th century A.D.
**Description** - It is the upper part of the *parikar* of a *Tirthankara* showing *maladhari vidyadhara, trichhatra* and two elephants.



**Fig. No. 764: Sculptural fragment showing a four handed deity**

**Antiquity No.** - J-844
**Size** - 34x45x26 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th century A.D.
**Description** - It is a sculptural fragment showing a four handed deity on the left and an elephant on the right[320].




**Fig. No. 765: Defaced sculptural fragment**

**Antiquity No.** - J-845
**Size** - 36x48x35 cm
**Material -** Black basalt
**Condition** - Damaged
**Period** - 13th century A.D.
**Description** - It is a defaced sculptural fragment.



**Fig. No. 766: Torso of *Bahubali* standing in *kayotsarga mudra***

**Antiquity No.** - J-853
**Size** - 66x47x26 cm
**Material -** Black basalt
**Condition** - Damaged
**Period** - 13th century A.D.
**Description** - It is the torso of *Bahubali* standing in *kayotsarga mudra.* Creepers climbing his legs are visible[321].



**Fig. No. 767: Lower part of image showing two *Tirthankaras* standing in *kayotsarga mudra***

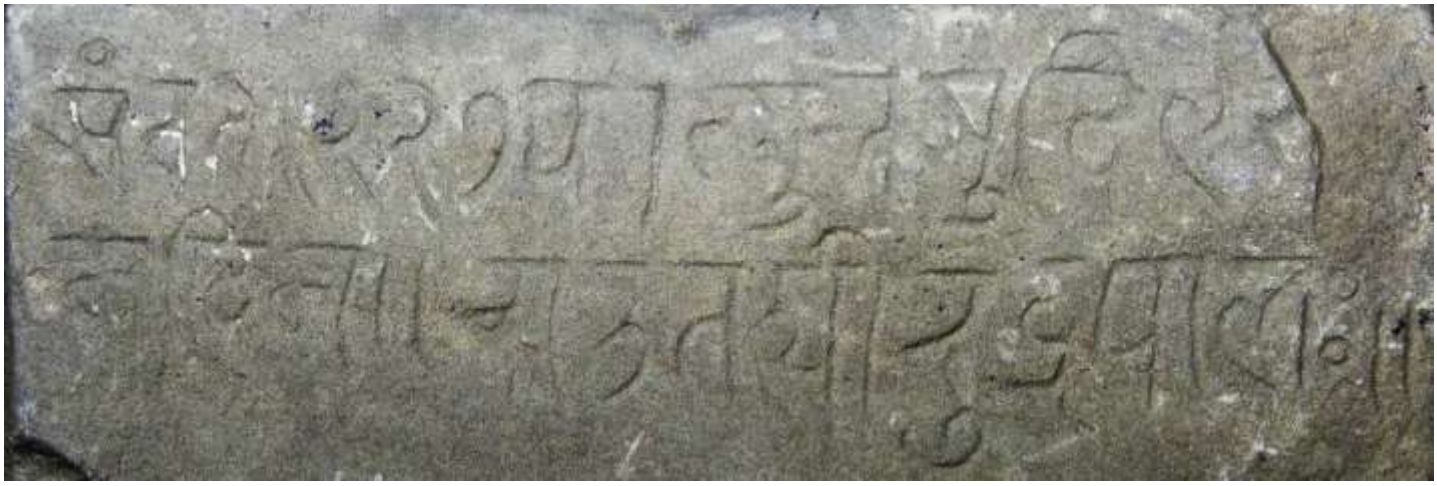


**Fig. No. 768: Inscription on the pedestal of the image**

**Antiquity No.** - J-1785 (?)
**Size** - 18x39x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 13th century A.D.
**Description** - It is the lower part of image showing two *Tirthankaras* standing in *kayotsarga mudra*. The pedestal bears two line inscription dated *Samvat 1229*.




**Fig. No. 769: Figure of lady *tirthankara Mallinatha* (Obverse side)**



**Fig. No. 770: Figure of lady *tirthankara Mallinatha* (Reverse side)**

**Antiquity No.** - J-885
**Size** - 48x52x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 13th-14th century A.D.
**Description** - It is the unique and only lady *tirthankara Mallinatha*. Her breasts can be seen in the obverse view whereas her *Veni* is visible on the reverse side[322].

**14th century A.D.**



**Fig. No. 771: Lower part of the image of *Suvratanatha***



**Fig. No. 771.A: Inscription on the pedestal of the image**

**Antiquity No.** - J-548
**Size** - 20x54x27 cm
**Material -** Black basalt
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 14th century A.D.
**Description** - It is the lower part of the image of *Suvratanatha*. The pedestal bears four line inscription as well as the image of tortoise which is the symbol of *Suvratanatha*.

**14th-15th century A.D.**



**Fig. No. 772: *Tirthankara* head**

**Antiquity No.** - J-822
**Size** - 18x16x14 cm
**Material -** Black basalt
**Condition -** Damaged
**Period** - 14th-15th century A.D.
**Description** - It is a *Tirthankara* head (?) with curly hair.




**Fig. No. 773: Leg part of the image of *tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-832
**Size** - 24x29x11 cm
**Material -** Black basalt
**Condition -** Damaged
**Period** - 14th-15th century A.D.
**Description** - It is the leg part of the image of *tirthankara* standing in *kayotsarga mudra*. He is flanked by *Indra* and *Upendra.*




**Fig. No. 774: Leg of *tirthankara* standing in *kayotsarga mudra***

**Antiquity No.** - J-834
**Size** - 15x29x19 cm
**Material -** Black basalt
**Condition -** Damaged
**Period** - 14th-15th century A.D.
**Description** - It is piece of leg of a *tirthankara* standing in *kayotsarga mudra*.



**Fig. No. 775: Right side lower portion of *tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-836
**Size** - 36x28x26 cm
**Material -** Black basalt
**Condition -** Damaged
**Period** - 14th-15th century A.D.
**Description** - It is the right side lower portion of *tirthankara* sitting in *dhyana mudra*. His right hand and sole of left foot can also be seen.




**Fig. No. 776: A sculptural fragment**

**Antiquity No.** - J-840
**Size** - 16x31x17 cm
**Material -** Black basalt
**Condition -** Damaged
**Period** - 14th-15th century A.D.
**Description** - It is a sculptural fragment showing a *tirthankara* sitting in *dhyana mudra* and housed inside a round pillared *rathika* flanked by two *tirthankaras* standing in *kayotsarga mudra*.




**Fig. No. 777: Lower right side portion of *siṁhāsana***

**Antiquity No.** - J-841
**Size** - 15x21x15 cm
**Material -** Black basalt
**Condition -** Damaged
**Period** - 14th-15th century A.D.
**Description** - It is the lower right side portion of *siṁhāsana*.




**Fig. No. 778: Figure of two *tirthankaras* standing in *kayotsarga mudra***

**Antiquity No.** - J-842
**Size** - 30x29x22 cm
**Material -** Black basalt
**Condition -** Damaged
**Period** - 14th-15th century A.D.
**Description** - It is a sculptural fragment depicting two *tirthankaras* standing in *kayotsarga mudra*.

**15th-16th century A.D.**




**Fig. No. 779: Leg part of the image of *Tirthankara* sitting in *dhyana mudra***

**Antiquity No.** - J-827
**Size** - 21x25x23 cm
**Material -** Black basalt
**Condition -** Damaged
**Period** - 15th-16th century A.D.
**Description** - It is the left leg part of the image of *Tirthankara* sitting in *dhyana mudra.* Lotus flower on the sole of right foot is visible.



**Fig. No. 780: Broken male head**

**Antiquity No.** - J-838
**Size** - 30x27x13 cm
**Material -** Black basalt
**Condition** - Damaged
**Period** - 15th-16th century A.D.
**Description** - It is a broken male head.



**Fig. No. 781: Figure of *Sati* memorial**

**Antiquity No.** - J-931
**Size** - 35x26x4 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 15th-16th century A.D.
**Description** - It is a *Sati* memorial showing a hand, a flower, sun and moon symbols.



**Fig. No. 782: Image of *Ajitanatha* standing in *kayotsarga mudra***



**Fig. No. 783: Inscription on the pedestal of the image**

**Antiquity No.** - J-886
**Size** - 46x20x17 cm
**Material -** Black basalt
**Condition** - Damaged
**Period** - 16th century A.D.
**Description** - It is image of *Ajitanatha* standing in *kayotsarga mudra* and flanked by his *Indra & Upendra*[323]. The pedestal has a three line inscription.



**Fig. No. 784: An architectural fragment**

**Antiquity No.** - J-943
**Size** - 14x43x12 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 16th-17th century A.D.
**Description** - It is an architectural fragment decorated with geometrical and floral motifs.




**Fig. No. 785: Pillar of a railing**

**Antiquity No.** - J-295
**Size** - 65x15x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 17th-18th century A.D.
**Description** - It is the pillar of a railing.



**Fig. No. 786: Figure of mutilated horse with a rider**

**Antiquity No.** - J-889
**Size** - 14x14x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 18th century A.D.
**Description** - It is a sculptural fragment showing mutilated horse with a rider.



**Fig. No. 787: Pillar of a railing**

**Antiquity No.** - J-949
**Size** - 52x17x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 18th century A.D.
**Description** - It is a pillar of a railing.



**Fig. No. 788: Mutilated lower part of an image**

**Antiquity No.** - J-1260 (?)
**Size** - 10x13x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 19th century A.D.
**Description** - It is the mutilated lower part of an image.



**Fig. No. 789: Image of a devotee seated on a pedestal with folded hands**

**Antiquity No.** - J-99
**Size** - 28x20x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 20th century A.D.
**Description** - It is the image of a devotee seated on a pedestal with folded hands.



**Fig. No. 790: Figure of a man sitting with folded legs**

**Antiquity No.** - J-925
**Size** - 41x24x14 cm
**Material -** Sandstone
**Condition -** Damaged
**Period** - 20th century A.D.
**Description** - It is the figure of a man sitting with folded legs and wearing a cap.

## Miscellaneous Antiquities:



**Fig. No. 791: Figure of a stone pedestal**

**Antiquity No.** - J-39 (?)
**Size** - 37x88x20 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a stone pedestal having a rectangular niche for inserting an image.



**Fig. No. 792: A sculptural fragment**

**Antiquity No.** - J-110
**Size** - 22x21x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Description** - It is a sculptural fragment.



**Fig. No. 793: A sculptural fragment**

**Antiquity No.** - J-116
**Size** - 13x16x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Description** - It is a sculptural fragment.



**Fig. No. 794: Figure of a hand holding some object**

**Antiquity No.** - J-129
**Size** - 22x18x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Description** - It is a sculptural fragment showing a hand holding some object.



**Fig. No. 795: Sculptural fragment decorated with fighting elephant standing between round pillars**

**Antiquity No.** - J-146
**Size** - 168x29x41 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Description** - It is a sculptural fragment decorated with fighting elephant standing between round pillars and a lotus medallion in their midst.



**Fig. No. 796: An unidentified sculptural fragment**

**Antiquity No.** - J-160
**Size** - 6x4x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is an unidentified sculptural fragment.



**Fig. No. 797: An architectural fragment**

**Antiquity No.** - J-213
**Size** - 41x44x6.5 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is an architectural fragment decorated with one-fourth square shaped lotus flower.



**Fig. No. 798: Shaft of piece of pillar**

**Antiquity No.** - J-572
**Size** - 48x12x42 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Description** - It is the shaft of piece of pillar having eight sided lower portion and sixteen sided upper portion.



**Fig. No. 799: Figure of a lotus flower shaped vessel**

**Antiquity No.** - J-655
**Size** - 13x10x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Description** - It is a lotus flower shaped vessel containing unidentified objects.




**Fig. No. 800: Figure of a stone piece**

**Antiquity No.** - J-672 d/1
**Size** - 62x18x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Description** - It is a stone piece.




**Fig. No. 801: Figure of a stone piece**

**Antiquity No.** - J-672 d/2
**Size** - 17x28x20 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a stone piece.



**Fig. No. 802: Figure of a stone piece**

**Antiquity No.** - J-672 d/3
**Size** - 30x16x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a stone piece.




**Fig. No. 803: An architectural fragment**

**Antiquity No.** - J-685
**Size** - 41x50x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Description** - It is an architectural fragment.




**Fig. No. 804: Figure of a stone slab**

**Antiquity No.** - J-899
**Size** - 46x52x7 cm
**Material -** Sandstone
**Condition -** Damaged
**Description** - It is a stone slab having two grooves.

# Bauddha Antiquities



**Fig. No. 805: Piece of a *Mauryan* pillar**

**Antiquity No.** - B-796
**Size** - 10x7x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 3rd-2nd century B.C.
**Description** - It is a piece of a *Mauryan* pillar.




**Fig. No. 806: Figure of a female carved on a stone pillar**

**Antiquity No.** - B-733
**Size** - 50x19x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century B.C.
**Description** - It is the stone pillar carved with the image of a female wearing three stringed girdle, anklet, three bangles, *har* and *gariveyaka*[324].



**Fig. No. 807: Figure of a railing pillar**

**Antiquity No.** - B-731
**Size** - 35x23x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st century B.C.
**Description** - It is a railing pillar decorated with the image of a female standing in front of a *chaitya graha* and holding a flower in her right hand. She is wearing anklets, a two stringed girdle, *stanhar, graiveyaka* and *kundals.* A garland is hanging inside the hut[325].



**Fig. No. 808: Railing pillar carved with the figure of a male**

**Antiquity No.** - B-732
**Size** - 82x20x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st century B.C.
**Description** - It is a railing pillar carved with the image of a male wearing bangles, V shaped broad *har, kundal* and a turban[326].



**Fig. No. 809: Lower part of the image of *Buddha***

**Antiquity No.** - B-3
**Size** - 40x75x24 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - *Saka* year 51= 129 A.D.
**Description** - It is the lower part of the image of *Buddha* established in *Saka* year 51 during the reign of *Huvishka* by monk *Buddhavarman*. Its pedestal bears a three line inscription which reads as follows:

*"1. Mahār[a]jasya d[a]vaputrasya Huveṣkasya savatsare 50 1 hemantamaśa 1 d[i]va[s].…….[a]sya [p]u[rva]yā [bhi]kṣu[ṇā] [B]uddh[a]varmaṇā [bhagva]taḥ [Sāk]y[am]u……*

*2. Pratimā pratiṣṭāpita sarva[p]uddhapūjārt[th]a[m] anana d[e]ya dharmapariyāgen[a] upadhy[ā]yasya Saghadāsdya [n]irvā[n]ā[va]ptaye[s]t[u] mātāp[it]……..*

*3. Buddh[a]varms[y]a sarvad(u)khopaśamāya sarvastavahitasykh[ā]r[th]a mahārājad[a](v)a(putrav)ihāre"*

It means in the year 51 of *Mahārāja Devaputra Huveshka,* in the 1st month of winter, on the … day, on this date, an image of the holy *Sakyamuni* was set up by the monk *Buddhvarman* for the worship of all Buddhas. Though this bestowal of the religious gift let there be attainment of *Nirvana* by the teacher *Saghadsa* (*Sanghadasa*), for the cessation of all unhappiness of (his) parents……..of *Buddhavarman,* for the welfare and happiness of all sentient beings, in the *vihara* of *Maharaja Devaputra*[327].



**Fig. No. 810: Broken figure of a lady**

**Antiquity No.** - B-64
**Size** - 27x22x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st century A.D.
**Description** - It is a sculptural fragment carved with the figure of a lady. She is wearing girdle and bangles.



**Fig. No. 811: Fragment of a railing pillar**

**Antiquity No.** - B-55
**Size** - 31x17x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Jail* mound, *Mathura U.P.*
**Period -** 1st century B.C.
**Description** - It is a railing pillar carved with a female devotee standing with folded hands. Top part is decorated with four stepped *stupa* motifs.



**Fig. No. 812: Headless image of *Buddha***

**Antiquity No.** - B-1
**Size** - 75x87x20 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is the headless image of *Buddha* sitting on a pedestal carved with eight human figures standing and worshipping *dharmachakra*. Folds of his *kopina* are visible. Front part is almost transparent. Its pedestal wears two line inscription which reads:

*1. . . . . tra Mitraśarmo Ghoṣako Parohaśāliko Cikkakasa pitā m[ā]tā Idrad[a]tā . . . . ṛṣa Idrabu . ... ika[t]. . . . .b[im].*

*2. (mahārā]jasya rājātirājasya Kaniṣkasya saṃvatsare*[328].



**Fig. No. 813: Broken image of *Buddha***

**Antiquity No.** - B-8
**Size** - 92x96x36 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the broken image of *Buddha* sitting in *padmasana*.



**Fig. No. 814: Headless image of *Buddha***

**Antiquity No.** - B-14
**Size** - 53x63x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is the headless image of *Buddha* sitting on a *simhasana* flanked by two attendants[329].



**Fig. No. 815: Image of *Buddha* seated on a pedestal**

**Antiquity No.** - B-23
**Size** - 40x40x24 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the image of *Buddha* seated on a pedestal and flanked by two worshippers. His circular *abhamandala* is decorated with *gaja nakhas*[330].



**Fig. No. 816: Railing pillar carved with the image of *Buddha***

**Antiquity No.** - B-75
**Size** - 107x25x19 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar carved with the image of *Buddha.* His right hand is lifted in *abhaya mudra* and left hand is resting on his waist[331].



**A**




**B**

**Fig. No. 817: Sculptural fragment carved with the image of *Buddha* seated on ground**

**Antiquity No.** - B-201
**Size** - 22x40x24 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the image of *Buddha* seated on the ground. He is housed inside arcuate niche flanked by pillars. The lower part of the pillar is square in cross-section and tapering. Middle part is octagonal and tapering. Upper part is shaped like a squat *ghata* supporting band decorated with flower motif. The capital is in the shape of truncated pyramid and decorated with floral motif. The top portion consists of a row of *tula* ends and a simple molding.



**Fig. No. 818: Image of *Buddha* and a devotee**

**Antiquity No.** - B-213
**Size** - 16x13x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the image of *Buddha* and a devotee.



**Fig. No. 819: Broken figure of *Bodhisattva***

**Antiquity No.** - B-7
**Size** - 34x37x19 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the head and chest part of the image of *Bodhisattva* wearing many *hars* and very large earrings. His right hand is raised in *abhaya mudra.* Round symbol of *Urna* is present on his forehead and his hairs are curly[332].



**Fig. No. 820: Headless image of *Boddhisattva***

**Antiquity No.** - B- 12 b
**Size** - 158x69x33 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is the headless image of *Boddhisattva* in standing posture[333].



**Fig. No. 821: Image of *Bodhisattva* sitting on a pedestal**

**Antiquity No.** - B-18
**Size** - 64x83x40 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the image of *Bodhisattva* sitting on a pedestal. Two human figures are carved on the pedestal. There is one line inscription on the top of the pedestal which reads as: *"[va]rṣāmāse 2 divase 6 [a] ……[ṇena] B[o]disātop[r]atis{th}āpito mi r. ā. [ī]….[h]ā..e[y]e…..[va v]o…….////*

It means in the 2nd month of the rainy season, on the 6th day……..Bodhisattva was set up by …na…[334].



**Fig. No. 822: Pillar carved with the image of *Bodhisattva***

**Antiquity No.** - B-83
**Size** - 89x23x18 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar carved with the image of *Bodhisattva* in standing posture and protected by an umbrella. He is wearing a double *graiveyaka* and his right hand is raised. His left hand is holding the folds of his lower garment.



**Fig. No. 823: Image of *Lalatabimba***

**Antiquity No.** - B-147
**Size** - 49x72x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the *lalatabimba* decorated with three bands. The top band is carved with acanthus leaves and half-flower motif. The middle band is carved with floral designs and human figures holding a flower & peeping from balconies having winged lion and truncated pyramid capitals. The third band is decorated with L shaped band on the right side, a square niche filled by lotus flower & lotus petal motif and a row of five men standing & holding large lotus flowers in their right hand. They are wearing a long tunic and *pajama*. The space below the line of standing human being is decorated with lotus flower and a thick garland. It is very much like *pushpashakha* of later times.



**Fig. No. 824: Figure of *Lalatabimba* with three bands**

**Antiquity No.** - B-182
**Size** - 31x80x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a *lalatabimba* decorated with three bands. The top band consists of leaf motif and palm tree design. The middle band is decorated with flowering creeper motif. It is bent in U shape on the left side. The U shape continues in bottom bands and contained two niches decorated with flower motifs. On the right side, the images of various *Buddhas & Bodhisattvas* in different postures have been carved. Their *abhamandalas* consists of circular bands. The outermost band is decorated with *gaja nakha* designs. A devotee is carved on the extreme left side. He is kneeling with folded hands. He wears bangles, *har* and earrings. *Buddha* images wear *kopina*. *Bodhisattva* wears a *har, graiveyaka* bangles and earrings.



**Fig. No. 825: Fragment of a *lalatabimba***

**Antiquity No.** - B-208
**Size** - 57x126x20 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is the fragment of a *lalatabimba* decorated with band carved with *chaitya* windows with men with folded hands looking out, band carved with creeper, a band carved *Dharmachakra pravartan* scene, *Buddha* in *Bhumisparsha mudra* and a railing in front, band carved *Buddha* images in different postures and a band carved with garland motifs, creeper motifs & the top of a hut flanked by men as we move from top to bottom[335].



**Fig. No. 826: Figure of a slab decorated with two elephants**

**Antiquity No.** - B-29.G
**Size** - 30x36x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a slab decorated with two elephants pulling the leaves of a tree.




**Fig. No. 827: Figure of a headless male holding an unidentified object**

**Antiquity No.** - B-17
**Size** - 21x34x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with a headless male holding an unidentified object. He is wearing a lower garment and *uttariya*.



**Fig. No. 828: Figure of a man standing near a sacred tree**

**Antiquity No.** - B-113
**Size** - 38x28x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a panel decorated with the figure of a man standing near a sacred tree planted on a high platform.



**Fig. No. 829: Figure of panel carved with the scene of a man trying to bring his bullocks**

**Antiquity No.** - B-122
**Size** - 32x15x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with the scene of a man trying to bring his bullocks to the bullock-cart and a man standing near lower left corner & looking towards left side.



**Fig. No. 830: Figure of a male and a female holding some objects**

**Antiquity No.** - B-139
**Size** - 20x25x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with the images of a male and a female holding some objects in their right hand. A man stands to their right with folded hands.




**Fig. No. 831: Figure of *Ekmukhi Shivalinga* standing on a platform**

**Antiquity No.** - B-141
**Size** - 19x41x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with *Ekmukhi Shivalinga* standing on a brick platform under a *peepal* (ficus religiosa) tree and a man & a boy standing to the right side of the platform and looking towards right[336].



**Fig. No. 832: Panel carved with two elephants holding lotus flowers**

**Antiquity No.** - B-142
**Size** - 54x18x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with two elephants holding lotus flowers in their trunks and a miniature elephant standing on a large sized lotus flower[337].



**Fig. No. 833: Figure of a broken panel**

**Antiquity No.** - B-146
**Size** - 28x28x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with floral motifs and a border decorated with floral band.




**Fig. No. 834: Panel carved with the scene of *Buddha* pacifying the elephant *Nalagiri***

**Antiquity No.** - B-148
**Size** - 25x25x5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with the scene of *Buddha* pacifying the elephant *Nalagiri* in front of *parna kuti*.



**Fig. No. 835: Foreleg of an animal**

**Antiquity No.** - B-161
**Size** - 20x31x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with the foreleg of an animal figure (lion?).



**Fig. No. 836: Panel carved with *makara* and an animal**

**Antiquity No.** - B-173
**Size** - 25x18x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a panel carved with *makara* and an animal.



**Fig. No. 837: Railing pillar decorated with medallions carved with lotus motif and lion fish**

**Antiquity No.** - B-48
**Size** - 30x19x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with medallions carved with lotus motif and lion fish.



**Fig. No. 838: Figure of a railing pillar**

**Antiquity No.** - B-49
**Size** - 18x30x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with the canopy of a tree on obverse side and medallions decorated with lotus flower on the reverse side.



**Fig. No. 839: Railing pillar decorated with circular and half-circular medallions**

**Antiquity No.** - B-50
**Size** - 131x23x25 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with circular and half-circular medallions carved with *makara* fish, unicorn fish and flowers.



**Fig. No. 840: Railing pillar carved with medallions decorated with lotus flowers**

**Antiquity No.** - B-52
**Size** - 57x19x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with medallions decorated with lotus flowers on obverse as well as reverse sides.



**Fig. No. 841: Figure of a railing pillar**

**Antiquity No.** - B-53
**Size** - 58x20x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with circular medallions carved with lotus flowers.



**Fig. No. 842: Railing pillar carved with figure of *Shalabhanjika***

**Antiquity No.** - B-61
**Size** - 36x18x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with *Shalabhanjika* enjoying her drink below an *Ashoka* tree. She is wearing large *kundals, stanhar,* double stringed *keyura* and bangles. Her hair are combed back in two tiers & side hair are combed in the downward directions and two tassels come down from the sides and go behind the ears[338].




**Fig. No. 843: Railing pillar showing a man holding a flower in his right hand**

**Antiquity No.** - B-62
**Size** - 48x18x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance -** *Jamalpur* mound, *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar showing a man holding a flower in his right hand and resting his left hand on his waist. He is wearing a double stringed *har,* very large earrings and a stylish turban with large circular turban ornament on the left side of his turban[339].



**Fig. No. 844: Railing pillar carved with medallions decorated lotus flowers and *bodhi* tree**

**Antiquity No.** - B-68
**Size** - 52x19x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with medallions decorated lotus flowers and *bodhi* tree on obverse and reverse sides.



**Fig. No. 845: Railing pillar showing a lady in kneeling posture**

**Antiquity No.** - B-75 (?)
**Size** - 68x22x21 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar showing a lady in kneeling posture. She has raised her left hand above her head. She is keeping her right hand on her stomach. She is wearing a short *dhoti*, thick anklet bangles, *har* and ear ornaments.



**Fig. No. 846: Railing pillar carved with *Shalabhanjika* standing below an *Ashoka* tree**

**Antiquity No.** - B-76
**Size** - 30x16x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with *Shalabhanjika* standing below an *Ashoka* tree and holding its branch. She is wearing large *kundals, har, stan har,* double stringed *keyura* and bangles.



**Fig. No. 847: Railing pillar decorated with the image of a lady standing below a tree**

**Antiquity No.** - B-78
**Size** - 34x23x10 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with the image of a lady standing below a tree, whose left hand is raised and right hand is resting on her waist. She is wearing a *graiveyaka*, a *stan har*, *keyura,* bangles and *bindi* in the middle of her forehead. She is wearing a cap decorated with a leaf like ornament on the left side[340].




**Fig. No. 848: Railing pillar decorated with circular and semi-circular medallions**

**Antiquity No.** - B-81
**Size** - 39x16x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with circular and semi-circular medallions carved with the image of a bird and lotus flower.



**Fig. No. 849: Figure of a railing pillar**

**Antiquity No.** - B-82
**Size** - 92x10x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with circular and semi-circular medallions carved with lotus flower motifs[341].



**Fig. No. 850: Figure of a pillar**

**Antiquity No.** - B-82
**Size** - 74x22x21 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a pillar decorated with the figure of a standing divinity with his right hand raised in *abhaya mudra* on obverse side and *Boddhisattva* & human figures inside niches flanked with tapering square *Kushan* pillars.



**Fig. No. 851: Figure of a pillar carved with human figures**

**Antiquity No.** - B-84
**Size** - 78x23x19 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a pillar carved with the image of a lady holding an unidentified object on the obverse side. The reverse side is decorated with *uṣṇīśa*, a man preaching a lion and a man wearing long *kurta* & *pyjama* pulling something from between two tall conical structures[342].



**Fig. No. 852: Pillar decorated with medallions carved with lotus flower and man fish**

**Antiquity No.** - B-85
**Size** - 30x16x12 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a pillar decorated with medallions carved with lotus flower and man fish.



**Fig. No. 853: Pillar carved with the figure of *Bodhisattva***

**Antiquity No.** - B-87
**Size** - 83x23x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a pillar carved with the figure of *Bodhisattva* in standing posture. There is a railing above his head.



**Fig. No. 854: Railing pillar carved with the image of a lady standing on an *apasmarpurusha***

**Antiquity No.** - B-92
**Size** - 79x17x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with the image of a lady standing on an *apasmarpurusha.* Above her exists a projected semi-circular balcony with a man peeping at the top[343].



**Fig. No. 855: Railing pillar carved with the image of a lady, a human head and lotus flower motifs**

**Antiquity No.** - B-94
**Size** - 75x17x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with the image of a lady standing on a decorated pedestal with a semi-circular balcony and a human head peeping at the top on the obverse side. Reverse side is carved with circular and semi-circular medallions decorated with lotus-flower motifs.




**Fig. No. 856: Railing pillar carved with the figure of a lion and lotus flower**

**Antiquity No.** - B-99
**Size** - 38x16x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a railing pillar decorated with circular medallions carved with the figure of a lion and lotus flower.




**Fig. No. 857: Figure of a railing pillar**

**Antiquity No.** - B-102
**Size** - 40x19x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with medallions decorated with lotus flower motifs on obverse and reverse sides.



**Fig. No. 858**: Railing pillar carved *makara* fish and lotus flower.

**Antiquity No.** - B-104
**Size** - 18x31x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a railing pillar carved with medallions decorated with *makara* fish and lotus flower.



**Fig. No. 859: Pillar decorated with a twisted garland**

**Antiquity No.** - B-104 C
**Size** - 22x21x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar decorated with a twisted garland and having a rectangular slot.



**Fig. No. 860: Figure of a railing pillar**

**Antiquity No.** - B-105
**Size** - 24x16x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a broken railing pillar carved with medallions decorated with *makara* fish and lotus flower.




**Fig. No. 861: Figure of a broken railing pillar**

**Antiquity No.** - B-106
**Size** - 25x18x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken railing pillar decorated with circular and semi-circular medallions carved with the figure of *makara* fish and lotus flower.




**Fig. No. 862: Figure of a broken railing pillar**

**Antiquity No.** - B-194
**Size** - 18x15x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken railing pillar carved with a medallion decorated with flower motif.




**Fig. No. 863: Figure of a broken railing pillar**

**Antiquity No.** - B-195
**Size** - 18x18x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a broken railing pillar carved with a medallion decorates with lotus flower.



**Fig. No. 864: Figure of a broken railing pillar carved with the image of a man**

**Antiquity No.** - B-59
**Size** - 43x23x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is part of a pillar carved with the image of a man standing and holding something in his right hand with his left hand resting on his waist. A diminutive attendant is standing to his right. The niche has pillars with flying lion capital on both sides.



**Fig. No. 865: Fragment of a pillar showing a standing couple**

**Antiquity No.** - B-66
**Size** - 33x23x18 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a part of the pillar showing a couple in standing posture. A railing is visible at the bottom.



**Fig. No. 866: Figure of a pillar carved with the image of a man in standing posture**

**Antiquity No.** - B-88
**Size** - 83x22x22 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar carved with the image of a male standing and holding some object in his right hand. He is wearing a *har* and ear ornament. His turban has a very large ornament in the middle. There is an inscription on the front and on the reverse side of the railing pillar and it reads as: *"(a.) śirāha ( b.) ///vasa/// "* It means that I fail to see the meaning of the inscription (a) which seems to be complete[344].



**Fig. No. 867: Pillar carved with the image of *Shalabhanjika* standing under a tree**

**Antiquity No.** - B-90
**Size** - 60x18x17 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar carved with the image of *Shalabhanjika* standing under a tree and holding its branch. She is wearing anklets, four stringed girdle, *har,* bangles and large ear ornaments[345].



**Fig. No. 868: Pillar carved with the image of a female**

**Antiquity No.** - B-93
**Size** - 70x21x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar carved with the image of a female standing with both her hands resting on her waist. She is wearing anklets, four stringed girdle, *har, kundals* and bangles. She stands on an *apasmarpursuha.* A human head is visible above her head from a projecting semi-circular balcony having a railing.



**Fig. No. 869: Pillar carved with the image of *Shalabhanjika***

**Antiquity No.** - B-97
**Size** - 40x22x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is a pillar carved with the image of *Shalabhanjika.* Obverse and reverse side both are carved with different images. *Shalabhanjikas* wear anklets, girdle and *har.* The lady on obverse side is plucking the flower from *Ashoka* tree[346].



**Fig. No. 870: broken fragment of a pillar**

**Antiquity No.** - B-100
**Size** - 51x18x20 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken fragment of a pillar having slots for inserting cross-rails.



**Fig. No. 871: Base of a pillar**

**Antiquity No.** - B-108
**Size** - 36x58x58 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the base of a pillar shaped like a lotus flower kept on a flat base. Its edges are marked by the strings of cylindrical and fluted oval shaped beads. Upper surface of the base is decorated with auspicious symbols like *Swastika* & *ghata pallava* and it also bears an inscription. Cylindrical part in the middle has a circular depression and its base is surrounded by beaded strings.




**Fig. No. 872: Upper part of a pillar**

**Antiquity No.** - B-109
**Size** - 58x41x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is the upper part of a pillar decorated with acanthus leaves, lions and ribbed *kalasha* motif.




**Fig. No. 873: Fragment of a stone**

**Antiquity No.** - B-42
**Size** - 15x19x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the stone fragment having the turbaned head of an obese man.



**Fig. No. 874: Head of a female deity**

**Antiquity No.** - B-43
**Size** - 18x23x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is the head of a female deity with flower on left side.




**Fig. No. 875: Bust of a female and head of a male**

**Antiquity No.** - B-58
**Size** - 16x16x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the broken pillar carved with the bust of a female and head of a male.



**Fig. No. 876: Female head**

**Antiquity No.** - B-215 F
**Size** - 11x10x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a female head.



**Fig. No. 877: Image of a deity holding *vajra***

**Antiquity No.** - B-19
**Size** - 52x27x13 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is the image of a deity holding *vajra* (?)[347].



**Fig. No. 878: Figure of a male teacher**

**Antiquity No.** - B-20
**Size** - 24x23x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a male teacher holding a manuscript and sitting wearing a *yopgapatta.*



**Fig. No. 879: Sculptural fragment carved with the image of a man standing on a pedestal**

**Antiquity No.** - B-60
**Size** - 54x23x18 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the image of a man standing on a pedestal. Only his feet and lower part of the lower garment are visible[348].



**Fig. No. 880: Part of a *Torana***

**Antiquity No.** - B-63
**Size** - 17x26x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is the part of *torana* carved with the figure of a *makara*.




**Fig. No. 881: Fragment of a *Torana***

**Antiquity No.** - B-143
**Size** - 25x23x30 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a fragment of the beam of a *torana* carved with a coiled tail of a *makara*.



**Fig. No. 882: Figure of a broken doorjamb**

**Antiquity No.** - B-107
**Size** - 72x21x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a doorjamb decorated with three niches showing a lion attacking a man, a couple in amorous posture and an elephant fighting a snake. Edges of the doorjamb are decorated by vertical columns consisting of double helix. The niches are separated by helix and crisscrossing lines.




**Fig. No. 883: Figure of a doorjamb**

**Antiquity No.** - B-114
**Size** - 36x25x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a doorjamb decorated with plain vertical band, band carved with a flowering creeper, a garland and a band carved with floral motifs.



**Fig. No. 884: Part of a doorjamb**

**Antiquity No.** - B-130
**Size** - 15x11x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a piece of doorjamb decorated with garland, beaded string and *pushpa shakha*.



**Fig. No. 885: Figure of a reused doorjamb**

**Antiquity No.** - B-140 a
**Size** - 19x35x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a reused doorjamb having a vertical garland and a slot.



**Fig. No. 886: Part of a doorjamb**

**Antiquity No.** - B-162
**Size** - 24x6x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is the part of a doorjamb carved in the shape of twisted garlands.



**Fig. No. 887: Piece of *dwarashakha***

**Antiquity No.** - B-175
**Size** - 47x19x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of *dwarashakha* having *pushpa shakha* and thick garland decorated with *triratna* and *Swastika* symbols.




**Fig. No. 888: Figure of a sculptural fragment**

**Antiquity No.** - B-98
**Size** - 24x13x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with *triratna* symbol consisting of S and inverted S shaped tied with a fish in their midst. Two twisted ropes are visible on the sides.



**Fig. No. 889: Architectural fragment decorated with *triratna***

**Antiquity No.** - B-128
**Size** - 22x43x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with *triratna,* a horizontal band decorated with leaf motif and a creeper.



**Fig. No. 890: Figure of a top rail decorated with two bands**

**Antiquity No.** - B-135
**Size** - 23x45x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a top rail decorated with two bands. The top band is carved with string & bell motif and the bottom band is carved with creeper motifs on obverse and reverse sides.



**Fig. No. 891: Top rail decorated with *chandrashala* motif**

**Antiquity No.** - B-149
**Size** - 60x15x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a top rail decorated with *chandrashala* motif containing a flower and a band of lotus petal motif.



**Fig. No. 892: Figure of a top rail**

**Antiquity No.** - B-177
**Size** - 27x20x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a top rail decorated with a band of string & bell motif and creeper & lotus motif.




**Fig. No. 893: Figure of an elephant with *Mahavat***

**Antiquity No.** - B-183
**Size** - 37x45x19 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the figure of an elephant carrying a *mahavat*. He holds bundle of sugarcanes in his trunk. There is a chain in his neck and headband on his forehead. The cloth is decorated with floral designs. Tassels hang from ropes used to tighten up the cloth. A belt is used to tie the cloth around the girth of elephant.




**Fig. No. 894: Broken image of a lion attacking an elephant**

**Antiquity No.** - B-347
**Size** - 57x27x50 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 1st-2nd century A.D.
**Description** - It is the broken image of a lion attacking an elephant.




**Fig. No. 895: Figure of a headless lion**

**Antiquity No.** - B-157
**Size** - 39x19x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the figure of headless lion.



**Fig. No. 896: Broken figure of a lion**

**Antiquity No.** - B-160
**Size** - 22x19x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the broken figure of a lion.




**Fig. No. 897: Image of a lion**

**Antiquity No.** - B-184
**Size** - 36x62x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a broken image of a lion.



**Fig. No. 898: Broken image of a lion**

**Antiquity No.** - B-806
**Size** - 7x5x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is the broken image of a lion.



**Fig. No. 899: Sculptural fragment decorated with medallions**

**Antiquity No.** - B-169
**Size** - 17x18x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with medallions carved with lotus flower on obverse and reverse sides.



**Fig. No. 900: Part of cross rail**

**Antiquity No.** - B-188
**Size** - 26x17x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a part of cross rail decorated with a circular medallion carved with lotus flower.




**Fig. No. 901: Part of cross rail**

**Antiquity No.** - B-189
**Size** - 29x20x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of cross rail decorated with circular medallion carved with lotus flower.



**Fig. No. 902: Part of cross rail**

**Antiquity No.** - B-191
**Size** - 24x14x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of a cross rail decorated with medallion carved with lotus flower.




**Fig. No. 903: Part of cross rail carved with a lion fish**

**Antiquity No.** - B-196
**Size** - 10x23x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with a lion fish.




**Fig. No. 904: Part of cross rail carved with lotus flower**

**Antiquity No.** - B-197
**Size** - 26x22x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the broken cross rail decorated with circular medallion carved with lotus flower.



**Fig. No. 905: Part of cross rail carved with a duck**

**Antiquity No.** - B-198
**Size** - 19x17x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the fragment of cross rail decorated with circular medallion carved with a duck.



**Fig. No. 906: Part of cross rail**

**Antiquity No.** - B-209
**Size** - 78x50x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a broken cross rail decorated with a medallion carved with a lotus flower in the center and circular bands decorated with floral motifs and a twisted rope.



**Fig. No. 907: Head of a *vyala***

**Antiquity No.** - B-159
**Size** - 12x13x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the head of a *vyala*.



**Fig. No. 908: Figure of top of the door shaped like an arch**

**Antiquity No.** - B-207
**Size** - 33x68x5 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is the top of the door shaped like an arch. The three curved segments depict the scenes of a *stupa* being worshipped by people, an *arahat* being worshipped by devotees and a female goddess being worshipped by devotees as we move from top to bottom. The narrow ends of the arches show crocodiles with open mouth. The top left and right corners having triangular shape show *maladhari vidyadhara* and a flying celestial being.



**Fig. No. 909: An Architectural fragment**

**Antiquity No.** - B-118
**Size** - 28x16x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with floral motif.




**Fig. No. 910: An Architectural fragment**

**Antiquity No.** - B-123
**Size** - 26x17x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with leaves, flowers and lotus flower.



**Fig. No. 911: An architectural fragment carved with floral motif**

**Antiquity No.** - B-125
**Size** - 19x18x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with floral motif.



**Fig. No. 912: An architectural fragment**

**Antiquity No.** - B-126
**Size** - 17x13x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with beaded string and creeper motif.



**Fig. No. 913: An architectural fragment carved with the image of a powerful man**

**Antiquity No.** - B-132
**Size** - 19x40x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with the image of a powerful man having fin like ears who is fighting a crocodile on the left side and a human figure standing to his right on the obverse side and man fighting a crocodile situated on the right side and a man standing to his left on the reverse side.



**Fig. No. 914: An Architectural fragment**

**Antiquity No.** - B-134
**Size** - 49x19x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with the creeper motif on obverse side and grape vine motif and lotus on the reverse side.



**Fig. No. 915: An architectural fragment carved with flowering creeper motif**

**Antiquity No.** - B-136
**Size** - 81x21x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with flowering creeper motif on obverse and reverse sides.



**Fig. No. 916: An architectural fragment carved with floral motifs**

**Antiquity No.** - B-138
**Size** - 21x9x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with floral motifs.



**Fig. No. 917: An architectural fragment carved with a band**

**Antiquity No.** - B-172
**Size** - 15x11x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with a band decorated with geometrical designs and floral motifs.



**Fig. No. 918: An architectural fragment carved with floral motifs**

**Antiquity No.** - B-282
**Size** - 38x34x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment carved with floral motifs on obverse and reverse sides.



**Fig. No. 919: An architectural fragment carved with lotus motifs**

**Antiquity No.** - B-338
**Size** - 19x20x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with lotus motif.




**Fig. No. 920: An architectural fragment carved with stepped *stupas***

**Antiquity No.** - B-730
**Size** - 44x34x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an architectural fragment decorated with stepped *stupas* located at the top of railing[349].




**Fig. No. 921: An architectural fragment carved with floral motifs**

**Antiquity No.** - B-67
**Size** - 46x17x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with floral motifs.



**Fig. No. 922: Figure of a sculptural fragment**

**Antiquity No.** - B-69
**Size** - 40x27x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Jamalpur* mound, *Mathura U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with leaves and flowers[350].



**Fig. No. 923: Figure of a *Maladhari Vidyadhara***

**Antiquity No.** - B-88
**Size** - 23x14x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is the part of the fragment of a *parikar* showing the image of *maladhari vidyadhara*.



**Fig. No. 924: A sculptural fragment**

**Antiquity No.** - B-96
**Size** - 44x20x7 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with human figures whose lower half of the bodies are visible.



**A**



**B**



**C** **D**

**Fig. No. 925: Piece of a pilaster**

**Antiquity No.** - B-103
**Size** - 17x14x14 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the piece of a pilaster carved with *ghata pallava* motif and a cubical capital on two sides and deep grooves & band of floral motif on the other two sides.



**Fig. No. 926: Sculptural fragment carved with a branch of *Ashoka* tree**

**Antiquity No.** - B-112
**Size** - 27x28x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with a branch of *Ashoka* tree.



**Fig. No. 927: Sculptural fragment carved with the images of a drummer and dancer**

**Antiquity No.** - B-115
**Size** - 28x45x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the images of a drummer and dancer. A band above these figures is decorated with *chandrashala* motif. Right portion of this fragment is roughly hewn.



**Fig. No. 928: Sculptural fragment carved with floral motifs**

**Antiquity No.** - B-150
**Size** - 19x12x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with floral motifs.



**Fig. No. 929: A sculptural fragment**

**Antiquity No.** - B-151
**Size** - 28x21x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with the image of a man in crouching posture and moving towards right side with a man standing on his left side.




**Fig. No. 930: Sculptural fragment decorated with elaborately carved *chandrashala* motif housing a flower**

**Antiquity No.** - B-154
**Size** - 20x24x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with elaborately carved *chandrashala* motif housing a flower. *Tula* end motifs are carved at the bottom.



**Fig. No. 931: Sculptural fragment carved with *chandrashala* motif**

**Antiquity No.** - B-154
**Size** - 19x10x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with *chandrashala* motif.



**Fig. No. 932: Sculptural fragment carved with beaded strings and garlands motif**

**Antiquity No.** - B-167
**Size** - 9x30x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with beaded strings and garlands motif.




**Fig. No. 933: Sculptural fragment carved with flowering creeper motif**

**Antiquity No.** - B-169
**Size** - 22x13x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with flowering creeper motif.



**Fig. No. 934: A sculptural fragment**

**Antiquity No.** - B-171
**Size** - 13x16x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with fingers of a foot and strings of square shaped beads at the bottom.



**Fig. No. 935: Sculptural fragment decorated with *makara mukha* and floral designs**

**Antiquity No.** - B-176
**Size** - 36x20x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with *makara mukha* and floral designs.



**Fig. No. 936: Stone piece carved with flower motif**

**Antiquity No.** - B-178
**Size** - 20x14x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a stone piece carved with flower motif.



**Fig. No. 937: Sculptural fragment carved with human face**

**Antiquity No.** - B-178
**Size** - 17x14x15 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description**- It is a sculptural fragment carved with human face looking towards right and seen in profile.



**Fig. No. 938: Sculptural fragment decorated with floral designs**

**Antiquity No.** - B-185
**Size** - 18x31x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with floral designs.



**Fig. No. 939: Sculptural fragment decorated with floral designs**

**Antiquity No.** - B-193
**Size** - 13x15x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with floral designs.



**Fig. No. 940: Sculptural fragment decorated with floral motifs**

**Antiquity No.** - B-198
**Size** - 20x16x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with floral motifs.



**Fig. No. 941: Sculptural fragment**

**Antiquity No.** - B-202
**Size** - 39x42x25 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with two lions and acanthus leaves.



**Fig. No. 942: Sculptural fragment**

**Antiquity No.** - B-205
**Size** - 17x9x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with a curvilinear band decorated with flowers and leaf motif.




**Fig. No. 943: Sculptural fragment decorated with bands carved with creeper and floral motifs**

**Antiquity No.** - B-206
**Size** - 22x12x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with bands carved with creeper and floral motifs.



**Fig. No. 944: Sculptural fragment decorated with defaced human figures**

**Antiquity No.** - B-221
**Size** - 41x27x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with defaced human figures.



**Fig. No. 945: Sculptural fragment**

**Antiquity No.** - B-275
**Size** - 53x18x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with three stuffed pyramid motif and *Tula* ends.




**Fig. No. 946: Sculptural fragment carved with floral motifs**

**Antiquity No.** - B-293
**Size** - 29x14x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with floral motifs.




**Fig. No. 947: Figure of a stone piece**

**Antiquity No.** - B-339
**Size** - 20x21x3 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a stone piece decorated with flower motif.



**Fig. No. 948: A sculptural fragment**

**Antiquity No.** - B-350 (?)
**Size** - 25x14x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment decorated with pearl strings.



**Fig. No. 949: Piece of a railing**

**Antiquity No.** - B-799
**Size** - 16x9x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is the piece of a railing cut in the shape of flowers.




**Fig. No. 950: Piece of slab**

**Antiquity No.** - B-145
**Size** - 32x31x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is a piece of slab carved with floral scrolls and beaded strings.




**Fig. No. 951: An inscribed water vessel**

**Antiquity No.** - B-772
**Size** - 18x49x49 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an inscribed water vessel.




**Fig. No. 952: A sculptural fragment**

**Antiquity No.** - B-210
**Size** - 28x28x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment in the shape of a lotus flower having a circular hole in the center.



**Fig. No. 953: A sculptural fragment**

**Antiquity No.** - B-331
**Size** - 11x49x35 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment shaped like lotus flower and having a circular cavity in the middle.



**Fig. No. 954: Image of a male standing with folded hands and wearing a tall cap**

**Antiquity No.** - B-215
**Size** - 28x13x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the image of a male standing with folded hands and wearing a tall cap decorated with check design and a crown decorated with lotus petal design. The man wears bangles, *har* and ear ornaments.



**Fig. No. 955: Lower portion of a man in standing posture**

**Antiquity No.** - B-311
**Size** - 15x10x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is the lower portion of a man in standing posture. The lower garment is tied with the help of a band. Its two ends are dangling on right side. The folds of lower garment are shown in details.




**Fig. No. 956: Figure of an unidentified object**

**Antiquity No.** - B-46.10/ W-237
**Size** - 20x16x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 1st-2nd century A.D.
**Description** - It is an unidentified object decorated with grooves, triangles, spindles and beaded strings.



**Fig. No. 957: An unidentified sculptural fragment**

**Antiquity No.** - B-158
**Size** - 16x8x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 1st-2nd century A.D.
**Description** - It is an unidentified sculptural fragment.



**Fig. No. 958: Lower part of the image of *Bodhisattva***

**Antiquity No.** - B-2
**Size** - 29x98x30 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 2nd century A.D.
**Description** - It is the lower part of the image of *Bodhisattva* donated by *Dhanavati* during the reign of *Huvishka* in 33rd *Saka Era*. It shows his folded legs. There is a two line inscription on the pedestal which reads as:

*1. Mahārajasya devaputrasya Huv[e]ṣkasyasaṃ 30 3 gṛ 1 di 8 bhīkṣusua Balasya [t]repiṭakasya antevā[si]n(ī)y(e) [bhi]kṣuṇye tre(piṭi)[kā]ye Buddha[mi]tray[e]"*

*2. Bhāgineyīye bhikhuṇīye Dhanava[t]īye Bodhi[s]atvo p[r]atithā[p]i(to)[Ma]dh(u)ravaṇake sahā mātāpitihi….[h]……..*

It means in the year 33 of *Mahārāja Devaputra Huveshka,* in the 1st (month) of the hot season, on the 8th day, a Bodhisattva was set up at Madh(u)ravanka by the nun *Dhanavati,* the sister's daughter of the nun Buddhamitra, who knows the Tripitaka, the female pupil of the monk Bala, who knows the Tripitaka, together with her father and mother…..[351].



**Fig. No. 959: Headless image of *Buddha* in standing posture**

**Antiquity No.** - B-12 A
**Size** - 75x49x20 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 3rd century A.D.
**Description** - It is the headless image of *Buddha* in standing posture. He is wearing chivar.



**Fig. No. 960: Part of the *abhamandala***

**Antiquity No.** - B-32
**Size** - 18x17x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 3rd-4th century A.D.
**Description** - It is the part of the *abhamandala* of an image decorated with elephant nail motif, beaded string, a band decorated with flower motif and floral scrolls[352].



**Fig. No. 961: Part of the *abhamandala***

**Antiquity No.** - B-33
**Size** - 23x20x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is the part of the *abhamandala* decorated with garland motif and floral scrolls.



**Fig. No. 962: Part of the *abhamandala***

**Antiquity No.** - B-38
**Size** - 25x18x8 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 3rd-4th century A.D.
**Description** - It is the part of the *abhamandala* decorated with beaded string, *gaja nakha*, garland motifs and floral scrolls.



**Fig. No. 963: Part of the *abhamandala***

**Antiquity No.** - B-39
**Size** - 13x24x3 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 3rd-4th century A.D.
**Description** - It is the part of the *abhamandala* decorated with *gaja nakha*, beaded string, garland, elephant nail & lotus flower motifs.



**Fig. No. 964: Figure of a male dancer**

**Antiquity No.** - B-44
**Size** - 19x11x6 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 3rd-4th century A.D.
**Description** - It is a sculptural fragment carved the figure of a male dancer.



**Fig. No. 965: Head of *Bodhisattva***

**Antiquity No.** - B-25
**Size** - 44x28x36 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance** - *Mathura U.P.*
**Period** - 4th century A.D.
**Description** - It is the head of *Bodhisattva* wearing highly decorated turban[354].



**A**



**B**



C D

**Fig. No. 966: Figure of a miniature *stupa***

**Antiquity No.** - B-116
**Size** - 54x23x23 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 4th century A.D.
**Description** - It is a miniature *stupa* having square base, round middle part and circular upper part. Lower and middle portions have the images of *Buddha* in different postures. The lowest part shows *Buddha* in standing posture and attended by his devotees kneeling near his feet. The image is flanked by plain pillar and the upper part is decorated with lotus flower. The pillars support a barrel vaulted roof. The middle portion has *Buddha* sitting in different postures housed inside simple pillars supporting *chandrashalas* in cardinal directions. The remaining corners also have the images of *Buddha* in *dhyana mudra*. A barrel vaulted roof above his head support a balcony at the first storey level. This is surprisingly similar to *Shivalingas* having three parts of similar designs. The *Shivalinga* before this are made in naturalistic style with human images of *Shiva* carved on the natural phallus.



**Fig. No. 967: Image of standing *Buddha***

**Antiquity No.** - B-6
**Size** - 53x41x9 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 5th century A.D.
**Description** - It is the image of standing *Buddha.* Folds of his *kopina* are shown in details. There is an *abhamandala* for whole body decorated with two bands of plain and floral scrolls[354].



**Fig. No. 968: Image of *Buddha* standing in *Abhaya mudra***

**Antiquity No.** - B-10
**Size** - 125x63x23 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is the image of *Buddha* standing in *Abhaya mudra.* He is wearing a *chivar* which is carved with fine details. His *abhamandala* is decorated with bands of *gaja nakha,* beaded strings, garland, floral scrolls, spearheads, beaded strings, spearheads and lotus flower. It bears a two line inscription[355].



**Fig. No. 969: *Buddha* head**

**Antiquity No.** - B-11
**Size** - 30x30x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is a *Buddha* head with *abhamandala* decorated with circular bands carved with flower motif, floral scrolls and lotus flower in the middle. He wears curly hair and his ears are very long and pierced.



**Fig. No. 970: Headless image of *Buddha* in preaching posture**

**Antiquity No.** - B-22
**Size** - 54x50x20 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is the headless image of *Buddha* in preaching posture. It has a two line inscription on the pedestal[356].




**Fig. No. 971: *Buddha* head**

**Antiquity No.** - B-24
**Size** - 60x35x35 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is the *Buddha* head with curly hair[357].




**Fig. No. 972: *Buddha* head**

**Antiquity No.** - B-28
**Size** - 47x58x20 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Kankali Tila, Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is *Buddha* head. His *abhamandala* is decorated with lotus petals motif and beaded strings. His ears are very long[358].




**Fig. No. 973: *Buddha* head with curly hair**

**Antiquity No.** - B-29
**Size** - 33x28x28 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is a *Buddha* head with curly hair[359].



**Fig. No. 974: *Buddha* head**

**Antiquity No.** - B-960
**Size** - 10x7x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is a *Buddha* head (?).



**Fig. No. 975: *Buddha* head**

**Antiquity No.** - B-961
**Size** - 12x7x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 5th century A.D.
**Description** - It is *Buddha* head with curly hair and a protrusion at the top.



**Fig. No. 976: Mutilated torso of *Kuber***

**Antiquity No.** - B-21
**Size** - 52x38x16 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is the mutilated torso of *Kuber* wearing *ekavali*[360].



**Fig. No. 977: Headless image of *Buddha* in preaching posture sitting on *siṁhāsana***

**Antiquity No.** - B-224
**Size** - 75x71x25 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Bhita U.P.*
**Period** - 5th century A.D.
**Description** - It is the headless image of *Buddha* in preaching posture sitting on *siṁhāsana* with winged lions, two devotees worshipping *dharmachakra*. There is one line inscription on the lower side of the pedestal. There is an attendant standing on his left side.



**Fig. No. 978: Part of the *abhamandala***

**Antiquity No.** - B-47
**Size** - 20x43x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 5th century A.D.
**Description** - It is the part of the *abhamandala* decorated with beaded string, garland motif, floral scrolls and spear head motifs.



**Fig. No. 979: Upper part of the image of a lady**

**Antiquity No.** - B-77
**Size** - 30x20x6 cm
**Material -** Red sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 5th century A.D.
**Description** - It is the upper part of the image of a lady wearing a multi-stringed *har,* large *kundals* and *keyura*. She wears a large bun at the top of her head. Hair in the form of curly spirals come down from this.




**Fig. No. 980: Figure of a lion**

**Antiquity No.** - B-129
**Size** - 28x36x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is an architectural fragment decorated with the figure of a lion and floral motifs.



**Fig. No. 981: A sculptural fragment**

**Antiquity No.** - B-166
**Size** - 38x22x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 5th century A.D.
**Description** - It is a sculptural fragment carved with three circular bands of lotus flower, floral scrolls and small flowers.




**Fig. No. 982: Figure of a pillar**

**Antiquity No.** - B-218
**Size** - 153x33x33 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is a pillar having square cross-section at the lower side. Lower half portion is decorated with bands of floral designs and half lotus flowers. Middle portion is octagonal and is decorated with bands carved with *kirtimukha* motif & lotus design and a band decorated with floral motif & hanging garland design. Circular portion is very short. It is topped with band decorated with lotus petal design and a round garland.



**Fig. No. 983: Figure of a *Gupta* pillar**

**Antiquity No.** - B-219
**Size** - 69x26x26 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is a *Gupta* pillar. The lower portion has octagonal cross-section and is decorated with a band decorated with floral scrolls & human figures and a band decorated with floral scrolls & hanging garlands. The circular portion is decorated with petal designs. It supports an inverted lotus and a coil of garland[361].




**Fig. No. 984: Piece of a pillar**

**Antiquity No.** - B-230
**Size** - 97x32x32 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is a piece of pillar having octagonal lower side and hexagonal upper side.



**Fig. No. 985: Fragment of a pillar**

**Antiquity No.** - B-246
**Size** - 105x32x33 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is the fragment of a pillar having square lower portion, octagonal middle portion, ending with a band decorated with *kirtimukha*. Its upper portion is rounded. It ends with a band decorated with floral scrolls.



**Fig. No. 986: Piece of a pillar**

**Antiquity No.** - B-252
**Size** - 116x26x26 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is a piece of a pillar having octagonal lower part, sixteen sided middle part and circular upper part.



**Fig. No. 987: Figure of a pillar having square cross-section**

**Antiquity No.** - B-254
**Size** - 93x27x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 5th century A.D.
**Description** - It is a pillar having square cross-section. It is decorated with *ghata-pallava* motif at the bottom and figure of *Kartikeya* holding *Shakti* with his mount peacock standing inside an arcuate niche on one face and a *Shaiva* deity holding a trident on another face. Above these niches, there are two bands decorated with flower motif and half lotus flower motif. A band decorated with *ghata pallava* motif stands at the top.



**Fig. No. 988: Sculptural fragment showing a monkey**

**Antiquity No.** - B-294
**Size** - 55x45x29 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 5th century A.D.
**Description** - It is a sculptural fragment showing a monkey peeping out of a circular window.



**Fig. No. 989: An Architectural fragment**

**Antiquity No.** - B-354
**Size** - 27x15x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 5th century A.D.
**Description** - It is an architectural fragment probably a pillar carved with *ghata pallava,* beaded strings and floral scrolls.



**Fig. No. 990: An inscribed image of *Naag devta* in standing posture**

**Antiquity No.** - B-947
**Size** - 155x50x32 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 5th century A.D.
**Description** - It is an inscribed image of *Naag devta* in standing posture with a diminutive figure of *Naagi* on the right side and two devotees on the left side. It bears a two line inscription on the pedestal.



**Fig. No. 991: Female head**

**Antiquity No.** - B-215/ 4
**Size** - 10x6x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 6th century A.D.
**Description** - It is a much worn female head.



**Fig. No. 992: Headless image of seated *Kuber***

**Antiquity No.** - B-287
**Size** - 32x31x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 6th century A.D.
**Description** - It is the headless image of seated *Kuber.* He is sitting on a low couch. He is holding a bowl in his right hand and *Nakuli* in his left hand. His right foot is placed on a mace. Couch is carved with conch-shell and a bowl in the shape of lotus flower holding coins (?).



**Fig. No. 993: Image of a flying divine figure**

**Antiquity No.** - B-312
**Size** - 19x13x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 6th century A.D.
**Description** - It is a sculptural fragment carved with the image of a flying divine figure holding an oversized flower.



**Fig. No. 994: Image of *Buddha* in *bhumisparsha mudra***

**Antiquity No.** - B-13
**Size** - 56x45x19 cm
**Material -** Stucco
**Condition** - Damaged
**Period** - 6th-7th century A.D.
**Description** - It is the image of *Buddha* in *bhumisparsha mudra*.



**Fig. No. 995: Image of a female**

**Antiquity No.** - B-15
**Size** - 20x27x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 6th-7th century A.D.
**Description** - It is the image of a female probably some divine person with a circular *abhamandala* and a peculiar hairstyle[362].



**Fig. No. 996: Sculptural fragment decorated with *kirtimukhas***

**Antiquity No.** - B-355
**Size** - 52x39x29 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 7th-8th century A.D.
**Description** - It is a sculptural fragment decorated with *kirtimukhas*.



**Fig. No. 997: Figure of a pillar**

**Antiquity No.** - B-290
**Size** - 93x31x29 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Jaunpur U.P.*
**Period** - 8th century A.D.
**Description** - It is a reused pillar originally decorated with a band carved with *kirtimukha* motif. Presently it has two slots on opposite sides and a square niche.




**Fig. No. 998: An Architectural fragment**

**Antiquity No.** - B-187
**Size** - 75x112x16 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th century A.D.
**Description** - It is an architectural fragment carved with *chaitya* window motif.



**Fig. No. 999: Figure of a stone slab decorated with miniature *stupas***

**Antiquity No.** - B-269
**Size** - 17x21x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th century A.D.
**Description** - It is a stone slab decorated with miniature *stupas* with cylindrical body and semi-circular top portion. Its finial is in the shape of cone. Body of *stupa* is decorated with images of *Buddha* sitting on *padmapeetha* and housed inside arcuate niches.



**Fig. No. 1000: *Buddha* head**

**Antiquity No.** - B-320
**Size** - 12x6x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th century A.D.
**Description** - It is *Buddha* head with curly hair and protrusion at the top.



**Fig. No. 1001: An Architectural fragment**

**Antiquity No.** - B-327
**Size** - 39x31x33 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th century A.D.
**Description** - It is an architectural fragment decorated with *udgama* and *Amalaka* motifs.



**Fig. No. 1002: Image of four handed *Shiva* in *dhyana mudra***

**Antiquity No.** - B-912 a
**Size** - 17x17x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th century A.D.
**Description** - It is the image of four handed *Shiva* in *dhyana mudra* housed inside a *rathika* having round pillars.



**Fig. No. 1003: Image of *Buddha* in *Mahaparinirvana* posture**

**Antiquity No.** - B-262
**Size** - 22x14x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th-9th century A.D.
**Description** - It is a sculptural fragment decorated with the image of *Buddha* in *Mahaparinirvana* posture. He is lying on a bed. Two *maladhari vidyadharas* can be seen above. A devotee is visible sitting in the middle of the bed. It is part of the *parikar* of *Buddha* image.



**Fig. No. 1004: Figure of a miniature *stupa***

**Antiquity No.** - B-270
**Size** - 20x20x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 8th-9th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika* topped with a conical pediment.



**Fig. No. 1005: Part of a pedestal of a deity carved with the images of four devotees**

**Antiquity No.** - B-281
**Size** - 58x22x21 cm
**Material -** Dolerite
**Condition** - Damaged
**Period -** 8th-9th century A.D.
**Description** - It is the portion of a pedestal of a deity carved with the images of four devotees on the sides and a *kumbha* flanked by a lamp & a conch-shell kept on a stand and tripod respectively.



**Fig. No. 1006: Figure of a *bharaputraka***

**Antiquity No.** - B-308
**Size** - 56x37x27 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th-9th century A.D.
**Description** - It is the figure of a *bharaputraka* carrying a pedestal on which stood a divine (?) figure whose left foot is visible.



**Fig. No. 1007: Image of a headless male standing near an animal**

**Antiquity No.** - B-317
**Size** - 25x13x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th-9th century A.D.
**Description** - It is the image of a headless male standing near an animal.




**Fig. No. 1008: An architectural fragment**

**Antiquity No.** - B-328
**Size** - 48x27x22 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th-9th century A.D.
**Description** - It is an architectural fragment decorated with *udgama* and *Amalaka* motifs.




**Fig. No. 1009: Broken image of an *Amalaka***

**Antiquity No.** - B-330
**Size** - 24x68x54 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th-9th century A.D.
**Description** - It is a broken piece of an *Amalaka*.



**Fig. No. 1010: Defaced figure of a female dancer**

**Antiquity No.** - B-341
**Size** - 90x38x27 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 8th-9th century A.D.
**Description** - It is a defaced sculptural fragment carved with the figure of a female dancer who has raised both her hands.



**Fig. No. 1011: Headless image of *Buddha* in standing posture**

**Antiquity No.** - B-356
**Size** - 59x37x22 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 8th-9th century A.D.
**Description** - It is the headless image of *Buddha* in standing posture. He is flanked by diminutive figure of *Buddha* in *bhumisparsha mudra* seated below a *Bodhi* tree, *abhamandala* is decorated with *gaja nakha, Buddha* standing in *abhaya mudra* and having the similar *abhamandala.* The large figure of *Buddha* is having an inverted U shaped *abhamandala* with hook shaped flames making its outer border. Large *Buddha* is standing on lotus pedestal and a deer is sleeping below the image of sitting *Buddha.* The pedestal has a six line inscription[363].



**Fig. No. 1012: Upper part of the *parikar* of an image**

**Antiquity No.** - B-489
**Size** - 16x7x1 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th-9th century A.D.
**Description** - It is the upper part of the *parikar* of an image.




**Fig. No. 1013: An architectural fragment**

**Antiquity No.** - B-973
**Size** - 116x80x22 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 8th-9th century A.D.
**Description** - It is an architectural fragment carved with a square pillared *rathika* topped with an *udgama* and housing some deity. It is highly mutilated.



**Fig. No. 1014: *Uma-Mahesh***

**Antiquity No.** - B-10 (?)
**Size** - 55x34x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is the image of *Uma-Mahesh* accompanied by *Ganesh, Kartikeya,* bull and lion. The pedestal is carved with lotus flower. His *parikar* has two male attendants, a female attendant and two divine attendants as we move upwards.



**Fig. No. 1015: Figure of a miniature *stupa***

**Antiquity No.** - B-227
**Size** - 26x17x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th century A.D.
**Description** - It is a miniature *stupa* having images of *Buddha* sitting in meditation posture inside an arcuate *rathika*.



**Fig. No. 1016: Image of three headed eight handed *Marichi***

**Antiquity No.** - B-282
**Size** - 80x42x14 cm
**Material -** Black stone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 9th century A.D.
**Description** - It is the image of three headed eight handed *Marichi,* the *Buddhist* goddess. The pedestal is carved with seven pigs.



**Fig. No. 1017: Lower part of the image of a deity**

**Antiquity No.** - B-283
**Size** - 11x12x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th century A.D.
**Description** - It is the lower part of the image of a deity seated on a lotus seat in *lalitasana*.



**Fig. No. 1018: Figure of a female head**

**Antiquity No.** - B-304
**Size** - 14x7x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th century A.D.
**Description** - It is a female head wearing a tall head-dress and large earrings.



**Fig. No. 1019: Middle portion of a female figure**

**Antiquity No.** - B-305
**Size** - 18x9x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th century A.D.
**Description** - It is the middle portion of a female figure (?) wearing a knee length lower garment and a girdle.



**Fig. No. 1020: A sculptural fragment**

**Antiquity No.** - B-319
**Size** - 43x18x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th century A.D.
**Description** - It is a sculptural fragment decorated with lotus petal motifs.




**Fig. No. 1021: An architectural fragment decorated with *udgama* and *Amalaka* motifs**

**Antiquity No.** - B-329
**Size** - 46x26x27 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th century A.D.
**Description** - It is an architectural fragment decorated with *udgama* and *Amalaka* motifs.




**Fig. No. 1022: An architectural fragment**

**Antiquity No.** - B-335
**Size** - 25x84x57 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th century A.D.
**Description** - It is an elongated *Amalaka* with oval depression and a square hole in the middle.




**Fig. No. 1023: Lower part of a doorjamb**

**Antiquity No.** - B-337
**Size** - 72x37x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is the lower part of a doorjamb carved with the broken image of four handed *Shiva* holding a trident. *Nandi* having human body is sitting on the ground and licking the lower end of the trident[364].



**Fig. No. 1024: Part of *Shikhara***

**Antiquity No.** - B-351
**Size** - 48x80x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th century A.D.
**Description** - It is the part of *Shikhara* decorated with *udgama* motif.




**Fig. No. 1025: Head of a *gaja-makara***

**Antiquity No.** - B-56.451 B
**Size** - 25x20x23 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Jamalpur* mound, *Mathura U.P.*
**Period** - 9th-10th century A.D.
**Description** - It is the head of a *gaja-makara*.




**Fig. No. 1026: Figure of *gaja-makara***

**Antiquity No.** - B-56.451 D
**Size** - 40x19x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Jamalpur* mound, *Mathura U.P.*
**Period** - 9th-10th century A.D.
**Description** - It is the *gaja-makara* shaped gargoyle.




**Fig. No. 1027: Image of *Buddha* (?)**

**Antiquity No.** - B-265
**Size** - 20x23x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th-10th century A.D.
**Description** - It is the image of *Buddha* (?).



**Fig. No. 1028: Figure of a miniature *stupa***

**Antiquity No.** - B-271
**Size** - 16x11x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th-10th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika* topped with a conical pediment.




**Fig. No. 1029: Figure of a miniature *stupa***

**Antiquity No.** - B-274
**Size** - 17x8x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th-10th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika* topped with a conical pediment.



**Fig. No. 1030: Figure of a miniature *stupa***

**Antiquity No.** - B-276
**Size** - 30x13x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th-10th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika* topped with a conical pediment. It is topped with eight umbrellas having conical shape.




**Fig. No. 1031: Figure of a miniature *stupa***

**Antiquity No.** - B-277
**Size** - 18x9x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th-10th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika*. It is topped with a pedestal supporting three *chhtras*.




**Fig. No. 1032: Figure of a miniature *stupa***

**Antiquity No.** - B-278
**Size** - 28x9x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th-10th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika*. It is topped with a pedestal supporting three *chhatras*[365].




**Fig. No. 1033: Figure of a miniature *stupa***

**Antiquity No.** - B-279
**Size** - 23x12x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th-10th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika*. It is topped with a pedestal supporting three *chhatras*.




**Fig. No. 1034: Figure of a miniature *stupa***

**Antiquity No.** - B-280
**Size** - 27x10x11 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 9th-10th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika*. It is topped with a pedestal supporting five *chhatras* having a conical shape.



**Fig. No. 1035: Figure of a broken *Udumbara* of a door**

**Antiquity No.** - B-297
**Size** - 136x29x24 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is the broken *udumbara* of a door having *mandaraka* carved with aquatic plants flanked by *udadhikumaras* riding *makaras* & holding water vessels, *kinnars* in the shape of men-bird and lions.



**Fig. No. 1036: Figure of an elephant**

**Antiquity No.** - B-300
**Size** - 28x24x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th-10th century A.D.
**Description** - It is a sculptural fragment showing a well-decorated elephant carrying a *mahavat* and a man.




**Fig. No. 1037: An Architectural fragment**

**Antiquity No.** - B-309
**Size** - 27x31x23 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is an architectural fragment.



**Fig. No. 1038: Figure of a *chakra***

**Antiquity No.** - B-315
**Size** - 6x9x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th-10th century A.D.
**Description** - It is a *chakra*. It is the part of the image of *Vishnu*.




**Fig. No. 1039: An *Amalaka***

**Antiquity No.** - B-334
**Size** - 10x23x23 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is an *Amalaka*.



**Fig. No. 1040: Upper left portion of the defaced image of *Buddha***

**Antiquity No.** - B-345
**Size** - 19x20x9 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 9th-10th century A.D.
**Description** - It is the upper left portion of the defaced image of *Buddha* protected by a serpent. A female divinity is visible on the top left corner.




**Fig. No. 1041: Broken image of elephant**

**Antiquity No.** - B-185
**Size** - 36x44x23 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the broken image of elephant. He is decorated with a headband, *hars,* a girth band and a loop of decorated rope passing under his posterior. A *Mahavat* is riding the elephant.



**Fig. No. 1042: An Architectural fragment**

**Antiquity No.** - B-247
**Size** - 55x55x19 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is an architectural fragment decorated with *rathikas* housing flower motif.



**Fig. No. 1043: Image of *Buddha***

**Antiquity No.** - B-264
**Size** - 15x15x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th century A.D.
**Description** - It is the image of *Buddha*.



**Fig. No. 1044: Image of *Simhanada lokeshwara* seated on a pedestal**

**Antiquity No.** - B-266
**Size** - 14x11x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the image of *Simhanada lokeshwara* seated on a pedestal bearing the image of a lion. A large lotus flower is visible on his left side.




**Fig. No. 1045: Figure of miniature *stupa***

**Antiquity No.** - B-273
**Size** - 16x13x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period -** 10th century A.D.
**Description** - It is a miniature *stupa* having cylindrical body and rounded top. There are various moldings in the cylindrical body. All the four sides are decorated with images of *Buddha* sitting on lotus seat inside an arcuate *rathika* topped with a conical pediment.



**Fig. No. 1046: Top right portion of the *parikar* of *Dashavatar* image of *Vishnu***

**Antiquity No.** - B-302
**Size** - 16x11x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th century A.D.
**Description** - It is the top right portion of the *parikar* of *Dashavatar* image of *Vishnu* showing fish and *Varaha avatar* on the extreme right and a *maladhari vidyadhara* near *abhamandala*[366].




**Fig. No. 1047: A sculptural fragment**

**Antiquity No.** - B-318
**Size** - 44x20x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th century A.D.
**Description** - It is a sculptural fragment decorated with creeper motif.



**Fig. No. 1048: Head of a goddess**

**Antiquity No.** - B-322
**Size** - 16x9x10 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th century A.D.
**Description** - It is the head of goddess with *kirita mukuta.*



**Fig. No. 1049: Part of a doorjamb**

**Antiquity No.** - B-333
**Size** - 62x32x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th century A.D.
**Description** - It is the piece of a right side doorjamb decorated with *pushpa shakha* and stenciled *patra shakha*.




**Fig. No. 1050: An Architectural fragment**

**Antiquity No.** - B-342
**Size** - 51x67x19 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th century A.D.
**Description** - It is an architectural fragment.



**Fig. No. 1051: Miniature shrine having *phansanakar* roof**

**Antiquity No.** - B-343
**Size** - 59x49x37 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th century A.D.
**Description** - It is a miniature shrine having *phansanakar* roof and a projecting balcony in *bhadra* portion. Two females are visible in the balcony. There is a band of diamond motifs housed between square pillars below the projecting balcony.



**Fig. No. 1052: A sculptural fragment**

**Antiquity No.** - B-349
**Size** - 65x36x17 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th century A.D.
**Description** - It is a sculptural fragment decorated with lotus petals motifs and stylized flower motifs.



**Fig. No. 1053: Image of a lion**

**Antiquity No.** - B-384
**Size** - 40x13x48 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 10th century A.D.
**Description** - It is the image of a lion attacking an elephant from behind.




**Fig. No. 1054: Image of a mother Sow**

**Antiquity No.** - B-958
**Size** - 14x17x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is image of mother Sow suckling its litter being worshipped by a man[367].



**Fig. No. 1055: Headless image of goddess holding a child and sitting in *lalitasana***

**Antiquity No.** - B-289
**Size** - 80x69x23 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th century A.D.
**Description** - It is the headless image of goddess holding a child and sitting in *lalitasana* on a low seat. The seat is carved with four miniature human figures. She is wearing anklets, bangles, *keyura, graiveyaka, har, stanhar* and *katijalaka*.



**Fig. No. 1056: Image of six handed *Saraswati* seated on a couch and holding *Vina***

**Antiquity No.** - B-23
**Size** - 60x36x14 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance-** *Mathura U.P.*
**Period** - 10th-11th century A.D.
**Description** - It is the image of six handed *Saraswati* seated on a couch and holding *Vina*. Her mount swan is sitting in front of the couch. A devotee couple is sitting with folded hands on the left side of the bird[368].



**Fig. No. 1057: A sculptural fragment**

**Antiquity No.** - B-258
**Size** - 68x29x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 10th-11th century A.D.
**Description** - It is a sculptural fragment carved with a flower housed inside a *rathika* and floral motifs on the front face & band of floral motif on the upper face.



**Fig. No. 1058: Figure of two sows suckling their piglets**

**Antiquity No.** - B-267
**Size** - 28x43x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 10th-11th century A.D.
**Description** - It is a sculptural fragment showing two sows suckling their piglets. They are partially standing under a tree.




**Fig. No. 1059: Figure of a *patta* carved with the images of 22 *tirthankaras***

**Antiquity No.** - B-260
**Size** - 18x12x6 cm
**Material -** Sandstone
**Condition** - Damaged
**Period**- 11th century A.D.
**Description** - It is a *patta* carved with the images of 22 *tirthankaras* sitting in *dhyana mudra*.




**Fig. No. 1060: Head of *Parvati* wearing a tall *jatamukuta***

**Antiquity No.** - B-313
**Size** - 16x9x7 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 11th century A.D.
**Description** - It is the head of *Parvati* wearing a tall *jatamukuta* and a very long ornament in the middle of this *jatamukuta.* She wears a very large ear ornament[369].




**Fig. No. 1061: Lower part of the image of *Vishnu & Lakshmi***

**Antiquity No.** - B-316
**Size** - 25x29x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 11th century A.D.
**Description** - It is a sculptural fragment showing the lower part of the image of *Vishnu & Lakshmi.* Mutilated figure of *Garuna* is visible. Upper portion is broken[370].



**Fig. No. 1062: Figure of a broken pedestal stool**

**Antiquity No.** - B-212
**Size** - 16x13x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 11th-12th century A.D.
**Description** - It is a broken pedestaled stool seen from the lower side[371].




**Fig. No. 1063: Images of 28 *tirthankaras* sitting in *dhyana mudra***

**Antiquity No.** - B-261
**Size** - 23x23x8 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 11th-12th century A.D.
**Description** - It is a sculptural fragment carved with the images of 28 *tirthankaras* sitting in *dhyana mudra.* It has the image of a lady standing in the middle under an arched *torana.*



**Fig. No. 1064: Serpentine bracket carved with the image of parrot**

**Antiquity No.** - B-301
**Size** - 32x52x11 cm
**Material -** Red sandstone
**Condition** - Damaged
**Period -** 15th-16th century A.D.
**Description** - It is a serpentine bracket carved with the image of parrot and pendentives brackets on both obverse and reverse sides.



**Fig. No. 1065: Crude image of *Ganesh***

**Antiquity No.** - B-808
**Size** - 7x4x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Period** - 20th century A.D.
**Description** - It is the very crude image of *Ganesh*[372].



**Fig. No. 1066: Small piece of stone carved with a pair of snakes**

**Antiquity No.** - B-876
**Size** - 8x5x2 cm
**Material -** Sandstone
**Condition** - Damaged
**Period -** 20th century A.D.
**Description** - It is the small piece of stone carved with a pair of snakes. Their bodies are elaborately carved with three spirals joined together, diamond motifs and *chaitya* motifs[373].

## Miscellaneous Antiquities:



**Fig. No. 1067: Pedestaled stone stool**

**Antiquity No.** - B-211
**Size** - 19x21x15 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a pedestaled stone stool scene from side.



**Fig. No. 1068: Fragment of a pillar**

**Antiquity No.** - B-249
**Size** - 52x52x274 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a fragment of a pillar.




**Fig. No. 1069: Part of a pillar**

**Antiquity No.** - B-251
**Size** - 23x41x40 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a piece of a pillar.




**Fig. No. 1070: An Amalaka**

**Antiquity No.** - B-253
**Size** - 18x40x40 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is an *Amalaka*.



**Fig. No. 1071: Stoner pestle**

**Antiquity No.** - B-426
**Size** - 14x6x 6cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a stone pestle.



**Fig. No. 1072: Fragment of a stone pestle**

**Antiquity No.** - B-427
**Size** - 5x4x3 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a fragment of stone pestle.



**Fig. No. 1073: An Architectural fragment**

**Antiquity No.** - B-488
**Size** - 14x7x1 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is an architectural fragment having chess board design. Its two squares are decorated with unidentified figures.



**Fig. No. 1074: An Architectural fragment**

**Antiquity No.** - B-514
**Size** - 11x8x5 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is an architectural fragment.



**Fig. No. 1075: An architectural fragment**

**Antiquity No.** - B-518
**Size** - 7x9x4 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is an architectural fragment.




**Fig. No. 1076: A stone piece**

**Antiquity No.** - B-646
**Size** - 8x6x3 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is a stone piece.



**Fig. No. 1077: Figure of a stone *triratna***

**Antiquity No.** - B-868
**Size** - 4x3x2 cm
**Material -** Sandstone
**Condition** - Damaged
**Description** - It is the stone *triratna* carved with joined three spiral design.

# *Gandhar* Antiquities



**Fig. No. 1078: Long panel showing two musicians**

**Antiquity No.** - G-244
**Size** - 49x12x5 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 1st century A.D.
**Description** - It is a long panel showing two musicians in each compartment separated by Corinthian pillars. A band decorated with half-flowers and inverted stepped pyramids exists at the top[374].



**Fig. No. 1079: Figure of Hariti**

**Antiquity No.** - 47.105
**Size** - 22x13x4 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 1st century A.D.
**Description** - It is the figure of *Hariti* holding horn of cornucopia in her left hand and flower in her right hand. She is sitting on a chair having oval high back. The pedestal is decorated with lotus petals[375].



**Fig. No. 1080: Images of *Buddha* seated inside niches**

**Antiquity No.** - B-258
**Size** - 58x46x7 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Mathura, U.P.*
**Period -** 1st-2nd century A.D.
**Description** - It is a sculptural fragment carved with two bands of images of *Buddha* seated inside niches with their top shaped like *chaitya* window and truncated triangle separated by another band decorated with floral motifs.



**Fig. No. 1081: Figure of a long panel**

**Antiquity No.** - G-242
**Size** - 10x59x6 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - Early 2nd century A.D.
**Description** - It is a long panel showing two men in each compartment separated by Corinthian pillars. A band decorated with lotus petals exists at the top[376].



**Fig. No. 1082: Figures of *Buddha* and a basin**

**Antiquity No.** - G-249
**Size** - 14x53x11 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - Early 2nd century A.D.
**Description** - It is a sculptural fragment showing four figures of *Buddha* in *dhyana mudra* and a basin kept on a platform in five rectangular niches separated by round pillars. The brackets above are separated from the lower line of *Buddhas* by a thin band decorated with lotus petals[377].



**Fig. No. 1083: Vertical panel**

**Antiquity No.** - 68.69.4
**Size** - 76x20x6 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - Early 2nd century A.D.
**Description -** It is the panel vertically divided in five parts. Each depicting a scene from *Buddha's* life[378].



**Fig. No. 1084: Figure of *Buddha* seated on a platform**

**Antiquity No.** - G-256
**Size** - 25x39x8 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 2nd century A.D.
**Description** - It is a panel showing *Buddha* seated on a raised platform under a tree. Four devotees are standing and offerings alms to him. This scene is flanked by two square Corinthian pillars supporting a beam carved with acanthus leaves[379].



**Fig. No. 1085:** ***Mahaparinirvana*** **of** ***Buddha***

**Antiquity No.** - G-268
**Size** - 17x14x5 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 2nd century A.D.
**Description** - This sculptural fragment shows *Mahaparinirvana* of *Buddha* at *Kushinagar U.P.* He is resting on a bed. Two persons are sitting in front of his bed. The person on right is crying[380].



**Fig. No. 1086: Image of *Bodhisattva***

**Antiquity No.** - B-27
**Size** - 57x25x12 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 2nd century A.D.
**Description** - It is the image of *Bodhisattva* wearing *Uttariya, gariveyaka, har* and *kundals*. His turban is highly decorated[381].



**Fig. No. 1087: Standing figure of *Buddha***

**Antiquity No.** - O-280
**Size** - 99x27x17 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 2nd century A.D.
**Description** - It is the figure of standing *Buddha* wearing a *chivar*. Thick folds are shown prominently[382].



**Fig. No. 1088: *Buddha* head**

**Antiquity No.** - 47.86
**Size** - 10x7x6 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 2nd century A.D.
**Description** - It is the head of *Buddha* with *uṣṇīśa*[383].




**Fig. No. 1089: Story conversion of *Naga Apalala***

**Antiquity No.** - 47.109
**Size** - 36x47x7 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 2nd century A.D.
**Description** - This panel depicts the story of conversion of *Naga Apalala* before his *nirvana*[384].



**Fig. No. 1090: Figure of *Buddha* with *Vajrapani* and three ascetics**

**Antiquity No.** - 47.110
**Size** - 33x27x7 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 2nd century A.D.
**Description** - It is the figure of *Buddha* with *Vajrapani* and three ascetics in front of two trees[385].



**Fig. No. 1091: Figure of a hand**

**Antiquity No.** - G-238
**Size** - 20x6x8 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 2nd-3rd century A.D.
**Description** - It is a hand holding *uttariya*[386].



**Fig. No. 1092: Figure of a hand**

**Antiquity No.** - G-240
**Size** - 33x17x10 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 2nd-3rd century A.D.
**Description** - It is a hand[387].



**Fig. No. 1093: Broken image of *Maitreya* sitting in *dhyana mudra***

**Antiquity No.** - 47.39
**Size** - 30x20x5 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 2nd-3rd century A.D.
**Description** - It is the broken image of *Maitreya* sitting in *dhyana mudra.* He is wearing *Uttariya,* a *graiveyaka,* a *hara,* another *hara* going around his right hand, a *bandolier,* bangles, *keyura, kundal* and headgear. There is a plain circular *abhamandala* behind his head[388].



**Fig. No. 1094: Sculptural fragment showing different figures**

**Antiquity No.** - 47.104
**Size** - 15x57x7 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 2nd-3rd century A.D.
**Description** - It is a sculptural fragment showing naked human figures, giant pine cones, flowers and birds drinking water from a basin[389].



**Fig. No. 1095: Headless image of *Buddha* in standing posture**

**Antiquity No.** - G- 422 A
**Size** - 56x16x13 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Katra* mound, *U.P.*
**Period** - 3rd century A.D.
**Description** - It is the headless image of *Buddha* in standing posture and wearing very heavy chivar. There is an inscription on the pedestal of the standing figure of *Buddha* and it reads[390]:

*1. deyadharmo=yaṃ Yaśāvihāre Śākyabhikṣuṇyār- Jayabhaṭṭāyār=yad=atra puṇya[ṃ] tad=bhavatu sar[v]vasa*

*2. t[v]a[na]m-an[u]t[t]arajńānāvāptaye------saṃvatsaraḥ 200[80]*

It translates as: *"This is the pious gift of the Sakya nun Jayabhatta at the Yasavihara. What merit there is in this (gift), let it be for the attainment of supreme knowledge by all sentient beings. The year 280"*.



**Fig. No. 1096: Head of *Buddha***

**Antiquity No.** - G-235
**Size** - 15x10x5 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 3rd century A.D.
**Description** - It is the head of *Buddha* with *uṣṇīṣa* at the top[391].



**Fig. No. 1097: Figure of a hand**

**Antiquity No.** - G-241
**Size** - 14x8x5 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 3rd century A.D.
**Description** - It is a hand wearing bracelets[392].



**Fig. No. 1098: Figure of a broken panel**

**Antiquity No.** - G-248
**Size** - 15x38x9 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 3rd century A.D.
**Description** - It is a broken panel showing the figures of dwarfs holding a long and heavy garland[393].




**Fig. No. 1099: Square capital of a pillar**

**Antiquity No.** - G-262
**Size** - 23x25x12 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 3rd century A.D.
**Description** - It is the square capital of a pillar. One tier is decorated with lotus petals supported by tapering brackets. The lower three tiers are decorated with beaded strings when seen from below. There is a round hole in the middle[394].



**Fig. No. 1100: Bust of a Greek God**

**Antiquity No.** - B-230
**Size** - 20x23x10 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 3rd century A.D.
**Description** - It is the bust of a winged Greek god[395].



**Fig. No. 1101: Mutilated figure of *Buddha***

**Antiquity No.** - O-281
**Size** - 38x68x15 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 3rd century A.D.
**Description** - It is the mutilated figure of *Buddha* sitting and delivering sermon[396].



**Fig. No. 1102: Broken figure of *Maitreya***

**Antiquity No.** - O-284
**Size** - 78x22x15 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 3rd century A.D.
**Description** - It is the broken figure of *Maitreya* wearing *graiveyaka, hara,* bandolier, *kundal* and lower & upper garments. He has *uṣṇīṣa (Usnisha)* at the top of his head[397].




**Fig. No. 1103: Broken image of *Maitreya***

**Antiquity No.** - O-285
**Size** - 52x36x12 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 3rd century A.D.
**Description** - It is the broken image of *Maitreya.* He is wearing *Uttariya, graiveyaka, hara,* another *hara* going around his right hand, bandolier*, kundal* and headgear. There is a plain circular *abhamandala* behind his head[398].



**Fig. No. 1104: Figure of a panel showing a dwarf**

**Antiquity No.** - 47.103
**Size** - 13x24x3 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 3rd century A.D.
**Description** - It is panel showing a dwarf holding a giant grape creeper. Another dwarf is picking grape on the left side[399].



**Fig. No. 1105: Head of *Buddha* with curly hair**

**Antiquity No.** - G-226
**Size** - 24x17x11 cm
**Material -** *Stucco*
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 4th century A.D.
**Description** - It is the head of *Buddha* with curly hair tied in the form of top knot with the help of head-bands & pieces of cloth[400].



**Fig. No. 1106: Head of *Buddha***

**Antiquity No.** - G-227
**Size** - 14x13x11 cm
**Material -** *Stucco*
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 4th century A.D.
**Description** - It is the head of *Buddha* wearing a headgear[401].



**Fig. No. 1107: Head of *Buddha***

**Antiquity No.** - G-228
**Size** - 14x13x9 cm
**Material -** *Stucco*
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 4th century A.D.
**Description** - It is *Buddha* head with elaborate head-gear[402].



**Fig. No. 1108: Head of *Buddha***

**Antiquity No.** - G-232
**Size** - 20x13x9 cm
**Material -** *Stucco*
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 4th century A.D.
**Description** - It is the head of *Buddha* with *uṣṇīṣa* (*ushnisha*) at the top[403].



**Fig. No. 1109: *Buddha* head**

**Antiquity No.** - 47.87
**Size** - 18x11x11 cm
**Material -** Stucco
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 4th century A.D.
**Description** - It is the head of *Buddha* with *uṣṇīṣa*[404].




**Fig. No. 1110: Sculptural fragment showing two persons**

**Antiquity No.** - G-243
**Size** - 40x13x4 cm
**Material -** Schist stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period** - 4th century A.D.
**Description** - It is a sculptural fragment showing a person standing at the top of another person and also decorated with floral motif[405].



**Fig. No. 1111: Head of *Buddha***

**Antiquity No.** - G-230
**Size** - 9x6x6 cm
**Material -** *Stucco*
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 4th-5th century A.D.
**Description** - It is the head of *Buddha* with long ears and *uṣṇīṣa* (*ushnisha*) at the top[406].



**Fig. No. 1112: Head of *Buddha***

**Antiquity No.** - 47.97
**Size** - 22x10x5 cm
**Material -** Stucco
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 4th-5th century A.D.
**Description** - It is the *Buddha* head with *uṣṇīśa*[407].



**Fig. No. 1113: Figure of *Buddha* seated in *dhyana mudra***

**Antiquity No.** - 47.106
**Size** - 43x27x6 cm
**Material -** Blue Schist
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 4th-5th century A.D.
**Description** - It is the seated figure of *Buddha* in *dhyana mudra*. There is a circular *abhamandala* behind his head. He is wearing thick *chivar*[408].



**Fig. No. 1114: *Kartikeya***

**Antiquity No.** - 49.45
**Size** - 21x9x4 cm
**Material -** Bluish soap stone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 4th-5th century A.D.
**Description** - It is the figure of *Kartikeya* seated on peacock[409].




**Fig. No. 1115: Head of an elephant**

**Antiquity No.** - 47.88
**Size** - 21x17x12 cm
**Material -** Stucco
**Condition** - Damaged
**Provenance -** *Gandhar*
**Period -** 5th century A.D.
**Description** - It is the head of an elephant with raised trunk[410].



**Fig. No. 1116: Figure of *Buddha* holding a bowl in his hands**

**Antiquity No.** - 47.108
**Size** - 36x18x19 cm
**Material -** Sandstone
**Condition** - Damaged
**Provenance -** *Gandhar*
**Description** - It is the seated figure of *Buddha* holding a bowl in his hands. He is sitting on a pedestal shaped like a lotus flower[411].

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# Ideas on Heroism in Medieval South India – Through Epigraphy

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The concept of heroism has always been esteemed by people from the beginning. This was also a major pre-requisite identity of leadership. Physical and mental strength went hand in hand to achieve something extraordinary and to be a center of attraction. The heroism appears to be a sort of special way of exhibiting valour with an iota of selflessness and for the welfare of the larger society. Thus we may conclude that heroism is a character that involved certain amount of willingness to conduct an act of abnormality with a combination of physical and mental strength towards a common goodness without minding the loss of one's own precious things like parts of body, time and taking pains for the comfort of others and sacrificing even life.

The availability of a number of memorial stones right from the earliest phase of south Indian historical period, the Sangam age (300B.C to 300A.D) till the end of Vijayanagar Period, at least till 17th century serve as a major source for us to know about the dead heroes. A vivid description of the memorial stones from both the literary and archaeological sources would provide the required background for the better understanding of the theme in the medieval period in particular in the southern part of the peninsular India.

The men who fought battles for saving their native land by sacrificing their precious lives were considered as heroes to be remembered in the age of Sangam. Apart from that there was another major act considered to be an act of heroism, it was saving the cattle from the hands of cattle lifters. There have been a number of references in the whole of Sangam literature which explains about the memorial stones dedicated to the cattle saving heroes from the hands of cattle lifters[1]. The enigmatic problem here is that cattle lifting was prevalent in this age[2]. The cattle being backbone of the agricultural

economy their lifting was either theoretically or practically associated with a feud or battle at a smaller or bigger level. Thus it appears that saving the cattle was a heroic action where men sacrificed their lives. The cattle lifting was seen as a precedent to war therefore every cattle saver was considered with a warrior who engaged in the battle fought against his motherland. But the underlying fact is that loosing life for the public cause for either saving cattle or saving land was regarded as an act of heroism and revered and remembered by the people. That may be the reason for the literature of the time to speak in such high words about these acts. In those times, heroism was equated with losing life to save cattle and/ or motherland.

There is another single incident mentioned in the Sangam literature. It's all about a Chola king, Koperun Cholan who renounced his life and faced death voluntarily. The Sangam literature tells us the reason for the same as two of his sons wanted to become rulers and rose against the ruling father king. Though the king prepared to face the sons in the battle field he was stopped and advised by the well-wishing poet friends that he would not be happy in both the cases of either loosing or winning in the battle against his own sons. then he decided not to fight. He withdrew himself and crowned them as their wish and he renounced the worldly life.

He preferred an open space out of the city and the place was cleared, fresh sand was spread first and then fresh green grass on it. He sat there facing north direction, deserted food, continued meditation until death. This whole process is called as *vadakkiruttal* in the Tamil literature. This word is of two syllables *vadakku+ iruttal*, in which the *vadakku* denotes north direction and *iruttal* means sitting and so the term carries the meaning of sitting/facing north direction.

This king Koperun Cholan was bestowed with a memorial stone. Besides him as per the information supplied by the Sangam literature[3], we come to know that many poets and scholars who were his good and thick friends also followed him and underwent the practice of *vadakkiruttal* and to them also memorial stones called *nadukal* were set up. Thus except these two instances we do not get any other case of establishing hero stones.

The literature of the historical period does describe fixing of such memorial stones. On the contrary we find a large number of *virakal* found in many parts of the Tamil country. For that matter one may find innumerable hero stones in other parts of south India belonging to this period. It appears as if the practice of constructing hero stones for the war heroes had become a common practice of the day. This is the theme of the present paper.

A man by named Kaṭṭi son of Sēdāru died while rescuing the ewes and a memorial stone was erected for him at Sankarāpuram in Villupuram district, which was assigned a probable date in 6th century[4] (574 A.D.). In the 9th century there was a land donation made for the purpose of dedicating hero-stones for the men who lost their lifes in rescuing the ewes from the hands of the cattle lifters [5](V-Mel

Sannakkuppam, Tk Vanniyampadi, Dt. N.Arcot) (Fig. 1). In 10th century a father and a son died in the process of rescuing ewes from the thieves and a memorial-stone was established for the duo (Fig. 2), which is presently available in a private mango grove (V – Vankaltur- Dt.N.Arcot) in Tamilnadu[6].



**Fig. No. 1**



**Fig. No. 2**

An inscription in Brammalingēeśwarar Temple of Kokkarayān Pēttai Village (Tiruchengodu – T.K. Salem Dt.)[7] says that a hunter by profession named Karaya Vēttuvan received a land donation, from the *sabha* (administrative body) of the village for rescuing the ewes from the hands of the enemies in eleventh century. A hero stone was dedicated to a washer man of 1010 A.D. for having saved the buffalos[8] and Uttama Nidhi Chittira Mēllip periyanāttān also enjoyed the benefit of having a hero-stone for the same heroic deed[9].

These are some of the examples of hero-stones to demonstrate that from Pallava Chola period to early medieval times hero stones were dedicated to warriors who protected cattle. Thus the availability of hero-stones makes clear that the practice which was mentioned in Sangam literature was followed in the society for centuries after too and the same act of safeguarding the cattle was considered to be an act of heroism and the brave ones who lost their lives in such feuds were remembered as heroes and the memorial stones were erected for them. Thus we notice that the idea of considering a cattle saver as a hero continued well throughout the medieval period perhaps due to the practice of agricultural economy and the extensive use of cattle in the field of agriculture.

The wars resulted from the lust of kings and emperors for territory. The rulers were seen as war mongers. They ranged from petty chieftains to the emperors. The two global wars of the twentieth century have brought an abrupt end to large scale wars for territories but these still continue for power and resources in different forms. Glorification of heroism ensured perpetual supply of warriors to the ruling class. This idea was better conceived in the middle ages when wars were the order of the day in India and elsewhere of the globe. They lost their lives in the wars. When the hero stones were constructed for them, the inscription part of it mentioned the heroic deed like killing the horse and the soldier, burning the village etc.

From the Pallava period onwards we find much elaborated inscription written on the memorial stones. These provide historic information like the parties and persons involved in the feuds, year of the king's rule etc. and that enable us to find out the details from these. A brave man Kuma of Kōvalur, died at a war with Kōsar and Malavar, who came with a huge army and invaded the village tells the inscription on the memorial stone. The memorial stone is dated in 7th century. Another man of same village also died in a war after burning a village named Kaikkūr. Vaniga Vanila Varayar, killed two horses and the warriors on the horse and also died, when the army of Kaduvetti attacked Alagur in 9th century[10]. When Araiyan Ayiravan defended his land, his father Sadaya Maran came to help him but unfortunately the father also fall dead and a hero-stone next to his son's was erected for him by some Eka Vira Muttirayan. Melur Adan died in a war against the king of Mekonrai Nadu[11]. Vakkadi, son of Marigap Pavakkilar also died in the battle field in the same war during the rule of Pallava Nandivarman II.

Thus it is ascertained that memorial stones were constructed, for the heroes who lost their lives in saving their motherland from the hands of the enemies and in the inscriptions their idea of patriotic deeds is highlighted. Their participation in the battle for saving land, life and cattle wealth and their subsequent death was sufficient criteria to erect a memorial stone for them. This practice of constructing of a hero-stone transcended caste and creed. The above said examples are sufficient to exhibit the idea all patriots were given hero stones and patriotism was synonym of heroism in the minds of the common public of medieval period. This practice continues even today in many different ways. The war memorials of different nations around the globe in the twenty first century reinforce this idea. The discovery of memorial-stones reveals how the oldest idea persisted and continued in varied new ways. Thus the territorial lust was looked upon as characteristic of a ruler. It appears to be a continuation of an old idea that did exist in the Sangam age. In one of the sangam age poems a woman lists her wishes when praying to a dead hero of her family standing in front of a memorial stone. One among her wishes is that the king of her region should be blessed with enemy rulers so he had opportunity for many battles[12].



**Fig. No. 3**



**Fig. No. 4**

Extending a helping hand to the needy in a crucial situation is becoming a rare character in the present society. But the early and medieval south Indian society was different is the revelation from the hero stones.

Anti-social elements like thieves, robbers and women abductors lived even in the middle ages. The medieval society was also filled with such crimes perhaps less in number when compared to the present society. Hero stones are the only source which reveal this fact. The men who lost their lives in in resisting such criminal acts were glorified by the erection of memorial stones.

One Punnga lost his life while fighting with the thieves. His son in law erected the memory stone[13]. He hailed from Navali village of Dharmapuri district. Vira Nolamba, the feudatory of Pallavas was the ruler then. This inscription is written in Kannada.

Another hero stone which is lying in a tank in the Chengulput area[14] is engraved in Tamil language. The characters of the inscription roughly suggest a period of 10th century A.D. The inscription is engraved around the memorial stone of the hero. It records the death of Kavarai Mayietti Kamban, in defense of some women who were molested. A goldsmith Sa(r)bbachari who fell in a fight with the thieves at Kolle[15] 18 for him a memorial stone was raised. This is from Karnataka region.

Another hero stone from Anantapur[16] says, Perumale son of Gangoja of K. Samandaru fought with the thieves in the hill pass in which "kings had fallen" and without being robbed, he died as a hero. This belongs to 1255 A.D. from the village Kanchi Samundaram. Keta, son in law of Nagichetty,

was pierced to death by thieves, while he was escorting his wives to a distant village. The memorial stone was consequently set up by his mother Kan-Kabbe[17].

There is one *Nadukal* in Changalput District in Kakattur village[18] stating that Kaliviriya Muttarayan, a Valluvan of Kakattur lost his life while fighting against thieves (*Kallar*) on behalf of the perumakkal (big people) meaning men of some eminence of the village. These men had made a land grant as *Kalli(u)patti*, to his son. The stone also contains the sculpture of the dead hero.

Thus the above examples explain how people either for individuals or for the cause of the village resisted the anti-social elements and memorial stones were erected for their meritorious acts and they were remembered by the society. Thus it is clear that the society did have a large number of selfless people who volunteered for the rescue of the unfortunate victims and sacrificed their own precious lives in the act. The community duly recognized their sacrifice.

Wild animals do cross their forest limits and get into country side for food. The trespassing of wild animals into the human habitats in the modern era is not a new phenomenon. The ancient frontier villages bordering forests faced the problem of wild animals like tiger, leopard and elephants entering the inhabited area. On such occasions the men hunted the wild animals. Most of the time they were successful in killing the animal but sometimes some of them lost their life. Memorial stones was dedicated to them also.

In my home town Salem, in the Trichy main road, near Oriental talkies, the area east of the road is named as 'Puli-Kutthi', a Tamil word with 2 syllables, 'puli' meaning tiger and Kutthi or Kutthu is to kill or pierce. So the place name indicates that the area got its name from some hero who killed a tiger in the past. When author searched for hero stones in my field work, I came across a hero-stone showing a man fighting with a tiger fixed on the western side of the road. This stone stands on the main road with 1/4th portion above the ground.

The Salem museum has a collection of number of hero stones which depict the men fighting with the tigers. These hero stones do not carry any inscriptions. So we do not know the date of the hero stone. But from the other details like hairstyle it can be suggested that they may belong to the medieval times especially of Nayaks' time in south India. Thus this deed was also a heroic deed in the time period of our study in south India. The selfless souls who dedicated their lives for the cause of other members of their society were revered and remembered by them through erecting the memorial stones.



**Fig 3**



**Fig 3A**



**Fig 3B**

The pages of history do reveal the fact that though man began to deviate from natural habitat and began to settle in manmade rural and urban spaces still preserved a corner of heart to pet animals. Of course that also contained a hidden agenda of selfishness. The domesticated animals did play a major role till the modern times in many walks of human life which has not ended even in this age. One may perceive that the complete separation of animals from human species is almost impossible. But how grateful we are is a different issue. We know how some fellow members of our society do drive them off when thereof no use. But in ancient period, the society did acknowledge their services. But the sincerity and loyalty of pet animals was also remembered through the erection of *nadukal* or memorial stone.

One pet dog named ko(r)avan died after biting a robber, and therefore a memorial stone was raised for the dog[19]. A few such *Nadukals* were discovered by author. One such memorial dedicated to a cock with a pet name of 'Pon kotthi' came to author's notice. Perhaps it was a fighter cock who lost its life in a cock-fight[20].



**Fig 4**



**Fig 4A**



**Fig 4B**

Self-immolation which is a punishable offence according to the present Indian penal code was considered as an act of heroism in Tamil tradition. It shows how the perception of a society changes

with time. This activity which was considered as an act of great valour and heroism to be remembered and revered by the whole society in the medieval times got changed in the modern world as an act of crime. People committed suicide for various reasons throughout India especially in South India. This is evident from the study of memorial stones. We find many people committing suicide for various reasons on different occasions. One record from Darwar[21] says that some Chandi, son of Sahani Mallayya burnt himself on the occasion of eclipse. The record does not mention if it was a solar eclipse or lunar eclipse. Perhaps that was considered as an auspicious day for making sacrifices. But there may be other reasons behind his self-sacrifice which our source fails to explain. This might have been an ordinary practice followed in the society. We come across many rulers of medieval times making donation to *Shaiva* and *Vaishnava* temples on the occasion of eclipse. They also took up different charitable activities on such occasions. The self-immolation on such an occasion is a rare instance. This practice has not been reported from any oher part of India.

Another hero from Etesvaram, Hyderabad[22] offered his head to Devi (goddess) after saluting Oderaju. Oderaju was a local chieftain. The hero saluted the king before offering himself to the mother Goddess. This is also perhaps a peculiar custom like self-immolation. Perhaps he offered his head for the cause of the chieftain. Another relief with joined hands at Chittor[23] also perhaps explains the self-immolation. This stone belongs to 9th century A.D.

Another memorial stone of 10th century A.D. from Macherala of Guntur district[24] explains that Acha (Kunjuu)ndu offered his head to the mother goddess Padalasami for the cause of his master. The success of his master over a skirmish could be the reason behind his sacrifice.

Certain Kodanda knocked down his own head[25]. In this *Veerakkal* certain lady Rachamma and the hero's wife Rajabe are mentioned. The reason for his sacrifice is not mentioned and at the same we are unable to relate Rachamme whose name has been mentioned and why his wife’s name is also given. Perhaps they might have caused the memorial stone to be erected. This stone is from Lokkanatha halli village of Coimbatore district of Tamilnadu.

Another example of self-immolation from Anantapura district of Karnataka region[26] informs that the hero stone belongs to the rule of Nolambas who were the feudatories of Pallavas. Here some Gavunda jumped into fire. Such type of self-immolation was practiced largely by women. In ancint times, women self-immolated by committing *Sati* but it was a family affair and reflected the position of women in medieval society.



**Fig. No. 5**

*Sati* was generally committed by women by jumping into fire whose husband had died. Author found large number of sati stones in her field work. Many of these carry only a raised hand symbol, which is homogeneously found throughout India. The associations of a woman or many women with a man in memorial stones are generally regarded as sati stones which do mean that the lady or ladies committed sati with the man. In this *sati* cult Rajasthan surpasses all other states in India.

K.A. Neelakanta Sastri, mention in his book 'The Colas', that there are only a few examples of sati stones available in Tamilnadu and suggests that we need not generalize this cult and it was an exception in Tamil Nadu[27]. But author found lots of sati stones in her field work, in Dharmapuri, Krishnagiri, Salem, Rasipuram and Namakkal districts. They are simply engraved with raised hands and some time the female figure is also engraved.

In certain areas of Salem and other above mentioned areas, the sati stones have been adopted by temples and are worshiped as minor deities with different names like Angaala Amman, and Puvaadai Kari. There are separate and small temples built with the sati stones representing the deities. Teepainthaal Amman is another deity who is worshiped in many places to this day. The very name Theepaynthaal in Tamil means the lady, one who jumped into the fire. This deity's temple is prevalent in many places in Tamilnadu. The memorial stones established for the women who scarified their life by committing sati are generally called as *Satikal* and *Mahasatikal* or *Mastikkal.*



**Fig 6**



**Fig 6A**



**Fig 6B**

Navagandam: Another type of self-immolation called *Navagandam* is also found in the medieval south India committed by men only. *Navagandam* is a Tamil term denoting nine parts. The body is cut in to nine parts and offered to goddess Kali or Korravai as referred in Tamil literature in which as a final step head is offered[28]. Such people who offered their head were glorified by raising memorial stones. Such stones have been identified by the author in Salem and Rasipuram areas. They are available in other places, for example in Chengelput, Mayiladuthurai, Pullamangai etc.

This type of head offering has been referred in the post Sangam Age tamil literary work Silappathikaram. When this epic[29] refers to Indira's festival in the city of Puhar, it also refers to the soldiers who gained victory in the wars offered their head to the God who safeguards the city, as a part of festival ceremony. The soldiers generally who prayed for their success offered their heads to Goddess Korravai, who is generally celebrated as God of victory. Another group of people called Eyenar offered their heads after their victory at the war. To show their gratitude towards God for having given them success they cut their heads and offered the blood that bubbled out and prayed to Korravai that she should accept the blood as their offering[30].

The literature gives the details of the process of how the offering was made. The Maravas, a class of warriors who got prepared to this offering selected a lady as representing Goddess Korravai[31]. This lady is made to sit on a deer. Many scents like, sandal and a mixture of good smelling powders, balls made of gingili seeds mixed and pounded with jaggery, rice mixed with some fat, flowers known for their sweet fragrance were offered to her and she was worshiped. Then this *bali* (sacrifice) of head offering was done. During that time drums and pipes were sounded. This sort of offering is called a *Bali* meaning sacrifice. A stone slab that lay before the goddess was called as *bali peet* and the soldiers first touched and worshiped the *bali peet* and then the goddess, and finally their heads were offered[32].

This sort of head offering or human sacrifice was practiced even in latter ages. The sculptures showing head offering, symbolically represented with a sword on neck from backside, holding with both the hands could be seen in the cave temples of Mamallapuram, Singavaram and Thrichi[33]. The

temple sculptures of Mayiladutturai, Pullamangai and Punjai indicate the continuation of the same practice even in Chola times.

There is a literary evidence too that prove the existence of this practice in Chole times. When Kulollunga I (1020-1070 A.D) ruled in eleventh century, epic 'Kalingattuparani' was composed by poet Jayankondar, to portray his valor and success in attacking and annexing the famous Kalinga. It describes the human sacrifice as follows: the head was cut with its knot on the top and placed on the altar, there were maid servants to the goddess 'Kali' called 'Yogini ladies' they lifted the cut heads on left hand and the sword on right hand and offered to the deity[34]. This type of offering was referred as *Navagandam*[35]. Such offerings were made as a mark of thanksgiving for the success in war and king's good health.

The practice of such offerings and the creation of memorial stones for this type of sacrifice seemed to have increased in the medieval times. Separate sculptures of 2 to 3 feet holding a sword beneath the head are seen in many places.

There are four different types of such head offering statues that are found in south India. The following description may help to frame an idea of them to some extent:

(1). The man would be in standing posture holding his tuft with left hand and sword beneath the head with right hand. (Example – Manimangalam).

(2). The hero is holding the sword beneath the head in left hand and holding another sword facing towards the ground on the right hand. (ex. Manimangalam, Kunrattur and Tiruverkadu).

(3) The standing hero holding the two ends of the sword with two hands beneath his head (Rasipuram).

(4) Left hand holding the departed head with its tuft and right hand holding the sword upright, with right leg little forward and left leg at the backside. (ex. Kovur, Nasarathpettai and Perambur).

These memorial stones are found inside the temples, just in front of goddess Durga mostly but in some places they are found even on road sides. Thus the navagandam memorial stones could be found with different postures. With regard to inscriptions we find some mentioning the human sacrifice only with no engravings. We find no inscriptions on the memorial stones with the sculptures on them which are found in open space. The memorial stones that are found in the temple premises and are being worshipped could not be examined.



**Fig. No. 7**

There are three different terms that we come across the custom of land donation to the so called Heroes of the medieval times. *Uthirap patti, Kallu patti a*nd *Niiththaar patti*. In these tamil wors, *patti* denotes the land donation. *Uthiram* means blood, *kallu* is stone and *niiththar* means the dead one. These terms are denote the land grants made by the administrative bodies as a gratification to the heroes who lost their lives, to their grieved family members to establish memorial stones for the dead. Thus we see a different concept of heroism ideas of medieval south India. Thus, we can see the way the idea of heroism expanded in the medieval ages. In the modern age, the concept of heroism is still changing.

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# Two *Visnu* Sculptural Specimens from *Daksin Radha*

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## Introduction

The *Visnu* is one of the three supreme deities (*Trimurti*) of Hinduism. It is conceived as "the Preserver or the Protector" within the Hindu trinity[1]. The sculptural representation of the deity is governed by specific iconographic rules and has specific attributes[2]. He has four arms which indicate his all-powerful and all-pervasive nature. His physical existence is represented by the two arms in the front and the two arms at the back. The crown adorning his head symbolizes his supreme authority. The earrings represent the inherent opposites in creation – knowledge and ignorance, happiness and unhappiness, pleasure and pain. He rests on *Ananta,* the infinite snake. It is depicted holding four attributes. A conch shell or *Shankha* called *Panchajanya* representing his power to create and uphold the order of the universe. The conch symbolises that *Visnu* is the primeval Divine sound of creation and continuity. The *Chakra* or sharp spinning weapon like the discus named *Sudarshana* symbolizes purity of mind. The mace or *Gada* named *Kaumodaki* represents the power of the Divine strength to destroy demonic tendencies[3]. The lotus or the Padma represents spiritual liberation and divine perfection. The full bloomed lotus signifies awakened state of spiritual consciousness.

**Geographical-Cultural Subregional Context of Dakshin Radha:** We found two sculptural specimens of Visnu from Hirapani and Lakkhannath in West Medinipur district which falls under geographical-cultural sub-region of *Dakshin Radha*. The sub-region of *Radha* is lying to the west of the Bhagirathi in western Bengal. With the course of time, politically it was divided into three administrative divisions. Those are *Varddhamana Bhukti, Kankagrama bhukti* and *Danda bhukti.* The Jayarampur copper plate inscription of Gopacandra dated 6$^{th}$ century CE found from Balasore district of Orissa, records the grant of *Svetavalika grama* within *Dandabhukti* by *Mahasamanta Achyuta* for a Buddhist *Vihara* built by him. It is a combined deed of sale and grant[4]. The Midnapore copper

plates of Sasanka found from the village Antla in the present Dantan Police Station in West Medinipur district, mentions Dandabhukti mandala with Utkala. The two plates dated in the first half of 7th century CE were issued from the *adhikarana* stationed at Tavira. The first plate records the grant at a potters' village named *kumbhara padraka* in *Ketakapadrika uddesa* in *Dandabhukti* by *Mahapratihara* Subhakirtti, the provincial governor[5]. The second plate records the land grant in the *mahakumbharapadraka* village in *Danda bhukti* attached to *Utkala desa*[6]. The Irda copper plate of the *Kamboja* king *Nayapaladeva* is palaeo-graphically dated late 10th century CE. The plate belonged to a *zamindar* of *Irda* in the *Balasore* district of Orissa[7]. The Tirumalai Rock Inscription of Rajendrachola[8] states that as a separate kingdom, *Dakshin Radha* was ruled by a *Ranasura* in *Vangala desa* and *Dandabhukti* or *Tandabutti* was within Uttiraladam. The epigraphic text describes the beauty and abundance of the landscape of this region while narrating the conquest of *Rajendra Chola*. It says that *Vangala desa* was such a place where rain & wind never stopped. The gardens of *Tandabutti* had been full of bees and *Uttiraladam* was as rich in pearls as the ocean. The Ganga, whose water dashed against bathing places or pilgrims covered with sand. The poetic fervour of this section of the epigraphic text is complementary to the narrative of *Digvijaya* of the king. It fulfils the purpose of representing the power of king for the reception of the courtly elite. In 10th-11th century CE *Dandabhukti* did not remain *bhukti* or province but it became mandala or district under *Vardhamana bhukti*. That indicates the expansion of settlements in *Radha* which incorporated *Dandabhukti mandala* within its administrative unit. The region around *Dantan* is geo-politically and culturally contiguous to coastal region of *Balasore* in Orissa.

**Visnu of Hirapani village, Narayangarh, West Medinipur:** Hirapani village is under *Narayangarh* P.S. The sculptural specimen is identified as Vishnu (Fig. 1). The specimen measures 130 X 67 cm. The specimen is worshipped in the name of *Gramchandi* by *Munda, lodha, Orao, Bagdi*, *Bhunija*, *Kayastha* as informed by the local villager *Pintu Sinha*. The specimen is identified as *Visnu Janardana* according to *Rupamandana*[9]. It is identified according to the order of arrangement of the emblems starts from the lower (major) right hand and moves in a clockwise direction ending with the lower (major) left hand. "In contrast to the experimentation with various *caturvimsati-murti* forms of Visnu throughout the eighth and ninth century, beginning in the tenth century the overwhelming majority of Visnu images correspond in *ayudha* alignment to his *Janardana* form"[10]. The name *Janardana* means "giver of rewards". The specimen is carved on a rectangular back slab. There are two flying celestial beings on the top of the back slab. The *Prabhamandala* or the halo is not ornamented. The specimen wears ornamented high crown or *kirita-mukuta*. The *Shreevatsa* mark on his bare chest symbolizes his consort Lakshmi. He wears auspicious "*Kaustubha*" jewel around his neck and a garland or *Vanamala*. The diaphanous *uttariya* or the upper garment is worn with *upaviti* and the short *antariya* or the lower garment is held by a girdle fastened at the centre with a clasp and the loose end falls straight down between the legs. The *Visnu* stands in *sthanaka* pose on the full bloomed lotus on the recessed pedestal. The *Visnu* is flanked by *Sri* and *Bhu* holding full bloomed lotus and bud respectively. The consorts stand on the pedestal in slightly relaxed posture. The

specimen has stylistic affinity with the specimens of Mukhalingam, *Madhukesvara* temple dated 10th century CE[11]. The date of the image is assigned to 1000-1100 CE.



**Fig. No. 1: Visnu of Hirapani**

**The Visnu of Lakkhannath:** The *Visnu* specimen of *Lakkhannath* was found from *Lakhkhannath* palace temple. It measures 100 x 60 cm. The *Visnu* (Fig. 2) is carved against the rectangular back slab. The halo is designed with incised circular lines framing the head adorned with the ornate *kirita-mukuta.* It is also a specimen of *Janardana Visnu* according to *Rupamandana*[12]. The *Visnu* stands on the *triratha* pedestal in *sthanaka* pose. *Visnu* is flanked with *Sri devi* and *Bhudevi*. Both of them have unembellished halo. The pedestal is carved with the devotees with folded hands in *Anjali mudra.* The *Sridevi* and *Bhudevi* are slightly bent towards the central deity *Visnu*. The *Kundala* or the ear stud

of *Visnu* is striking. The sculptural specimen has similarities with *Kalinga* style, and the above mentioned specimen of Hirapani. This specimen of Visnu is dated c. tenth to eleventh century CE.



**Fig. No. 2: Visnu of Lakkhannath**

**Conclusion:** Both of the specimens of *Visnu* were not found in situ. The find spots of the specimens are in West Medinipur district of West Bengal along the river of the *Suvarnarekha*. Both of the specimens are dated tentatively late 10$^{th}$ century C.E and show stylistic similarities with *Kalinga* region. The find-spots are contiguous to coastal region of *Daksin Radha* which was geo-politically and culturally contiguous to *Utkala desa*.

**Acknowledgement**: I express my sincere gratitude to Dr. *Elora Tribedy* for her valuable comments and *Mausumi Mukherjee, Sanjay Das, Pintu Sinha* and the local villagers for bringing the sculptural specimens to my notice.

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# Some Mughal Monuments at Ajmer, Rajasthan: A Study in Medieval Archaeology

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The credit to establish all India Empire during the medieval period goes to Mughals. With the annexation of Deccani states of Bijapur and Golconda, territorial expansion of Mughal Empire was at its zenith. Beside political unification, Mughals introduced a composite culture especially in the field of architecture and building technology. The initial phase of Mughal architecture is found at Ajmer, as Akbar after capturing Ajmer build a number of monuments of varied nature there. These structures represent the formative stage where a different architectural styles; indigenous and foreign came together and a process of synthesis was started. Hence without studying the Mughal monuments at Ajmer, the true nature cannot be discerned.

Ajmer is situated on latitude 26º27" N and longitude 74º37" E[1] in the central part of Rajasthan. The town of Ajmer is located in the valley of Aravalli ranges. The strategic location of Ajmer attracted the attention of ruling dynasties and consequently has a turbulent and violent history. The city derives its name from Ajaipal, a chauhan ruler[2]. Ajmer remained the seat of Chauhan power till 1192 AD when Prithviraj Chauhan was defeated by Muhammad Ghauri. Thereafter Ajmer was permanently occupied by Delhi Sultanate except for small intervals when it was captured by the Rajput Rulers[3]. In 1558 AD Ajmer was occupied by Akbar who annexed it to the newly founded Mughal Empire. Under Akbar, it emerged as a great center of pilgrimage for all communities. Akbar soon recognized the strategic importance of Ajmer, as all the main trade routes from the north converged at Ajmer and it was considered the gateway to conquer Rajputana and Gujarat. Consequently, Ajmer was declared headquarter a *subah*[4]. Under Jahangir and Shah Jahan, Ajmer continued to enjoy the special status. Sir Thomas Roe presented his credentials to Jahangir at Ajmer[5].

Besides, Dara Shikoh was born here and war of succession was won by Aurangzeb in the battle of Dorai near Ajmer in 1659[6]. During the break-up of the Mughal Empire, the Marathas occupied the town of Ajmer. Later on in 1818 Ajmer was annexed to British Empire[7].

Author has undertaken four field trips to Ajmer with a purpose to survey and study the Medieval Monuments during 2004-2006[8]. In the course of these surveys, more than fifty structures belonging to medieval period have been identified.

Presently an attempt is made to study the architecture and building technology of two Mughal monuments existing at Ajmer namely Akbari Gate of Taragarh Fort and Jahangiri Baradaris at Pushkar with the help of archaeological Tools.

**Akbari Gate of Taragarh Fort**

Taragarh Fort is situated on latitude $20^0$26' to $26^0$27' N and longitude $74^0$38' E[9], stretching from north to south and to south east. Its height from the sea level is about 870.5 mts. It was constructed on an isolated hill known as Beetli hill circled by a valley and then by a ring of mountain ranges of Aravalis in turn. Being situated on Beetli hill, it is also called as Garh Beetli[10]. The fortification wall of the fort encompasses an area of eighty acres of hill. The width of the fortification wall varied from 4 mts to 12 mts and this variation is thickness was due to the contour and slope of the hills.

An imposing Gate providing entrance to the fort was built by Akbar in the Bastion known as *Ghungat*. It exists in the fortification wall of northern side (Fig. 1 & 2).

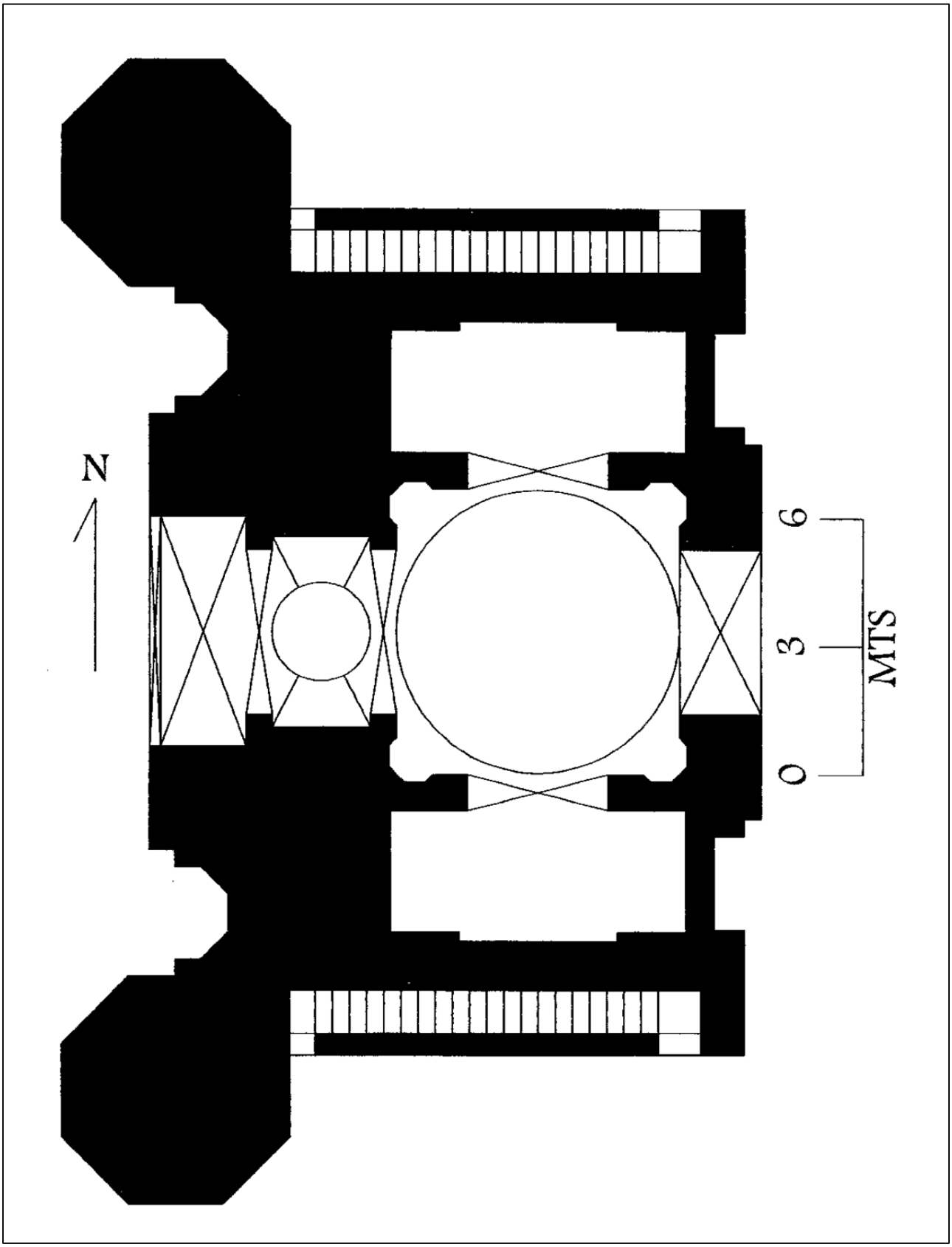



**Fig. No. 1: Ground Plan of Akbar's gate, Taragarh Fort, Ajmer**



**Fig. No. 2: A View of Akbar's gate, Taragarh Fort**

The gate is built in the form of gatehouse (Fig. 1). The structure is aligned on the north south axis (Fig. 1, 2 & 3). It is built on oblong plan measuring approximately 20 by 14 metres (Fig. 1). Its height from to base is about 19.5 mts. It is composed of central domed chamber providing through passage, flanking vault roof chambers on north & south and an arched vestibule on western side of central chamber in the same alignment running east to west (Fig. 1).



**Fig. No. 3: A Rear view of Akbar's gate, Taragarh Fort**

Western facade of Gate house consists of central arched entrance flanked by double storied alcove and then by octagonal bastion structure at both corner (Fig. 1, 4 & 5). Here the height of central arch and that of octagonal bastion type structure at both corners is equal (Fig. 2). The vertical arrangement of various architectural elements in western facade provides it a massive appearance. Vestibule containing central arch of western facade is surmounted by a small corbelled dome (Fig. 4, 6, 7 & 8).

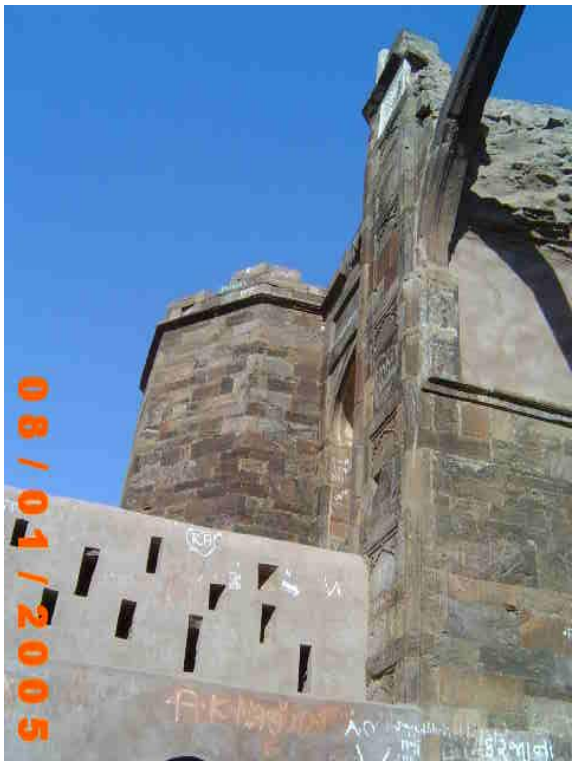



**Fig. No. 4: A closer View of Akbar's gate, Taragarh Fort**

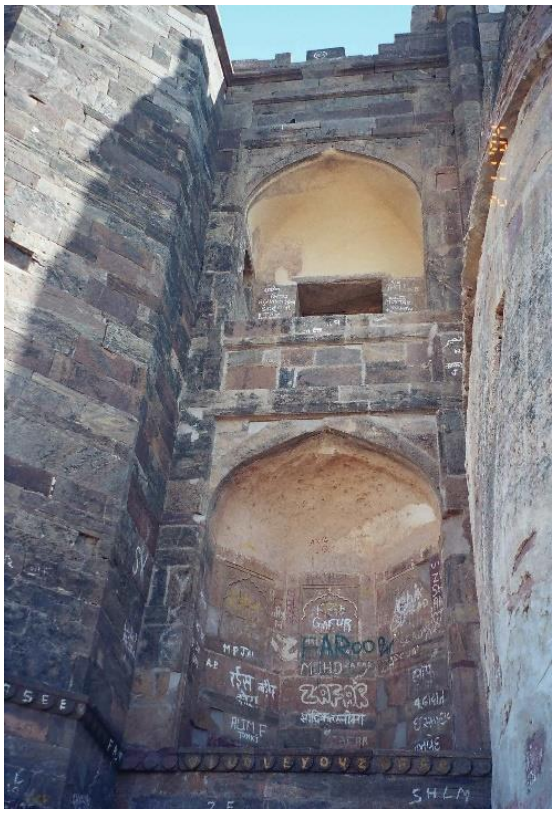


**Fig. No. 5: A View of Side alcoves, Akbar's gate, Taragarh Fort**




**Fig. No. 6**: **A View of Vestibules, Akbar's gate, Taragarh Fort**




**Fig. No. 7**: **A Closer View of Lower part, Akbar's gate, Taragarh Fort**




**Fig. No. 8: A closer view of side wing, Akbar's gate, Taragarh Fort**

Eastern Facade has given double storey effect as it is composed of a central entrance made up of two storeys, each containing an arch (Fig. 3). Upper arch is closed while lower arch is providing full opening. The central entrance is flanked by double story alcoves (Fig. 3). Upper alcove has door opening in the room existing exactly above the flanking south & north rectangular chambers of central one (Fig. 3 & 5). Two staircases are also provided parallel to flanking rectangular chambers running from east to west and their entrance were provided from north and south side respectively on the eastern end (Fig. 1).

**JAHANGIR'S BARADARI, PUSHKAR, AJMER** (Fig. 9)

The Pillared Pavilions of Jahangir is located on the south side of the lake of Pushkar. Pushkar town is situated seven miles to the west of Ajmer. It is separated from the Ajmer by the Nag Pahar. Pushkar is called the king of sacred places because of the sacred lake.



**Fig. No. 9: A General view, Jahangirs Baradari, Pushkar**

Jahangiri Pavilions exists on a rectangular raised platform stretching from north-south axis measuring 63 mts by 21.5 mts (Fig. 9, 10 & 11). Centre of the platform was occupied by a square *Baradari* (Fig. 9, 10 & 12), having there openings on each side. Now its base and pillars pieces are found (Fig. 12).

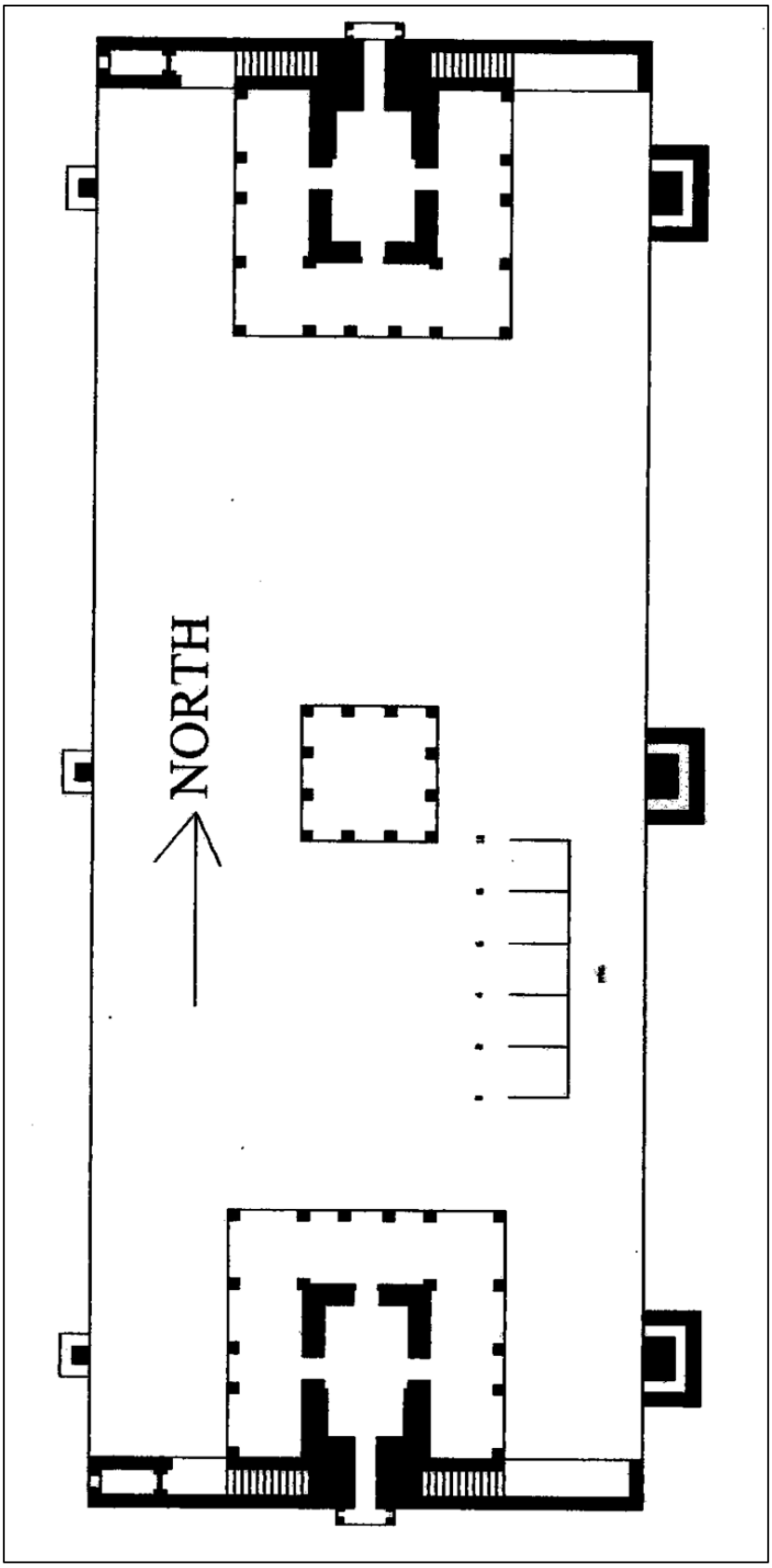



**Fig. No. 10: Layout plan of the Jahangir's Baradari, Pushkar, Ajmer**



**Fig. No. 11: Another General view, Jahangirs Baradari, Pushkar**



**Fig. No. 12: A Front view, Side Pavilion & Central pavilion, Jahangirs Baradari, Pushkar**

On the both sides i.e. Northern side and southern side, pillared structures (Fig. 9, 10, 11, 12, 13, 14 & 15) of same type are extant. These are built of dressed red sand stone mixed with lime mortar.



**Fig. No. 13: A General view, Side Pavilion, Jahangirs Baradari, Pushkar**



**Fig. No. 14: Another General view, Side Pavilion, Jahangirs Baradari, Pushkar**

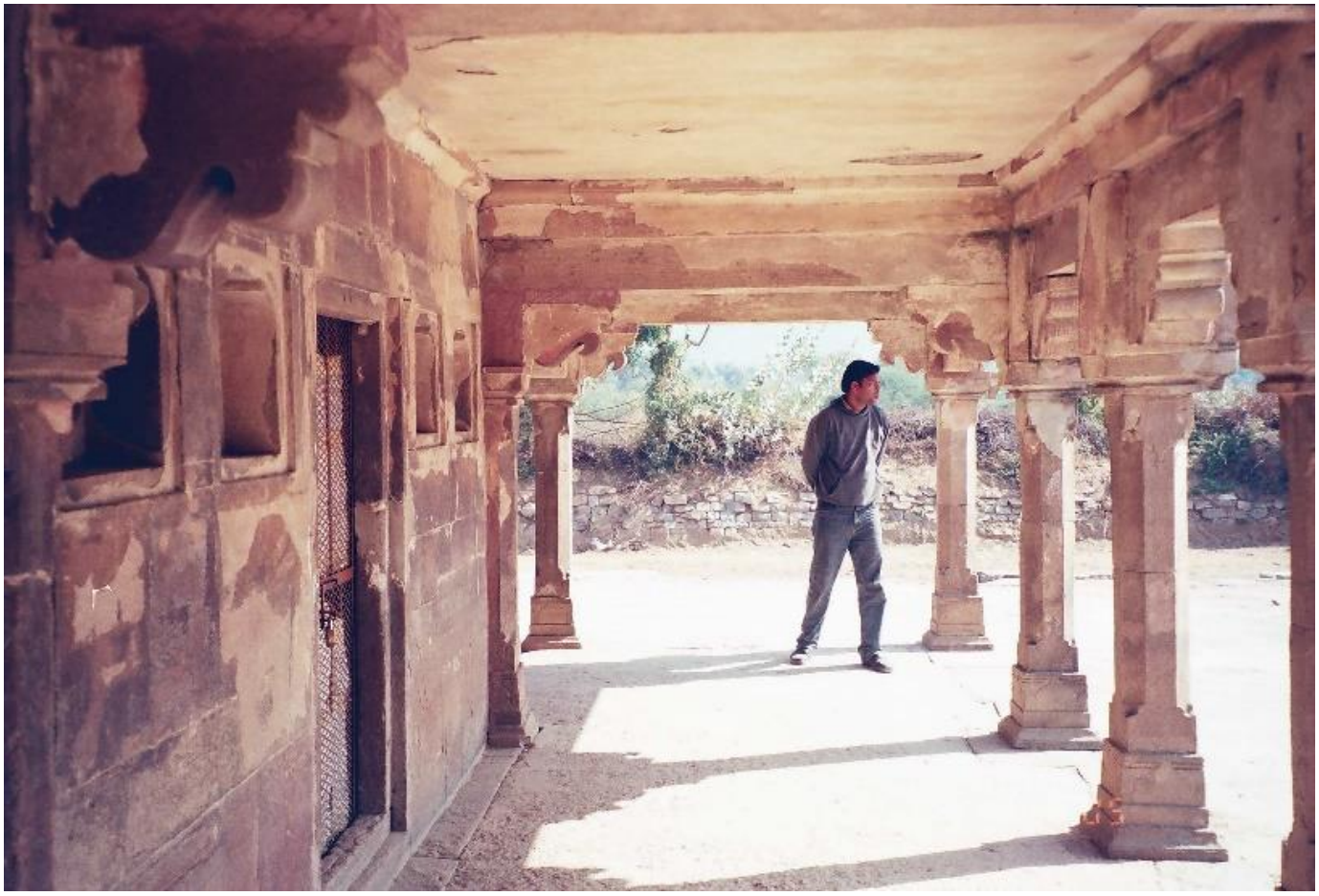


**Fig. No. 15: A General view of the cloister, Side Pavilion, Jahangirs Baradari, Pushkar**

Northern side structures which runs on north-south axis, is composed of a central chamber encircled on three sides i.e. east, south and west by pillared cloisters of equal width (Fig. 10, 14, 15 & 16). Central chamber (Fig. 10 & 17) and flanking cloisters are backed by wall on north side and in the thickness of wall two staircases (Fig. 10, 11 & 13) running east to west and west to east respectively, are provided.



**Fig. No. 16: A another general view of the cloister, Side Pavilion, Jahangirs Baradari, Pushkar**



**Fig. No. 17: A Inner view of the Central Chamber, Side Pavilion, Jahangirs Baradari, Pushkar**

Central chamber has a door in the middle on northern side placed between the staircases (Fig. 9, 10, 12 & 17). This gate is in the form of projected window with two pillars (Fig. 10, 18 & 19). Entrances to these staircases are given on the platform on south side.



**Fig. No. 18: A Closer view of the Pillar of the cloister, Side Pavilion, Jahangirs Baradari, Pushkar**



**Fig. No. 19: A side view of the rear Orial window, Side Pavilion, Jahangirs Baradari, Pushkar**

Central chambers and surrounding cloisters are flatly roofed in trabeate style (Fig. 9, 11, 15, 16 & 17). Southern structure is the exact replica of Northern structure. It has the same dimensions (Fig. 9, 10, 11, 12 & 13). All the three structures i.e. Northern and southern structures, middle pillared pavilion are in the same alignment (Fig. 9, 10 & 11). On the eastern side of platform, there exists a graveyard

and on the western side, three sets of stairs with steps are constructed at equal distance to descend from the platform (Fig. 10). Once there existed a gate to enter to these pillared pavilions on western side but now it is no more extant.

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# "A Unique Wooden Śiva Temple in Varanasi: Example of Living Cultural Relations between India and Nepal"

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Varanasi, also known as Kāśi, is one of the oldest living cities of the world. The city with its long tradition and antiquity is also believed to be the city of salvation (*Mokşa*), where Viśvanātha and Mother Gańgā along-with Buddha and Tīrthaňkara Pārśvanātha bestow on the worshippers the knowledge leading to self-realization and bliss (*Paramānanda*). The foreign scholar like Diana L. Eck has found Varanasi as the city of 'All India' and 'Good Life' and Liberation[1]. These features have attracted the people from neighboring countries of Asia (including South, South-East and East Asia) towards knowing more and more about Indian culture and art and also embracing Indian culture, thought and its religion, philosophy and art. Nepal the closest of all the neighbors was hence greatly privileged to have enjoyed the sharing of *Hindu* and Buddhist Culture, religion and artistic legacy of India at least from 5$^{th}$-6$^{th}$ century CE[2].

The *Pashupatinath* temple is located between *Dashashvamedha ghat* and *Manikarnika ghat,* on the northern bank of river *Ganges* at the apex of the river band around which city is inhabited (Fig. 1-2). It is located at *Lalita ghat.* This temple exists at a distance of 255 meters east from *Kashi Vishwanatha*

temple, over-looking river *Ganges* (Fig. 3). Adjacent to the shrine on south-west corner, there exists a *Dharmashala* of the same antiquity (Fig. 4).




**Fig. No. 1: Satellite Map of city of Varanasi**




**Fig. No. 2: Satellite Map of *Ghats* from *Dashashvamedha* to *Manikarnika***




**Fig. No. 3: Satellite Map of *Pashupatinath* temple and *Dharmshala***



**Fig. No. 4: Top view of *Pashupatinath* temple and *Dharmshala, Lalitaghat, Varanasi***

The Nepalese shrines without inner circumambulation merely have sanctum-sanctorum (*garbhagriha*) and are mostly of *nirandhāra* type. The Paśupatinātha temple at Kathmandu is shrine of the *sarvatobhadra* type, with a door on each side offering a view of one of the four faces of the *sarvatobhadra Paśupati-liṅga*. The *Paśupatinātha* temple at Kathmandu is exceptionally a *sāndhāra prāsāda*, though the passage enclosed by the wall in circumambulatory on the western side is not accessible to any except the ordained priests and temple attendants of approved categories.

The cultural diversity with innate unity of Indian culture can be experienced best on the *ghāṭs* (stepped river front of the Gaṅgā) of Varanasi. One of these *ghāṭs* is the Lalitā-Ghāṭ where a unique wooden Nepali temple of 1843 CE (near Goenkā Library, D 1/67) stands as living example of the intimate cultural relations of India and Nepal (Fig. 5-6).



**Fig. No. 5: Top view of *Pashupatinatha* temple**



**Fig. No. 6: Front view of *Pashupatinatha* temple**

The temple known as Samarājeśvara Mahādeva or Nepāli temple is dedicated to Śiva, the Indian god of dissolution (*Vilaya* or *Saṁhāra*) worshipped as Mahādeva and Maheśvara (Supreme god). The sanctum has beautifully carved Śiva-*liṅga* in Narmada stone. This temple is in Pagoda style of temple architecture, which was very much popular in Nepal. The best example of this style is the Paśupatinātha temple of Kathmandu (Nepal). The Paśupatinātha temple, a world heritage site of 1697 CE was not only built in Pagoda style but it does reveal ample use and excellent workmanship of wood in its architectural and sculptural carvings, besides use of clay bricks. Interestingly and importantly, the Paśupatinātha temple, dedicated to Shiva, was earlier than the Samarājeśvara wooden temple of Varanasi and hence its distinct bearing on architecture and sculpture of latter is apparent. It is *nirndhāra* type of temple.

The Nepalese people considered themselves as part of the Indian sub-continent culturally, a fact indicated by repeated reference to Nepal being a part of the *Bhārata-khaṇḍa* in the *Jambūdvīpa* in the following tell-tale manner: ***Śvetavarāhakalpe vaivasvate manvantare adya śrīkliyuge jambūdvīpa bhāratakhaṇḍe subhāratavarṣe Himavatpāde Vasukishetre Śrī Nepāladeśe Paśupati-sannidhāne***, etc. One of the earliest inscriptions to refer to this is the copper plate inscription affixed to the *Kaṣṭhamaṇḍapa* at Kathmandu and dated to Nepal *Saṁvat* 605 (CE 1484)[3].

The profound use of wood in both the temples and the presence of Śiva-*liṅga* in the sanctum-sanctorum (*garbhagriha*) along with the figures of *Śakti* (Mahişamardinī) and Gaṇeśa, on two sides of inner walls of the *garbhagriha* are all indicative of their commonality and mutuality. The Nepali temple of Varanasi has peculiar architectural and sculptural embellishments mainly in wood. The temple is built of both the brick and wood with very little use of stone, but its uniqueness is in three storyed wooden pagoda, cornice and supporting wooden bars (struts). Its most brilliantly and exquisitely carved wooden doors have numerous motifs, designs, symbols and above all the figures of Brahmanical divinities including even Buddha. The temple carvings speak of the master wood carvers working at the temple (seemingly from Nepal) and who were having broad based vision of cultural tradition of India. The Samarājeśvara Mahādeva temple of Varanasi seems to be small and modified model of Paśupatinātha temple of Kathmandu (Nepal). Both the temples are square in plan and have entrance from all the sides as per *Sarvatobhadra* plan of temple.

The wooden temple of Varanasi was built during the reign of King Rajendra Vikram Shah and Prince Surendra Vikram Shah in 1843 CE. At present this temple is under the authority of *Gothi* committee. Adjacent to the temple is Nepali *Dharmaśālā* having beautifully done traceries and other artistic expression in wood and bricks. The wooden sculptures are carved all over the temple. Some important sculptures in the sanctum are however carved in stone and they also reveal the artistic excellence. Though the top of the temple and other ruined parts have been treated and restored, yet it requires complete and proper restoration and preservation because of its uniqueness as living example of harmonious relationship of two neighbouring countries in past as also of fusion of Indian and Nepali art and architecture. The work should be taken up jointly with the help of Archaeological Survey of India, New Delhi and Nepal Government.

The temple facing south is built on the square stone base[4] (Fig. 7). The other facades are similar (Fig. 8-10). On the eastern and northern sides exist buildings at a very close distance therefore photographs cannot be taken. It has four entrances (Fig. 11) which has been the traditional plan of *sarvatobhadra* temples having four entrances on four sides to symbolize the welfare of all and being auspicious on all the sides. The origin of *Sarvatobhadra* temple could be seen in the earlier sculptures (Jina-*Caumukhi* or *Sarvatobhadra-Pratimā*) and symbols like *Svastik*, Buddhist *stupas* and their four

*toraṇa* gates and also of Lion pillar( showing four lions sitting back to back ) of Ashok at Sarnath. The reference to such temple type is found in the treatise of Indian architecture **Aparājitapricchā** (of Bhuvanadeva) datable to early 13th century CE.

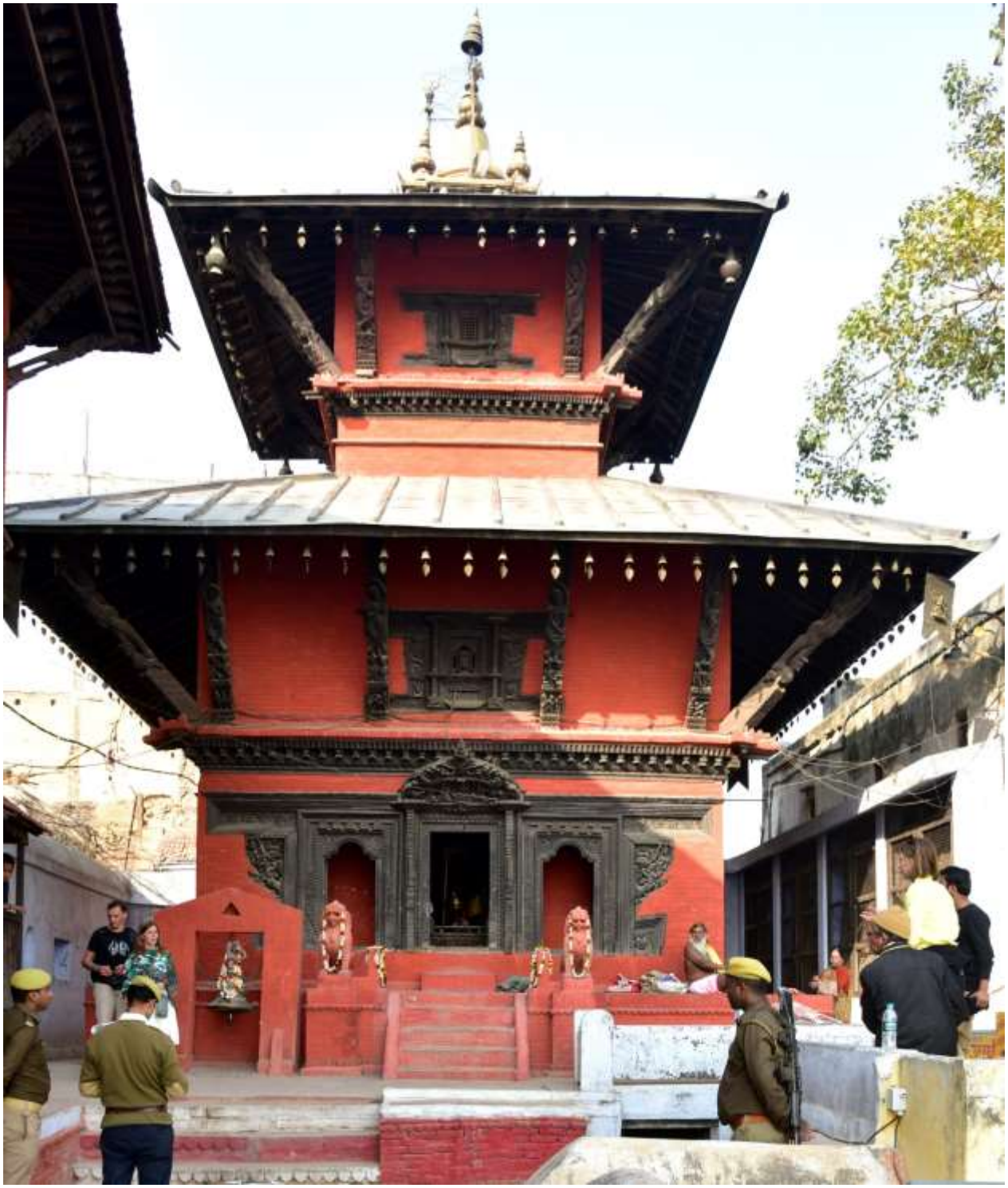


**Fig. No. 7: Southern (front) façade**



**Fig. No. 8: Western façade**



**Fig. No. 9: Second storey of Northern (rear) façade**



**Fig. No. 10: Second storey of Eastern facade**

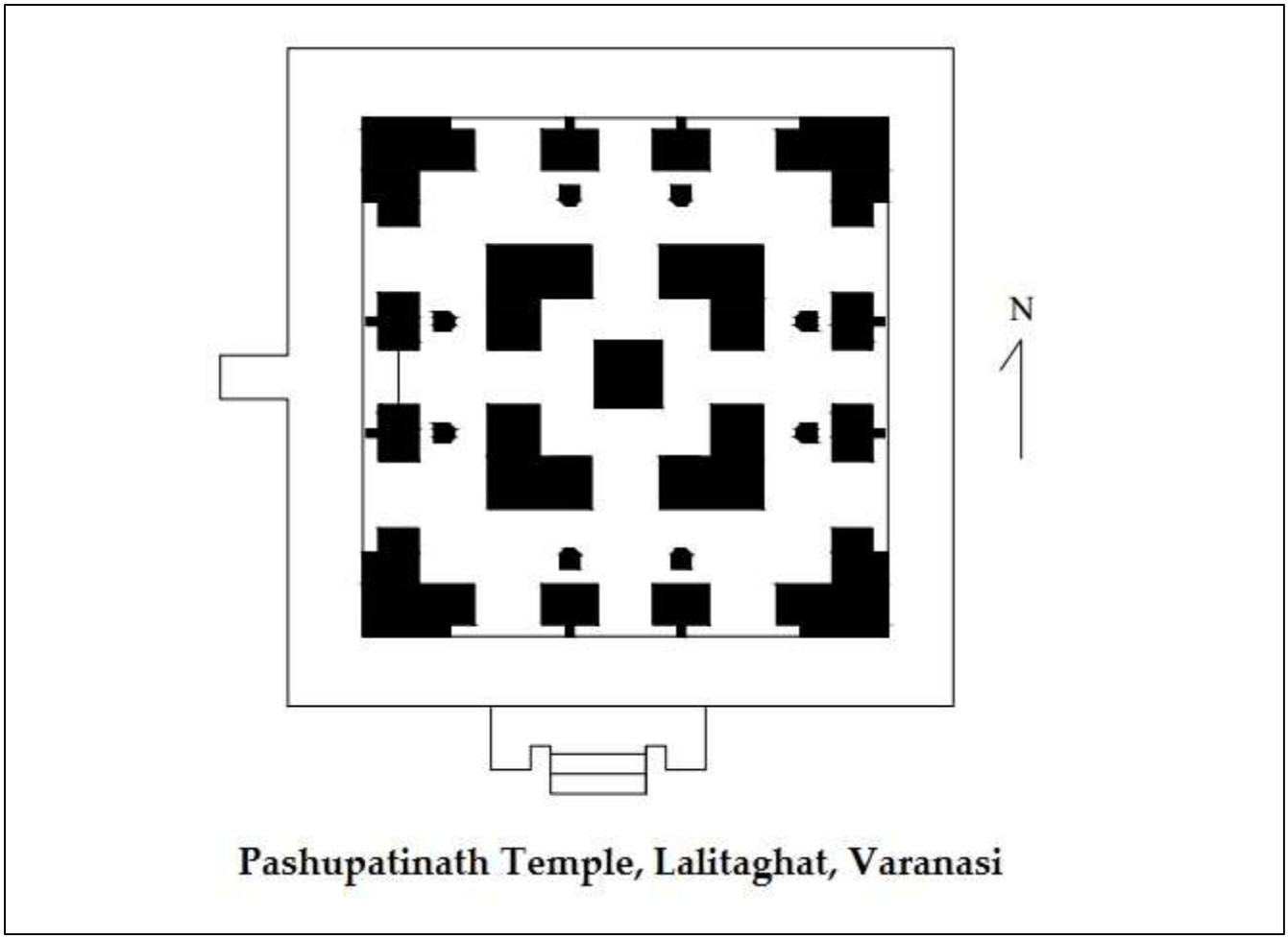



**Fig. No. 11: Drawing of the *Pashupatinatha* Temple, *Varanasi U.P.***

As we enter the temple from the southern side gate, on both sides of the staircase leading to the platform of the temple exist images of *Bhairava* and *Shiva* fixed inside niche like structures (Fig. 12-13).



**Fig. No. 12:** ***Bhairava***



**Fig. No. 13:** ***Shiva***

Of the three storeys of the *śikhara* (of pagoda style), two storeys are empty and only the ground one enshrines in the sanctum beautifully carved stone Śiva-*liṅga* showing entwining serpents. The *Tritala* or three storeys are symbolically suggestive of the concept of Tri or Trio (tri) found so profusely in all the Indian cultural and religious steams. In *Vaidik-Purāṇik* tradition it stands for *Sat*,

*Raja* and *Tama* or even *Triloka* or *Trideva*- Brahmā, Viṣṇu and Śiva of Brahmanical trinity. In Buddhist and Jaina traditions we have concept of Tri-ratna, respectively as Buddha, Dharma, Sangh and Samyak Darshan,Samyak Jnana and Samyak Caritra. The Śiva-*liṅga* of Narmadā stone carved with great care and skill suggests the deep devotion of the artist towards Śiva (Fig. 14).



**Fig. No. 14: Śiva-*liṅga***

On the inner-wall of the sanctum, the stone sculpture of 18-armed Dūrgā-Mahişamardinī can be seen (Fig. 15). The figure is dynamic and forceful and represents the goddess in the act of killing the demon *Mahişāsura* with different weapons, especially trident (*triśula*).



**Fig. No. 15: Image of Dūrgā-Mahişamardinī**

Another important figure on the inner-wall of sanctum is elephant-headed Gaṇeśa, who in Indian tradition is conceived as the god of *Siddhi* (success), Buddhi and *Riddhi* (prosperity) (Fig. 16).



**Fig. No. 16: Image of *Ganesh***

However niches on other two sides are vacant yet in the spirit of Varanasi temples, we may safely presume that those figures must have been of Viṣṇu and Sūrya to suggest tradition of *Pancadeva-pūjan* (Fig. 17-18).



**Fig. No. 17: Viṣṇu**



**Fig. No. 18: Sūrya**

The fierce forms of *Śakti* and Śiva are numerous which are indicative of the fact that the temple was built under the Tantric influence and worship. The erotic figures with the male and female couples engaged in sexual intercourse (including *mukha-maithuna*), were carved mainly on the outer wooden roof and on struts, are also suggestive of Tantric bearing. The erotic sculptures full of romantic and sensual background remind us of the ancient and important temple sites of India namely – Khajuraho (M.P., 10th-12th century CE), Modhera (Sun temple, Gujarat, 1026 CE) and Konark (Sun temple, Orissa, 13th century CE). The older carvings have been replaced by new ones and the older wooden panels have been stored behind the temple. The figural depictions of Samarājeśvara Nepali temple are in the tradition of Indian art. In Indian art, there has been tradition of carving Brahmā, Viṣṇu and other gods and goddesses, besides *Śakti*, Gaṇeṣa and Kārṭṭikeya, in the Śiva temples, which are found in the Samarājeśvara Nepali temple also.

The four entrances on four sides of *Mahāmaṇḍapa* are of *Caturaśākhā* type having for parallel vertical rows and showing the decoration respectively of leaves, *kapota*, human figures and creepers (Fig. 19-22).



**Fig. No. 19: The three gates of front (southern) façade, first floor**



**Fig. No. 20: Main Gate, Southern facade**



**Fig. No. 21: Left flanking gate, southern facade**



**Fig. No. 22: Right flanking gate, southern façade**

However on the main entrance of south, it is flower combined with conch. The figures in the centre of door-lintel (*Lalāta-bimba*) on all the four sides are of four-armed Śiva as temple is dedicated to Śiva. These figures show Śiva with trident, snakes with *ḍamaru*.

The western and east door-ways (Fig. 23-28) in its door-lintel contain the figures of ten incarnatory forms of Viṣṇu to suggest the core concept of Indian art and culture, wherein even on Śiva temple besides different forms of Śiva, the figures of Viṣṇu and his incarnatory forms, *Śakti*, Surya and Gaṇeśa are represented. The same spirit of religious harmony we find in the present Nepali Shiva temple. The incarnatory forms of Viṣṇu on door-lintel show the following forms – *Matsya, Kurma, Varāha, Nṛsiṁha, Vāmana, Paraśūrāma, Rāma, Balarāma, Buddha* and *Kalki*. In Matsyāvatāra, the lower half is of fish, while upper half is of human being, holding disc, lotus and mace in three hands. In Kurmāvatāra also it is composite figure of tortoise and human form. The four hands carry all the attributes of Vishnu namely – lotus (*Padma*), disc (*Cakra*), mace (*Gadā*) and conch (*Sańkha*). The Varāha form is shown as *Nṛvarāha* with boar face showing in his four hands as usual lotus, disc, conch and mace. The folded left hand holding conch shows *Bhūdevī* sitting on elbow. As per Puranas Bhudevi is being released from the grip of demon Hiranyaksha by Varāha-Viṣṇu. The next is Nṛsiṁha shown as *Kevala-Nṛsiṁha* without the figure of Hiranyakaśipu. Nṛsiṁha shows in his three surviving hands respectively *Varada-mudrā, Cakra* and *Gadā*. Paraśūrāma terrific in appearance is two-armed and holds *Paraśu* and *Pāśa*. Next comes *Daśarathi* Rāma holding bow and arrow in two hands. Balarāma as usual is shown with plough and pestle to suggest that he has been the god of agriculture. The ninth figure is serene-faced, two-armed Buddha, holding fly-whisk and *Bhikşā-pātra*, which is certainly unusual because Budhha is shown either in sitting-posture or standing with *Abhaya* or *Varada-mudrā*. Apparently the artist here represents Buddha as *Bhikşu*. Last figure is of Kalki (the future incarnation of Viṣṇu), in which he rides on a horse and holds its rein, while other hand bears a sword.



**Fig. No. 23: Main gate, western façade**



**Fig. No. 24: Left flanking gate, western façade**



**Fig. No. 25: Right flanking gate, western facade**



**Fig. No. 26: Main gate, Eastern façade**

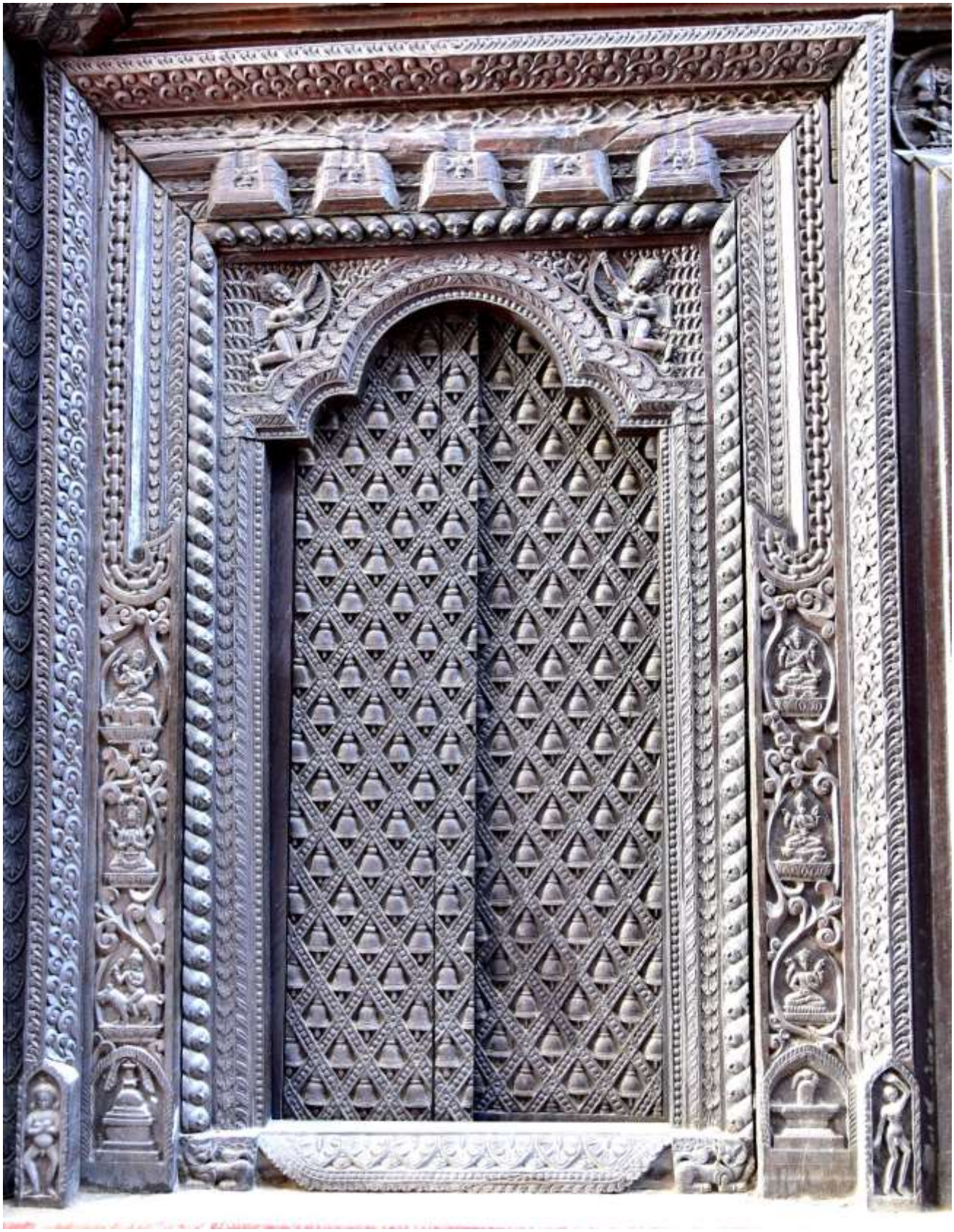


**Fig. No. 27: Left flanking gate, eastern façade**



**Fig. No. 28: Right flanking gate, eastern façade**

Northern and southern facades are similar in design and decorations (Fig. 29-31). The only difference on northern and southern side is that the main door lintel is carved with deities sitting on the ground on northern side & sitting on animal vehicles on the southern sides.



**Fig. No. 29: Main Gate, Northern façade**



**Fig. No. 30: Left flanking gate, northern façade**



**Fig. No. 31: Right flanking gate, northern façade**

On both the ends of all the four door-ways in total eight figures of Sūrya standing on a chariot drawn by seven horses could be seen, in which two-armed Sūrya holds long stalked lotuses (Fig. 32-39). The figures holding bow, arrow, sword, lotus, battle-axe and rosary are shown on all doorways. The horse, swan, bull, lion and elephants like mounts are shown with them.



**Fig. No. 32: Left side of front facade**



**Fig. No. 33: Right side of front side**



**Fig. No. 34: Left side of western facade**



**Fig. No. 35: Right side of western façade**



**Fig. No. 36: Left side of northern facade**



**Fig. No. 37: Right side of northern façade**



**Fig. No. 38: Left side of eastern facade**



**Fig. No. 39: Right side of eastern facade**

The rendering of Śiva in different forms is found on this temple. A number of such figures are shown wherein Śiva is shown sitting on the back of Nandi and holding the attributes like trident, *ḍamaru* and *kamaṇḍalu*. Śiva in all the forms are shown with third eye (*trinetra*) and having fierce form with the ornaments like necklace, armlet which is all made of snakes so usual with Śiva. The snakes were associated with Śiva but at the same time they also suggest the popularity of *Nāga-Pūjā* (snake worship) in Varanasi.

It is equally interesting to note the presence of Aşţamātrikās but with *Śaivite* character. These figures invariably hold trident. These *Śaivite-Mātrikās* like Vaişṇavī, Vārāhī, Cāmuṇḍā, Brahmānī, Māheśvari, Kaumāri and Indrāńī are shown on the wooden doors on all the sides. These *Mātrikās*, besides trident, hold the traditional attributes associated with each of them such as *cakra* with Vaişṇavī, *vajra* with Indrāńī , sula with Kaumari and trident, skull and snake with Śivā. Surprisingly these *Mātrikās* are benign in appearance but below them are shown fierce and dynamic forms of the selfsame *Mātrikās* represented as fighting with the demons. The weapons like skull and snake-garland (*kapāla evam nāga-mālā*) in their hands are all suggestive of the fierce form. These *Mātrikās* have also been provided with the traditional *vāhanas* (mount) such as *garuḍa* for Vaişṇavī, *mahisa* for Vārāhī, corpse (*piśāca*) for Cāmuṇḍā, swan for Brahmāńī, bull for Māheśvari, peacock for Kaumāri and elephant for Indrāńī. Thus the Nepali temple becomes an important example of Śiva-*Śakti* worship wherein both are worshipped in the pacific and malefic forms, the two main aspects of human and divine activity.

On the main southern door-way, above the door-lintel showing incarnatory forms of Vişṇu, is a beautiful wooden *makara-toraṇa* (like *Chaitya-gavākşa*) with triple *chatra* topped by *kalaśa*. Below is big *garuḍa* figure in human form flanked by *Nāga-devis* with snake canopy and also two small figures of Buddha (Fig. 40). Further below are framed standing figures of four-armed Brahmā, Śiva (in centre) and Vişṇu. Brhamā with visible three faces is shown with *haṁsa-vāhana* and manuscript and rosary in hands. Next as *lalaţa-bimba* is the figure of Śiva with *jaţā-jūta*. Here Śiva is in the centre because the temple is dedicated to Śiva. Śiva is provided with two bull mounts, while he holds *triśula* and *ḍamaru* along with other attributes. In the last, Vişṇu stands on *garuḍa* shown in human form .He is carrying disc, conch and mace. These three figures on southern door-way along with the total figural and decorative motifs are best wooden representations of Nepali temple.



**Fig. No. 40: Wooden *makara-toraṇa* on the southern doorway**

The most dynamic is the eighteen-armed stone sculpture of *Mahiṣamardinī* on the north inside wall of the sanctum, which symbolizes the victory of truth over the evil (Fig. 15). The image is a complex figure so far as iconography is concerned. She is killing *Mahiṣāsura* with trident being pierced into the body of the demon. The figure is based on the description available in the **Devī Māhātmya**, which says that the human form of the demon fighting with the goddess came out of the beheaded neck of the demon shown as buffalo. The goddess holds trident, arrow, *cakra*, dagger, *khaṭvāṅga*, shield, mace, and bow like dreaded weapons in her hands to present the goddess as Supreme goddess of power ( Shakti ). The figure rightly qualifies the statement of **Devī Māhātmya** – "***Yā Devī Sarvabhūteśu Śakti Rūpeṇa Saṅsthitā***".

Another interesting image of sanctum is that of Gaṇeśa, who has been provided with two tusks and two *mūşaka* (Rat)-*vāhana*, which are rare features of present Gaṇeśa image. Gaṇeśa holds conventional attributes like lotus, battle-axe and *modakas* (sweet balls) in hands (Fig. 16).

As the temple is dedicated to Śiva, most of the forms in wood carvings obviously are of Śiva, mainly shown in frightful appearance such as Bhairava shown with dog mount. The other forms of Śiva include mainly Umā-Maheśvara shown respectively on lion and bull. Surprisingly the composite figure of Śiva and Śakti as Ardhanārīśvara is conspicuous by its absence, although different independent forms of Shiva and *Śakti* are present.

The eves exists on all four facades at the roof level of the first floor are supported by long struts resting at the level of first floor. Three struts are fixed in the corners and two struts are fixed in the middle which support the tiled roof of the eves. All the struts are carved with different deities and some of them have erotic scenes also. First floor has a window covered with wooden carvings. The southern sides shows the face of *Shiva* in the middle of the window and the other three sides have lattices only in the window (Fig. 43-52).



**Fig. No. 43: Front facade**



**Fig. 44: Closure view of the front facade**



**Fig. No. 45: Window on the first floor of Southern side shows the face of *Shiva***



**Fig. No. 46: South-east corner**



**Fig. No. 47: Struts on southern façade**

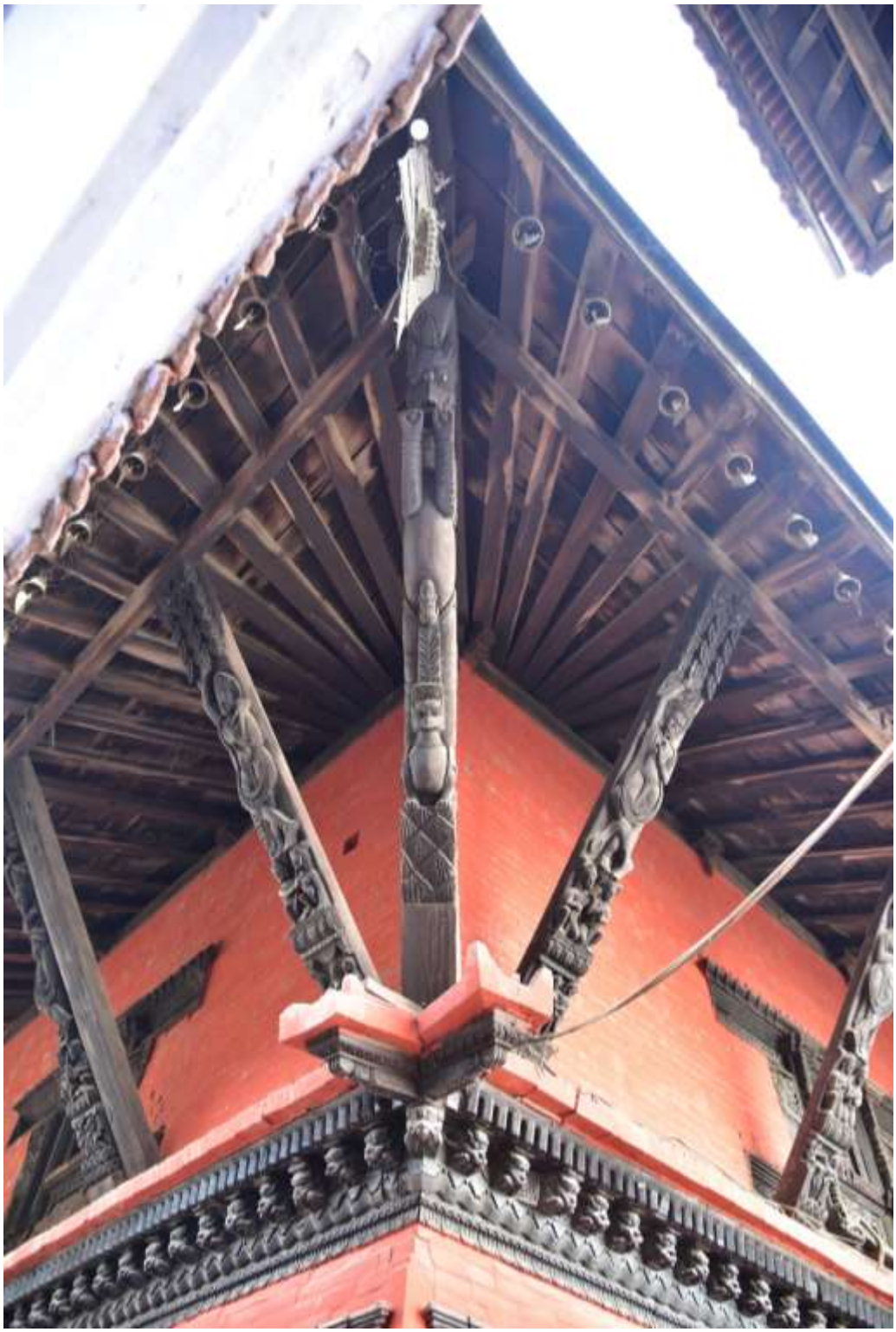


**Fig. No. 48: South-west corner**



**Fig. No. 49: Struts on western façade**



**Fig. No. 50: North-west corner**



**Fig. No. 51: North-east corner**



**Fig. No. 52: Struts on east side**

There are metallic flags hanging from the corners of first floor eves. All the metallic flags have *Shiva* and *Parvati* images (Fig. 53-55).



**Fig. No. 53: Metallic flag hanging from South-west corner**



**Fig. No. 54: Metallic flag hanging from South-east corner**



**Fig. No. 55: Metallic flag hanging from North-west corner**

The second storey on all four sides has gabled roof projecting beyond walls and supported by three struts in the corners. It has a false wooden window having lattice for passage of air. The struts are carved with figures of divinities and human figures. Some of the figures are erotic. The corner struts show jumping lions standing on a kneeling women. Bells are hanging from the roof as seen from the front. The first floor is empty (Fig. 56-62).



**Fig. No. 56: Second storey on southern façade**



**Fig. No. 57: Strut on second storey on southern (front) facade**



**Fig. No. 58: Second storey on western side façade**



**Fig. No. 59: Second storey on northern façade**



**Fig. No. 60: Strut on second storey on northern (rear) facade**



**Fig. No. 61: Second storey on eastern side façade**



**Fig. No. 62: Strut on second storey on eastern facade**

*Shikhara* of the temple is in the form of inverted lotus supporting a lotus flower, water vessel, *bijapuraka* topped by a *trichhatra* supported by four metallic legs (Fig. 63). Similar smaller *shikharas* exists at the four corner of the base on which the large *shikhara* is resting. The base of *shikhara* has many moldings including a prominent *Karnika* in the middle. The corners are raised like gabled roof.



**Fig. No. 63: *Shikhara* of the *Pashupatinath* temple**

This temple is important also for the rendering of symbols and motifs of ancient Indian heritage namely, *Svastika, Dhvaja, Nandyāvarta*, *Kalaśa, Padma*. The abundance of the stylized figures of *makara* (looking like winged and as having elephant like trunk) might have been suggestive of the situation of the temple on the bank of river Gańgā who has rides *makara-vāhana*. The other suggestion could be in the light of erotic figures profusely shown mainly on the wooden supporting bars (struts) of the balconies, that the *makara* is related to Kāmadeva also.

One interesting observation to be noted is that the Śiva figures including Bhairava are all suggestive of the Tantric influence, showing Śiva with three eyes and snakes (as ornaments and as attributes) and frightful appearance. Perhaps because of this Tantrik impact, the benign and pacific

forms of Śiva like – Kalyāṇasundara, Gaṅgādhara, Dakşiṇāmūrti, Ravaṇānugraha, Arjunānugraha are not shown. Also the terrific (*Sanghāra*) forms like – Aṅdhakāri, Gajāntaka, Tripurāṅtaka did not find representation on this important Śiva temple.

Thus this unique Nepali temple dedicated to Śiva is not only an excellent example of wood carving in respect of both architecture and sculpture but it does also reveal the fusion of the forms and features of Indian and Nepali traditions. The physical features and ornaments show the features of Nepali art while the concept, content and iconography, in spirit and manifestation, are exclusively Indian. Therefore the temple undoubtedly, as the living example of harmonious relationship of India and Nepal in past, inspires us to live even today in harmony and with mindset of amicable sharing.

A two storeyed *Dharmshala* exists on the south-western side of the temple (Fig. 64-70). It has a verandah opening towards eastern side in front of the temple. This verandah was probably used by visitors. It's an oblong closed structure having a square courtyard in the middle and access to this is provided by a door on northern side. The door opening in the verandah are closed at present. The eastern façade reveals a verandah having four pillars flanked by two windows provided in the corner cells. First floor has a verandah covered by woodwork. This woodwork has three windows. The central one has leaves and the side ones are closed by lattice. The second floor is also similar. The gabled roofs are covered by tiles.



**Fig. No. 64: Eastern façade of *Dharmshala***



**Fig. No. 65: *Dharmshala* and temple seen from east**



**Fig. No. 66: Top view of the *Dharmshala* near *Pashupatinath* temple**

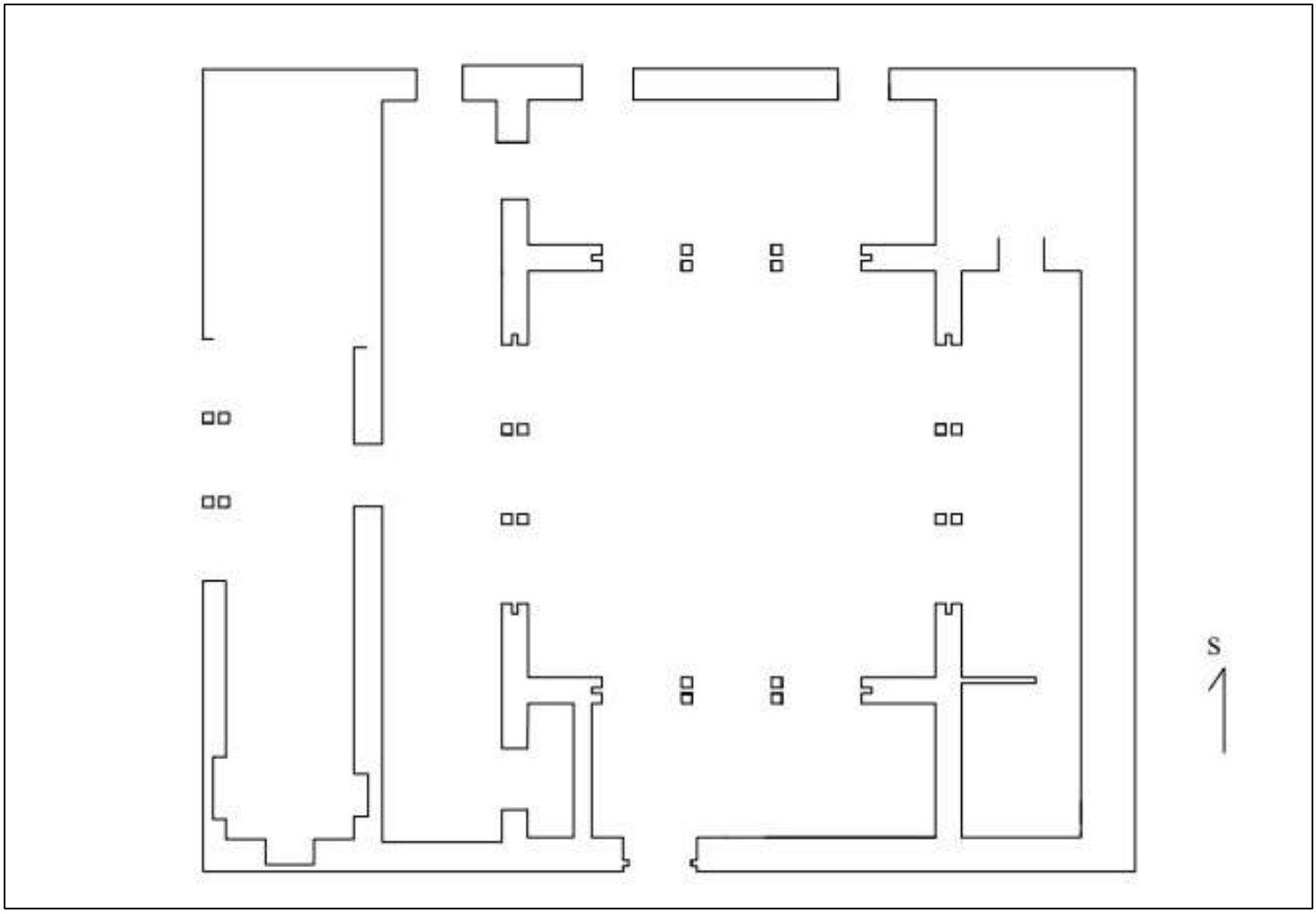



**Fig. No. 67: The plan of ground floor of *Dharmshala***

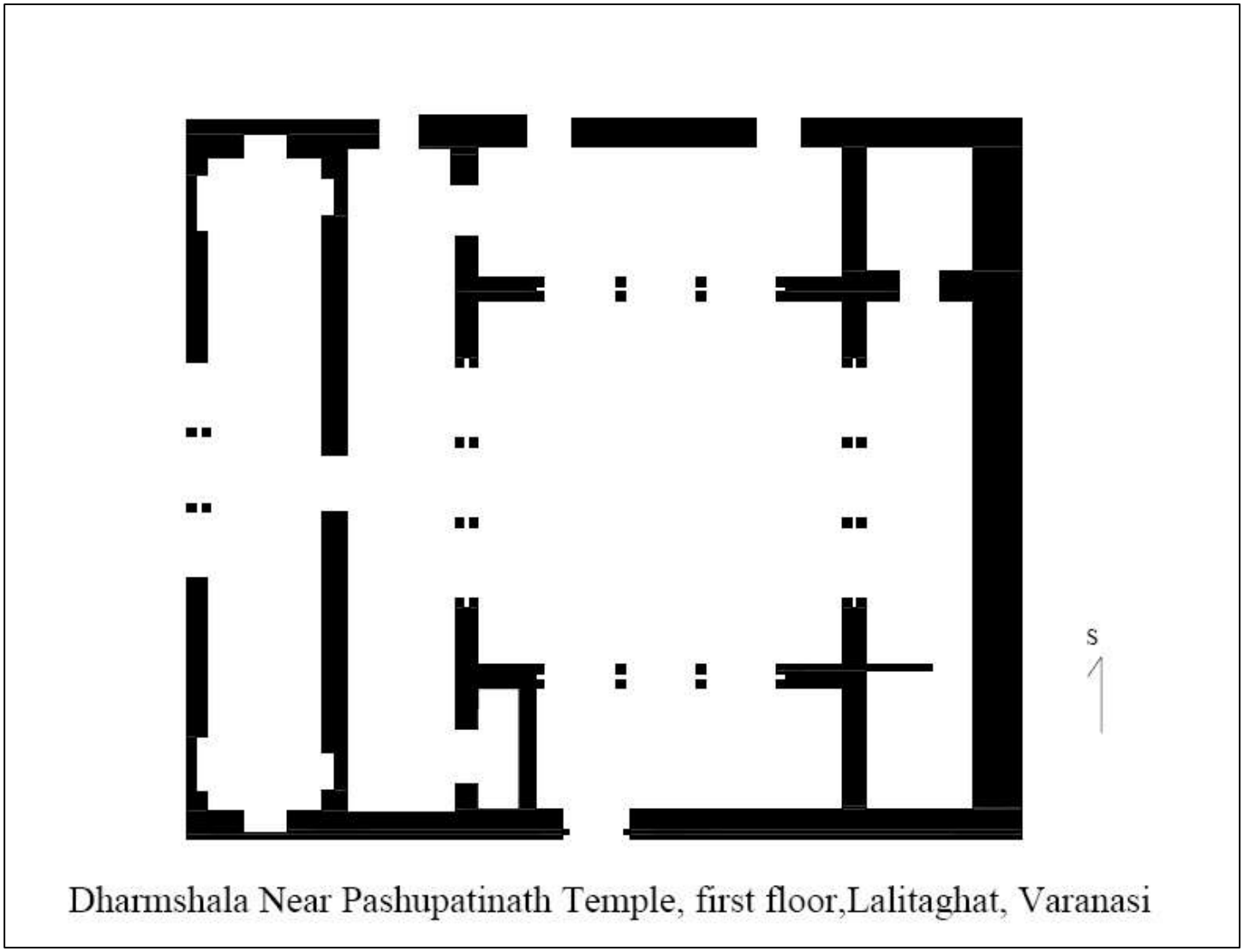



**Fig. No. 68: The Plan of first floor of *Dharmshala***

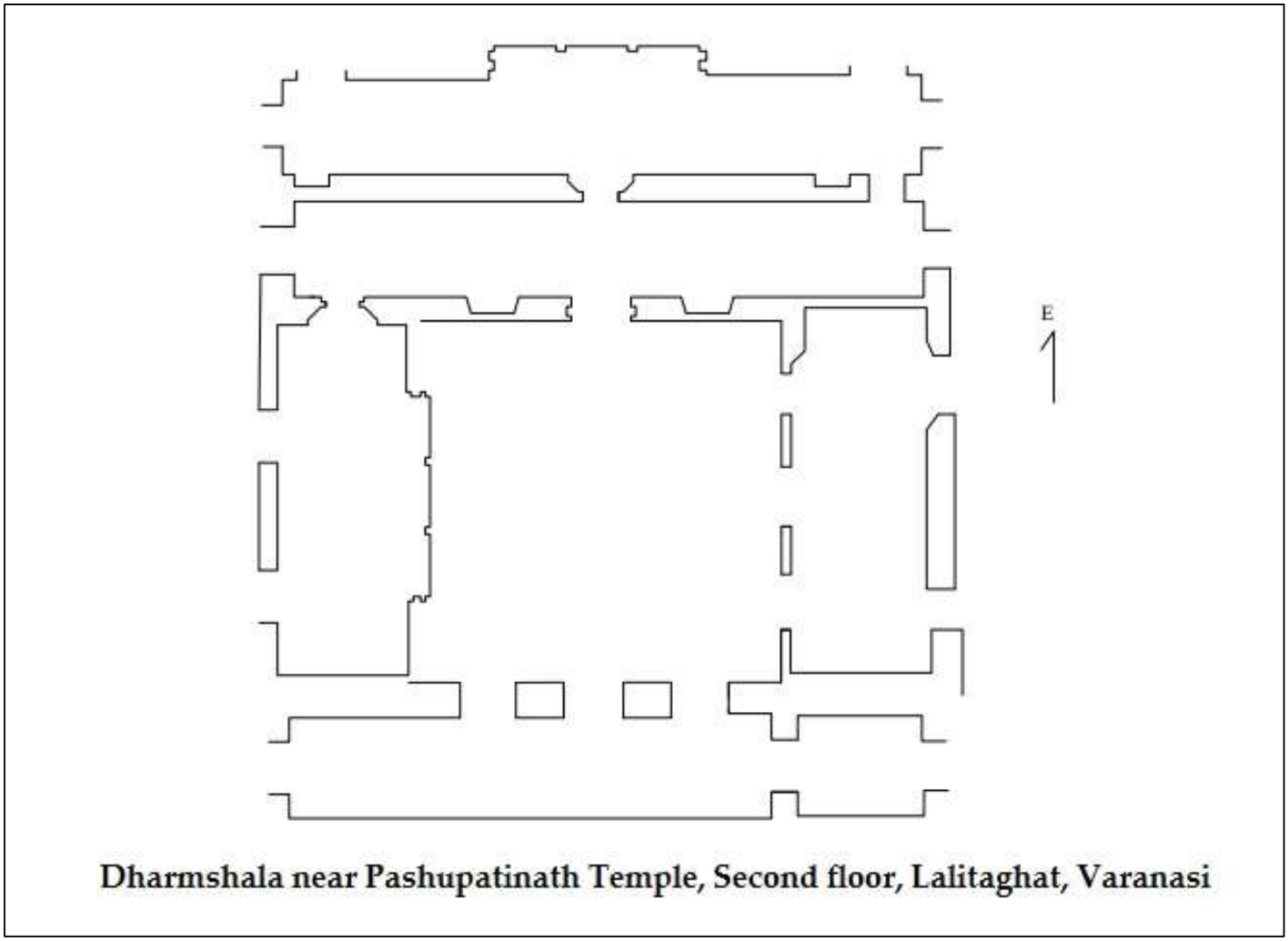



**Fig. No. 69: The Plan of second floor of *Dharmshala***

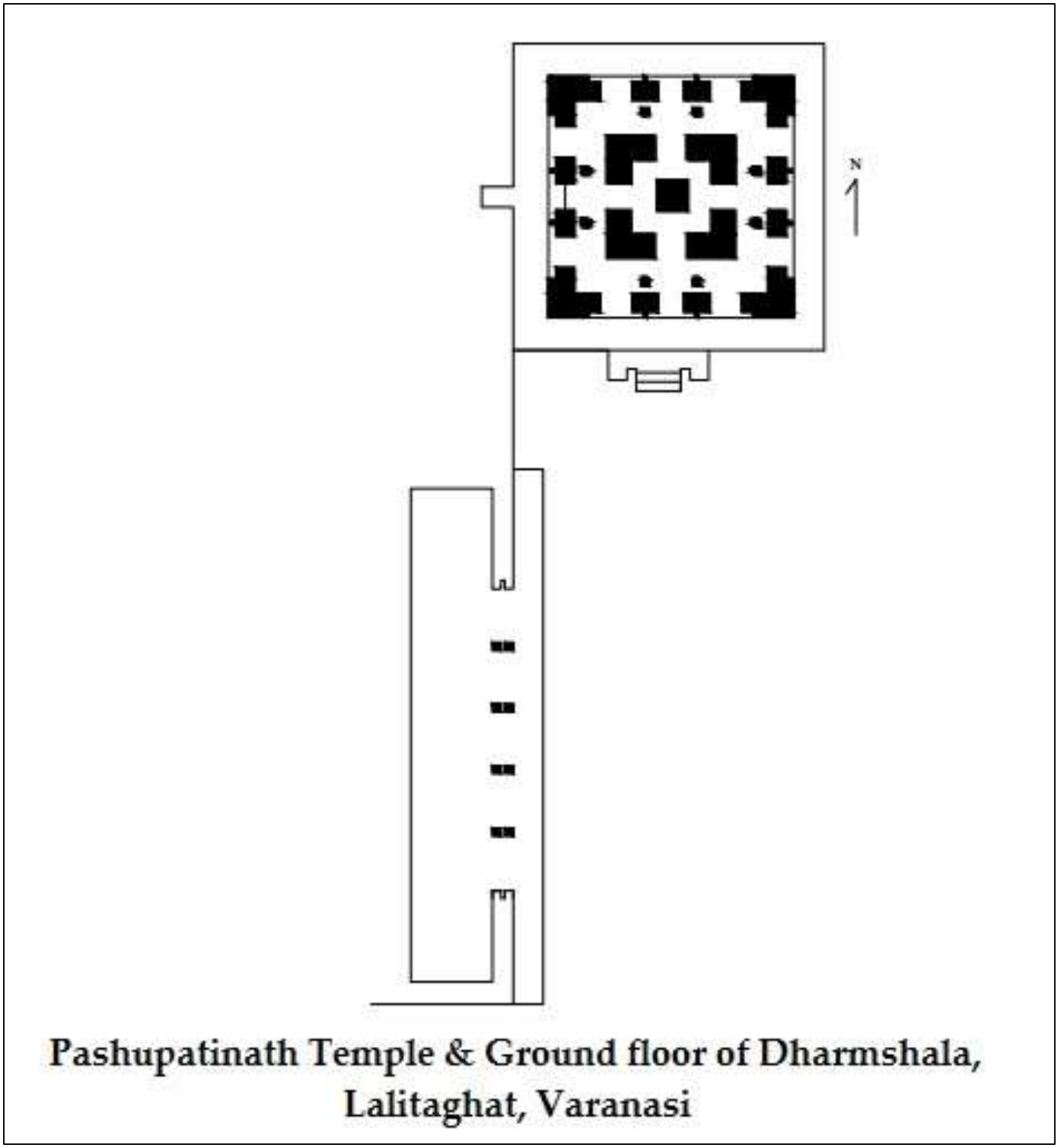



**Fig. No. 70: Plan of *Pashupatinath* temple & *Dharmshala, Lalitaghat, Varanasi***

Seen from courtyard, *Dharmshala* has two storeys. The ground floor consists of open *verandahs* and first floor has three elaborately carved windows covered by wooden lattice work (Fig. 71-74).



**Fig. No. 71: Eastern side inside of *Dharmshala***



**Fig. No. 72: Southern side inside of *Dharmshala***



**Fig. No. 73: Western side inside of *Dharmshala***



**Fig. No. 74: Northern side inside of *Dharmshala***

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