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Chief Editor

Vijay Kumar

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Dr. M.K. Pundhir

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Editorial

The 22nd issue of "Indian Journal of Archaeology (www.ijarch.org)" has eight articles. The first article titled '**OCP potteries from different villages of the Districts Aligarh & Hathras U.P.**' by *Vijay Kumar & Husham Haider* gives the drawings of OCP potteries collected from different sites of the districts *Aligarh & Hathras*. The second article titled '**Cereal Grains and Grain Pulses: reassessing the archaeo-botany of the Indus Civilization and Painted Grey Ware period occupation at Alamgirpur district Meerut U.P.**' by *J. Bates, C.A. Petrie, R. Ballantyne, C. Lancelotti, K.S. Saraswat, A. Pathak and R.N. Singh* gives the details of the archaeo-botanical remains of Mature Harappan, Late Harappan and PGW periods found at *Alamgirpur* district *Meerut* U.P. It suggests that grain pulses may have played an important role in the diet and agricultural strategies used by the inhabitants of the settlement. The third article titled '**Evolution of Pillars in North Indian Temples**' by *Prof. Amar Singh* gives the evolution of the pillars in North India starting from Mature Harappan period to 16th century A.D. The fourth article titled '**Re-Examination of the Mathuran Sculpture from Shaikhan Dheri, Charsadda district Peshawar Pakistan**' by *M. Habibullah Khan Khattak & Dr. Nidaullah Sehrai* places the fragment of *Buddha* sculpture in a time frame on the basis of iconography. 1st century A.D. red sandstone Kapardin *Buddha* image found at *Charsadda* district *Peshawar Pakistan*, has *abhamandala* in the shape of double layers of lotus petals & *gajanakhas*, and the *parikar* is decorated with two divine attendants, a precursor of *maladhari vidyadharas* of later times, flying with folded hands at the upper corners. Back side is carved with a *stupa* covered with *trichhatra* from which the flags are hanging. It is guarded by a three hooded snake. The fifth article titled '**Inscriptions of the Kalinjar Fort, Kalinjar District Banda Uttar Pradesh**' by *Vijay Kumar & Alok Ranjan* gives the details of the inscriptions found all over the *Kalinjar* fort. The sixth article titled '**Assimilation of *Vaidik-Purāṇic* goddesses in Jaina Art and Tradition with special reference to Sarasvatī, Lakşmī and Saptamātṛkā**' by *Shanti Swaroop Sinha* gives the process of the assimilation of *Vaidik-Purāṇic* goddesses *Sarasvatī, Lakşmī and Saptamātṛkā* in *Jain* pantheon in the form of *Jain Saraswati, Jain Lakshmi* and *Yakshis* of *Tirthankaras*. The seventh article titled '**From Hyposytle to single nave prayer hall: spatial development of mosque architecture during sultanate period in north India**' by *Asif Ali* gives the evolution of the mosque from hypostyle hall to single nave design in *Sultanate* period. The eighth article titled '**Removal of plants from Heritage buildings**' by *Roshan Taqui* describes the strategies of eliminating weed & plant menace from historical period.



Vijay Kumar
Chief Editor
Indian Journal of Archaeology

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OCP Potteries from different Villages of the Districts Aligarh & Hathras U.P.

By:

Vijay Kumar

&

Husham Haider

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OCP Potteries from different Villages of the Districts Aligarh & Hathras U.P.

Vijay Kumar
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Indian Journal of Archaeology
&
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Introduction: The details of finds from archaeological sites of the districts *Aligarh* and *Hathras* U.P., have already been published in Volume 2, No. 4 of this journal in year 2017 by the first author[1]. I am indebted to Late *Mohammad Anis Alvi*, Draftsman, Archaeology Section, Department of History, Aligarh Muslim University district Aligarh U.P., for making drawings of OCP potteries. We are giving the details of the potteries and the sites in this article. It is as follows.

District Aligarh:

P.S. Akrabad District Aligarh:

1. Village Adhaun: The village Adhaun, tehsil Kol, lat. $27^0$50' N and long. $78^0$10' E, lies 12.5 km to the north-west of P.S. The village is located on the mound. The site lies to the W of the river *Sengar*. The area of the mound is about 1.5 acres. It is about 10 ft. high. It is under cultivation. The village has a mosque and an old Shiva temple. The ceramic industries found are OCP, NBP, K, G and LM. The site has yielded late medieval glass and glazed ware[2]. The drawings of OCP potteries found at this site are as follows:

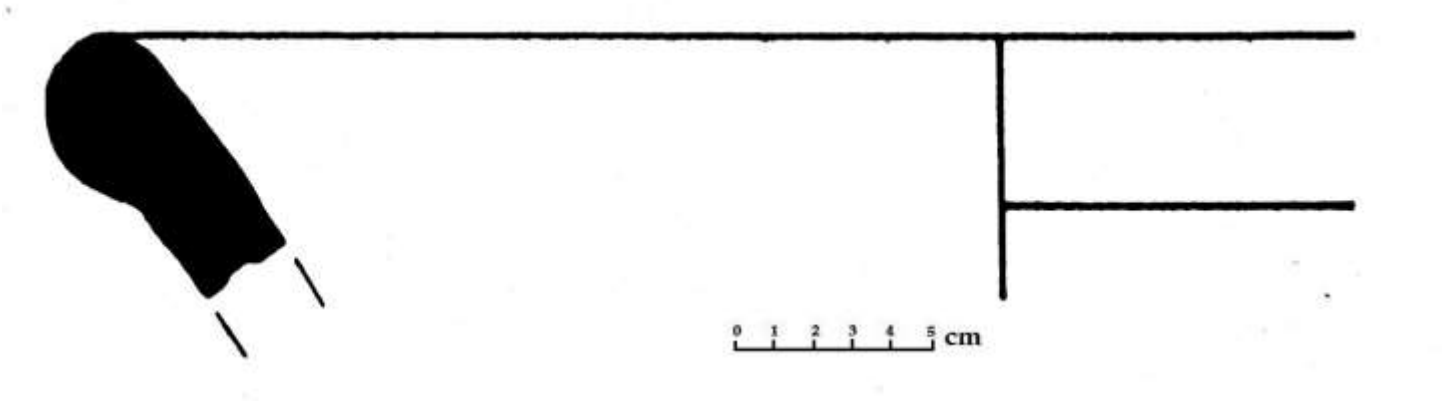


Fig. No. 01: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outgoing, featureless and externally thickened
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme). [LQL stands for Lal Qila and Fig. No. & Image no. are from the excavation report]

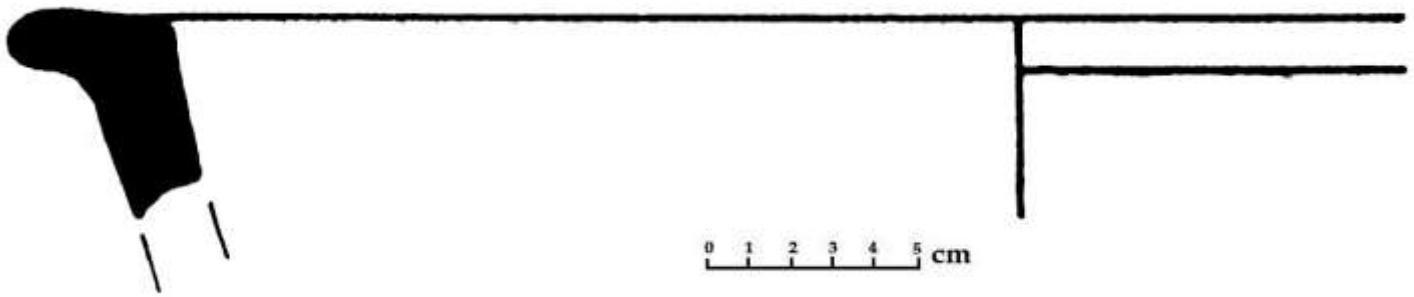


Fig. No. 02: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out, featureless and internally beveled, Diameter 27 cm
Neck side & Base	-	Roughly incurved sides

Colour - Dull red
Fabric - Coarse fabric
Slip - Treated with a wash
Reference - ARJ, Fig. No. 11, BN-11 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi). [ARJ stands for Atranjikhera s and Fig. No. & Image no. are from the excavation report]

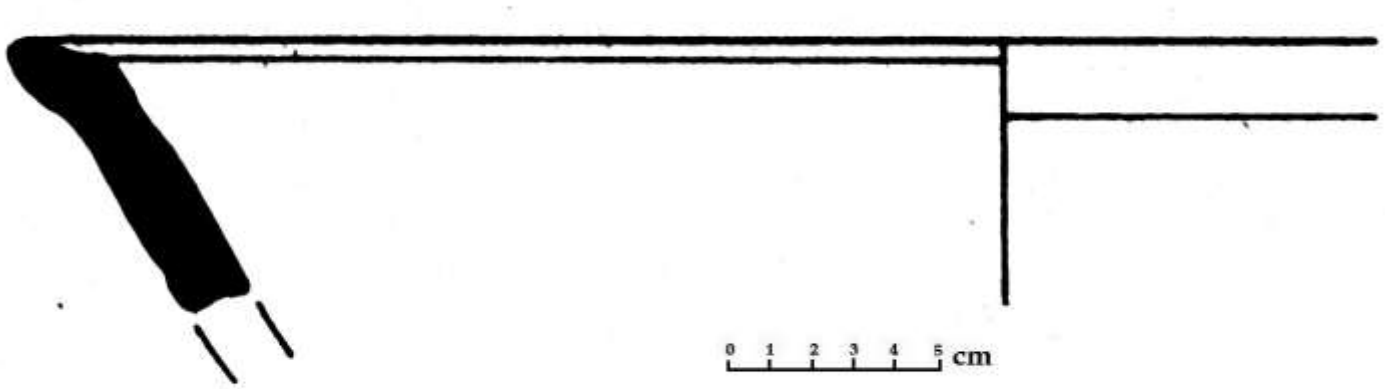


Fig. No. 03: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Diameter 17 cm
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

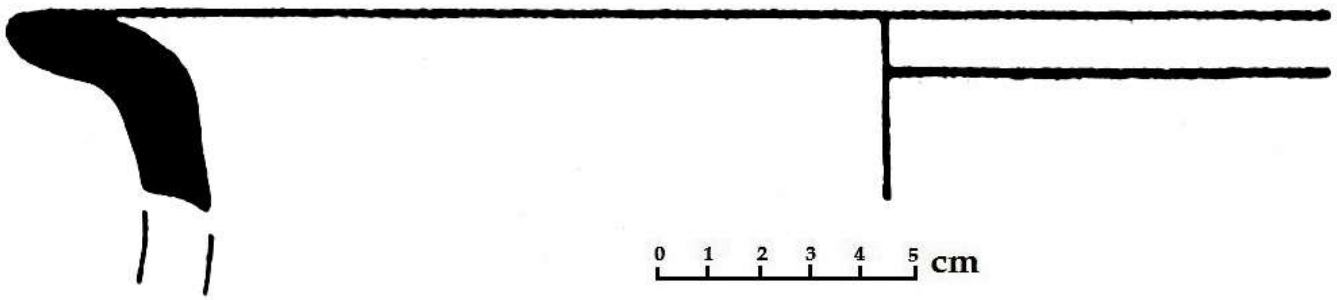


Fig. No. 04: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Horizontally flanged and featureless, Diameter 20 cm
Neck side & Base	-	Vertically elongated neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-11 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

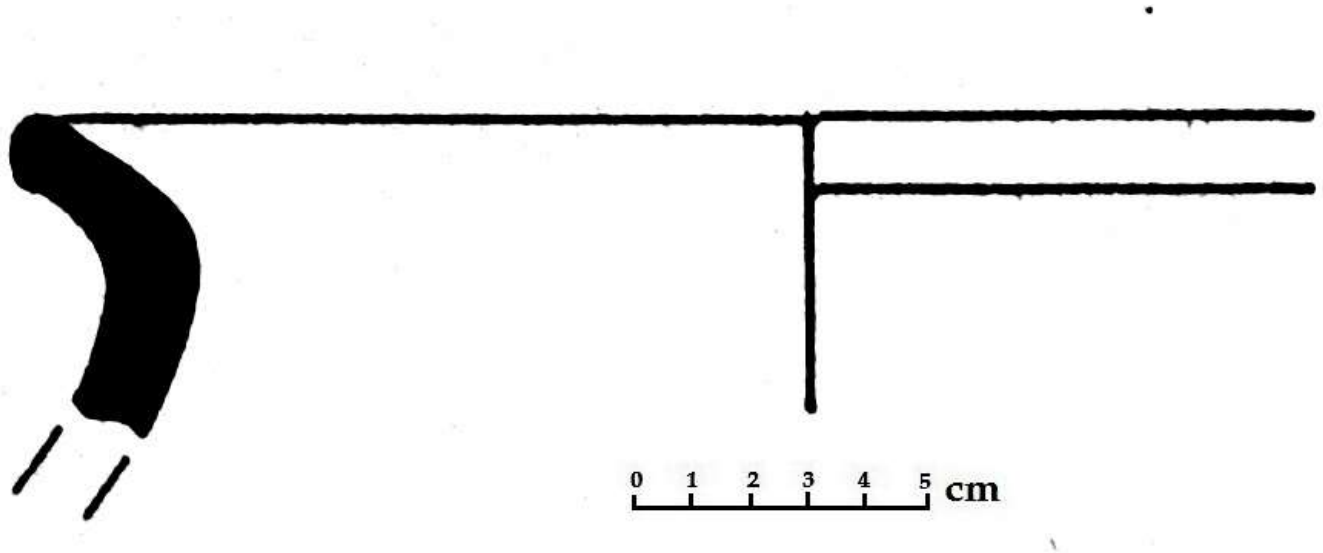


Fig. No. 05: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Out-curved, roughly beveled, Diameter 16 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-78 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

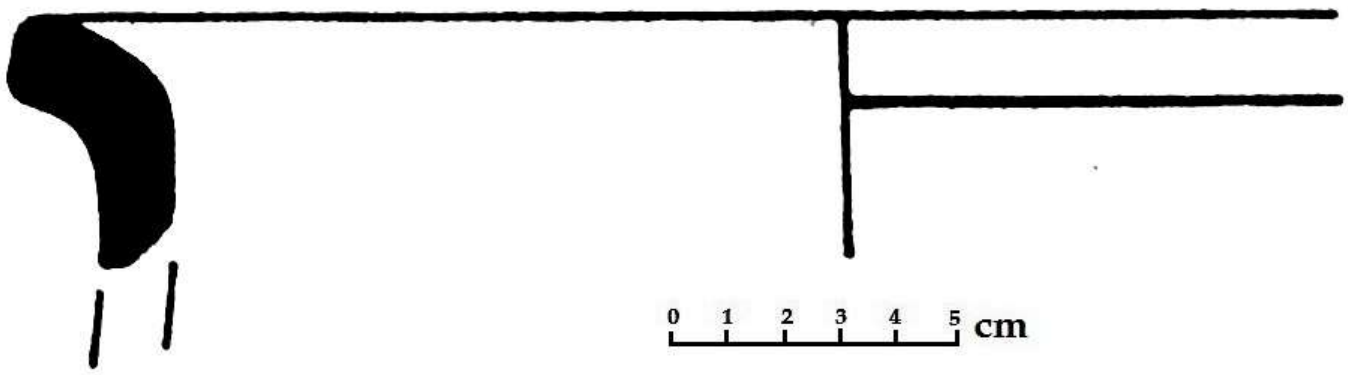


Fig. No. 06: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Out-curved obliquely beveled externally
Neck side & Base - Elongated concave neck having a mild carination internally
Colour - Dull red
Fabric - Medium fabric
Slip - Treated with a wash
Reference - LQL, Fig. No. 29, V-80 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

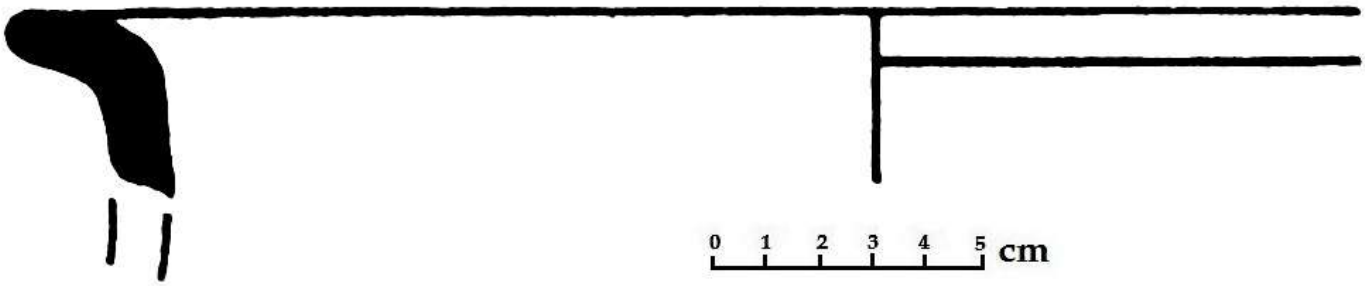


Fig. No. 07: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Out-curved and featureless, Diameter 18 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 29, V-75 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

2. Village Amamadapur: The village Amamadapur, tehsil Kol, lat. $27^0$45' N and long. $78^0$22' E, lies 10 km to the south-east of the P.S. The site lies to the south of a lake. The area of the mound is about 3 acres. It is about 10 ft. high. The remains of an indigo factory lie to the east of the village. The ceramic industries found are OCP, PGW, NBP, K, G and LM[3]. The drawings of OCP potteries found at this site are as follows:

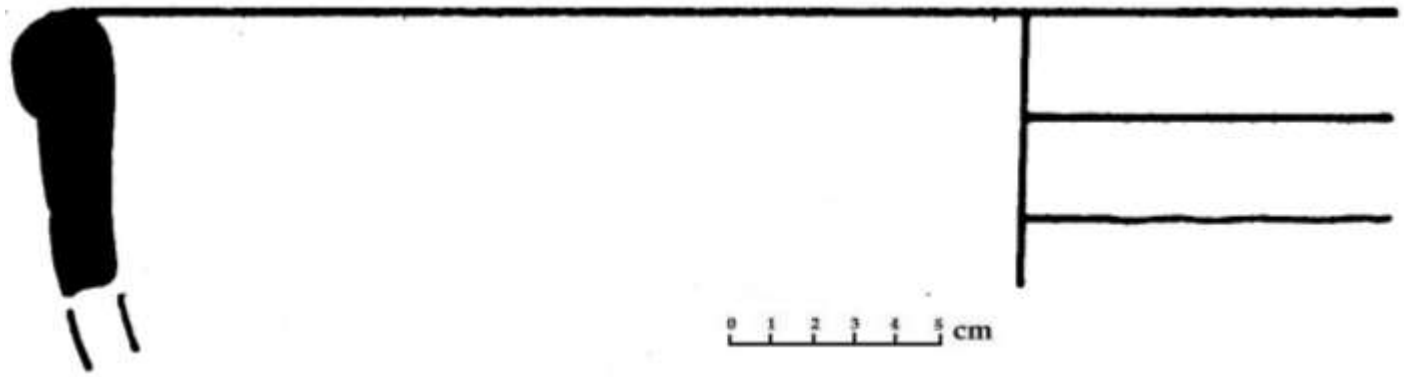


Fig. No. 08: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Almost vertical, externally thickened rim having a depression Below, Diameter 28 cm
Neck side & Base	-	Roughly convex sides having a groove externally
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 20, BN-46 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

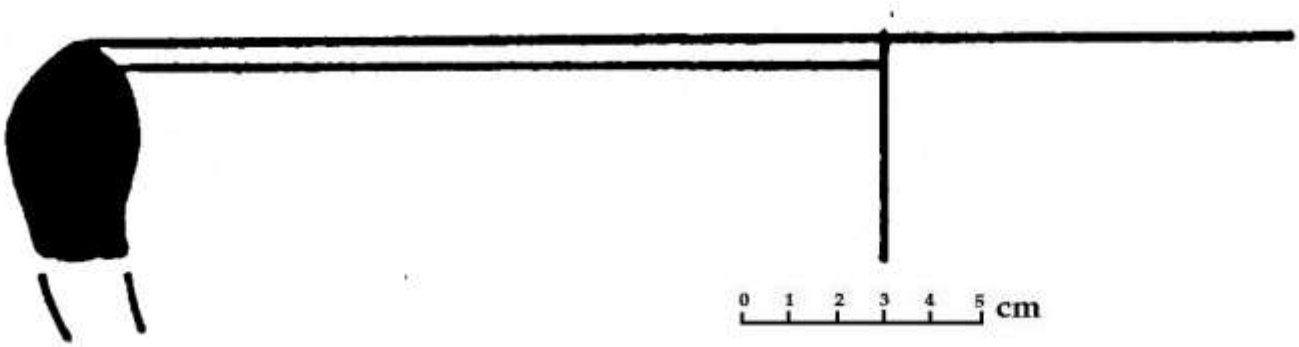


Fig. No. 09: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Vertically clubbed and pointed having a depression below Internally, Diameter 22 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-16 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

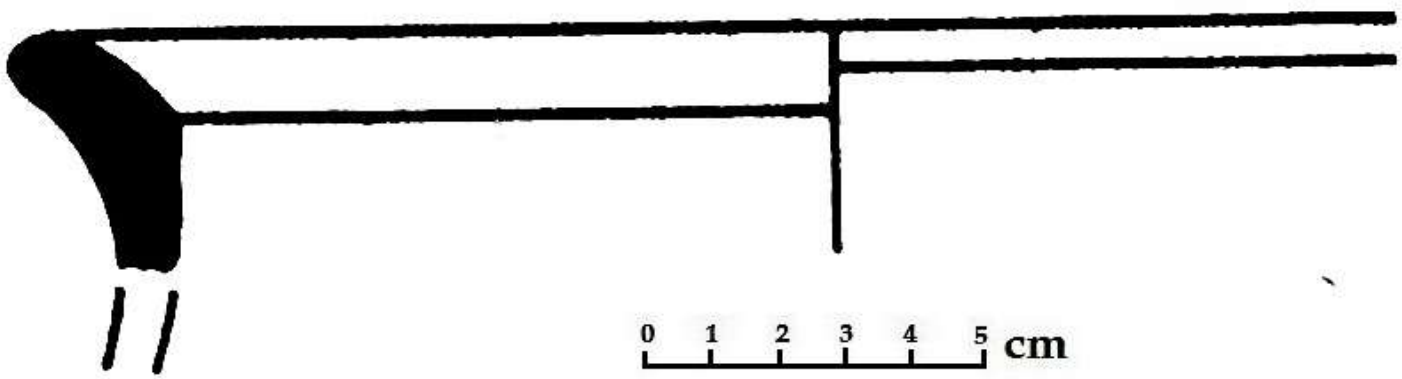


Fig. No. 10: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Outturned and internally beveled, Diameter 15 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

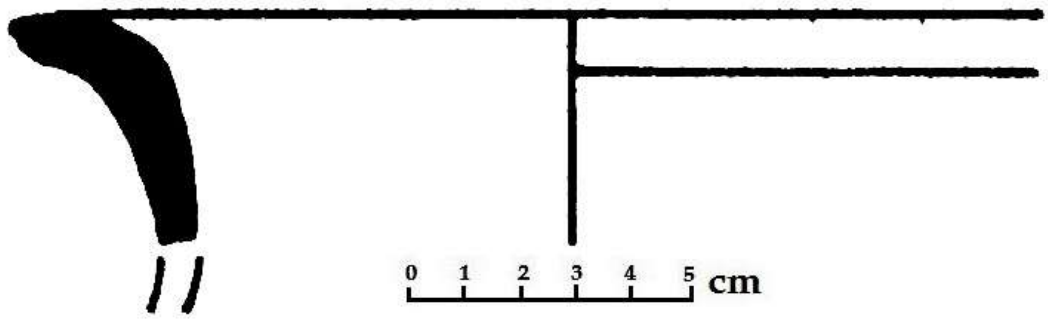


Fig. No. 11: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Outturned, featureless & internally sharpened, Dia. 27 cm

Neck side & Base	-	Elongated neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-100 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

3. Village Bhopal Gadhi: The village Bhopal Garhi, tehsil Kol, lat. 27^{0}45' N and long. 78^{0}20' E lies at the distance of 8 km to the south-east of P.S. It lies on the mound itself. The area of the mound is about 1 acre. It is about 5 ft. high. The ceramic industries found are OCP, NBP, K and LM. The pieces of stone sculptures are found on the mound[4]. The drawings of OCP potteries found at this site are as follows:

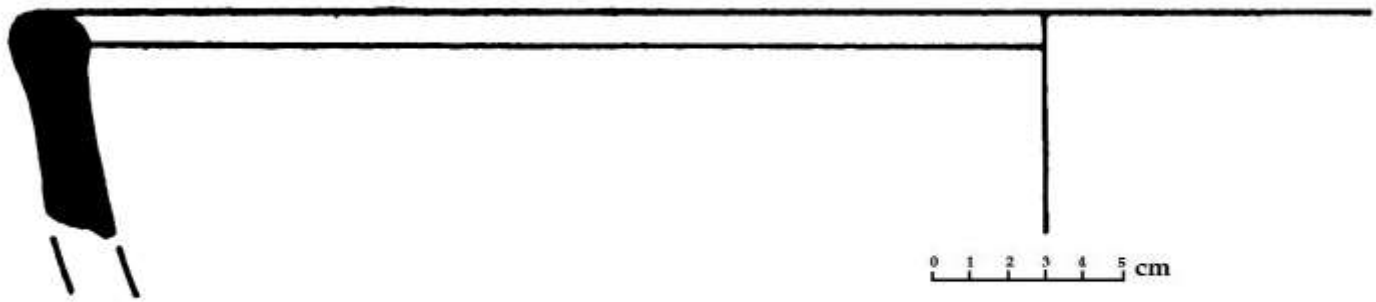


Fig. No. 12: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Almost vertical & mildly beveled internally, Diameter 32 cm
Neck side & Base	-	Roughly convex
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 19, BN-42 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

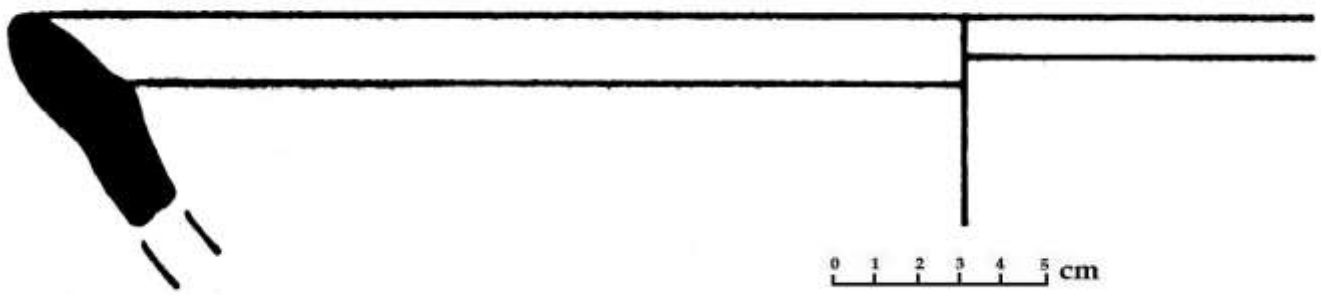


Fig. No. 13: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Outgoing featureless & internally sharpened, Diameter 27 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-1a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

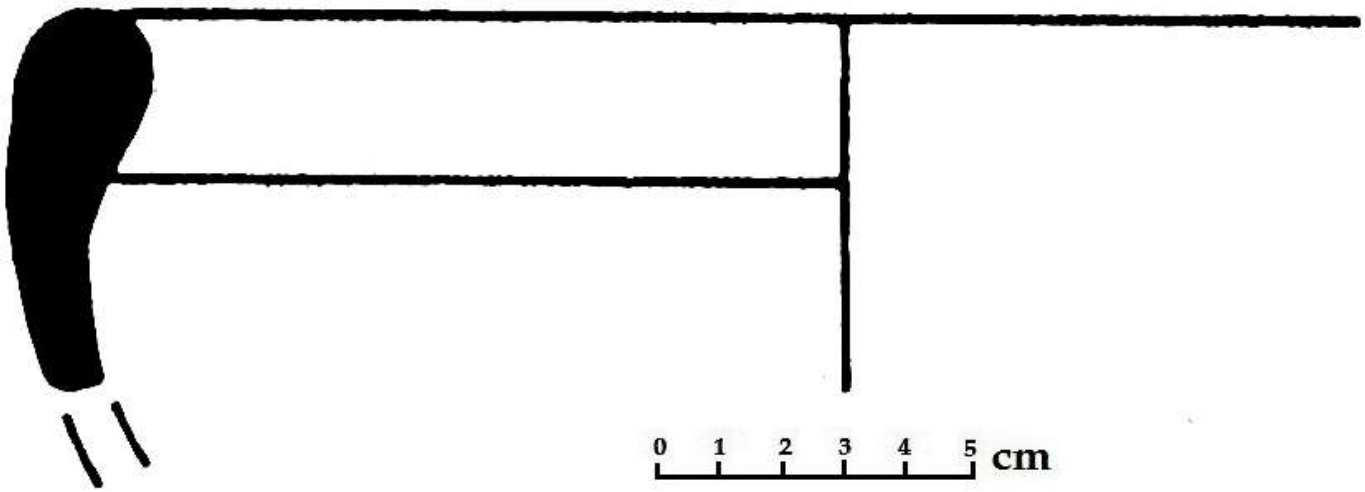


Fig. No. 14: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Incurved and thickened, Diameter 16 cm
Neck side & Base	-	Convex sides

Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped

4. Village Dabha:The village Dabha, tehsil Kol, lat. 27^{0}48' N and long. 78^{0}20' E, lies 5 km to the east of the P.S. The village is located on the mound itself. It lies to the north-east of a lake. The area of the mound is about 4 acres. It is about 8 ft. high. The mound marks the site of a *garhi.* The remains of an indigo factory lie to the E of the village. The ceramic industries found are OCP, G and LM[5]. The drawings of OCP potteries found at this site are as follows:

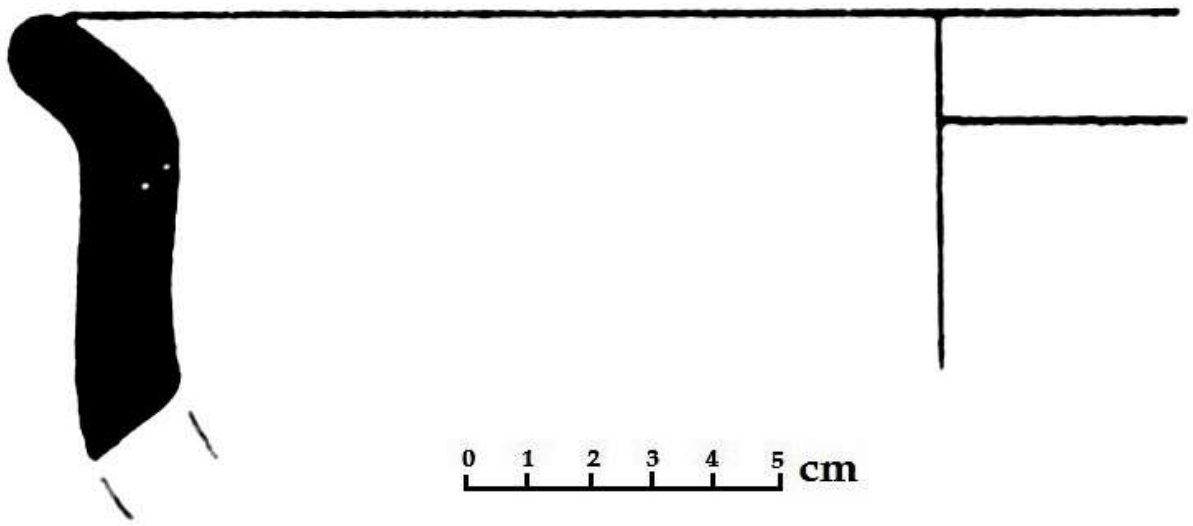


Fig. No. 15: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Out-projected and featureless, Diameter 20 cm
Neck side & Base - Incurved sides forming a mild carination at the junction of the rim and sides internally
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

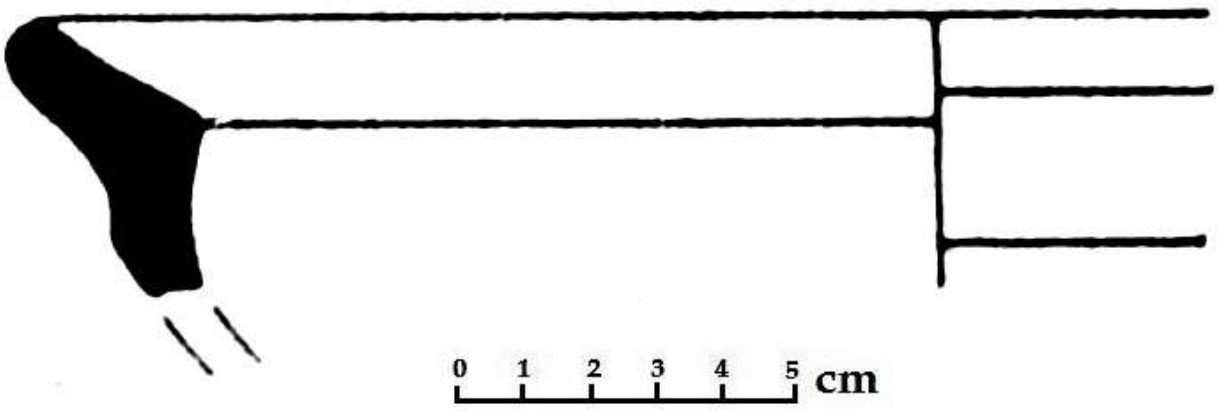


Fig. No. 16: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Out-turned and internally beveled, Diameter 18 cm
Neck side & Base	-	Incurved sides having a carination externally
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 13, BL-68 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

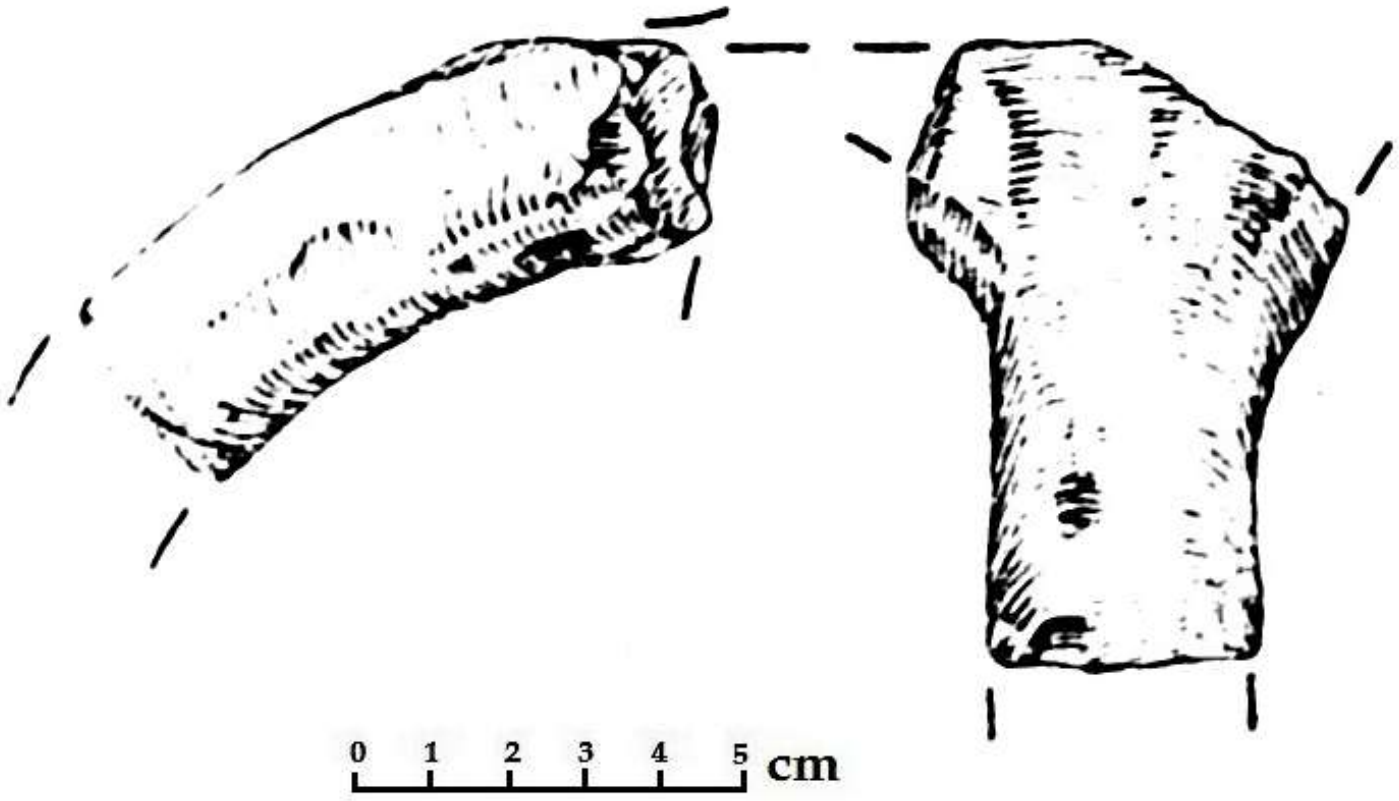


Fig. No. 17: Handle

S. No.	-	03
Type	-	Handle
Neck side & Base	-	Fragment of a strap handle having oval section. One of the Ends look different because of being close to the point of attachment
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 36, H-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

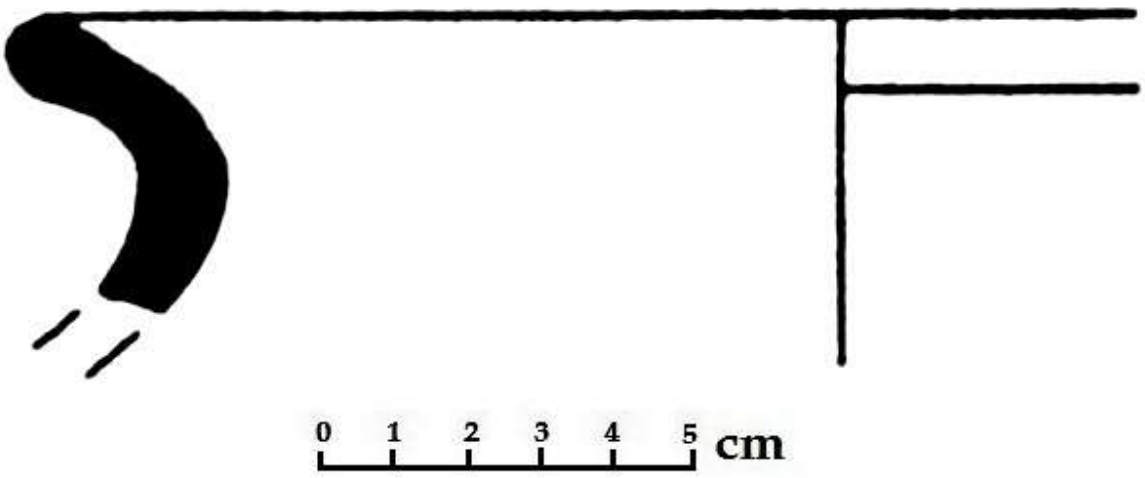


Fig. No. 18: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Out-curved, featureless having a depression internally, Diameter 15 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 17, VL-17a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

5. Village Dabhi: The village Dabhi, tehsil Kol, lat. 27^{0}48'N and long. 78^{0}19'E, lies 4.5 kmto the east of the P.S. A lakelies S.E. of the village. The area of the mound is about 4 acres. It is about 7 ft. high. It isunder cultivation. The ceramic industry found is OCP[6]. The drawings of OCP potteries found at this site are as follows:

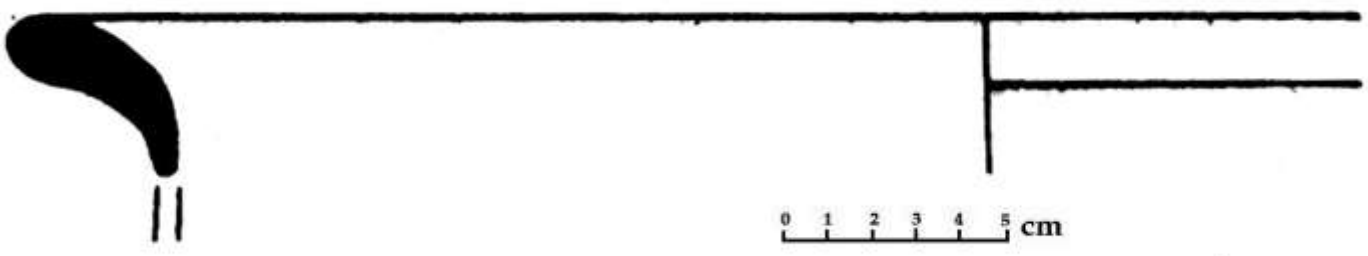


Fig. No. 19: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Horizontally flanged and thickened, Diameter 27 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Greyish
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-31a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

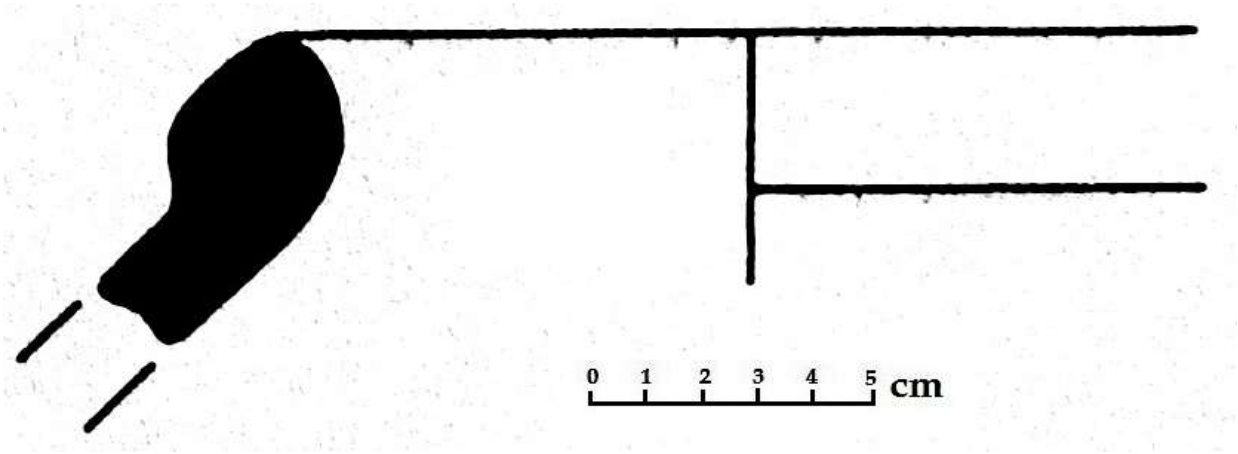


Fig. No. 20: Jar

S. No.	-	02
Type	-	Jar
Rim & Dimension	-	Thickened, obliquely beveled and mildly collared rim forming a closing mouth
Neck side & Base	-	Constricted neck and flaring sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

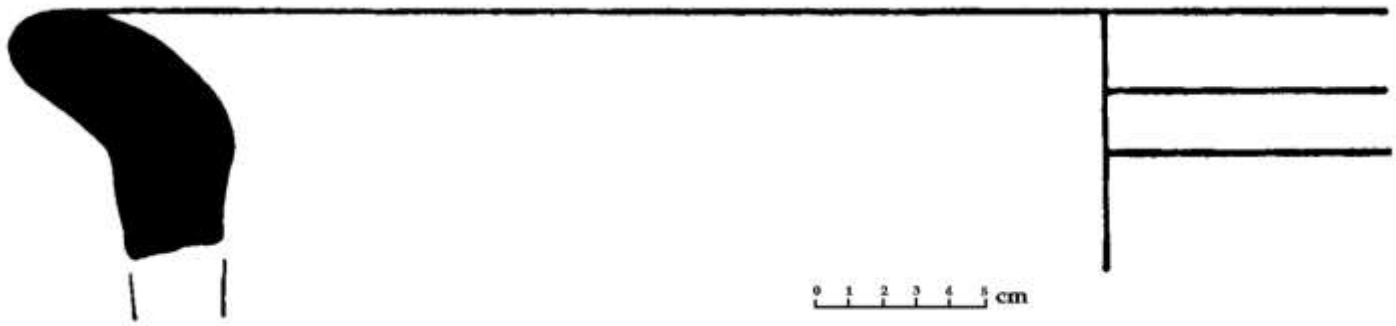


Fig. No. 21: Trough

S. No.	-	03
Type	-	Trough
Rim & Dimension	-	Splayed out, featureless and thickened, Diameter 39 cm
Neck side & Base	-	Mildly carinated and vertical side
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 12, T-1 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

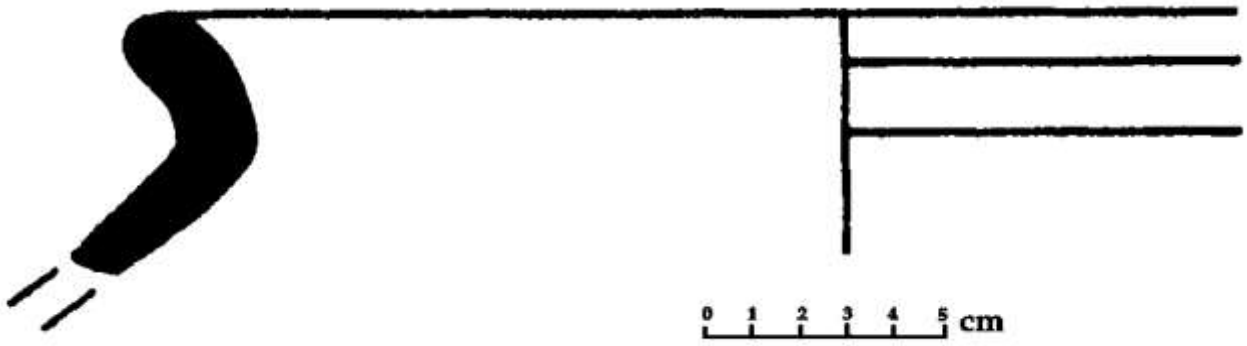


Fig. No. 22: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 20 cm
Neck side & Base	-	Concave neck and flaring sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped

Reference - LQL, Fig. No. 26, V-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

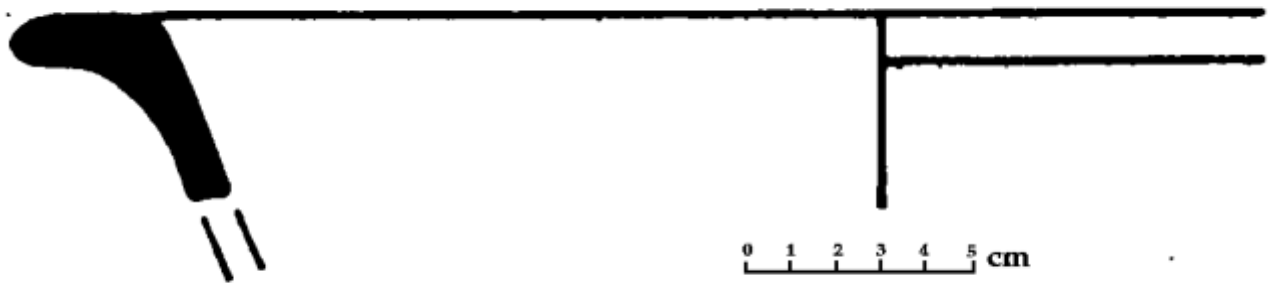


Fig. No. 23: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Flanged slightly drooping, Diameter 23 cm
Neck side & Base - Elongated tapering neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-38 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

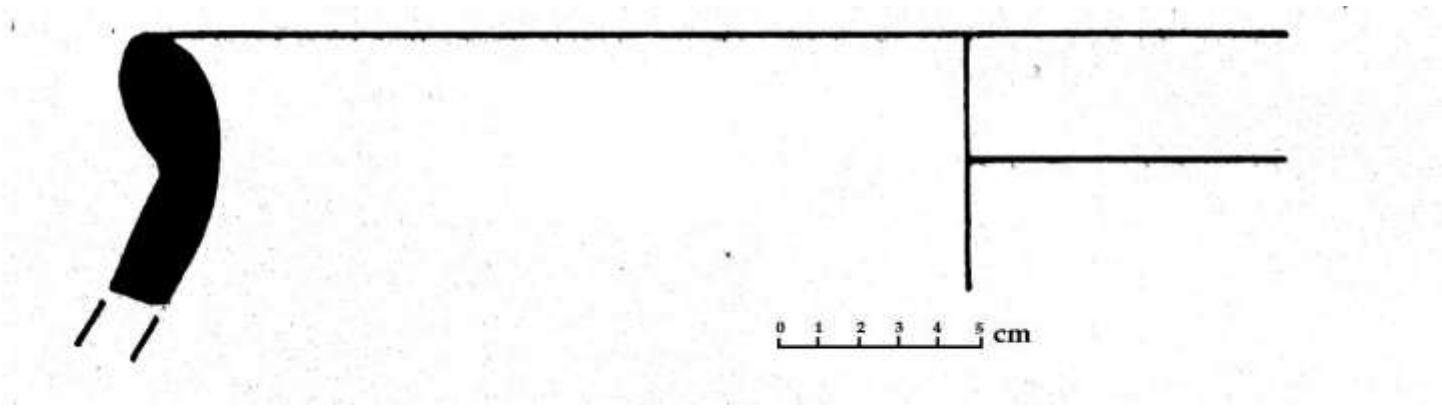


Fig. No. 24: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Outturned, thickened and rounded, Diameter 27 cm

Neck side & Base - Concave neck and globular sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, VL-16a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

6. Village Khera Narayan Singh: The village Khera Narayan Singh, tehsil Kol, lat. 27^{0}44' N and long. 78^{0}14'E, lies 4.5 km to thewest of the P.S. The mound lies to the west of the village. Part of the mound lies in the village *Balu Khera*. The mound is also known as *Khera Bajhera*. The area of the mound is 20 acres. It is about 12 ft. high. It is under cultivation. An annual fair is held on *Shivratri* in the village. L.M. Wahal reported PGW and NBP at this site. Remains of a late medieval Kali temple made of *Kankar* blocks are found south-west of the mound. A few pieces of sculptures are also found on the mound. The ceramic industries found are OCP, BRW, GR, K, G, EM and LM[7]. The drawings of OCP potteries found at this site are as follows:

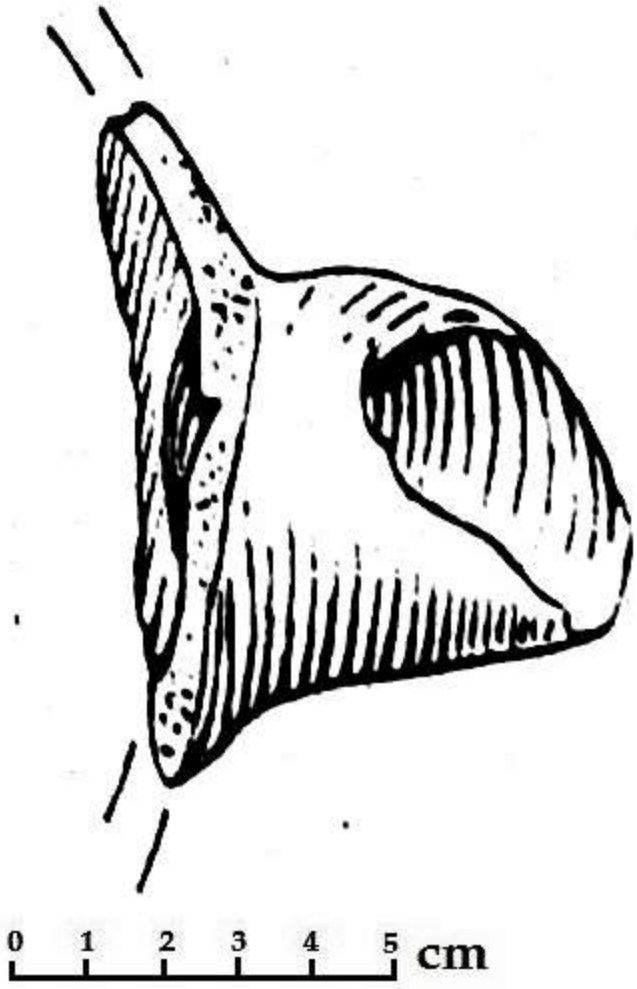


Fig. No. 25: Basin

S. No.	-	01
Type	-	Basin
Neck side & Base	-	Most probably spout of a basin having a very thin section
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 19, BN-36 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

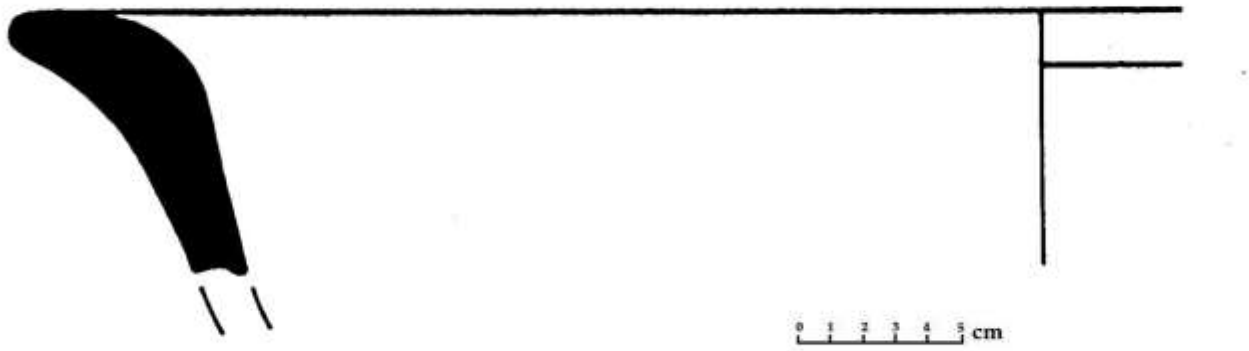


Fig. No. 26: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out and internally thickened below, Diameter 42 cm
Neck side & Base	-	Tapering sides
Colour	-	Red
Fabric	-	Coarse fabric
Slip	-	Treated with a wash
Reference	-	ARJ, Fig. No. 11, BN-12 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

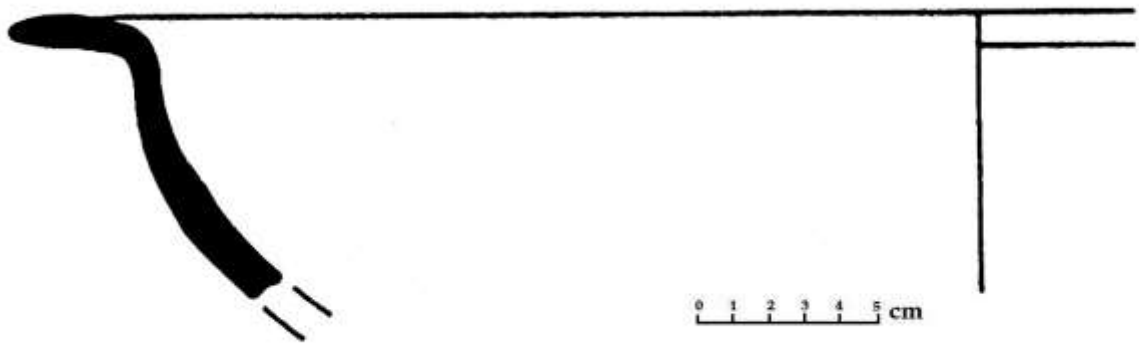


Fig. No. 27: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Flanged and featureless, Diameter 36 cm
Neck side & Base	-	Incurved sides
Colour	-	Red
Fabric	-	Fine fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 18, BN-31 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

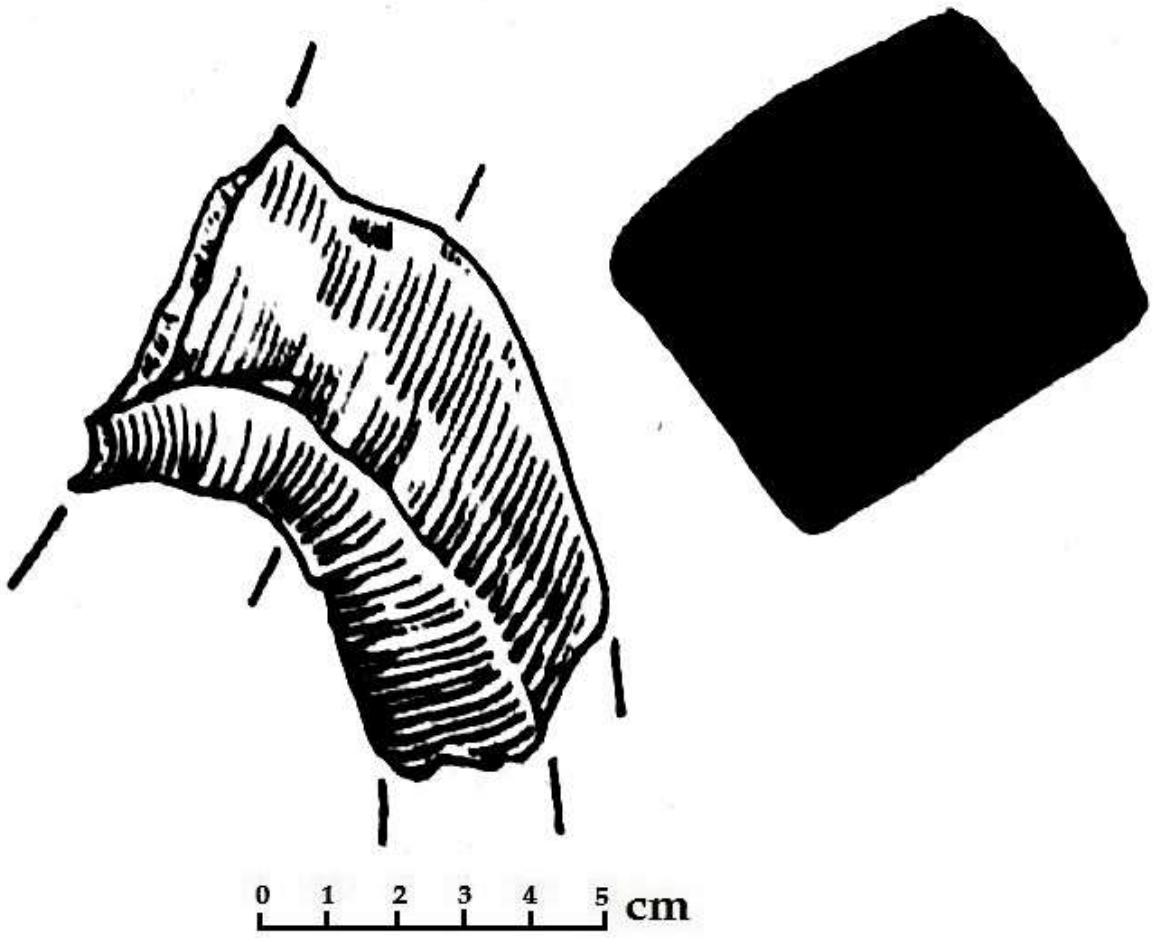


Fig. No. 28: Handle

S. No.	-	04
Type	-	Handle
Neck side & Base	-	Fragment of a strap handle having elliptical cross-section
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped

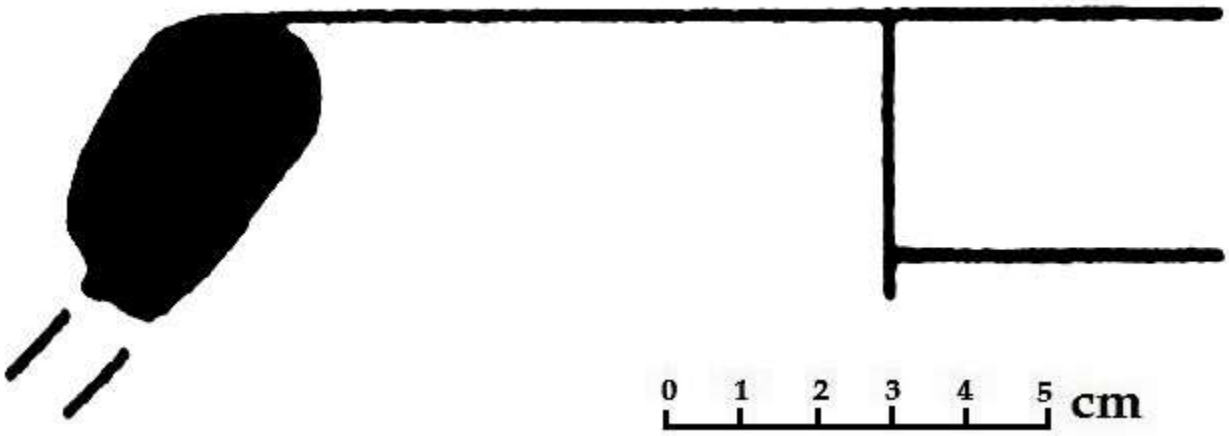


Fig. No. 29: Jar

S. No.	-	05
Type	-	Jar
Rim & Dimension	-	Incurved, externally thickened and collared, rim forming a close mouth, Diameter 14 cm
Neck side & Base	-	Constricted neck
Colour	-	Red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

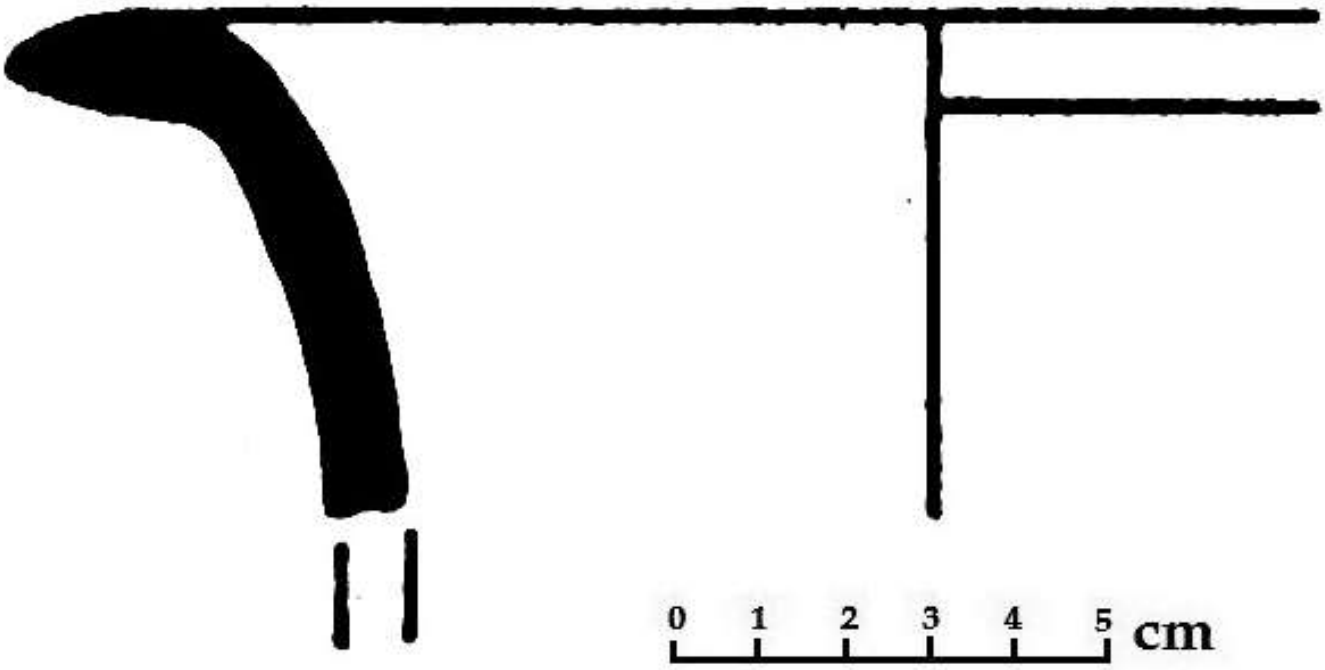


Fig. No. 30: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Flanged and elliptical, Diameter 14 cm
Neck side & Base	-	Elongated neck
Colour	-	Red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-40a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

7. Village Kouriyaganj: The village Kouriaganj, tehsil Kol, lat. 27^{0}52'N and long. 78^{0}19'E, lies 7.0 km north-east of the P.S. The village is located on the mound itself. The area of the mound is about 4 acres. It is about 8 ft. high. It is said that the town owes its origin to one of the *Amils* of the *Awadh* Government. *Yaqut Khan Bahadur*, an official of *Nawab Muhammad Khan Bangash* founded the market of *Kouriaganj*. B.K. Sinha reported OCP, BRW, BS, GR and PGW from this site. The ceramic industries found are OCP, BRW, BS, PGW, NBP, K. EM and LM[8]. The drawings of OCP potteries found at this site are as follows:

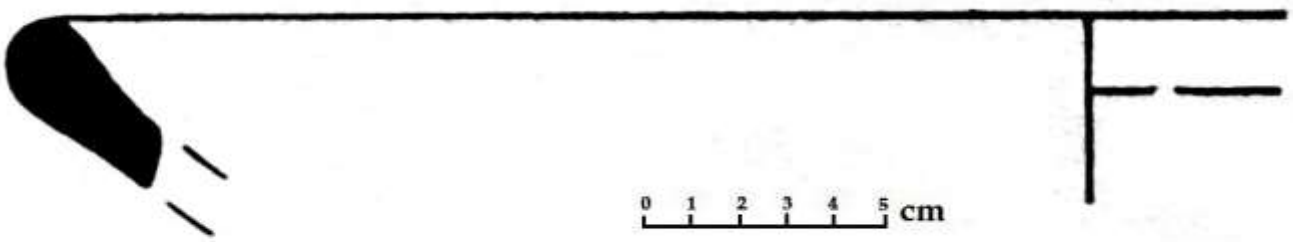


Fig. No. 31: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Slightly outturned, rounded and thickened internally, Diameter 28 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

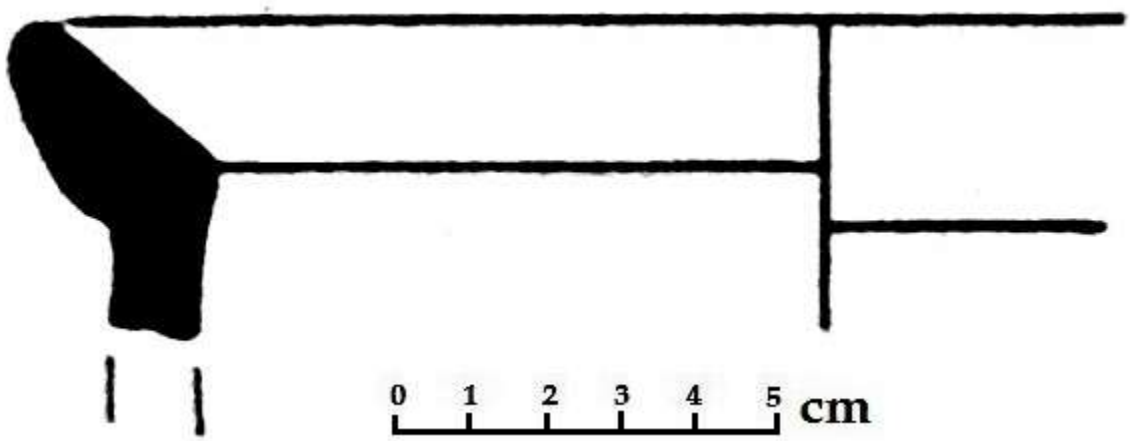


Fig. No. 32: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outturned and internally beveled, Diameter 14 cm
Neck side & Base	-	Concave neck

Colour - Greyish
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

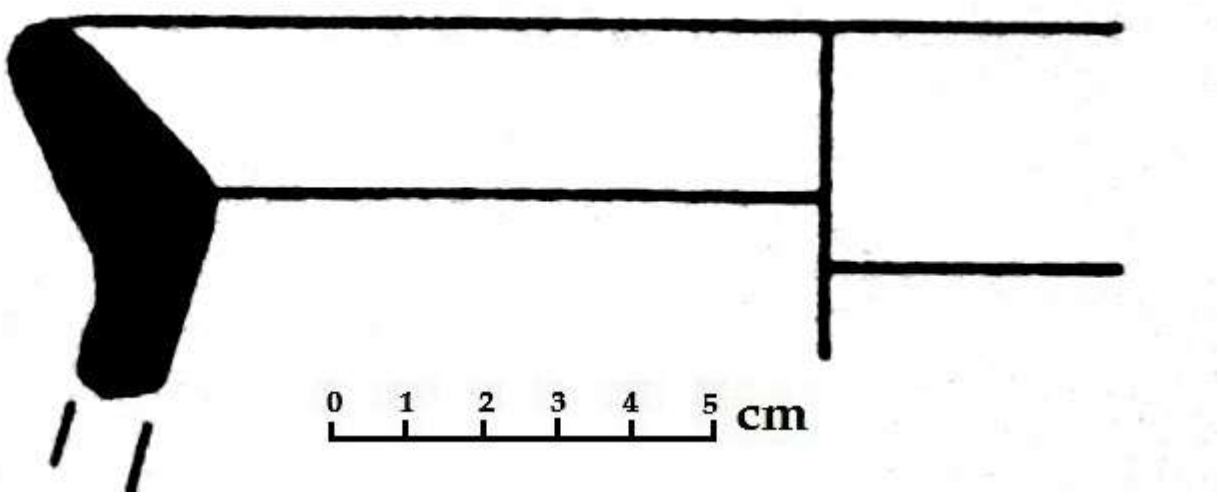


Fig. No. 33: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Outturned, internally beveled and thickened, Dia. 14 cm
Neck side & Base - Almost vertical sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-27 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi)..

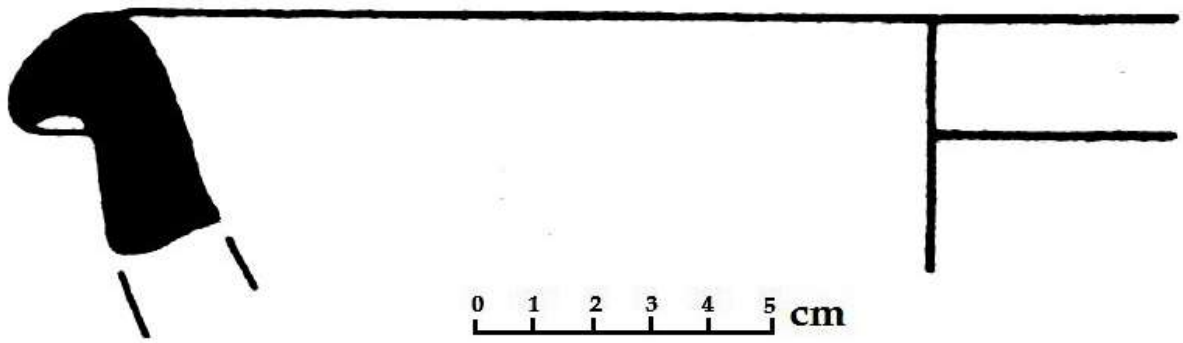


Fig. No. 34: Bowl

S. No. - 04
Type - Bowl
Rim & Dimension - Everted almost beak shaped, Diameter 20 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Internally painted in black
Reference - LQL, Fig. No. 10, BL-13 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

8. Village Nagariya: The village Nagaria, tehsil Kol, lat. 27^{0}51'N and long. 78^{0}20′ E, lies 7.5 km north-east of the P.S. The mound lies to the east of the village. The area of the mound is about 2 acres. It is about 5 ft. high. It is under cultivation. Remains of an indigo factory lie to the west of the village. R.C. Gaur reported medieval ware from the site. The ceramic industries found are OCP, BS, NBP, G and LM[9]. The drawings of OCP potteries found at this site are as follows:

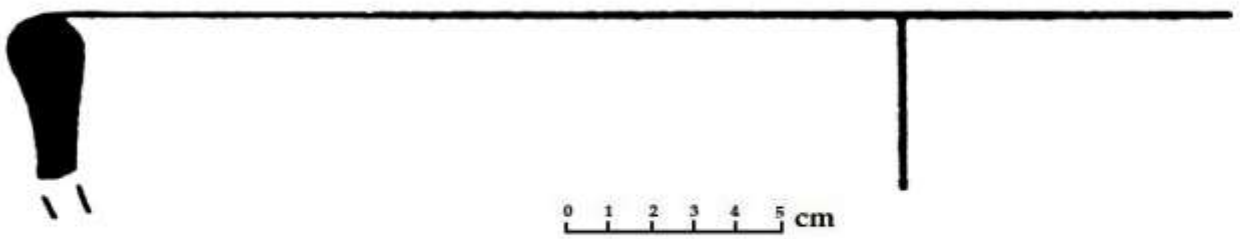


Fig. No. 35: Bowl

S. No. - 01
Type - Bowl
Rim & Dimension - Almost vertically and thickened, Diameter 24 cm
Neck side & Base - Short concave neck and outgoing sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 10, BL-21 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

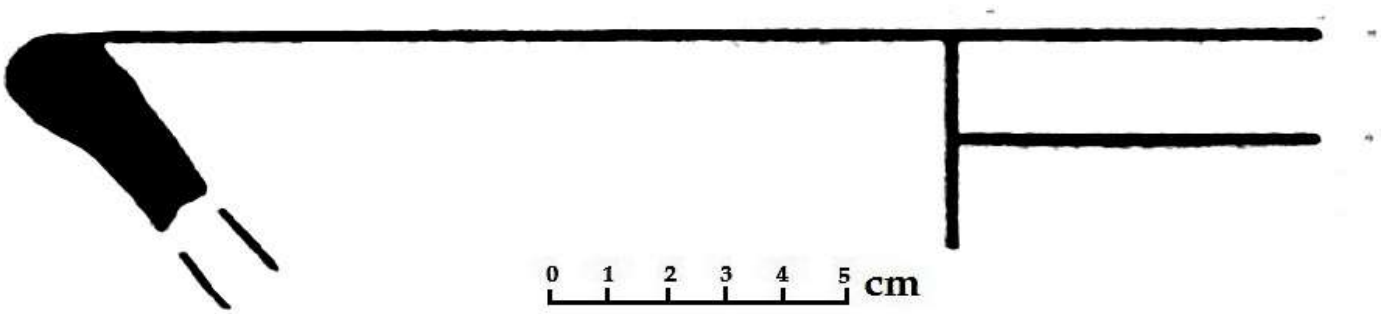


Fig. No. 36: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outgoing and externally thickened, Diameter 20 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-44 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

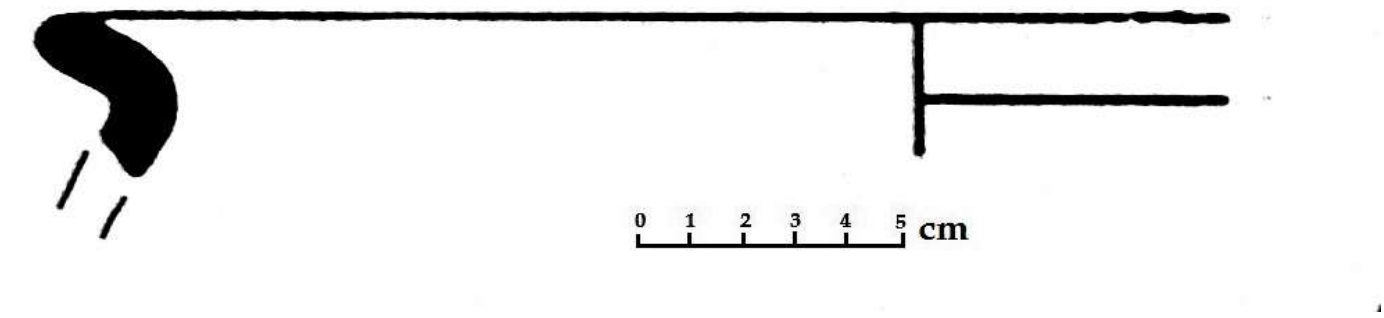


Fig. No. 37: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Prominently outturned and featureless, Diameter 22 cm
Neck side & Base	-	Carinated squattish neck and globular neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped

Reference - LQL, Fig. No. 29, V-74 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

9. Village Shahgarh: The village Shahgarh, tehsil Kol, lat. 27^{0}52'N and long. 78^{0}20' E, lies 6.5 km north-east of the P.S. The mound-I lies 1 km to the east of the village and the mound-II lies to the west of the village. The area of the mound I is about 6 acres. It is about 12 ft. high. The area of the mound II is about 1 acre and it is about 4 ft. high. Both of them are under cultivation. *Peter Mundi* came to *Shahgarh* to collect salt in December 1631 - Jan. 1632. The village was founded by *Pundir Rajputs*. There are stones of 101 *Satis* of *Brahmin* caste. Their husbands were killed by *Pundir Rajputs*. The village has remains of an old *Garhi*. One bastion is still remaining. Remains of four indigo vats are also found in the village. Indo-Scythian coins were reported from the mound. Indo Scythian coins of *Kaniska* and *Huvishka* and some coins of *Pathans* and Mughal dynasties were also reported**.** A terracotta goddess with her head missing was found from the mound**.** R.C. Gaur reported PGW, BS, *Shunga, Kushan* and Medieval ware from the site. The ceramic industries found on mound I are K and LM. The ceramic industries found on mound II are OCP, BRW, GR, NBP, K, G and LM[10]. The drawings of OCP potteries found at this site are as follows:



Fig. No. 38: Dish-on-stand

S. No.	-	01
Type	-	Dish-on-stand
Rim & Dimension	-	Splayed out, thickened and featureless having a depression internally below the rim, Diameter 30 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped having an incised wavy band
Reference	-	ARJ, Fig. No.13, DS-1a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

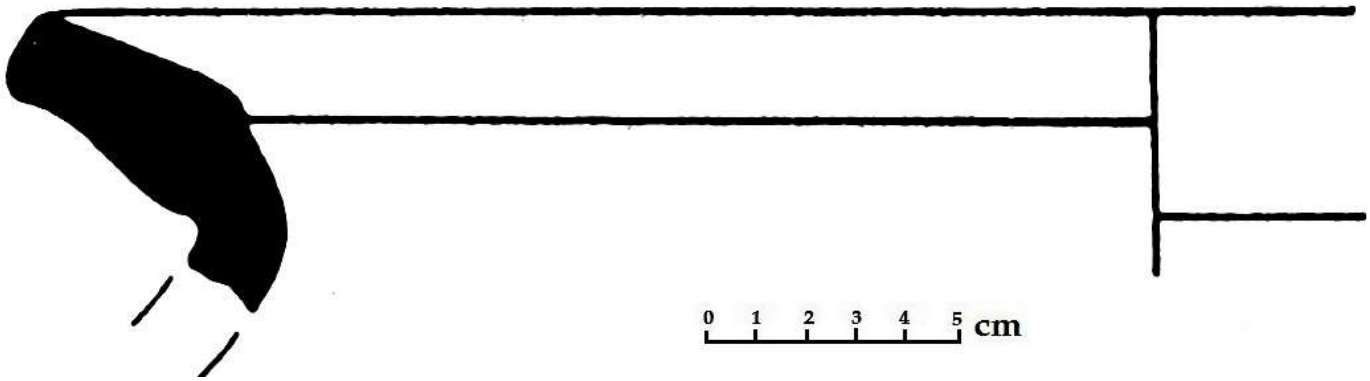


Fig. No. 39: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Prominently splayed out having a mild ridge below internally, Diameter 17 cm
Neck side & Base	-	Mildly Carinated neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 16, V-81 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

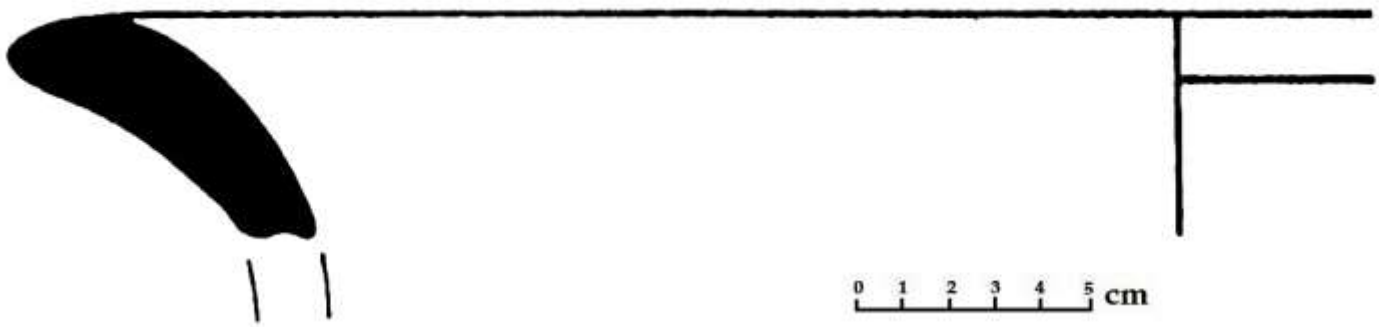


Fig. No. 40: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Horizontally flared and featureless, Diameter 30 cm

Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-5 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

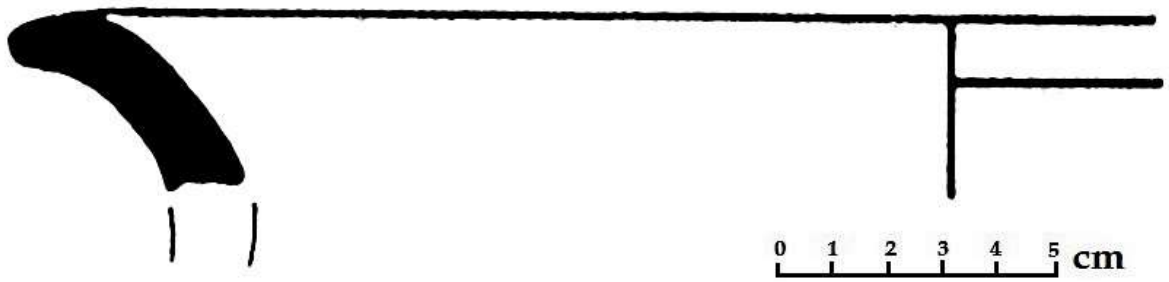


Fig. No. 41: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Flanged and featureless, Diameter 22 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-12 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

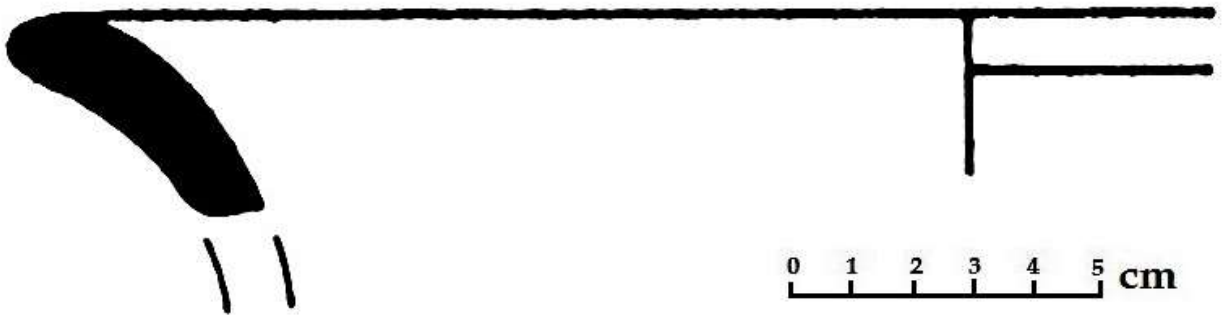


Fig. No. 42: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 18 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped and painted internally up to the rim
Reference - ARJ, Fig. No. 15, V-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

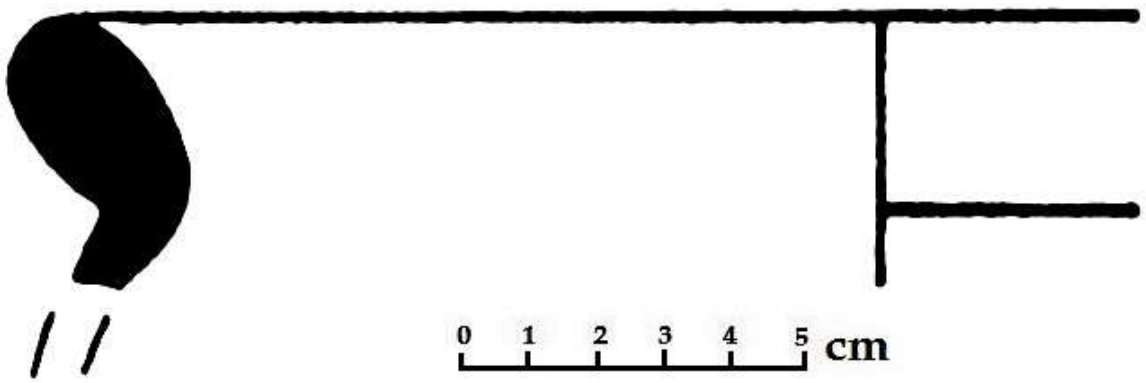


Fig. No. 43: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Outturned and thickened, Diameter 16 cm
Neck side & Base - Roughly angular neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 26, V-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

10. Village Saikha: The village Saikha, tehsil Kol, lat. 27^{0}51'N and long. 78^{0}14'E, lies 7.5 km north-west of the P.S. The village is located on the mound itself. Area of the mound is about 5 acres. It is about 12

ft. high. There is a lake on the western side of the village. The ceramic industries found are OCP, GR, NBP, K. EM and LM[11]**.** The drawings of OCP potteries found at this site are as follows:

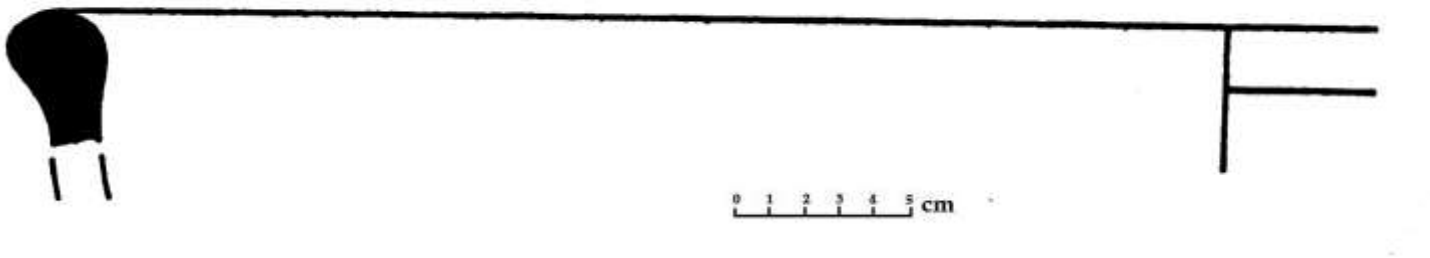


Fig. No. 44: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Almost vertical and thickened, Diameter 42 cm
Neck side & Base	-	Convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 20, BN-49 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

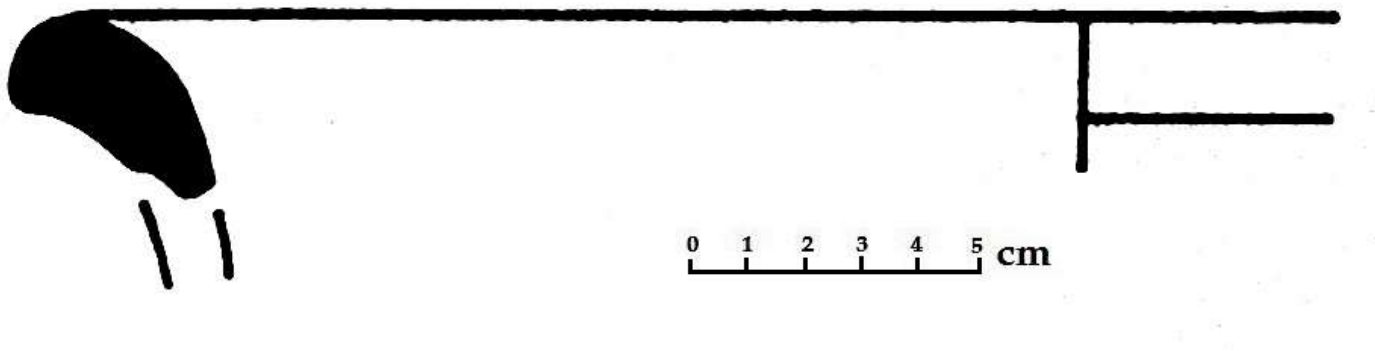


Fig. No. 45: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Splayed out, having a mildly pointed tip, Diameter 22 cm
Neck side & Base	-	Incurved sides

Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-24 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

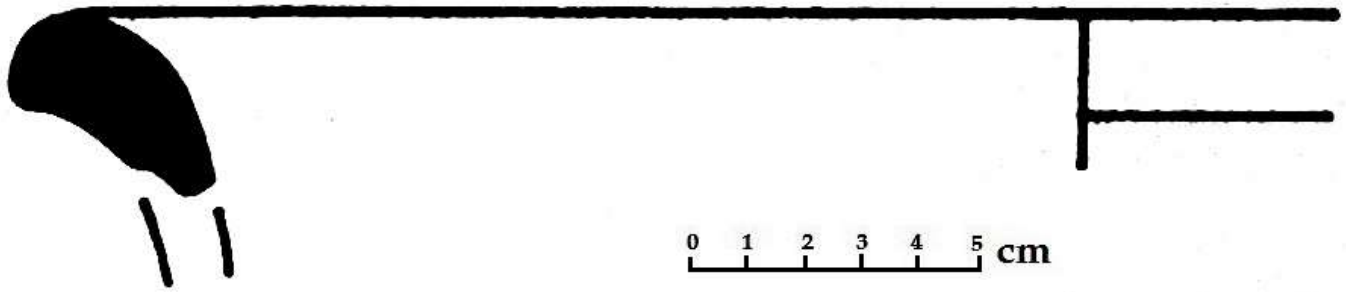


Fig. No. 46: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Splayed out, having a mildly pointed tip, Diameter 22 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-24 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

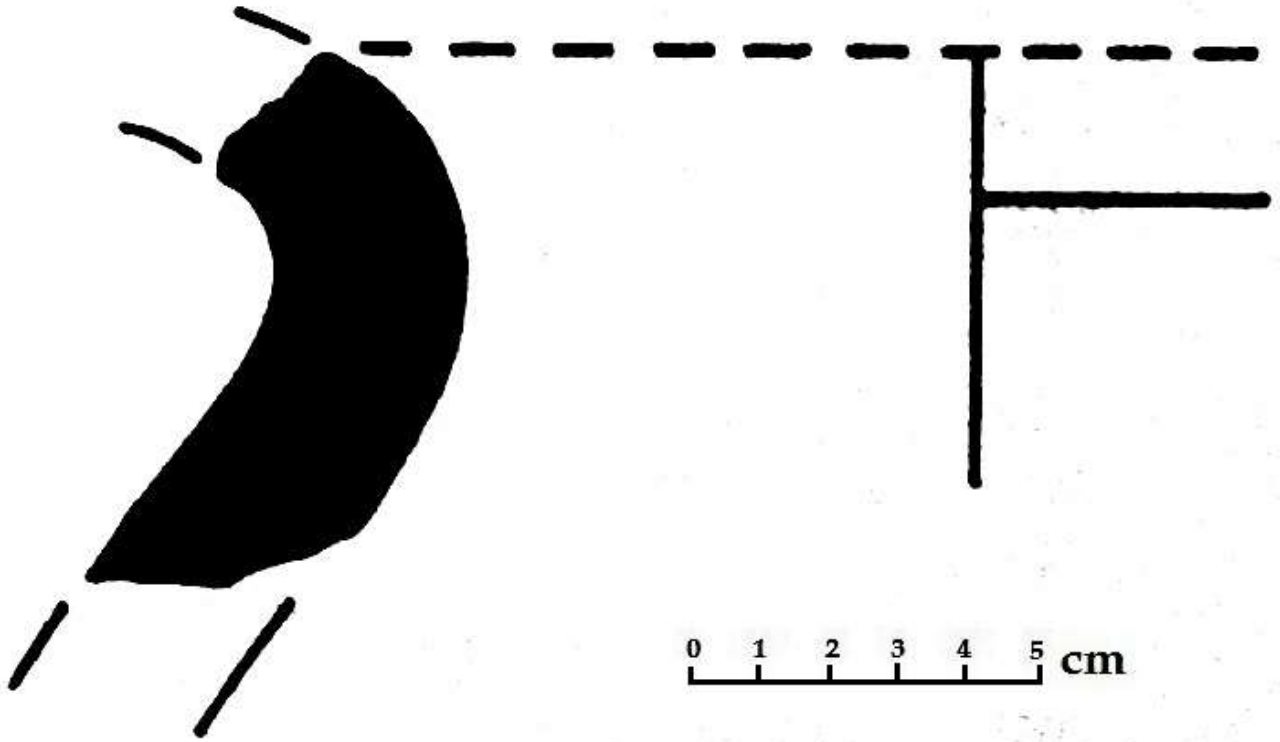


Fig. No. 47: Vase

S. No.	-	04
Type	-	Vase
Neck side & Base	-	Concave neck & thick globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-107A (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

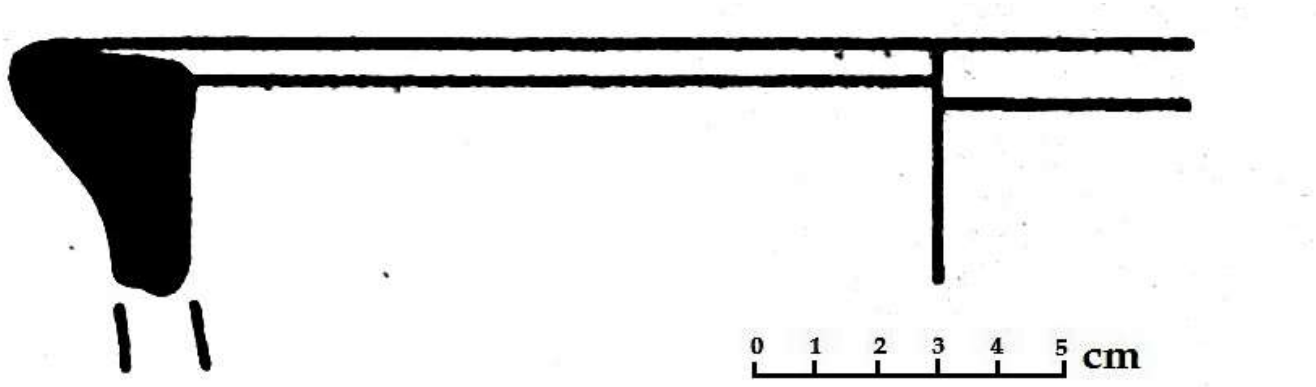


Fig. No. 48: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Nail-headed externally projected having a depression at the top, Diameter 18 cm
Neck side & Base	-	Elongated vertical neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-81 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Atrauli District Aligarh:

1. Village Alampur: The village Alampur, tehsil Atrauli, lies in latitude $28^{0}5'$ N and longitude $78^{0}14'$E, situated 7.0 km north-west of the P.S. The mound lies to the south of the village. Area of the mound is about 4 acres. It is about 1 ft.high. It is under cultivation. The ceramic industries found are OCP, K, G and LM[12]. The drawings of OCP potteries found at this site are as follows:

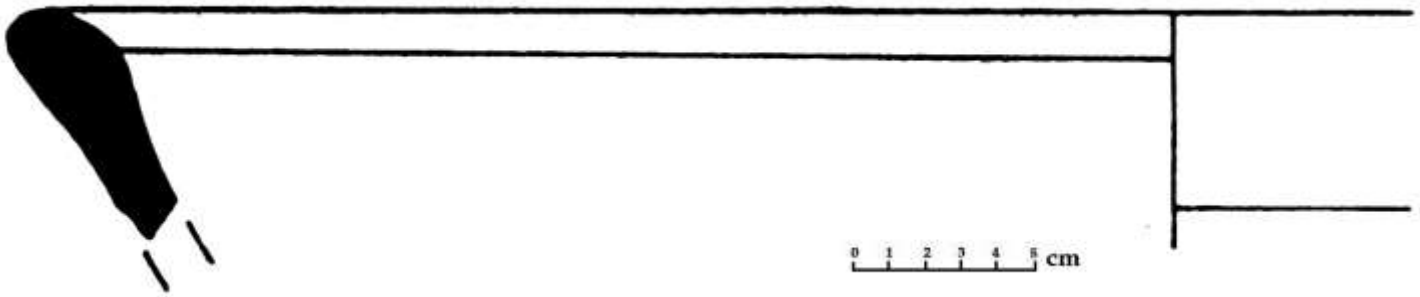


Fig. No. 49: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Outturned, featureless & internally thickened, Dia. 36 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

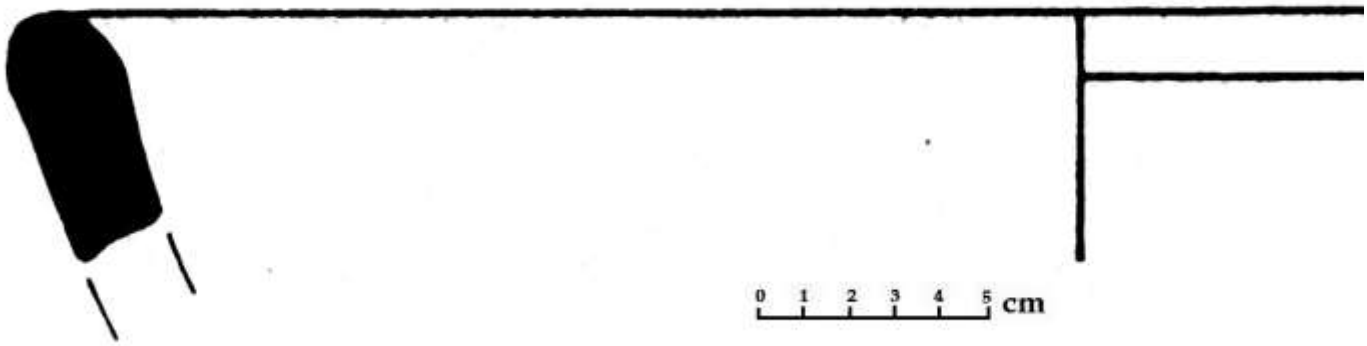


Fig. No. 50: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outgoing featureless, Diameter 26 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-29 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

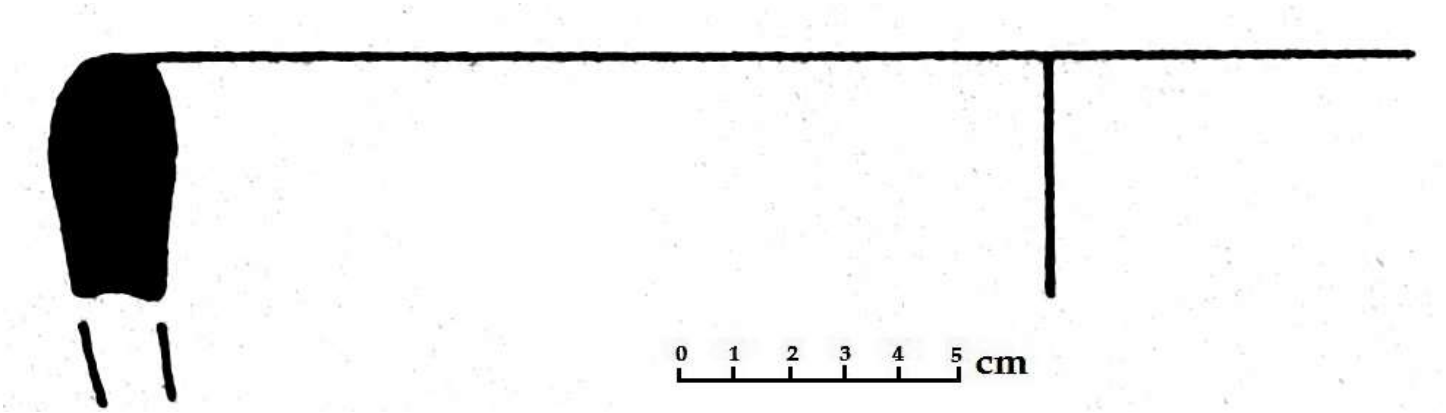


Fig. No. 51: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Almost vertical and featureless, Diameter 26 cm
Neck side & Base	-	Vertical sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-50 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

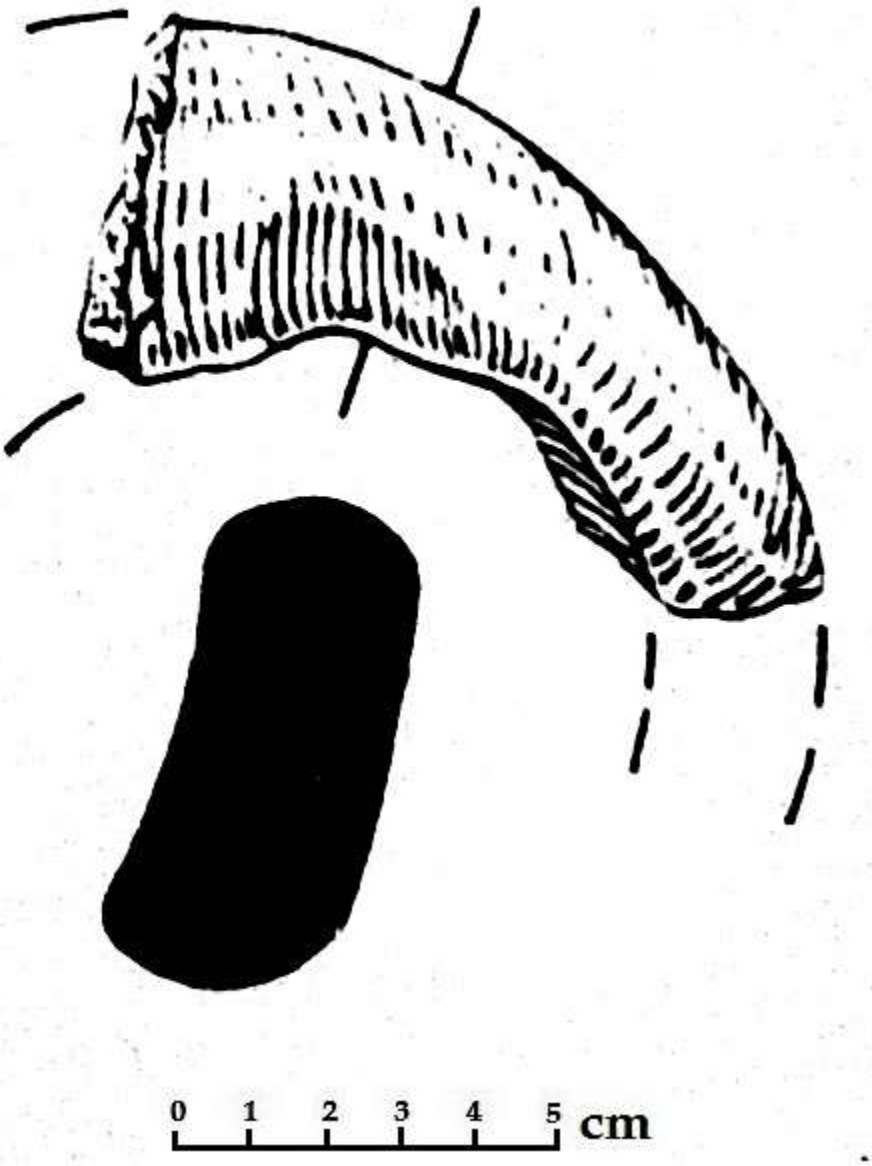


Fig. No. 52: Handle

S. No. - 04
Type - Handle
Rim & Dimension - Fragment of a strap handle having oval section and slight Depression in the middle
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

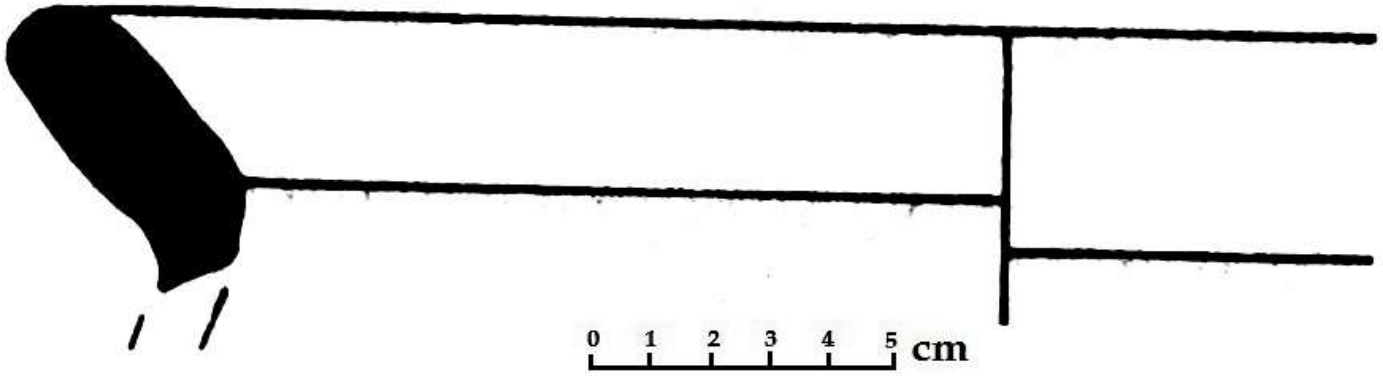


Fig. No. 53: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 20 cm
Neck side & Base	-	Bluntly carinated neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 16, VL-1A (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

2. Village Barhauli: The village Barhauli, tehsil Atrauli, lat 28^{0}1'N and long 78^{0}16'E, lies 5 km north-west of the P.S. The mound lies west of the village. The area of the mound is about 3 acres. It is about 2 ft. high. It is under cultivation. Remains of saltpeter works are found in the village. The ceramic industries found are OCP, G and LM[13]. The drawings of OCP potteries found at this site are as follows:

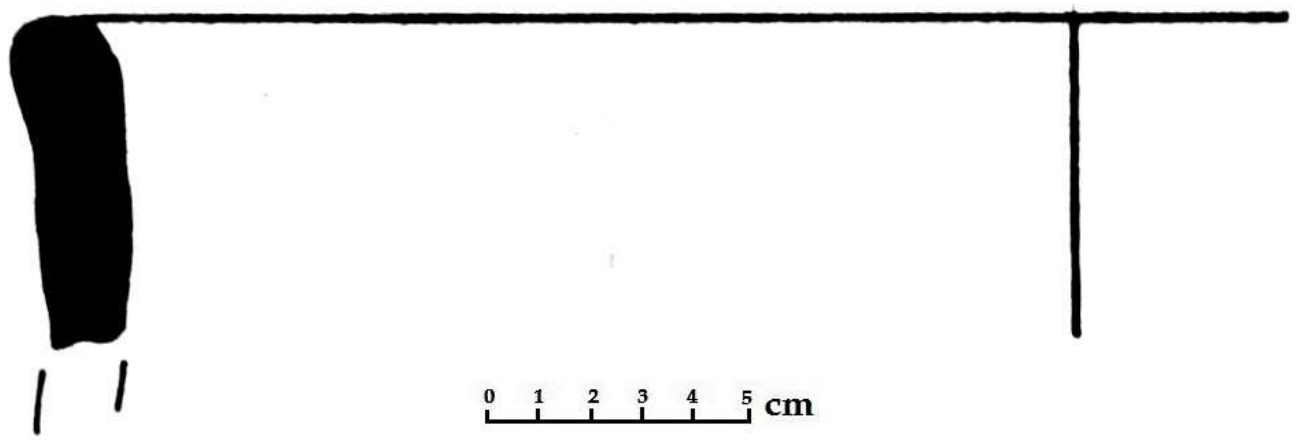


Fig. No. 54: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Out-turned, featureless & externally thickened, Dia. 25 cm
Neck side & Base	-	Almost vertical sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

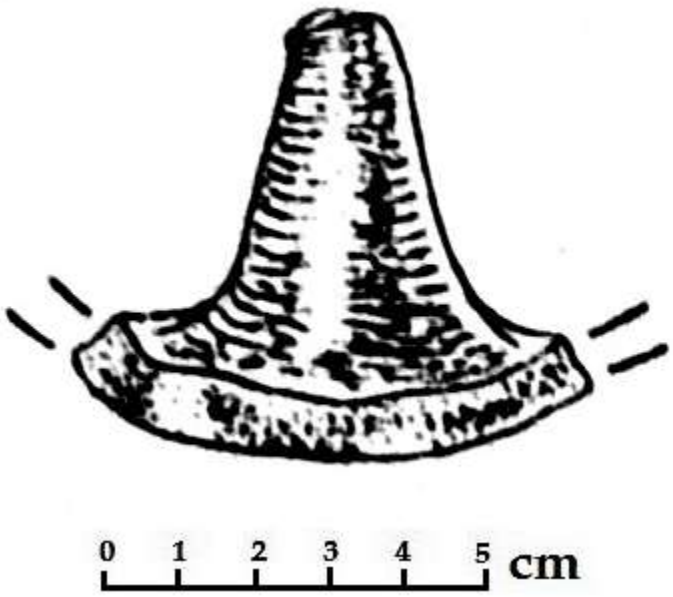


Fig. No. 55: Lid

S. No.	-	02
Type	-	Lid
Neck side & Base	-	Raised conical knob attached with the inner side of the bottom of a sagger base lid
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 15, L-10 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

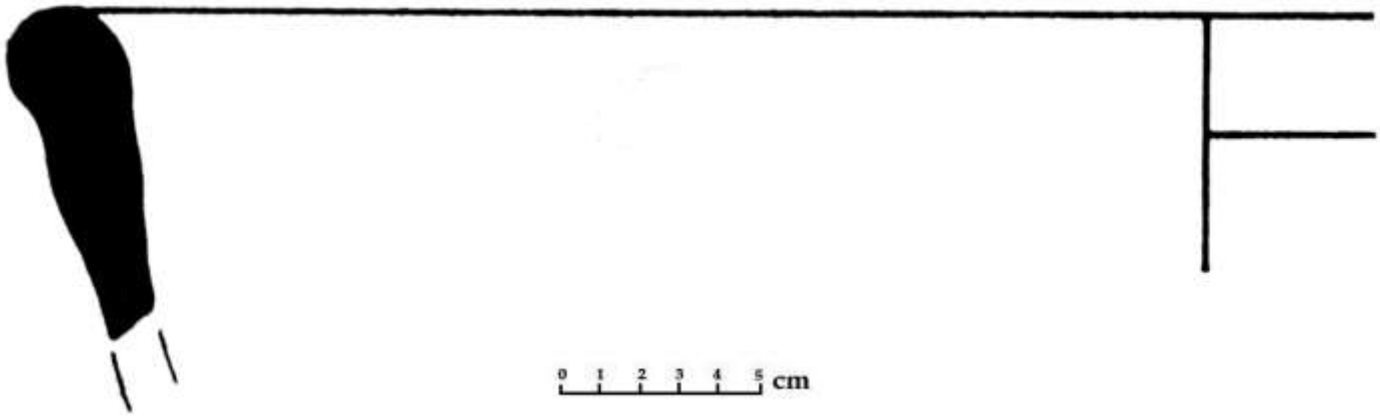


Fig. No. 56: Trough

S. No.	-	03
Type	-	Trough
Rim & Dimension	-	Slightly out-turned thickened and rounded having a depression below externally, Diameter 37 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, T-6 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

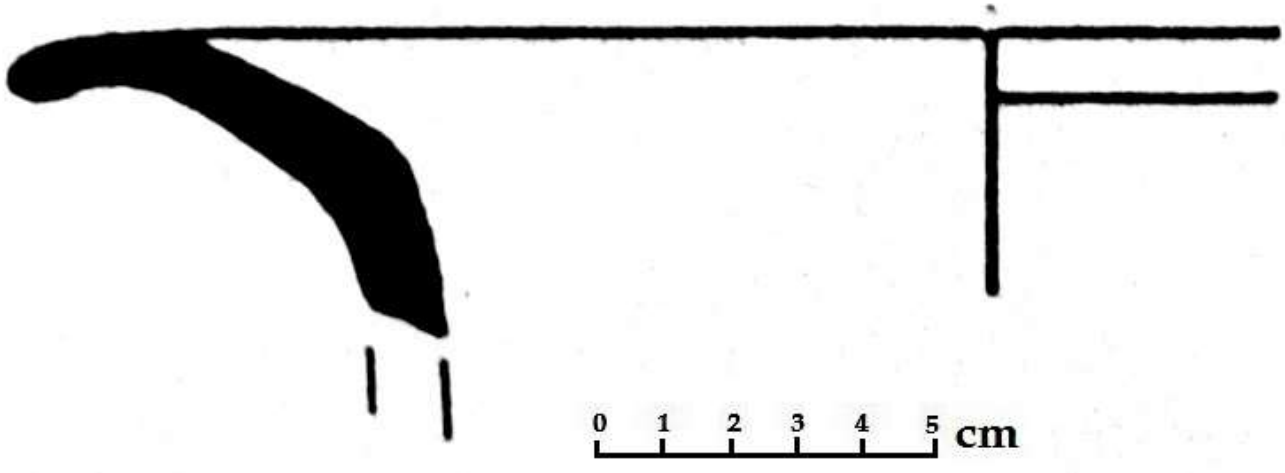


Fig. No. 57: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flanged & slightly drooping, Diameter 25 cm
Neck side & Base	-	Elongated neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-38b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

3. Village Basai: The village Basai, tehsil Atrauli, lat. 28^{0}4' N and long. 78^{0}15' E, lies 4.5 km north-west of the P.S. The mound is 0.5 km to the south of the village. It lies on the northern bank of the river *Kali*. The area of the mound is about 10 acres. It is about 1 ft. high. It is under cultivation. The village was founded by *Nawab Afsad Ali*. The ceramic industries found are OCP, PGW, NBP, K and LM[14]. The drawings of OCP potteries found at this site are as follows:

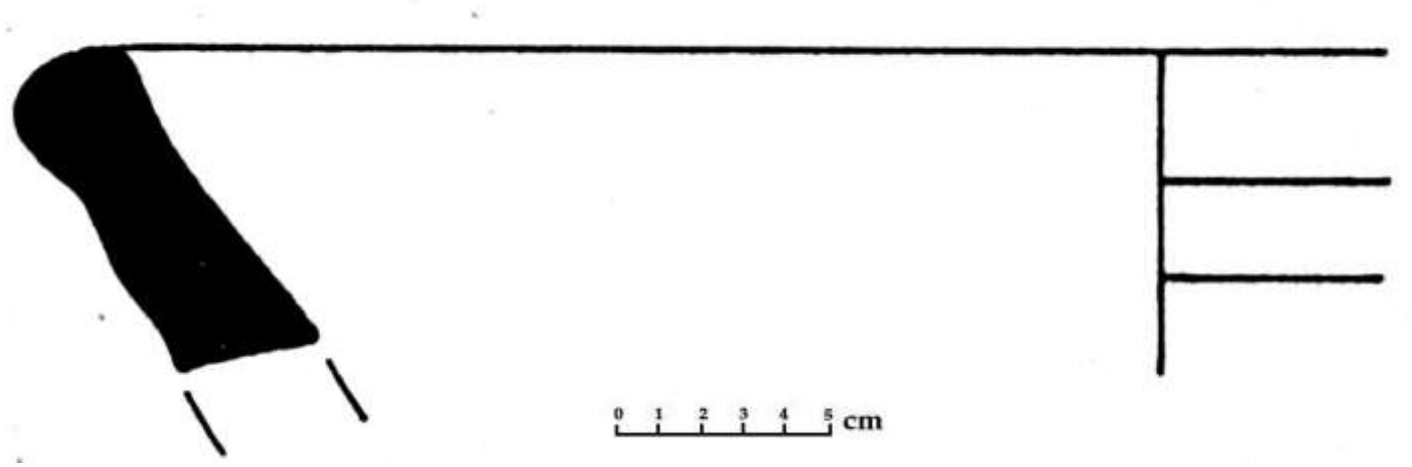


Fig. No. 58: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Out-turned having depression below the rim both internally and externally, Diameter 26 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped

Reference - LQL, Fig. No. 17, BN-16 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

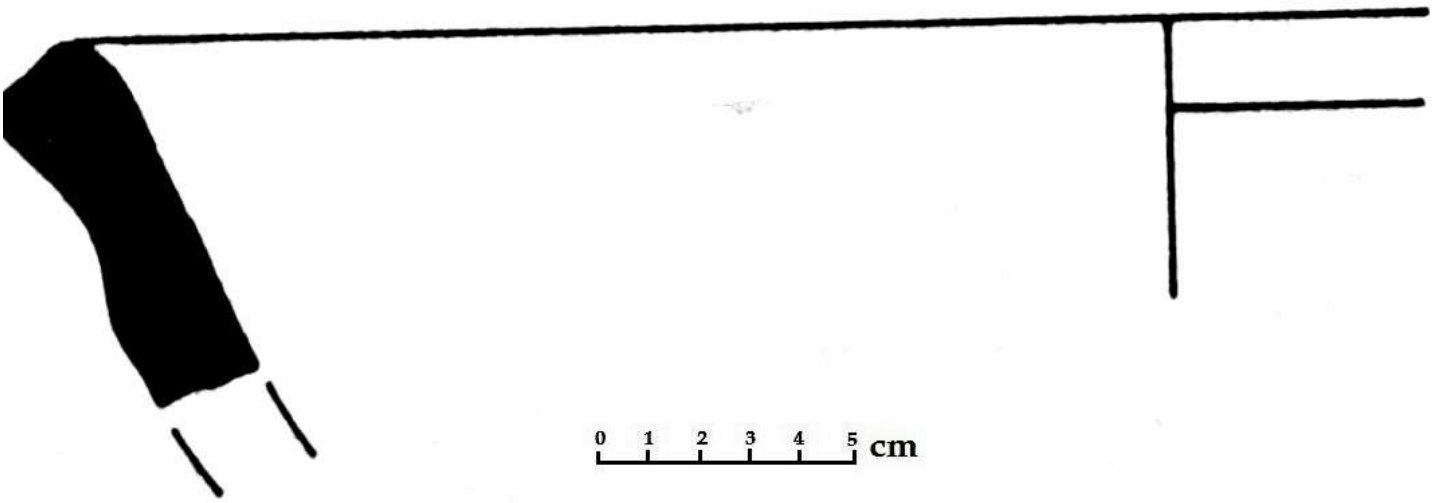


Fig. No. 59: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Out-turned and thickened, Diameter 24 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 17, BN-17 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

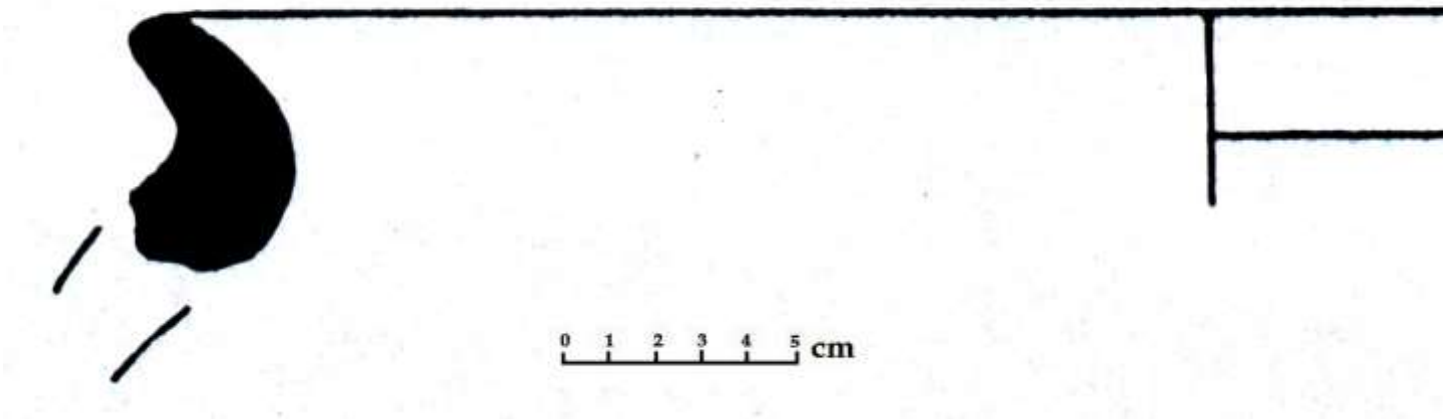


Fig. No. 60: Vase

S. No. - 03
Type - Vase

Rim & Dimension - Out-turned, featureless and squattish, Diameter 22 cm
Neck side & Base - Squattish concave neck and globular sides
Colour - Greyish
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-5a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

4. Village Chandauli Buzurg, P.S. Atrauli district Aligarh: The village Chandauli Buzurg, tehsil Atrauli, lat. 27^{0}59'N and long. 78^{0}13' E, lie 8 km south-west of the P.S. The mound lies 2 km east of the village. The area of the mound is about 2 acres. It is about 3 ft. high. It is under cultivation. Remains of an indigo factory lies north of the village. The ceramic industry found is OCP[15]. The drawings of OCP potteries found at this site are as follows:

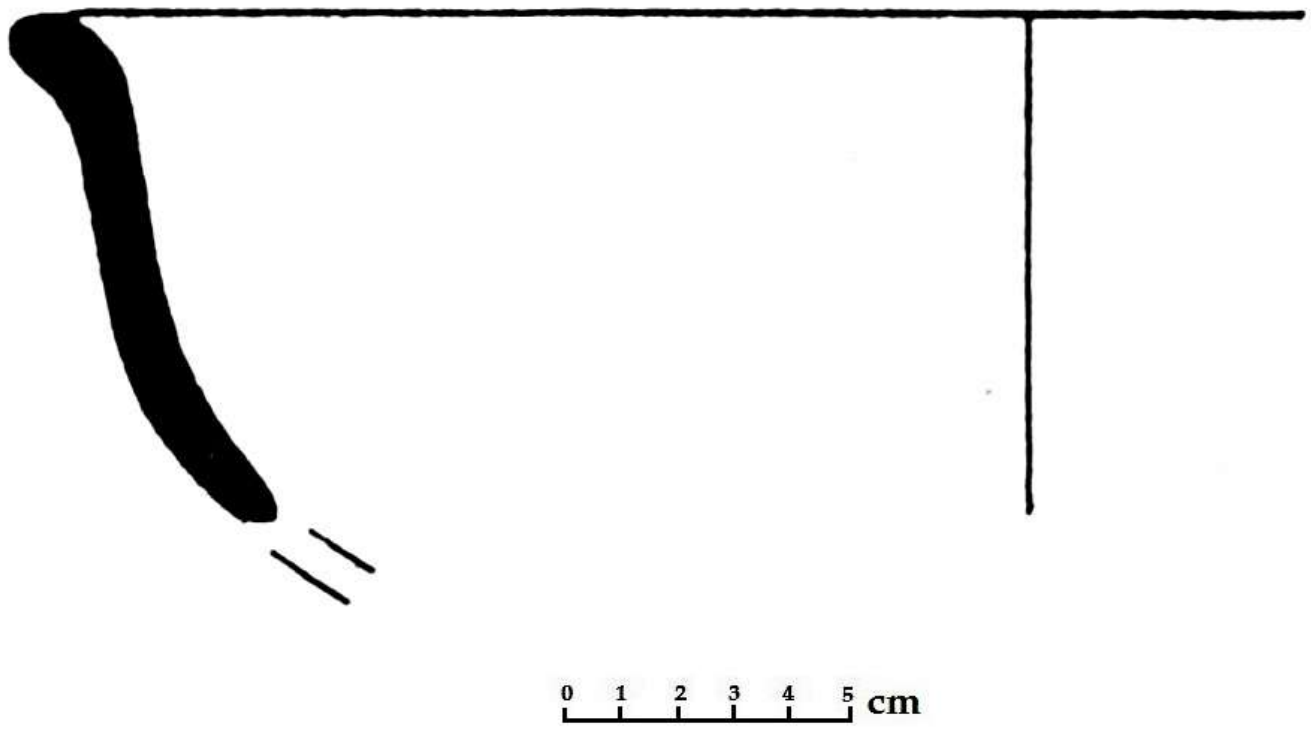


Fig. No. 61: Bowl

S. No. - 01
Type - Bowl
Rim & Dimension - Outturned slightly beveled internally, Diameter 18 cm

Neck side & Base - Incurved sides
Colour - Grayish, Ill fired
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, BL-70 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

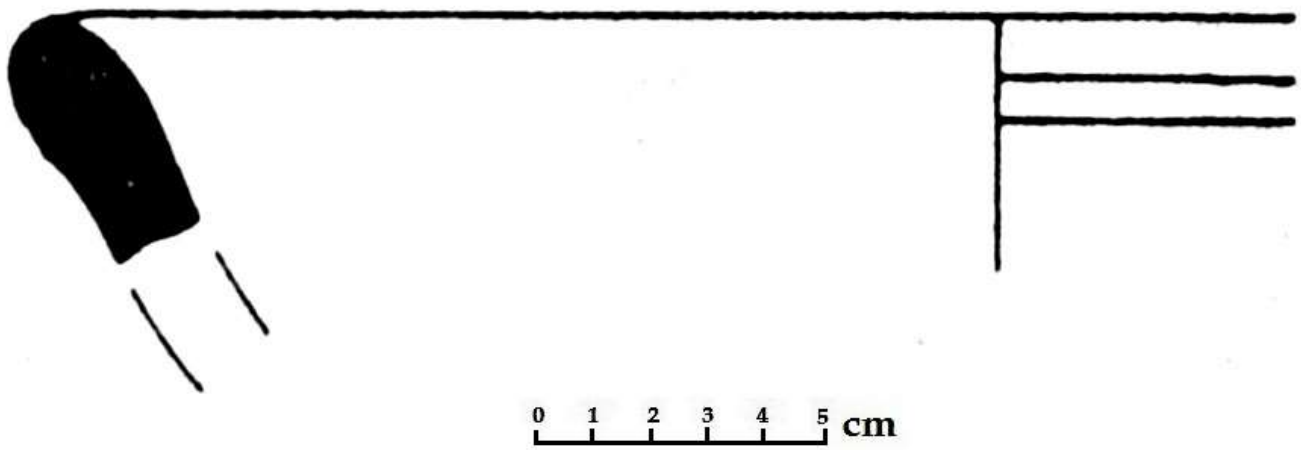


Fig. No. 62: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Outgoing features less having slight, depression below the rim externally, Diameter 17 cm
Neck side & Base - Roughly incurved sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-36 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

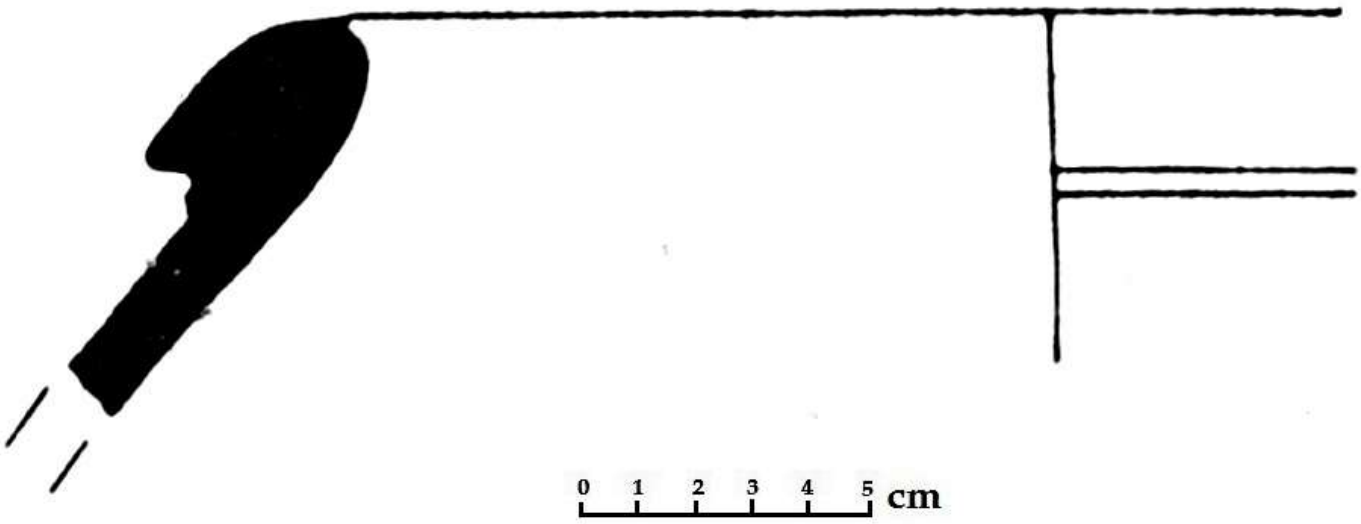


Fig. No. 63: Jar

S. No.	-	03
Type	-	Jar
Rim & Dimension	-	Externally thickened, obliquely beveled & collared forming a Closing mouth, Diameter 17 cm
Neck side & Base	-	Constricted neck & flaring sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

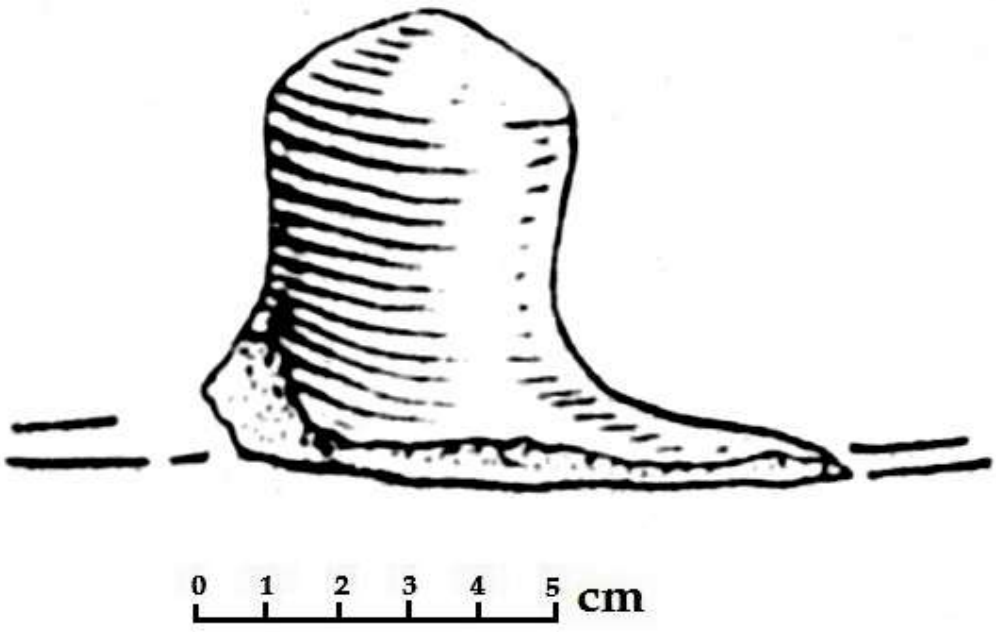


Fig. No. 64: Lid

S. No.	-	04
Type	-	Lid
Neck side & Base	-	Fragment of lid having cylindrical and slightly pointed solid knob attached internally to a concave base
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 15, J-10 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

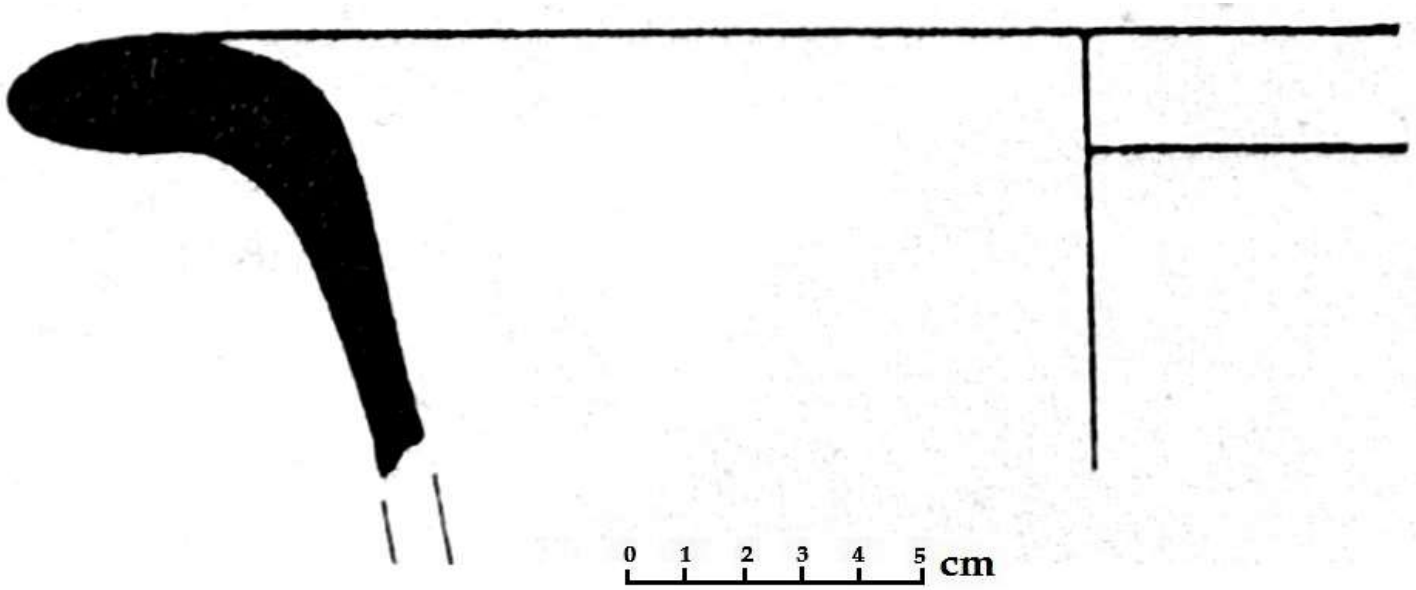


Fig. No. 65: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Horizontally flanged and elliptical, Diameter 18 cm
Neck side & Base	-	Elongated vertical neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-37 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

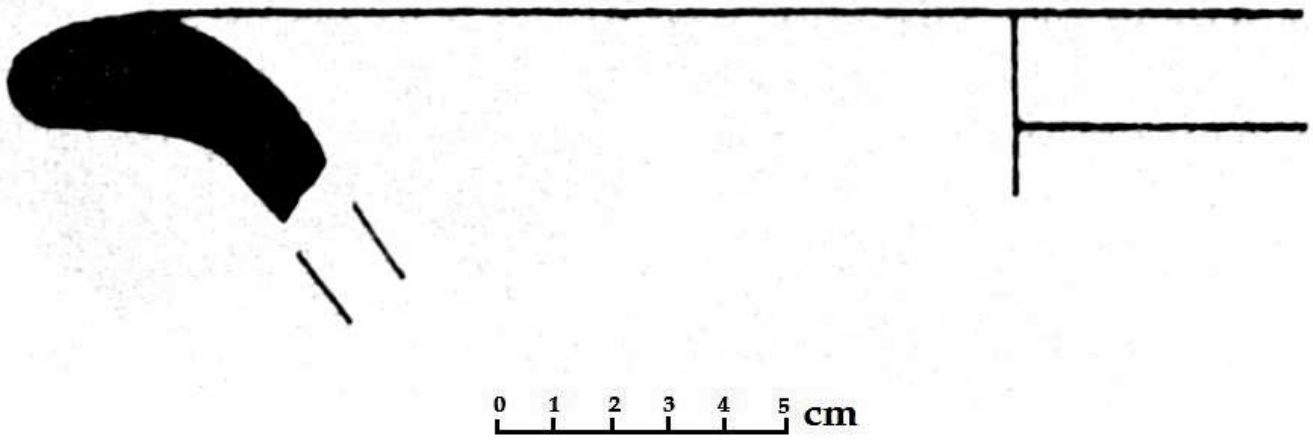


Fig. No. 66: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Flanged and extremely drooping, Diameter 17 cm
Neck side & Base - Elongated vertical neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

5. Village Kheriya Bahadurpur: The village Kheria Bahadurpur, tehsil Atrauli, lat. 28^{0}6' N and long. 78^{0}20' E, lies 9 km north-east of the P.S. The mound lies to the north of the village. The area of the mound is about 2 acres. It is about 6 ft. high. The ceramic industries found are EM and LM[16]. The drawings of OCP potteries found at this site are as follows:

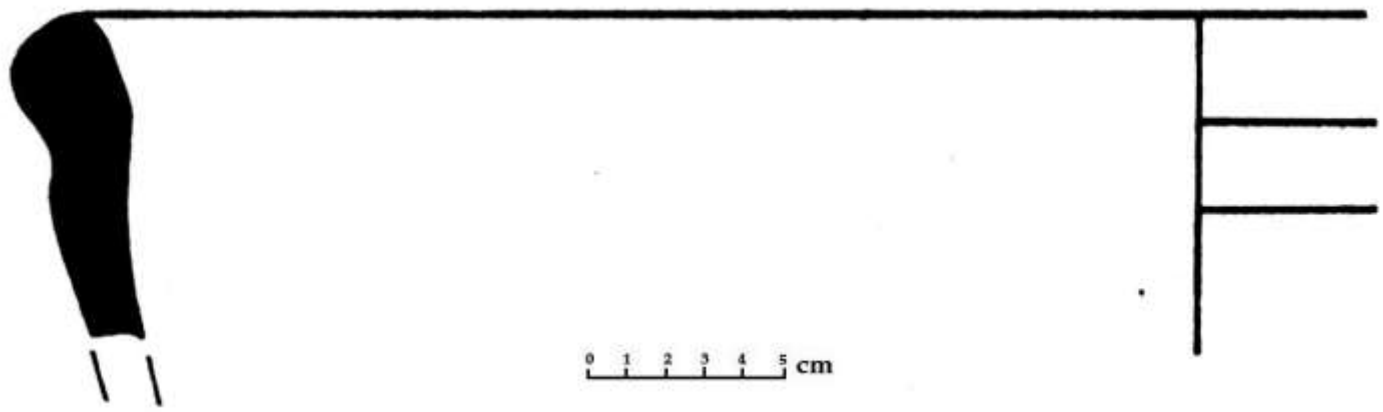


Fig. No. 67: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Slightly out-turned and thickened having prominent depression below the rim externally, Diameter 38 cm
Neck side & Base - Almost tapering sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 17, BN-18 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

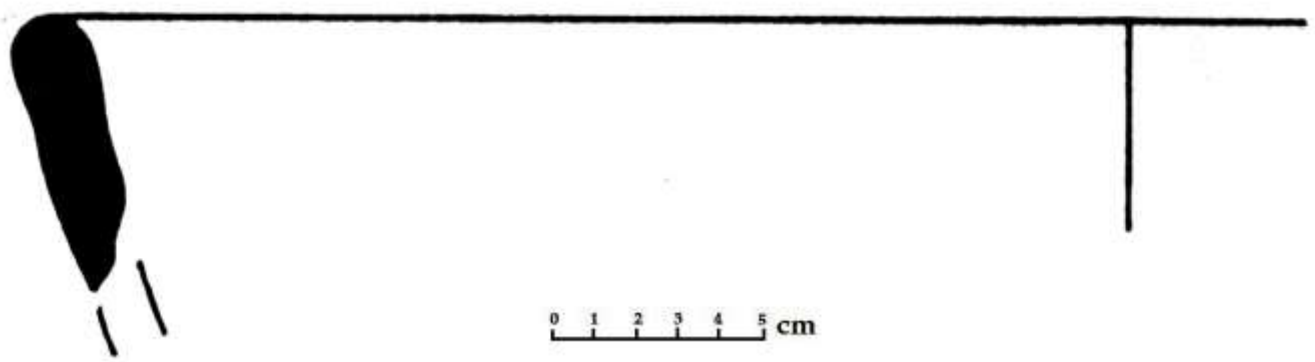


Fig. No. 68: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outgoing and featureless, Diameter 34 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

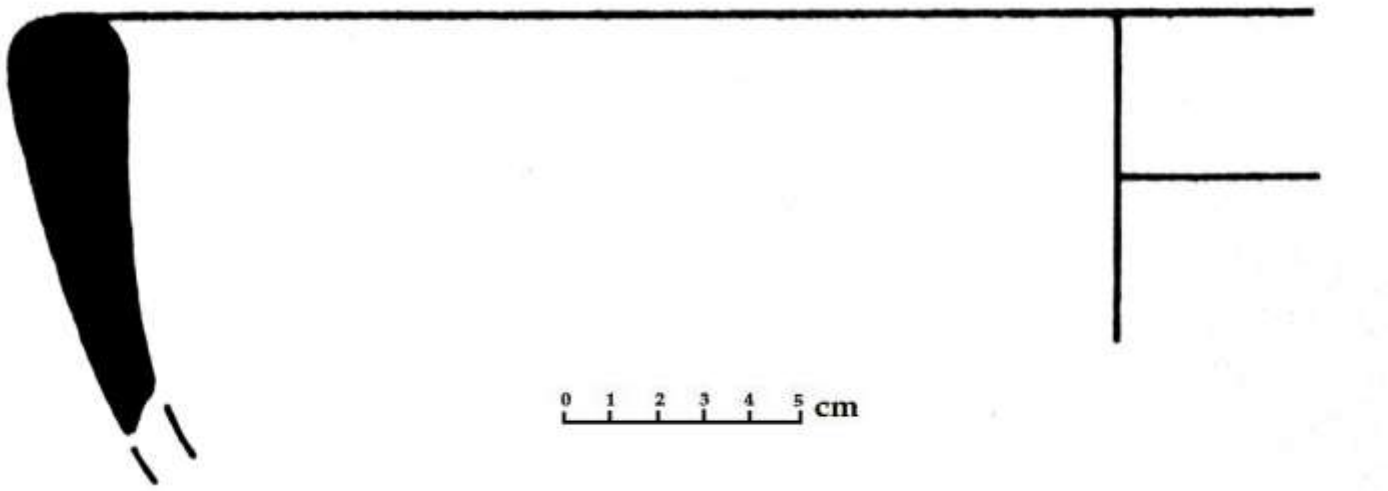


Fig. No. 69: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Vertical, featureless and thickened, Diameter 30 cm
Neck side & Base - Incurved sides

Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-7 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

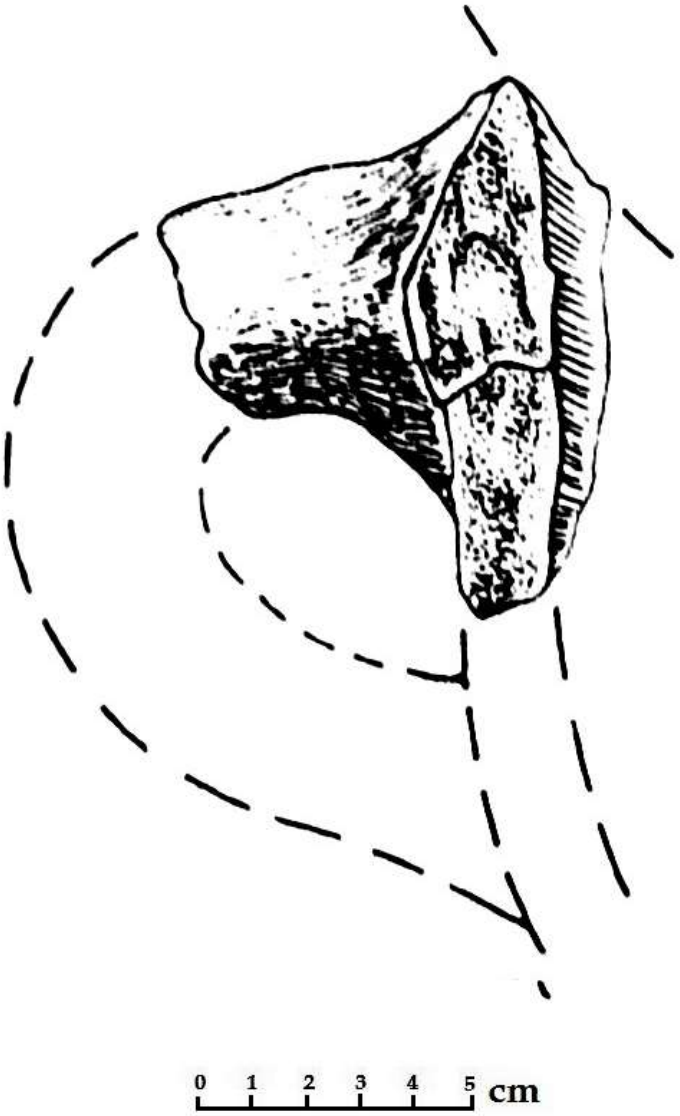


Fig. No. 70: Basin

S. No. - 04
Type - Basin
Rim & Dimension - Almost vertical and externally sharpened
Neck side & Base - Roughly incurved sides having a thick handle attached
Colour - Ochrous
Fabric - Medium fabric

Slip - Unslipped

Reference - LQL, Fig. No. 20, BN-52 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

6. Village Harishchandapur, P.S. Atrauli district Aligarh: The village Harishchandapur, tehsil Atrauli, lat. 28^{0}4'N and long. 78^{0}19' E, lies 5.5 km north-east of the P.S. The mound lies to the north of the village. It lies on the eastern bank of the river *Chhoiya*. The area of the mound is about 1.5 acre. It is about 1 ft. high. The ceramic industries found are OCP, GR, NBP, G and LM[17]. The drawings of OCP potteries found at this site are as follows:

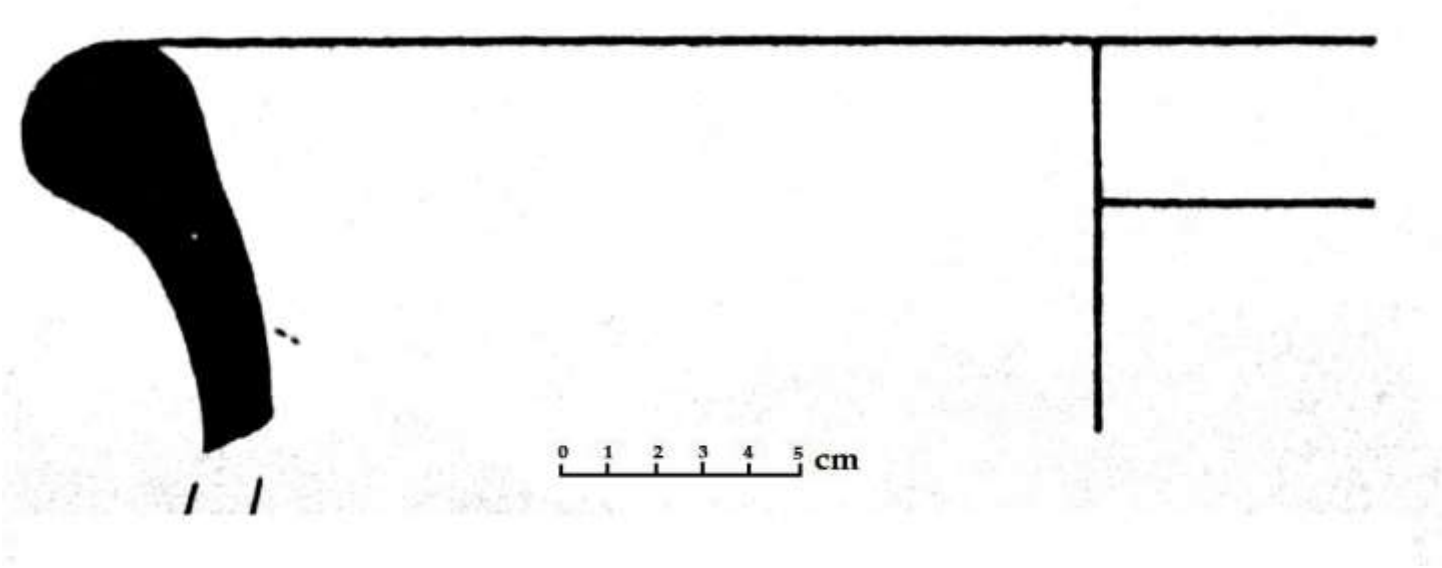


Fig. No. 71: Vase

S. No. - 01

Type - Vase

Rim & Dimension - Out-curved and clubbed, Diameter 17 cm

Neck side & Base - Elongated concave neck

Colour - Dull red

Fabric - Medium fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 17, VL-16 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

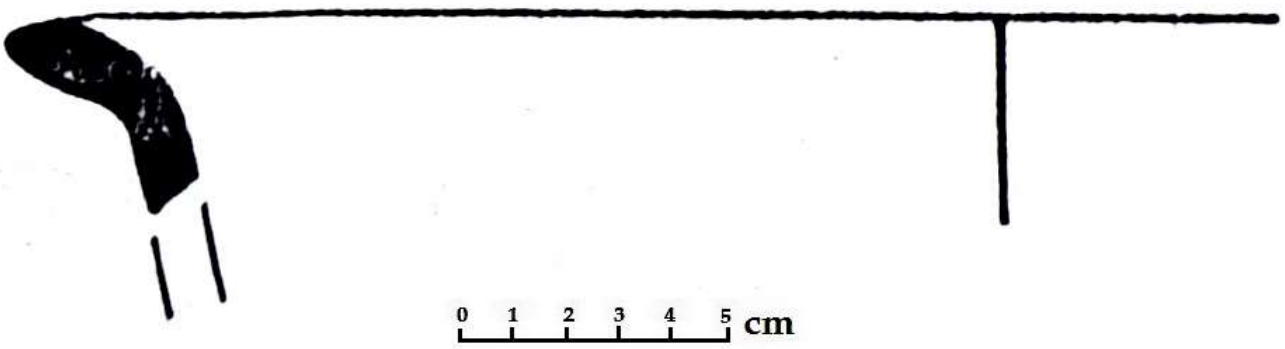


Fig. No. 72: Vase

S. No. - 02
Type - Vase
Rim & Dimension - Out-curved & slightly thickened externally, Diameter 17 cm
Neck side & Base - Elongated neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

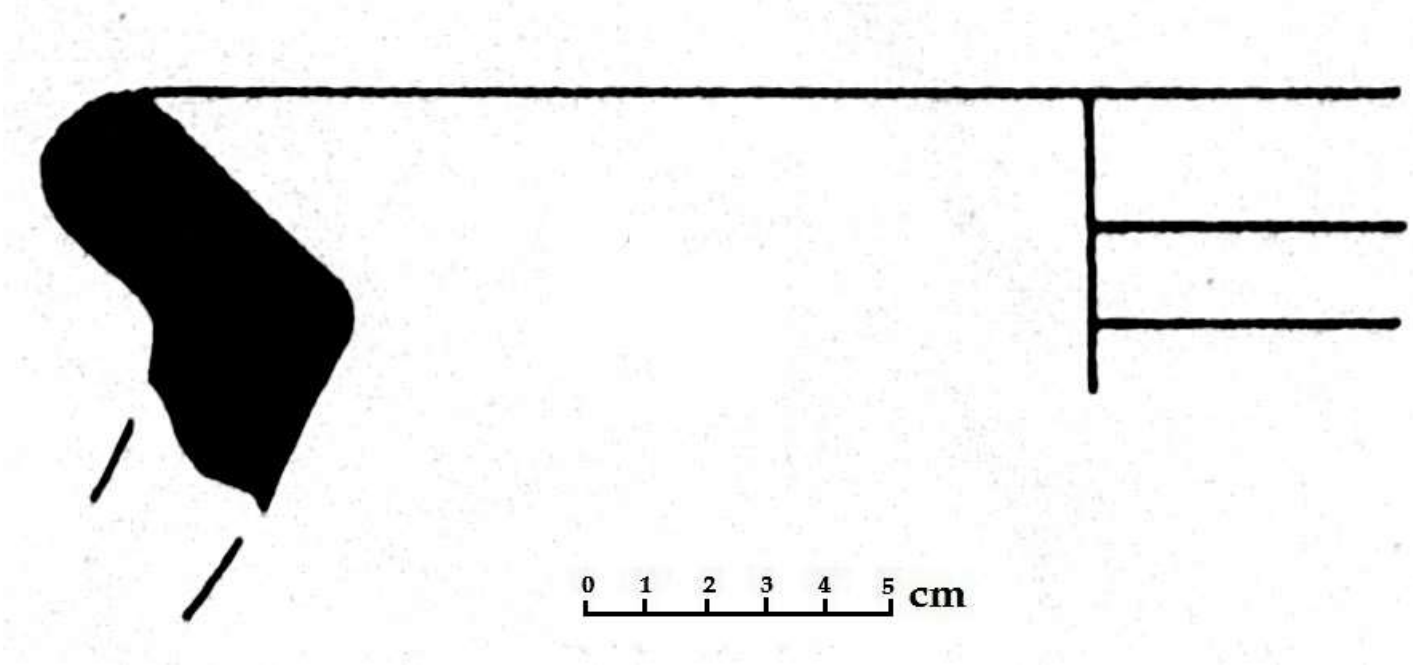


Fig. No. 73: Vase

S. No. - 03
Type - Vase

Rim & Dimension - Out-turned and thickened, Diameter 17 cm
Neck side & Base - Internally cremated neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Treated with a wash
Reference - ARJ, Fig. No. 16, V-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

7. Village Mir Gadhi: The village Mir Garhi, tehsil Atrauli, lat. 28^{0}1' N and long. 78^{0}15' E, lies 4 km east of the P.S. The mound lies west of the village, on the eastern bank of river *Kali*. The area of the mound is about 6 acres. It is about 6 ft. high. It is under cultivation. Remains of *Mian Ki Garhi* lie in the middle of the village. The ceramic industries found are NBP, K and LM[18]. The drawings of OCP potteries found at this site are as follows:

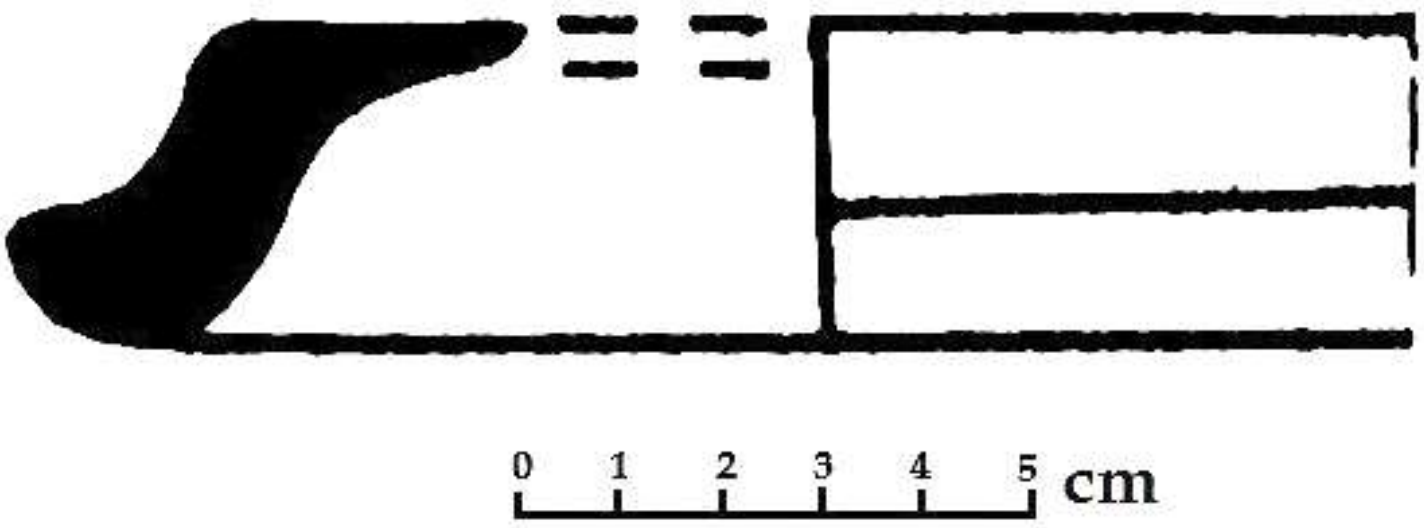


Fig. No. 74: Base

S. No. - 01
Type - Base
Neck side & Base - Fragment of ringed base with concave sides and a cut end
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 37, BS-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

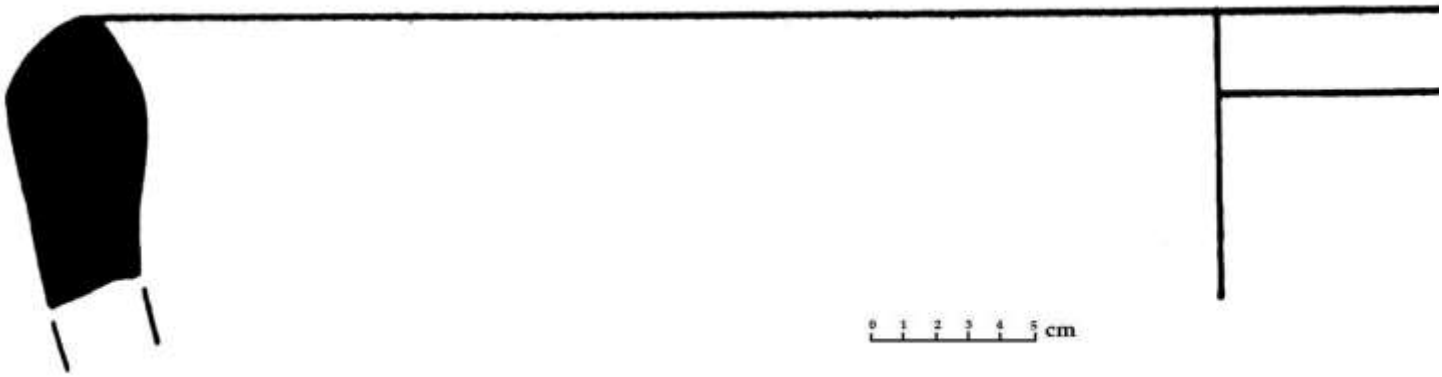


Fig. No. 75: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Vertically, thickened and pointed, Diameter 42 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, J-16a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

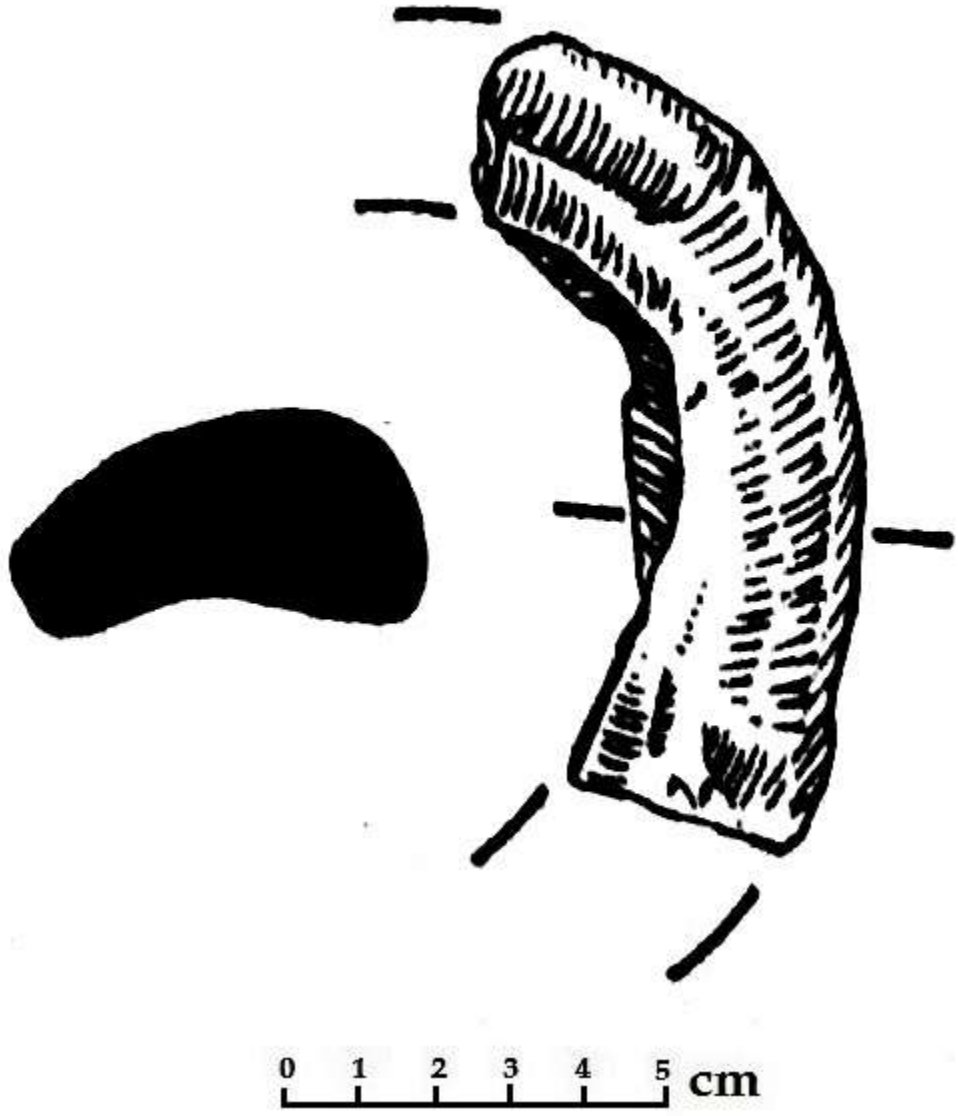


Fig. No. 76: Handle

S. No.	-	03
Type	-	Handle
Neck side & Base	-	Fragment of strap handle having oval section at one end and a circular section at the other end
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped

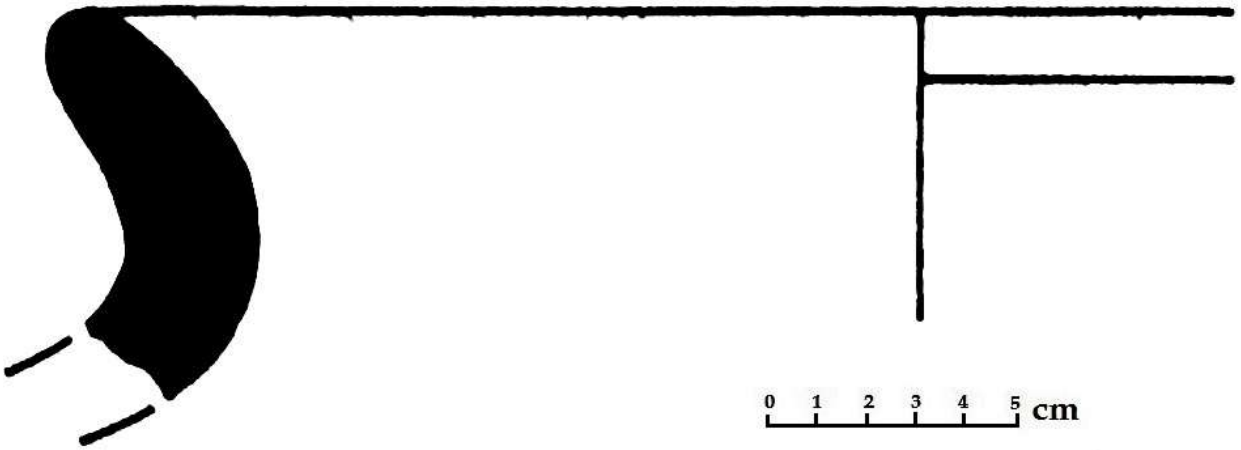


Fig. No. 77: Jar

S. No.	-	04
Type	-	Jar
Rim & Dimension	-	Out-curved and featureless, Diameter 21 cm
Neck side & Base	-	Concave neck and expanding sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 14, J-20 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

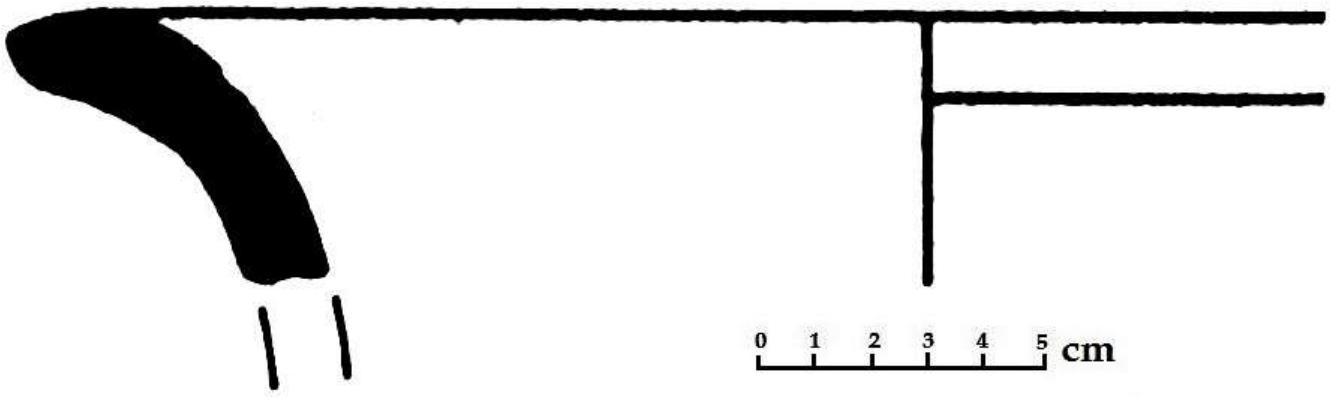


Fig. No. 78: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Flanged horizontally, Diameter 18 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Greyish
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-9a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

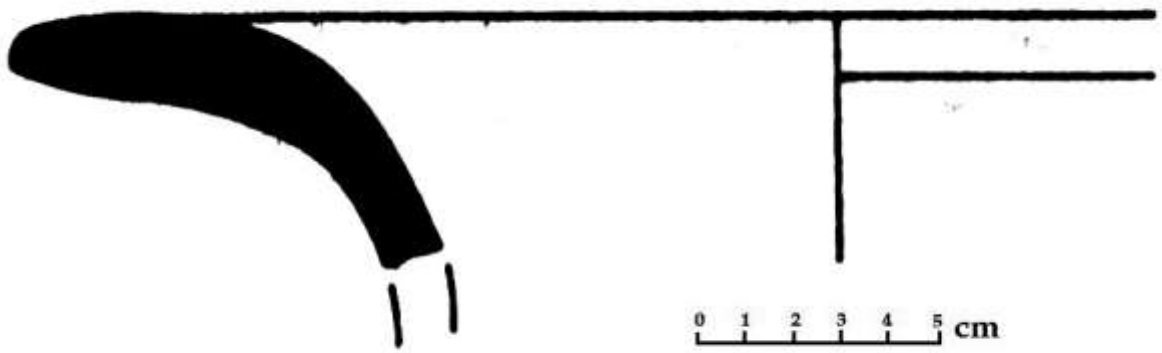


Fig. No. 79: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Flanged and slightly drooping externally, Diameter 20 cm
Neck side & Base	-	Elongated tapering neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

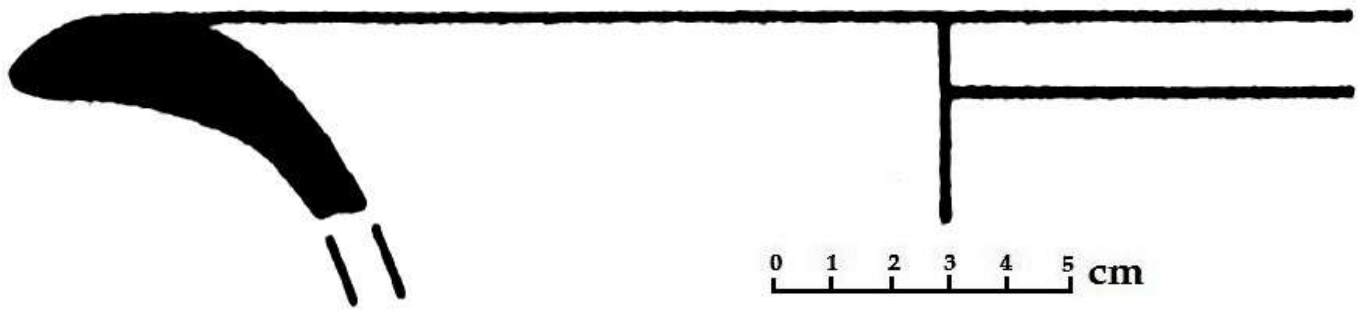


Fig. No. 80: Vase

S. No. - 07
Type - Vase
Rim & Dimension - Flanged, elliptical and externally drooping
Neck side & Base - Elongated concave neck
Colour - Dark red
Fabric - Medium fabric
Slip - Slipped and painted
Reference - ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

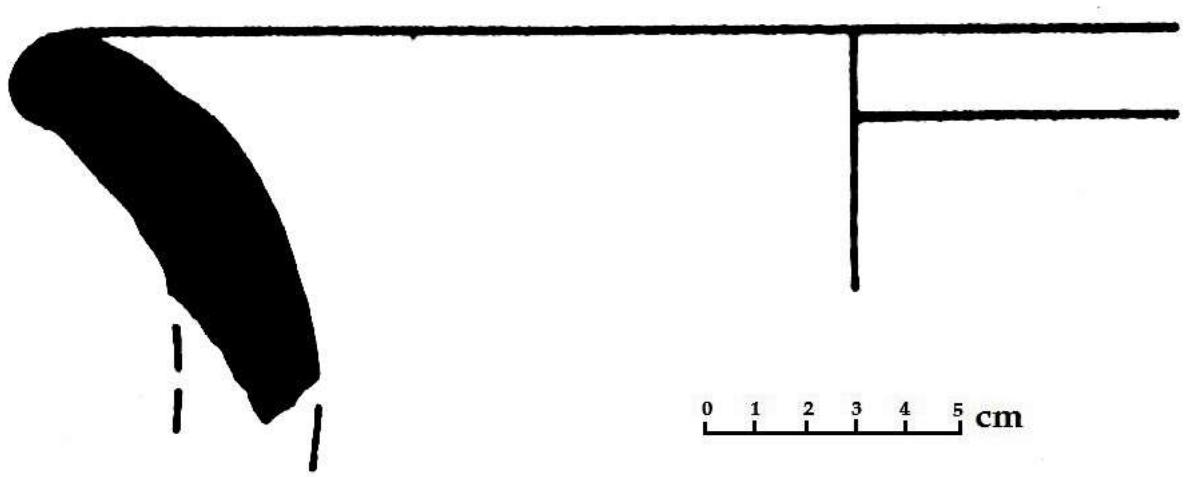


Fig. No. 81: Vase

S. No. - 08

Type	-	Vase
Rim & Dimension	-	Out-curved, featureless having slight depression below externally, Diameter 20 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Treated with a wash
Reference	-	ARJ, Fig. No. 15, V-18b (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

8. Village Raipur Muzabta: The village Raipur Muzabta, tehsil Atrauli, lat. 28^{0}11' N and long. 78^{0}3' E, lies to the P.S. The mound lies south of the village on the bank of the river *Kali*. The area of the mound is about 6 acres. It is about 3 ft. high. It is under cultivation. The village was named after *Rai Bhats* who were the founders of the village. Later on it went to *Gosains* and *Vaishyas* respectively. The village has a *Samadhi*of *Harigiri Gosain*. The ceramic industries found are OCP, GR, K and LM[19]. The drawings of OCP potteries found at this site are as follows:

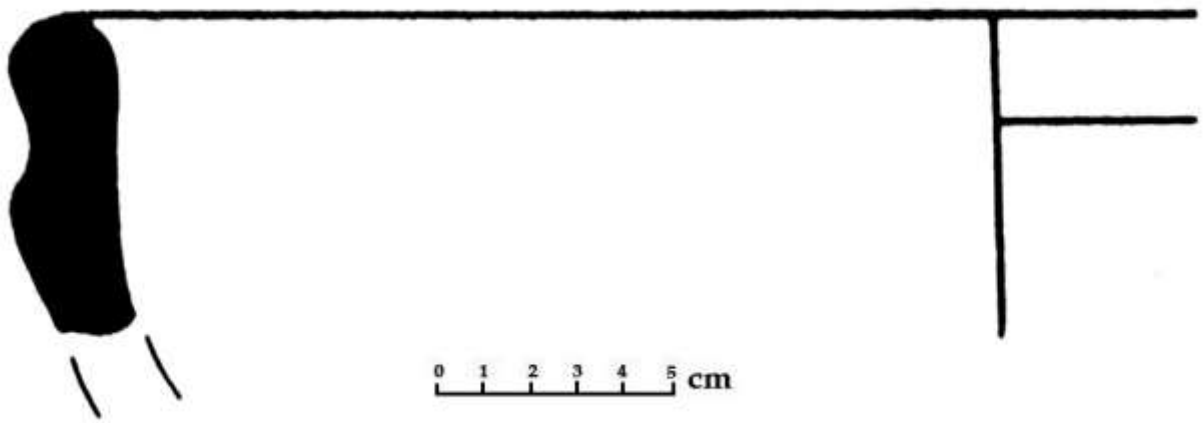


Fig. No. 82: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Out-turned featureless having a depression below externally, Diameter 26 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped

Reference - LQL, Fig. No. 16, BN-6 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

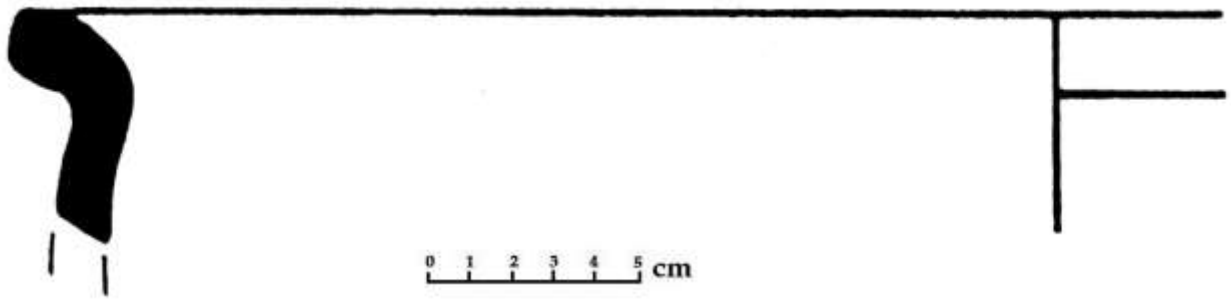


Fig. No. 83: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Everted, vertically cut & thickened, Diameter 32 cm
Neck side & Base - Convex sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 19, BN-33 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

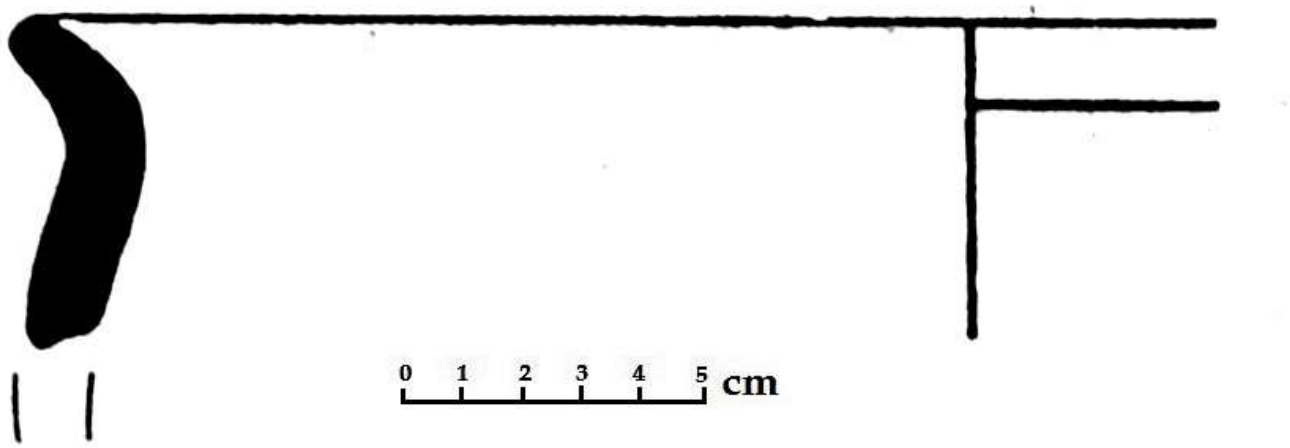


Fig. No. 84: Vase

S. No. - 03
Type - Vase

Rim & Dimension - Out-curved and roughly beveled externally, Diameter 26 cm
Neck side & Base - Elongated neck
Colour - Greyish
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-78 B (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

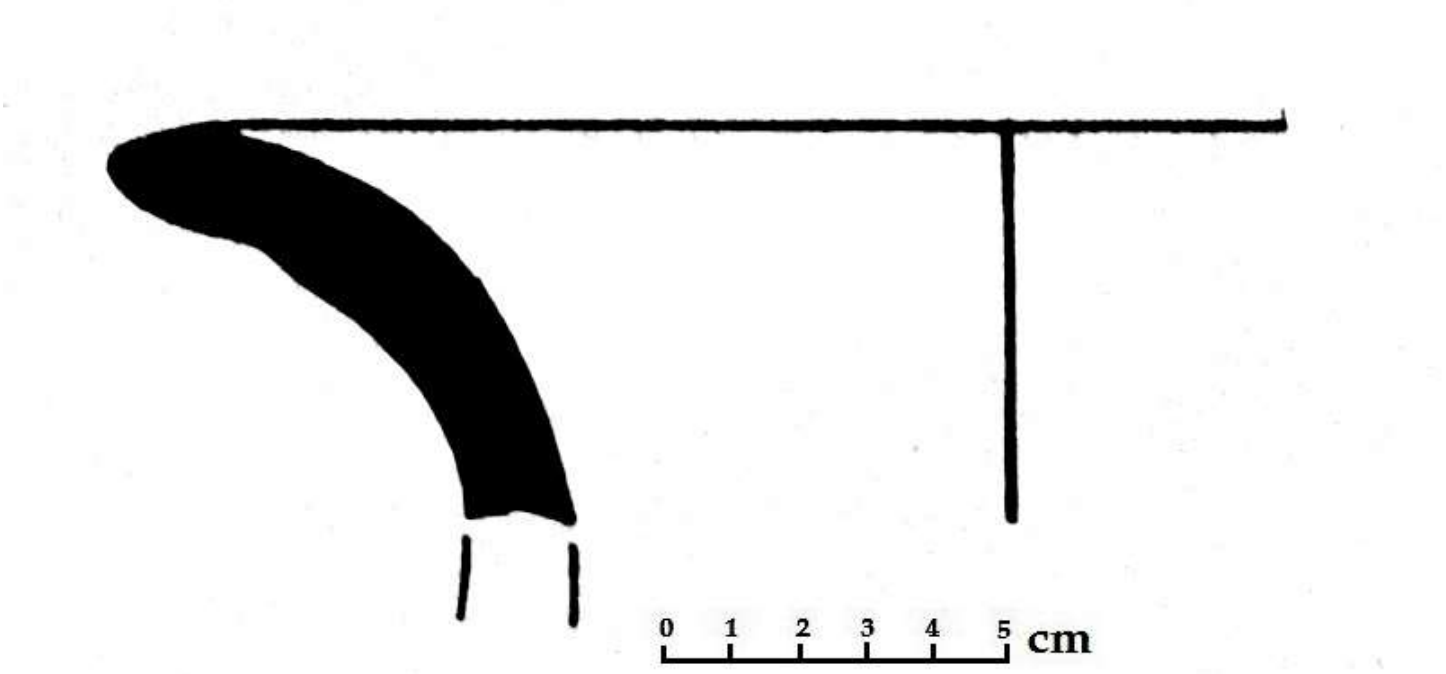


Fig. No. 85: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Prominently out-curved & sharpened, Diameter 17 cm
Neck side & Base - Elongated neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-75 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

9. Village Simthala, P.S. Atrauli district Aligarh: The village Simthala, tehsil Atrauli, lat. 28^{0}6'N and long. 78^{0}16' E, lies 9 km north-west of the P.S. The village is located on the mound I itself. The mound II lies 0.5 km south of the village. The area of the mound I is about 3 acres. It is about 6 ft. high. Area of

the mound II is about 10 acres. It is about 3 ft. high. Mound I is inhabited and mound II is under cultivation. The ceramic industry found on the mound I is K.The ceramic industries found on mound II is OCP[20].The drawings of OCP potteries found at this site are as follows:

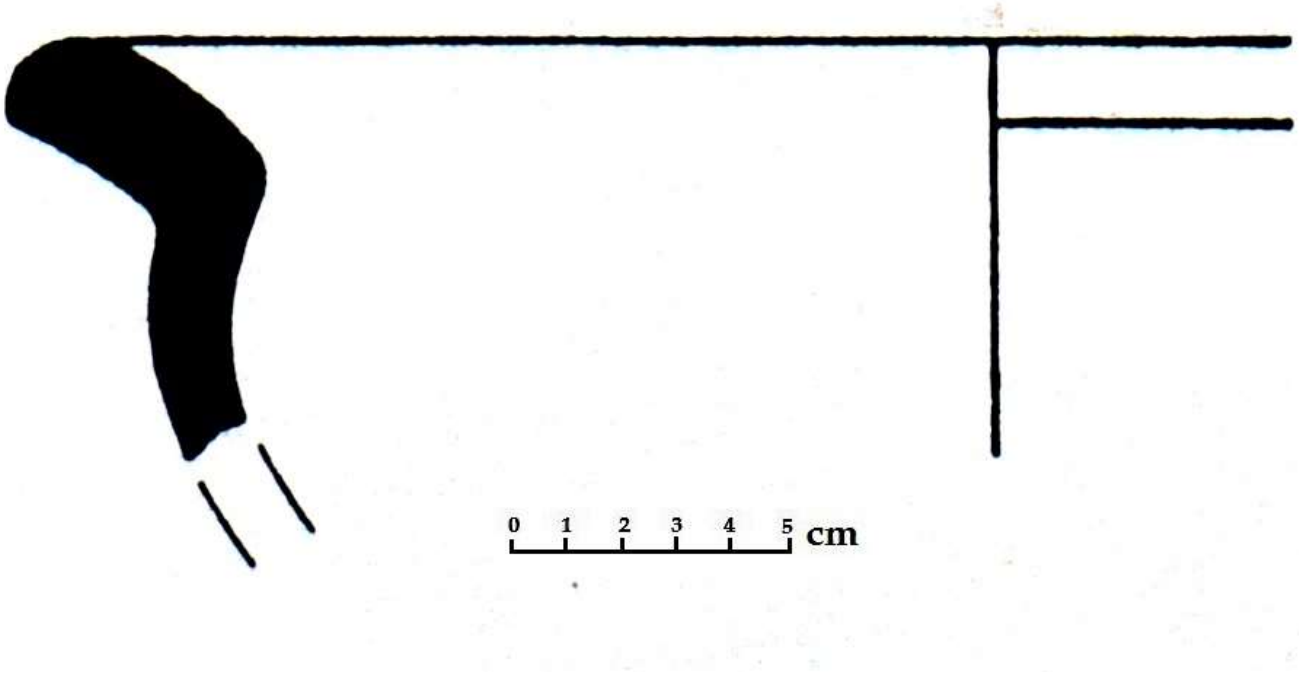


Fig. No. 86: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Obliquely splayed out & slightly thickened, Diameter 16 cm
Neck side & Base	-	Carinated neck & incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 13, BL-64 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

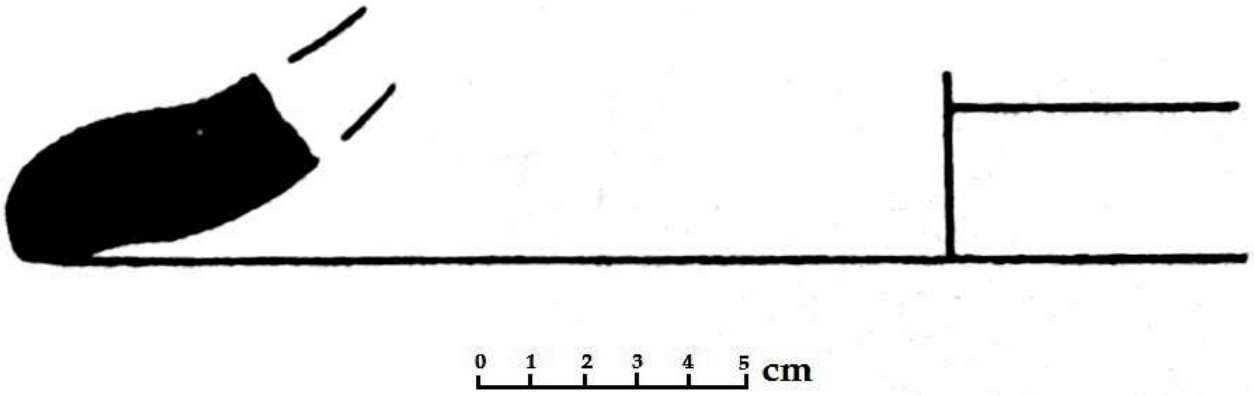


Fig. No. 87: Dish-on-stand

S. No. - 02
Type - Dish on stand
Neck side & Base - Fragment of dish-on-stand. This broken piece is the base part of stem having elliptical and sharpened end
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 23, DS-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

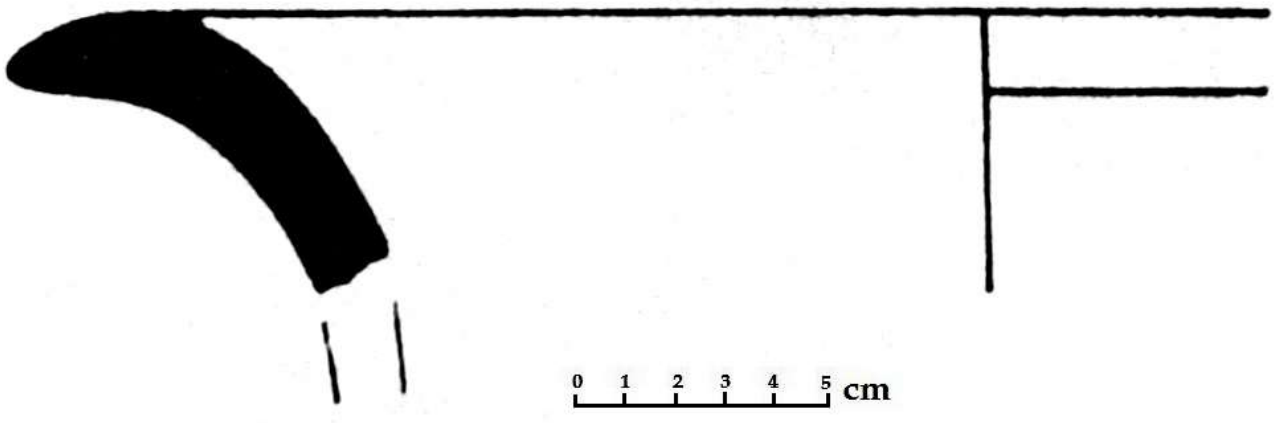


Fig. No. 88: Vase

S. No. - 03
Type - Vase

Rim & Dimension - Almost flanged & slightly drooping externally, Dia. 17 cm
Neck side & Base - Elongated concave sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-14 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Barla District Aligarh:

1. Village Alampur Rani, P.S. Barla district Aligarh: The village Alampur Rani, tehsil Atrauli, lat. 27^{0}56'N and long. 78^{0}17'E, lies 5 km north-west of the P.S. The mound lies to the north of the village. The area of the mound is about 1 acre. It is about 10 ft. high. It is under cultivation. The ceramic industries found are OCP, PGW, GR, NBP, K, G and LM[21].The drawings of OCP potteries found at this site are as follows:

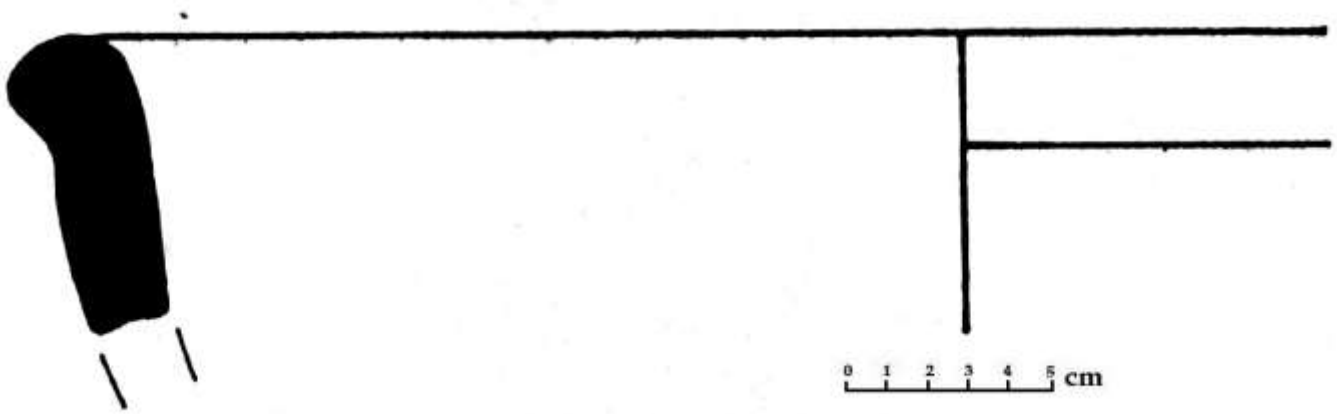


Fig. No. 89: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Slightly out-turned and thickened having a depression below externally, Diameter 27 cm
Neck side & Base - Almost convex sides
Colour - Dull red
Fabric - Medium fabric
Slip - Treated with a wash

Reference - LQL, Fig. No. 19, BN-40 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

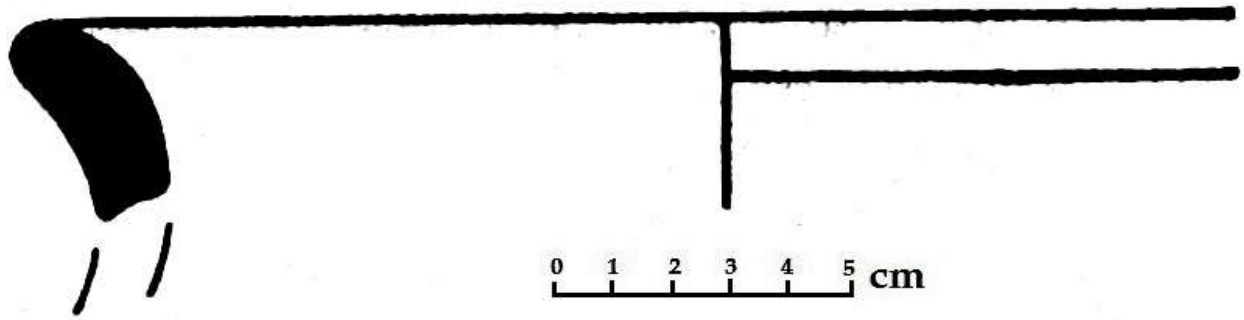


Fig. No. 90: Vase

S. No. - 02
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 14 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-98 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

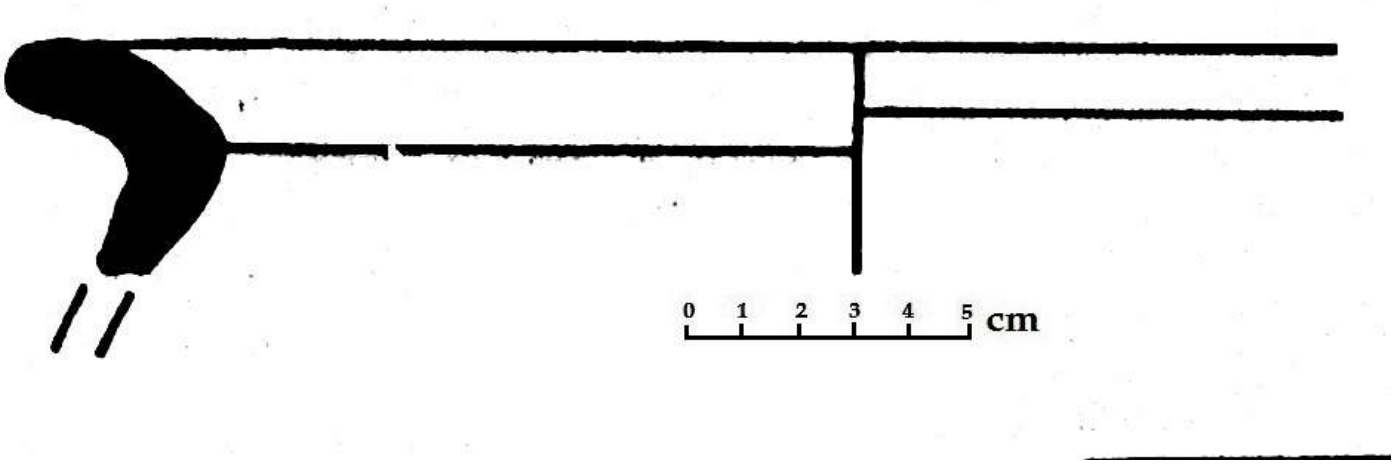


Fig. No. 91: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Outturned, featureless having slight depression internally, Diameter 18 cm
Neck side & Base	-	Concave neck and flaring sides having a mild carination internally at the junction of neck and sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, V-3a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

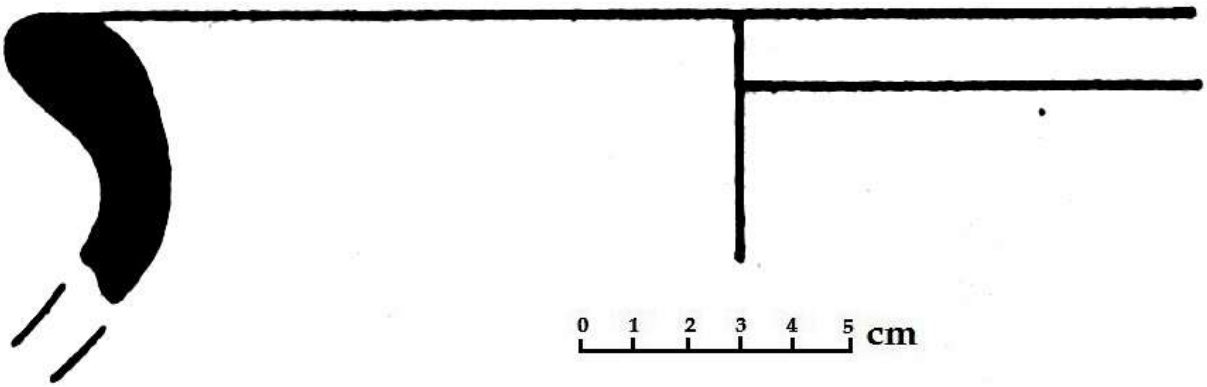


Fig. No. 92: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Out-curved externally thickened & sounded, Diameter 16 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Coarse fabric
Slip - Treated with a wash
Reference - ARJ, Fig. No. 17, VL-17 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

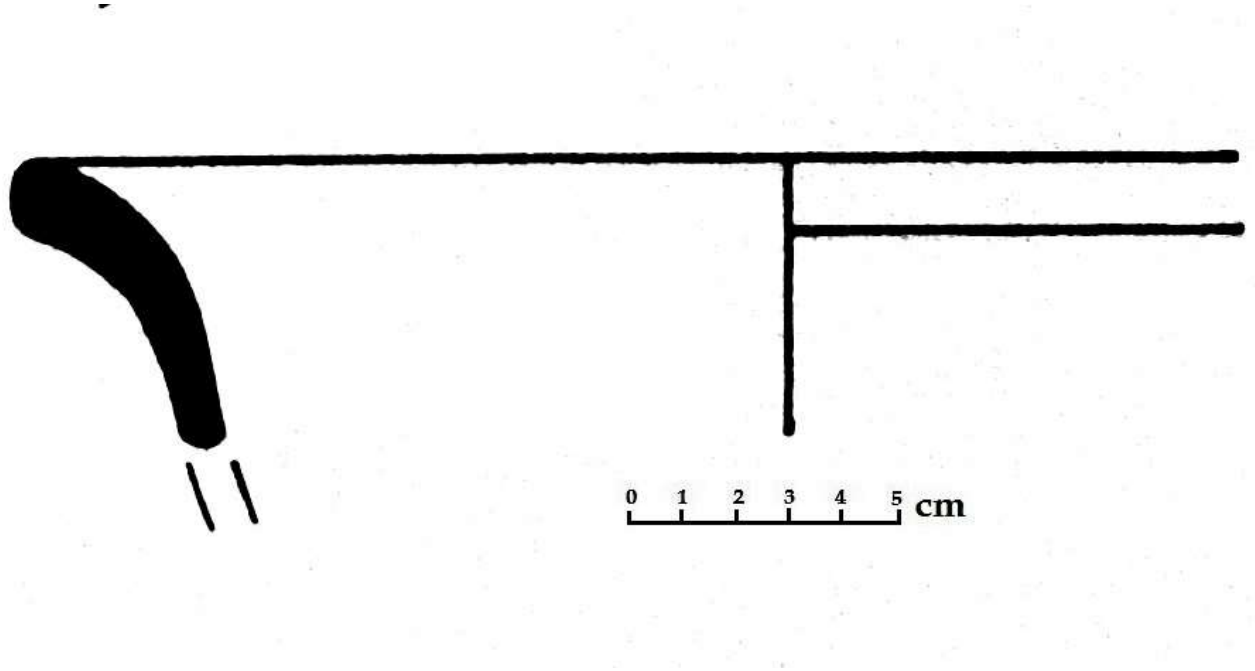


Fig. No. 93: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Out-curved, featureless and thickened, Diameter 17 cm
Neck side & Base - Vertical sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 158, V-17c (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

2. Village Azadpur, P.S. Barla district Aligarh: The village Azadpur, tehsil Atrauli, lat. 27^{0}52'N and long. 78^{0}17'E, lies 5.5 km south-west of the P.S. The mound lies to the west of the village on the eastern bank of river *Kali*. The area of the mound is about 40 acres. It is about 20 ft. high. A part of the mound is inhabited and rest of it is under cultivation. The village was founded by one *Raja Ajay Pal Singh* and was named *Ajay Nagar*. It was called *Ajeet Khera* when it was deserted. The ceramic industries found are OCP, BS, PGW, GR, NBP, K and LM[22].The drawings of OCP potteries found at this site are as follows:

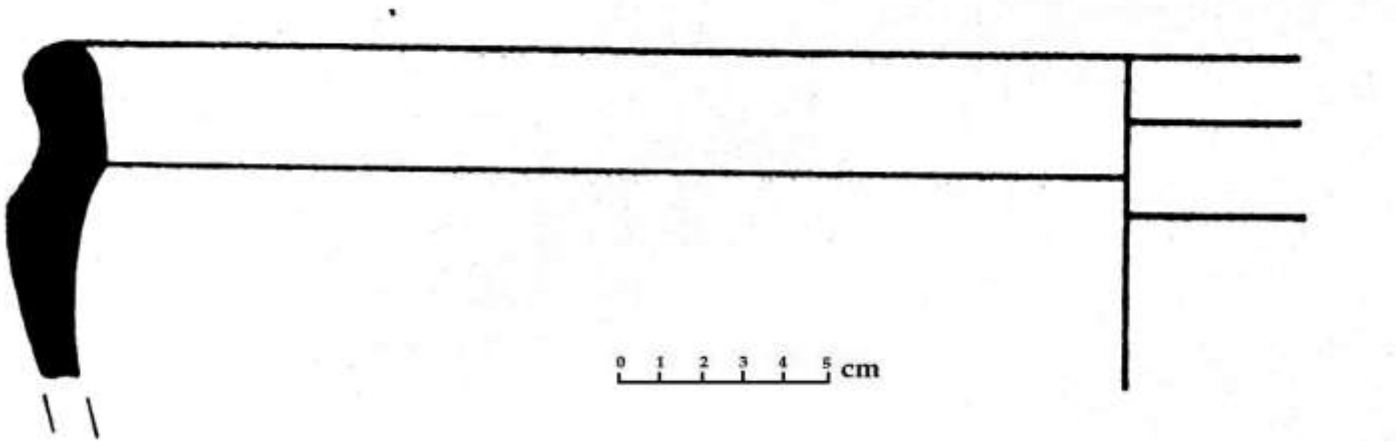


Fig. No. 94: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Out-turned and thickened having a prominent depression below externally, Diameter 34 cm
Neck side & Base	-	Convex sides having a mild carination on the junction
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 17, BN-18 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

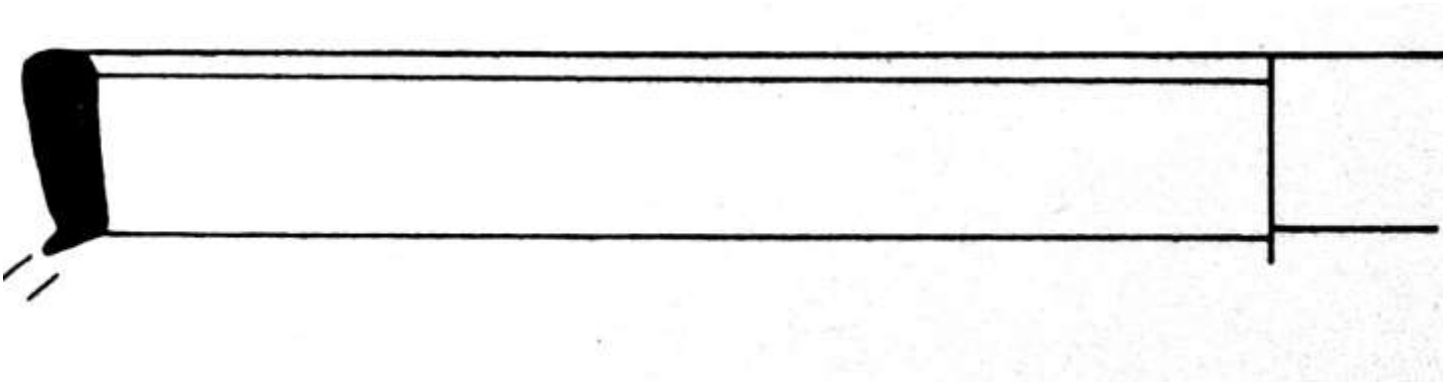


Fig. No. 95: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Externally thickened and internally
Neck side & Base	-	Slightly tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 7, B-5 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

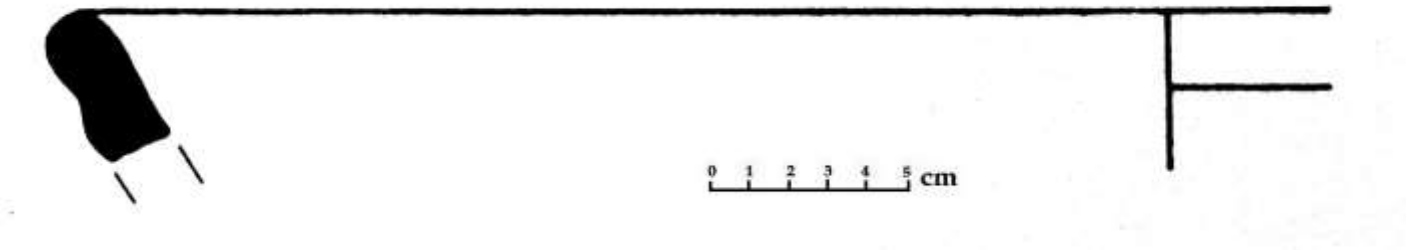


Fig. No. 96: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Out-going, featureless having a depression below externally, Diameter 36 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped

Reference - ARJ, Fig. No. 10, BN-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

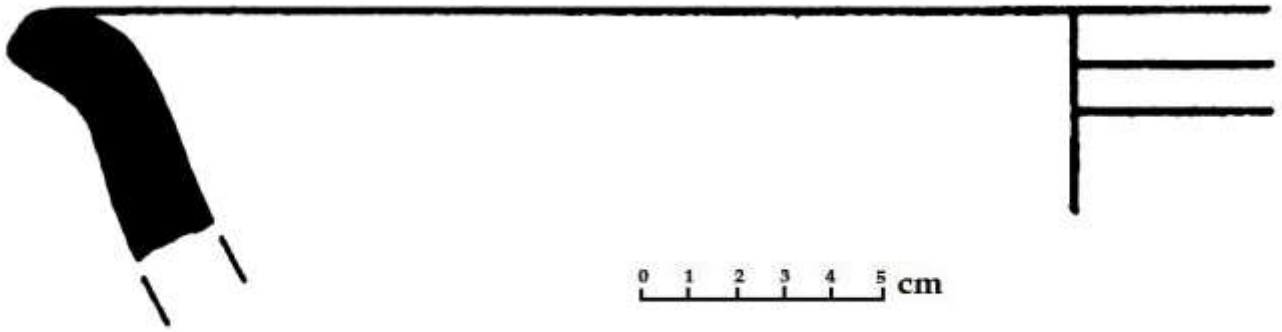


Fig. No. 97: Basin

S. No. - 04
Type - Basin
Rim & Dimension - Outturned and internally beveled, Diameter 28 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, BL-70 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

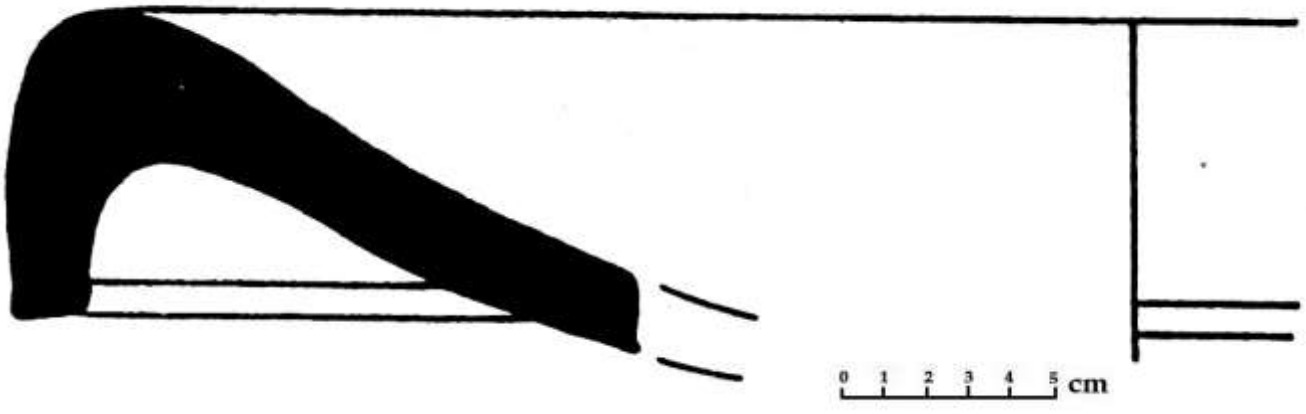


Fig. No. 98: Dish

S. No. - 05
Type - Dish
Rim & Dimension - A shallow dish having obliquely drooping rim, Dia. 34 cm
Colour - Ochrous
Fabric - Medium fabric
Slip - Having a thick black color slip unslipped
Reference - ARJ, Fig. No. 13, DS-2 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

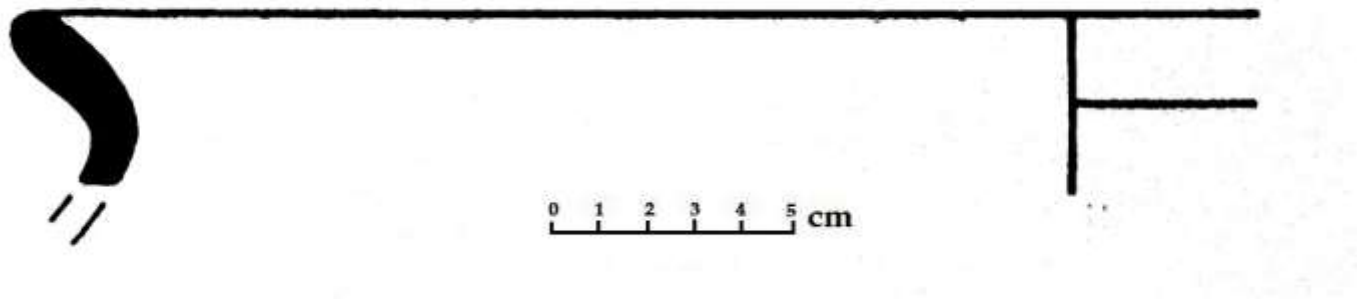


Fig. No. 99: Jar

S. No. - 06
Type - Jar
Rim & Dimension - Outturned featureless and slightly thickened, Diameter 28 cm
Neck side & Base - Concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 14, J-19 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

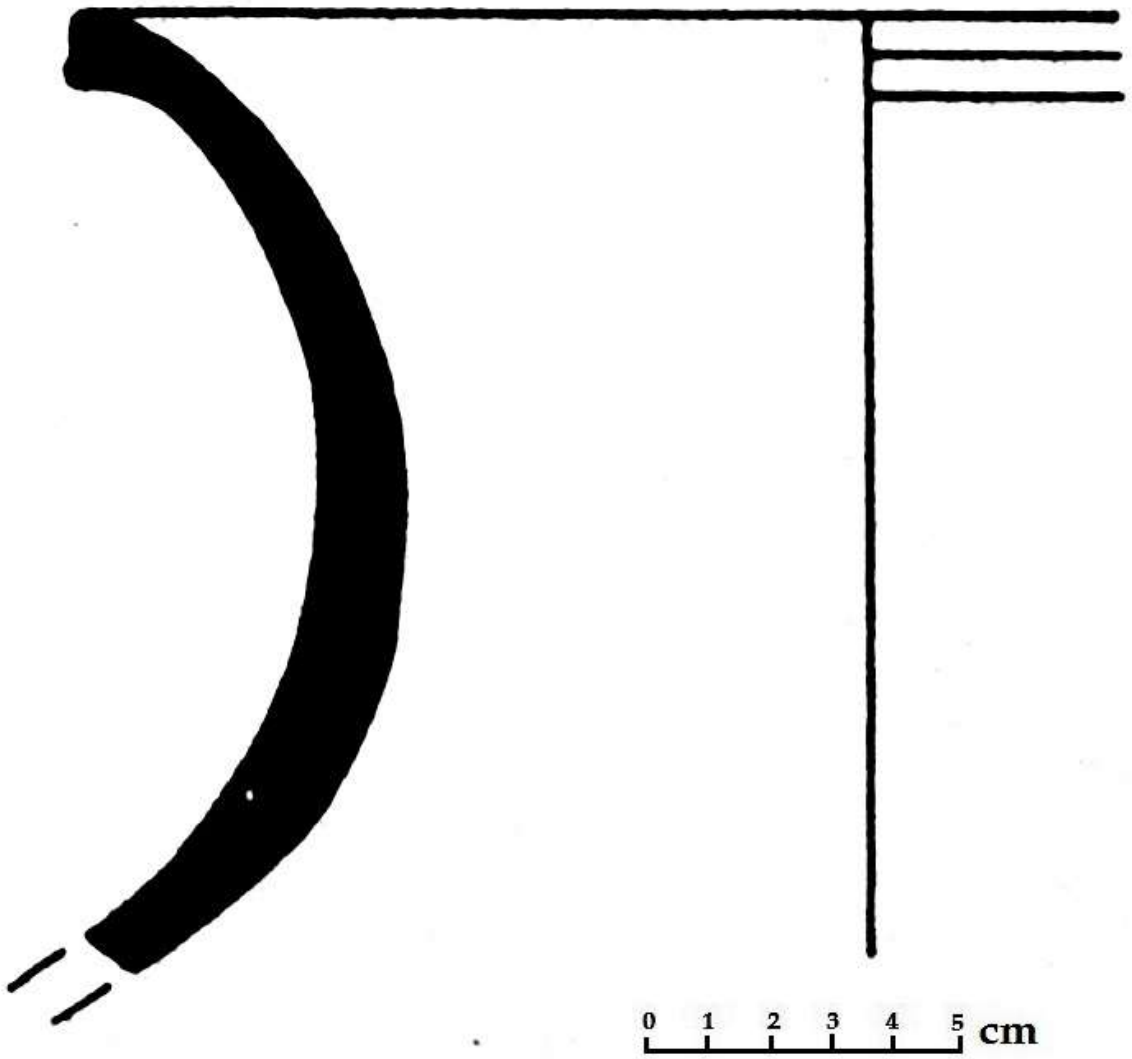


Fig. No. 100: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Prominently out-curved and vertically cut, Diameter 16 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-75 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

3. Village Bhamori Buzurg, P.S. Barla district Aligarh: The village Bhamori Buzurg, tehsil Atrauli, lat. 27^{0}55'N and long. 78^{0}26' E, lies 11 km east of the village on the western side of river *Nim*. The area of the mound is about 40 acres. It is about 5 ft. high. The ceramic industries found are OCP, PGW, NBP, K, G and LM[23]. The drawings of OCP potteries found at this site are as follows:

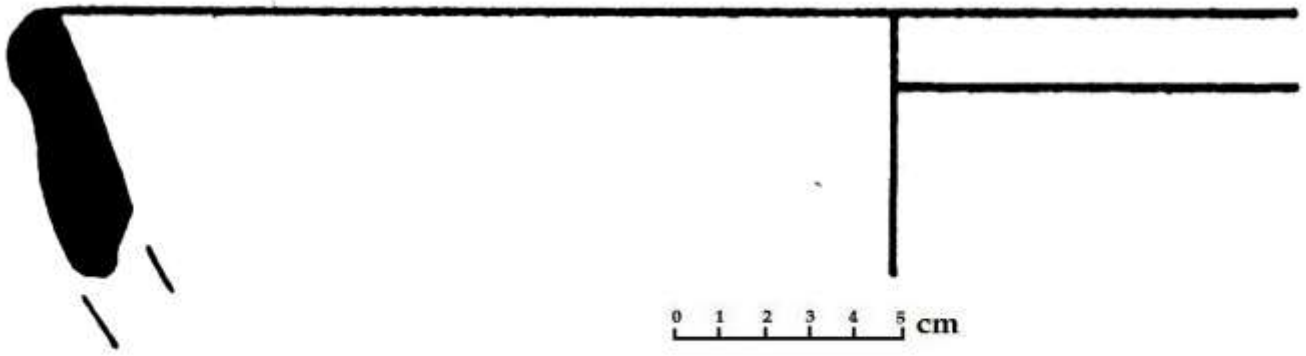


Fig. No. 101: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Slightly out-turned and featureless, Diameter 22 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-21 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

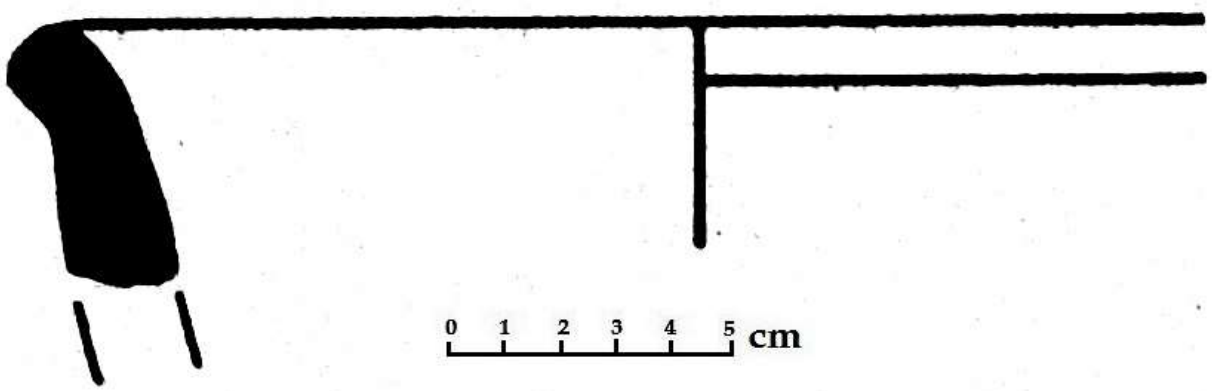


Fig. No. 102: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Out-turned and featureless having a depression below the rim externally, Diameter 14 cm
Neck side & Base	-	Convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-59 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

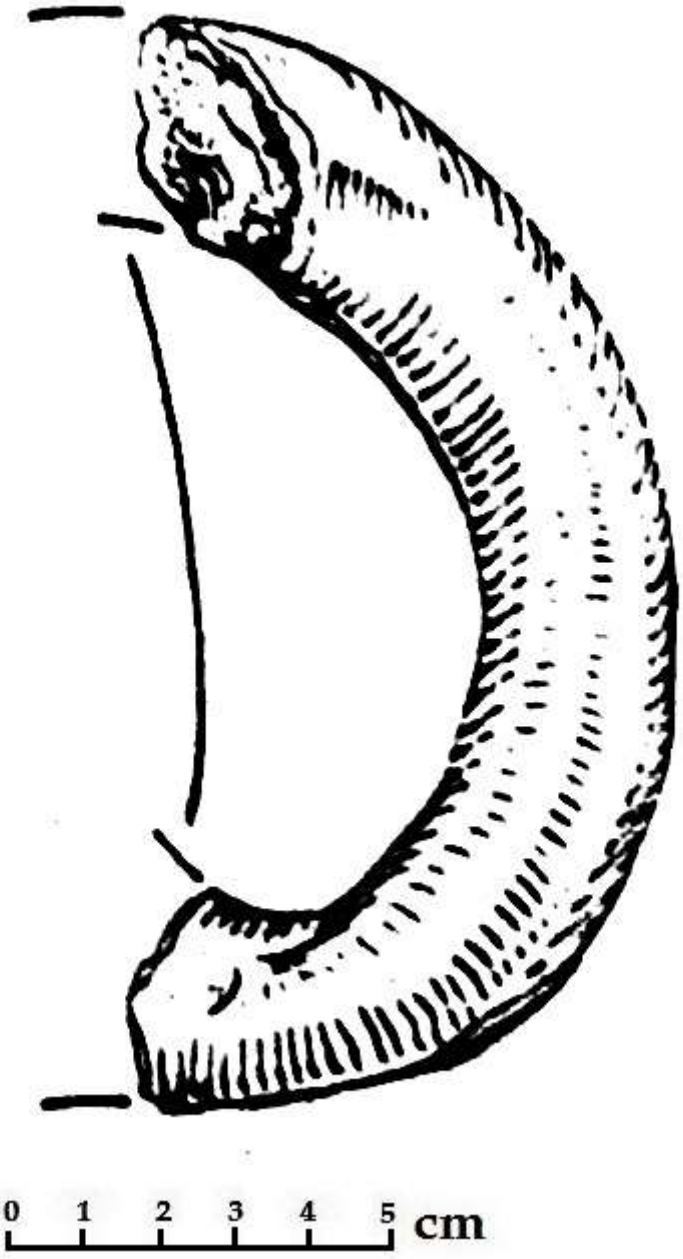


Fig. No. 103: Handle

S. No.	-	03
Type	-	Handle
Neck side & Base	-	Fragment of a strap handle having almost oval section most probably attached with a basin

Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 20, BN-46 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

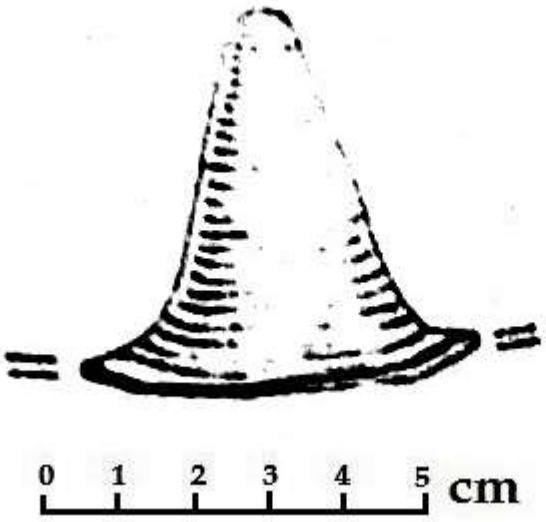


Fig. No. 104: Lid

S. No. - 04
Type - Lid
Neck side & Base - Conical knob of a lid raised in the center of the inner side of sager base
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 15, L-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

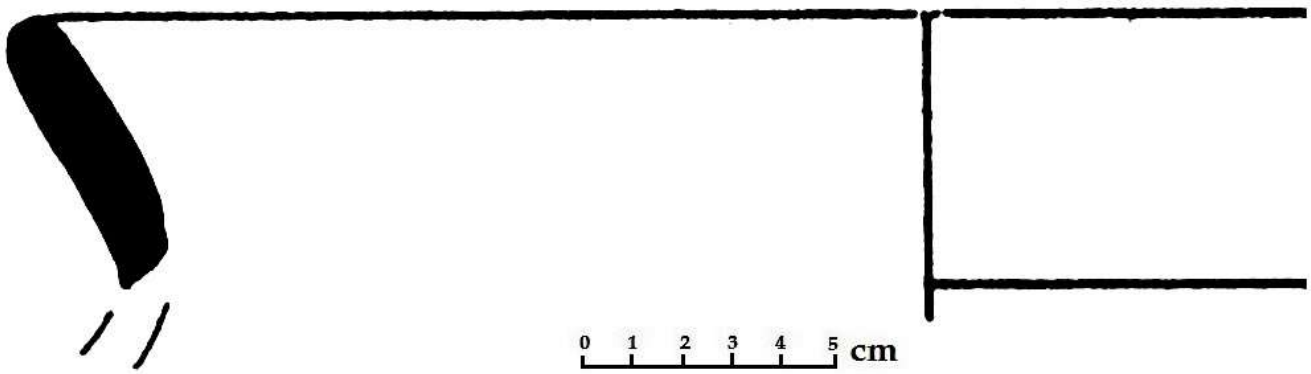


Fig. No. 105: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 21 cm
Neck side & Base	-	Elongated and almost concave neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-101 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

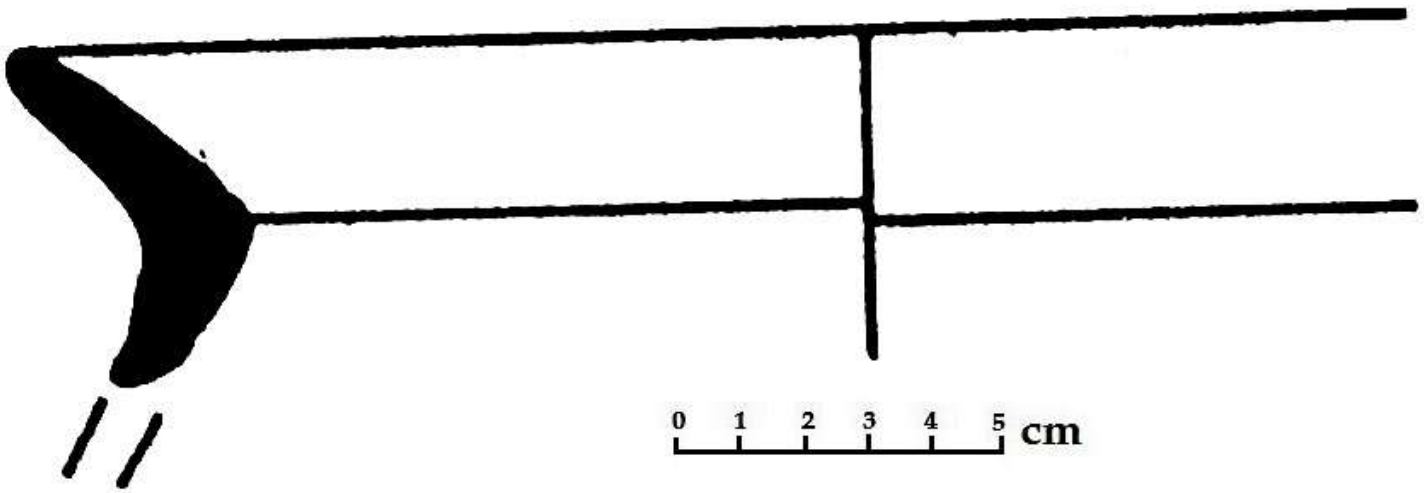


Fig. No. 106: Vase

S. No.	-	06
Type	-	Vase

Rim & Dimension - Out-turned and featureless, Diameter 16 cm
Neck side & Base - Bluntly carinated slightly thickened neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-1a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

04. Village Dhansari, P.S. Barla district Aligarh: The village Dhansari, tehsil Atrauli, lat. 27^{0}55'N and long. 78^{0}25' E, lies 9 km east of the P.S. Village is inhabited on the mound itself. The mound lies to the E of the river *Chhoiya*. The area of the mound is about 10 acres. It is about 10 ft. high. The ceramic industries found are OCP, BS, PGW, K and LM[24].The drawings of OCP potteries found at this site are as follows:

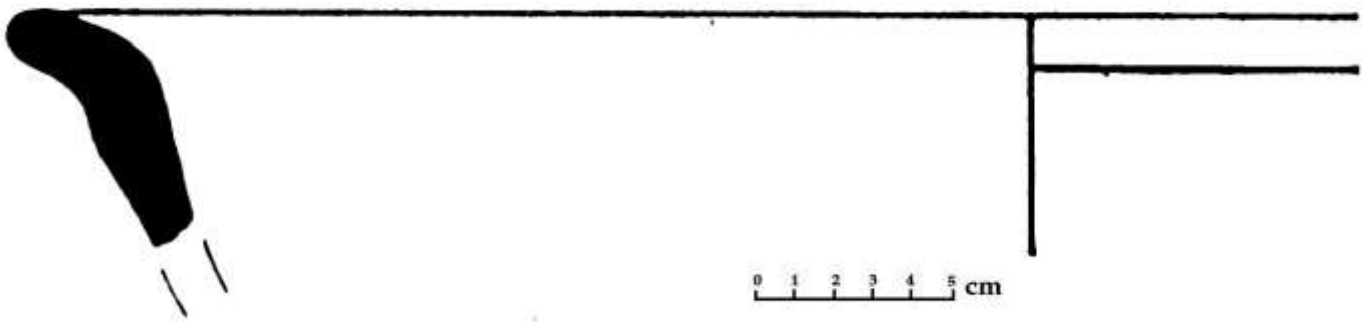


Fig. No. 107: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Splayed out and featureless, Diameter 31 cm
Neck side & Base - Tapering sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-11a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

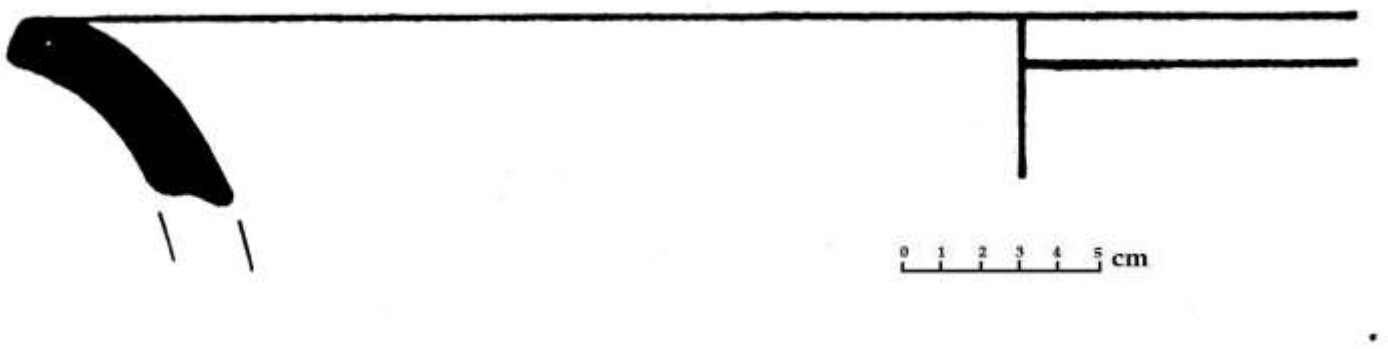


Fig. No. 108: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Splayed out and featureless, Diameter 31 cm
Neck side & Base	-	Flaring sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	ARJ, Fig. No. 11, BN-13 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

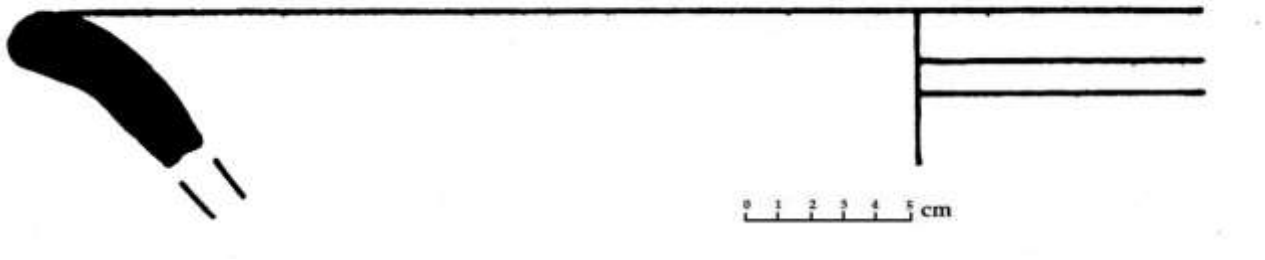


Fig. No. 109: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Splayed out, featureless having a depression below externally, Diameter 32 cm
Neck side & Base	-	Flaring sides
Colour	-	Red
Fabric	-	Medium fabric
Slip	-	Treated with a wash

Reference - ARJ, Fig. No. 11, BN-13 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

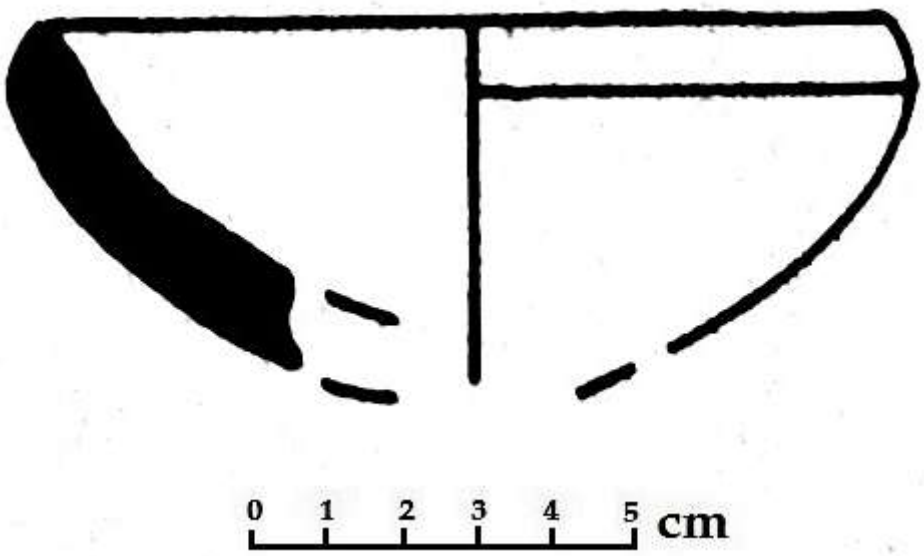


Fig. No. 110: Miniature bowl

S. No. - 04
Type - Miniature bowl
Rim & Dimension - Slightly incurved and featureless, Diameter 7 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 15, L-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

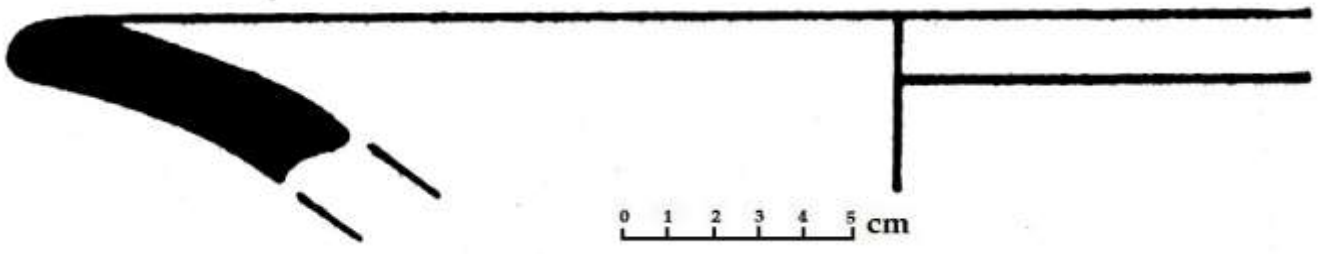


Fig. No. 111: Vase

S. No. - 05

Type	-	Vase
Rim & Dimension	-	Flared and featureless having slight depression below externally, Diameter 22 cm
Neck side & Base	-	Tapering neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

5. Village Kalyanpur Rani: The village Kalyanpur Rani, tehsil Barla, lat. 27^{0}58' N and long. 78^{0}15' E, lies 9 km north-west of the P.S. The mound *Pahar khera* lies to the south of the village. The area of the mound is about 1 acre. It is about 4 ft. high. It is under cultivation. The ceramic industry found is OCP[25]. The drawings of OCP potteries found at this site are as follows:

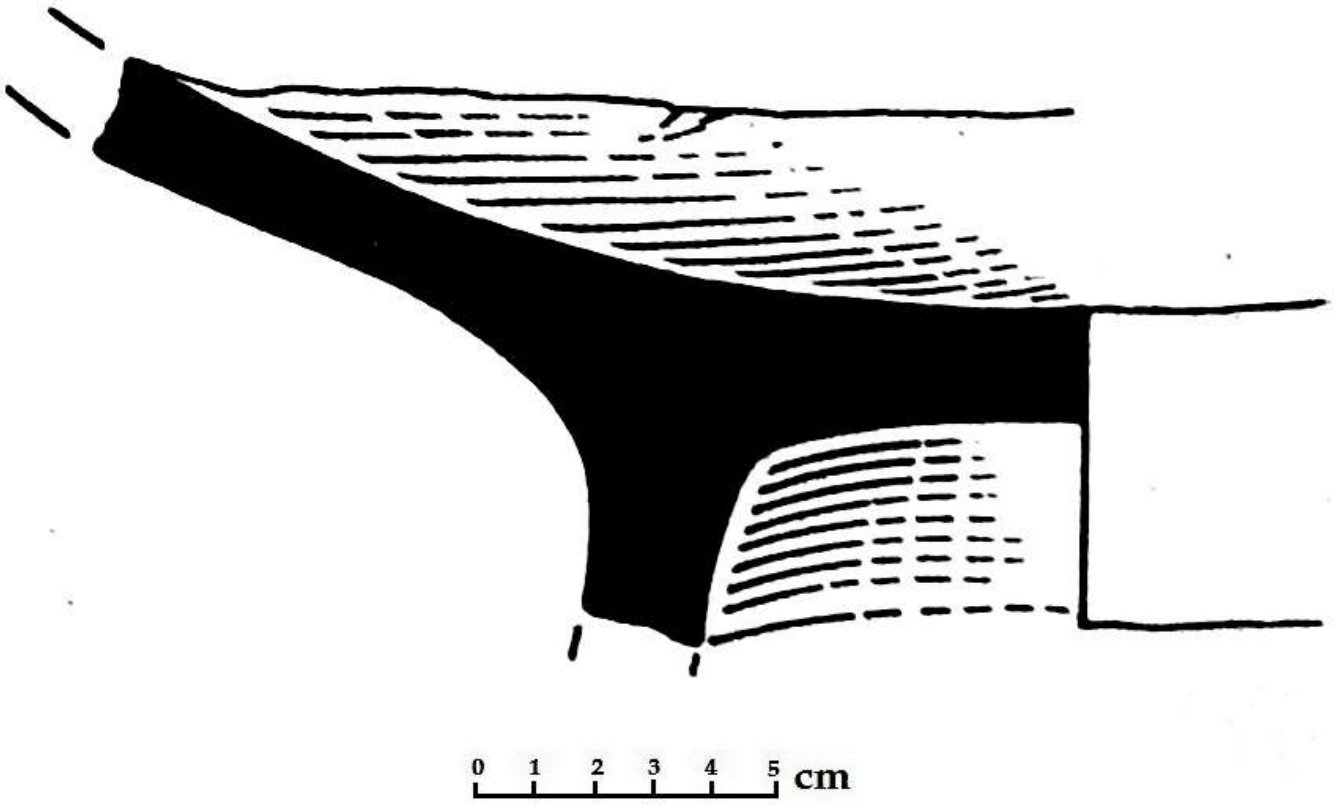


Fig. No. 112: Base

S. No.	-	01
Type	-	Base
Neck side & Base	-	Fragment of a ringed base of a dish bowl on stand. Dia. 9 cm

Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 23, BS-6 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

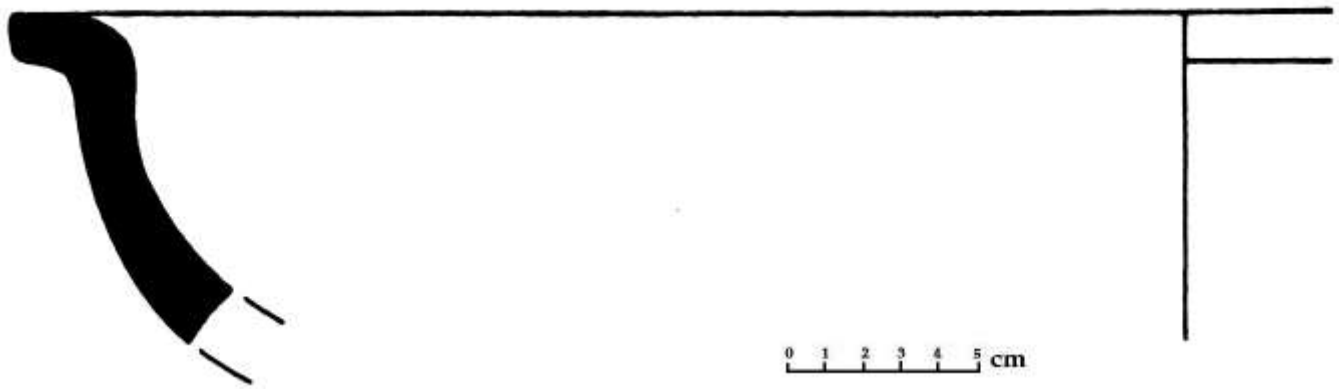


Fig. No. 113: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Out-projected and vertically cut, Diameter 39 cm
Neck side & Base - Incurved sides
Colour - Chocolate red
Fabric - Fine fabric
Slip - Slipped
Reference - LQL, Fig. No. 16, BN-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

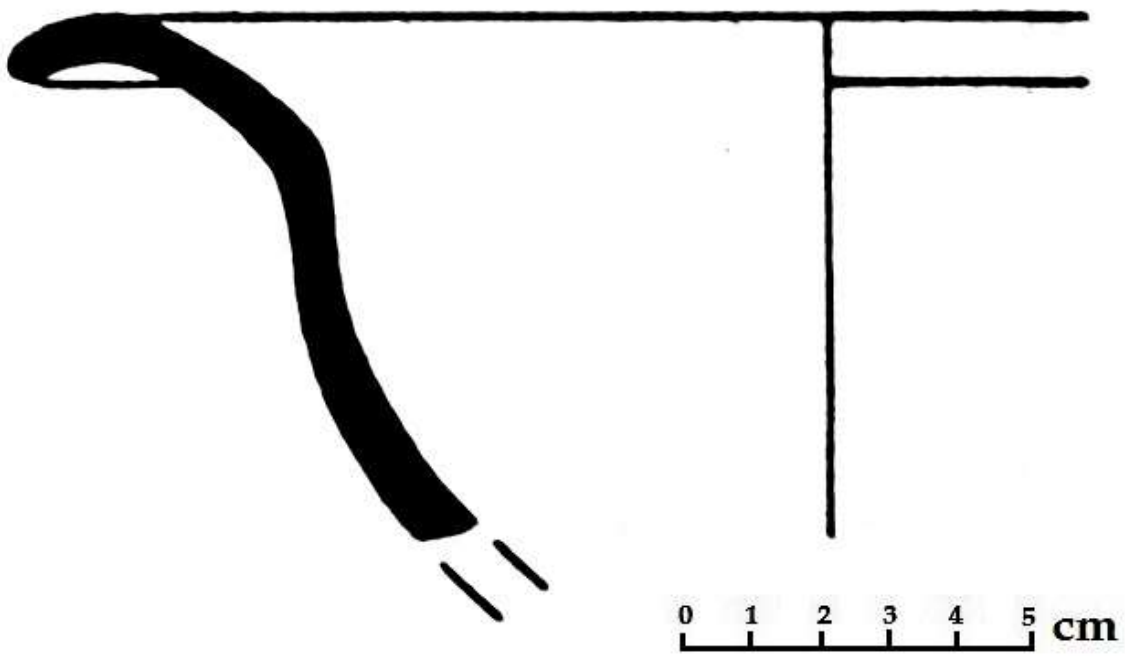


Fig. No. 114: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Splayed out and slightly drooping, Diameter 16 cm
Neck side & Base	-	Concave neck and incurrent sides
Colour	-	Dark red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 15, L-5 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

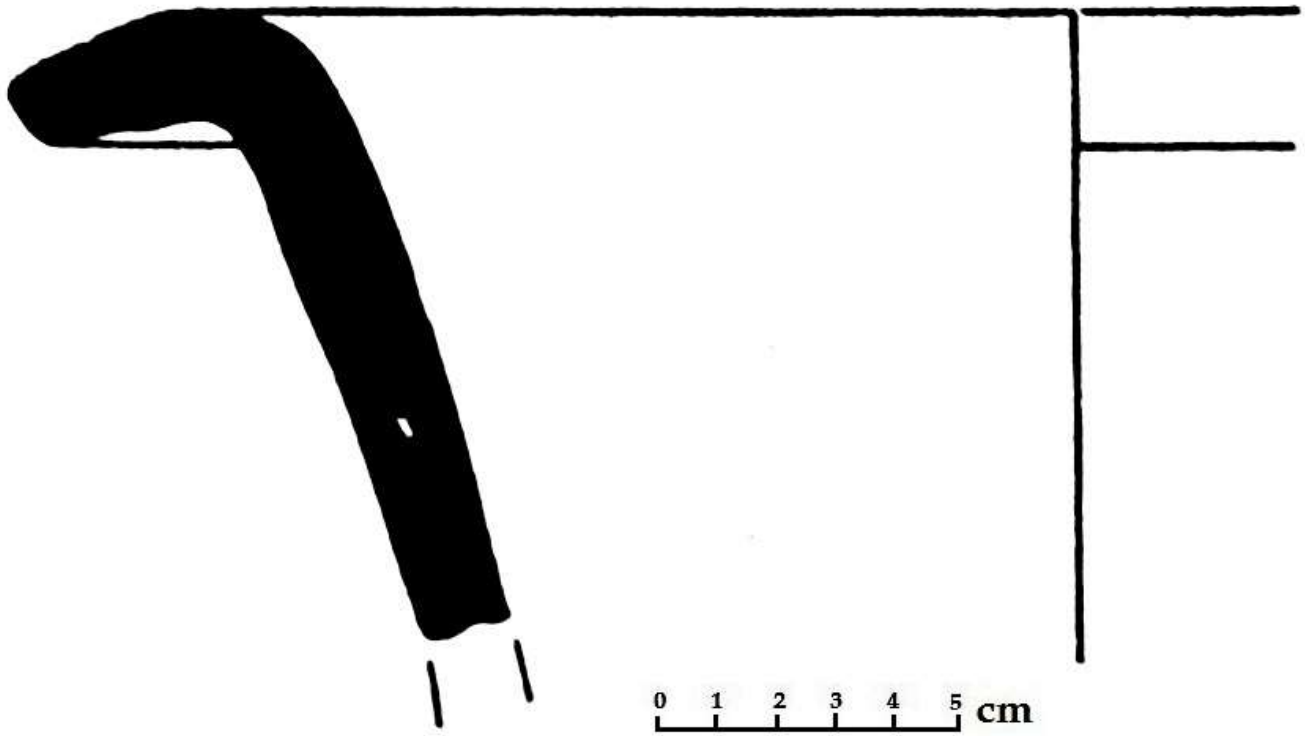


Fig. No. 115: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flanged and slightly drooping, Diameter 24 cm
Neck side & Base	-	Elongated tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Slipped
Reference	-	LQL, Fig. No. 28, V-38 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

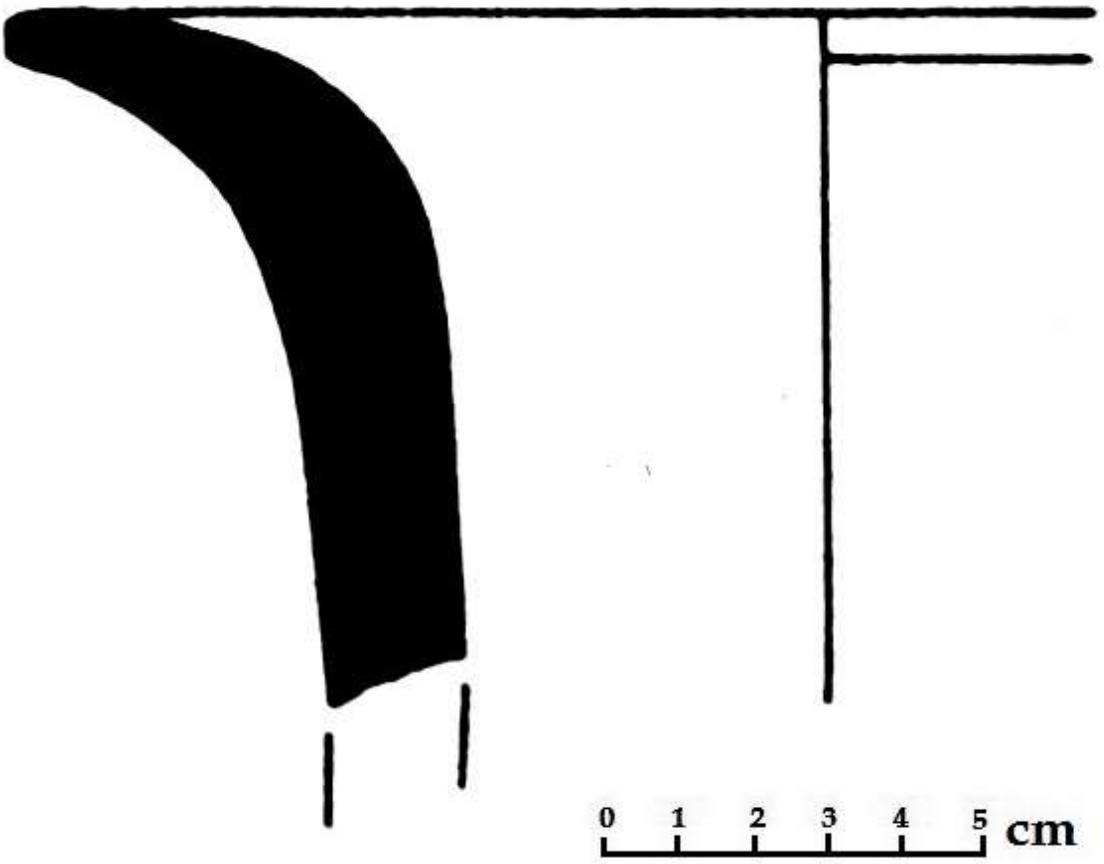


Fig. No. 116: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Flanged, sharpened and slightly slanting, Diameter 15 cm
Neck side & Base	-	Elongated vertical neck having a blunt carination internally
Colour	-	Dark red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-10 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

06. Village Sunahara, P.S. Barla district Aligarh: The village Sunhara, tehsil Atrauli, lat. 27^{0}59'N and long. 78^{0}17'E, lies 4 km west of the P.S. The mound lies south of the village, on the eastern bank of the river Kali. The area of the mound is about 4 acres. It is about 6 ft. high. It is under cultivation. Remains of an indigo factory with 6 vats, lie south of the village. The ceramic industries found are OCP, BRW, BS, GR, K, G and LM[26].The drawings of OCP potteries found at this site are as follows:

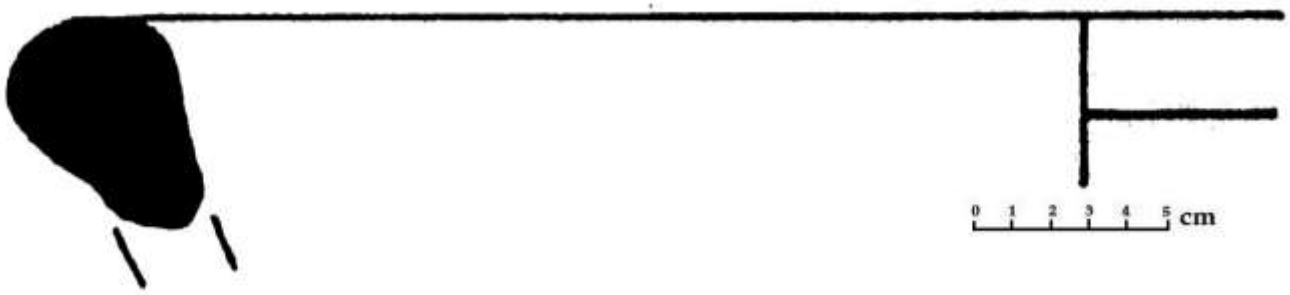


Fig. No. 117: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Out-going, featureless and thickened, Diameter 28 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 20, BN-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

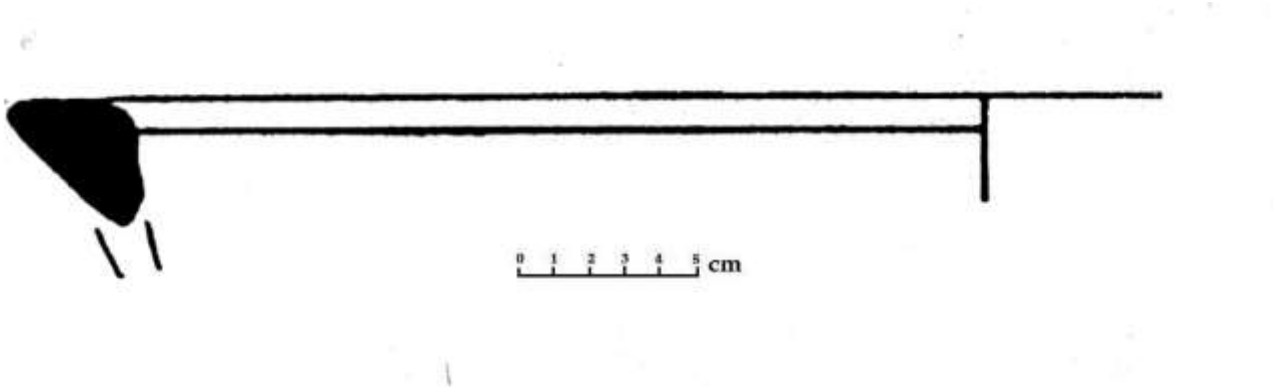


Fig. No. 118: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Nail-headed having flattened up, Diameter 28 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped

Reference - ARJ, Fig. No. 11, BN-19a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

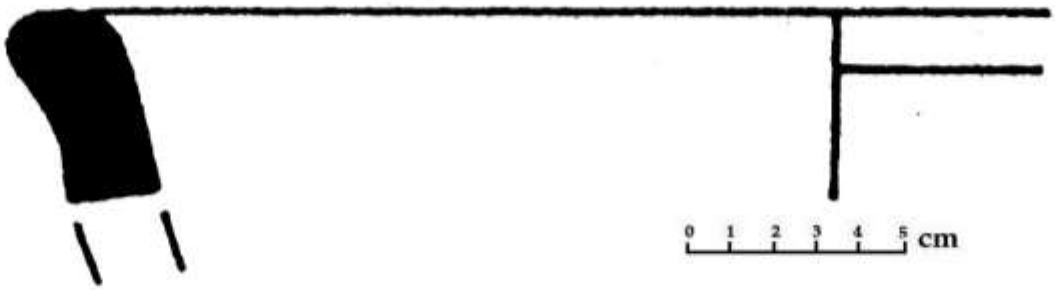


Fig. No. 119: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Almost vertical and flattened having a depression below the rim externally, Diameter 20 cm
Neck side & Base - Vertical sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-53 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

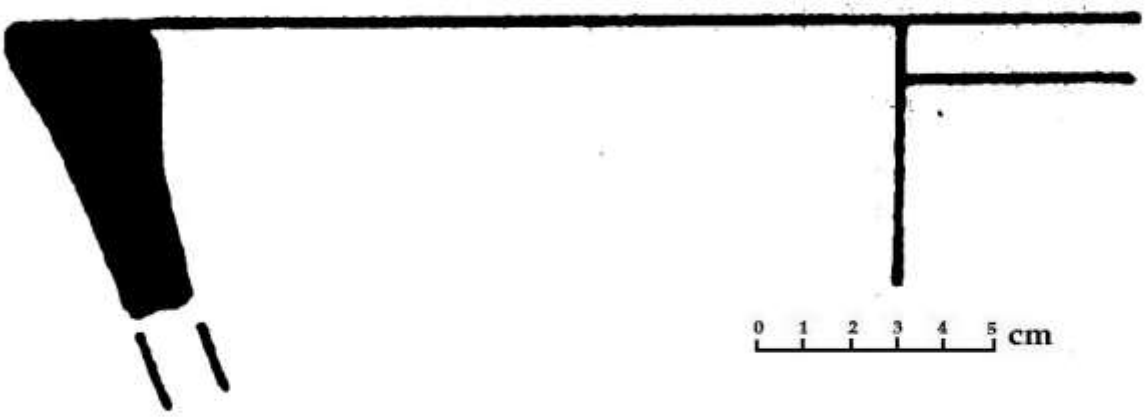


Fig. No. 120: Bowl

S. No. - 04

Type - Bowl
Rim & Dimension - Nail-headed, Diameter 17 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-25 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

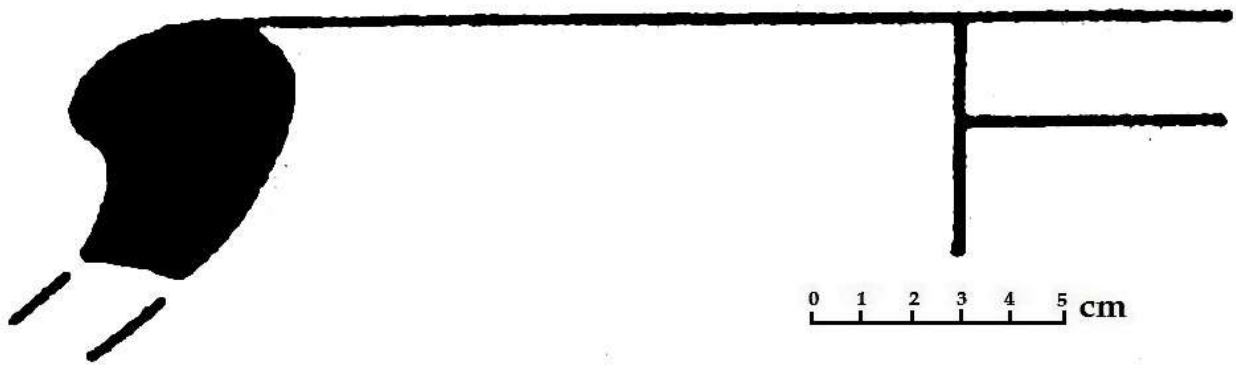


Fig. No. 121: Jar

S. No. - 05
Type - Jar
Rim & Dimension - Thickened, obliquely beveled and mildly collared forming a closing mouth, Diameter 17 cm
Neck side & Base - Concave neck and flaring sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

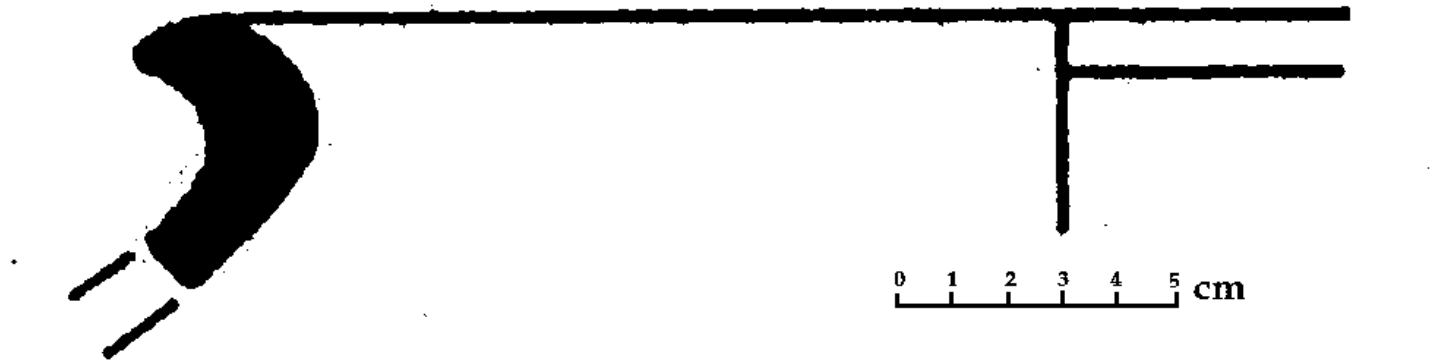


Fig. No. 122: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Out-turned and obliquely beveled externally, Diameter 17 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, V-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Chandaus District Aligarh:

1. Village Sarwa Nagla, P.S. Chandaus district Aligarh: The village Sarwa Nagla, tehsil Gabhana, lat. $28^{0}3'$N and long. $77^{0}54'$E, lies 5.0 km south-east of the P.S. The mound lies south-west of the village. The area of the mound is about 25 acres. It is about 6 ft. high. It is under cultivation. A *sati sthan* lies north of the village. A snake deity is specially worshipped in the village. The ceramic industries found are OCP, BR, PGW, NBP, K and LM[27].The drawings of OCP potteries found at this site are as follows:

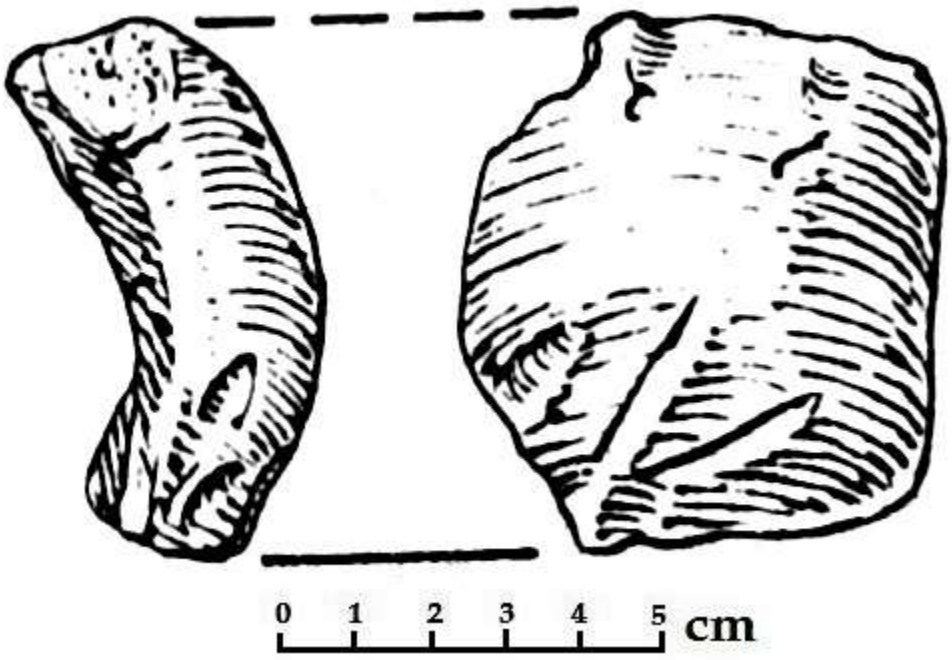


Fig. No. 123: Handle

S. No.	-	01
Type	-	Handle
Neck side & Base	-	Fragment of a loop handle having oval section most probably attached with a basin
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 19, H-1 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

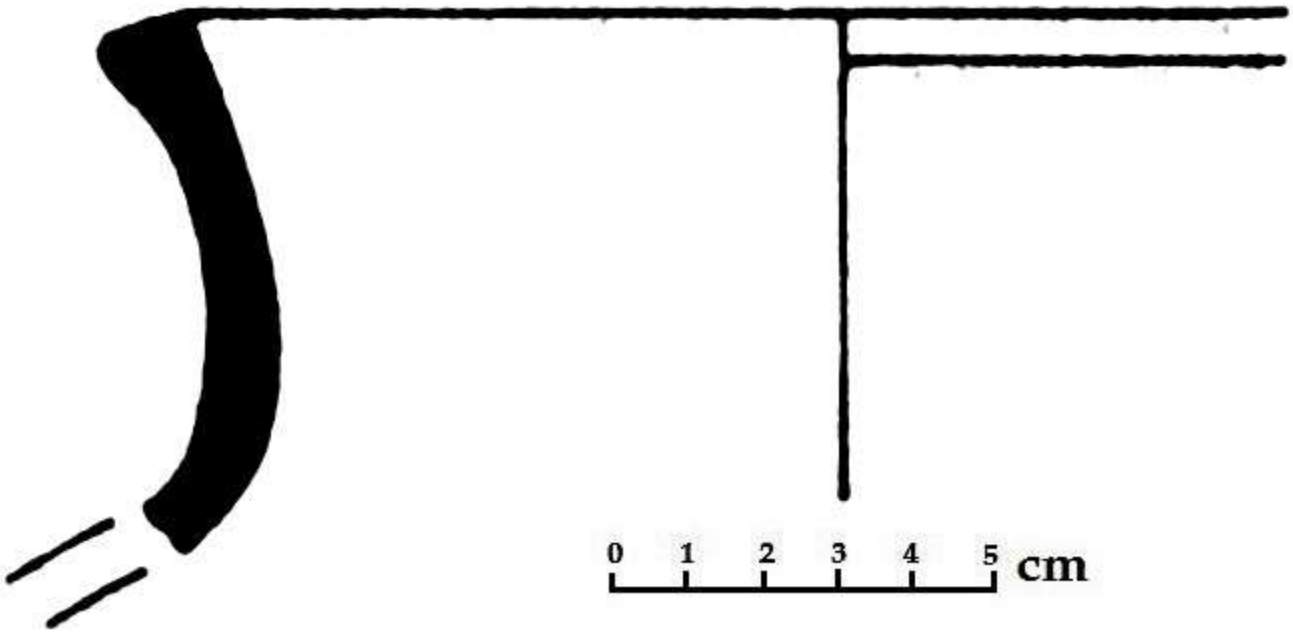


Fig. No. 124: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Outturned and externally beveled, Diameter 12 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-16b (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

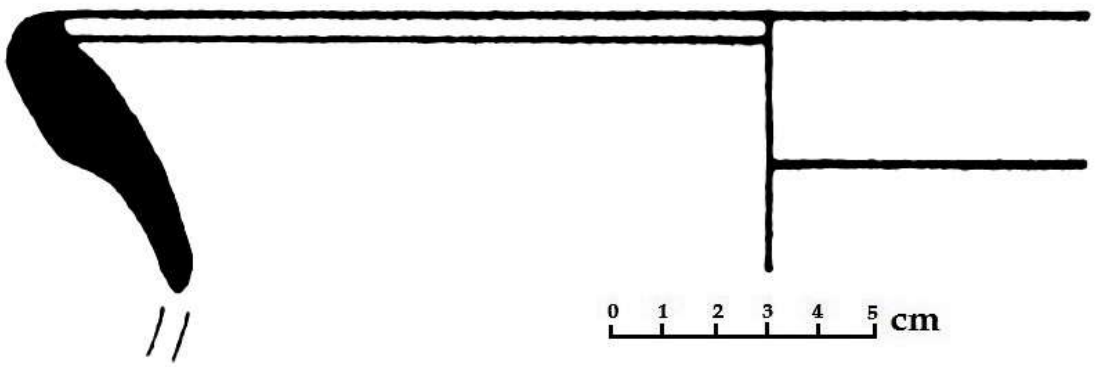


Fig. No. 125: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Outturned, thickened slightly rounded externally and grooved internally, Diameter 17 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-95 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

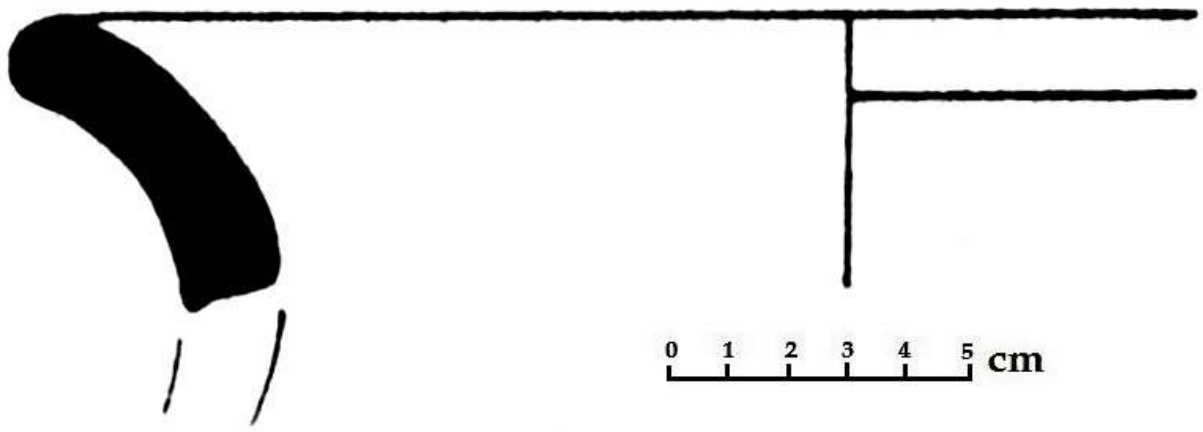


Fig. No. 126: Vase

S. No. - 04
Type - Vase

Rim & Dimension - Outturned and obliquely beveled externally, Diameter 17 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 27, V-33 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

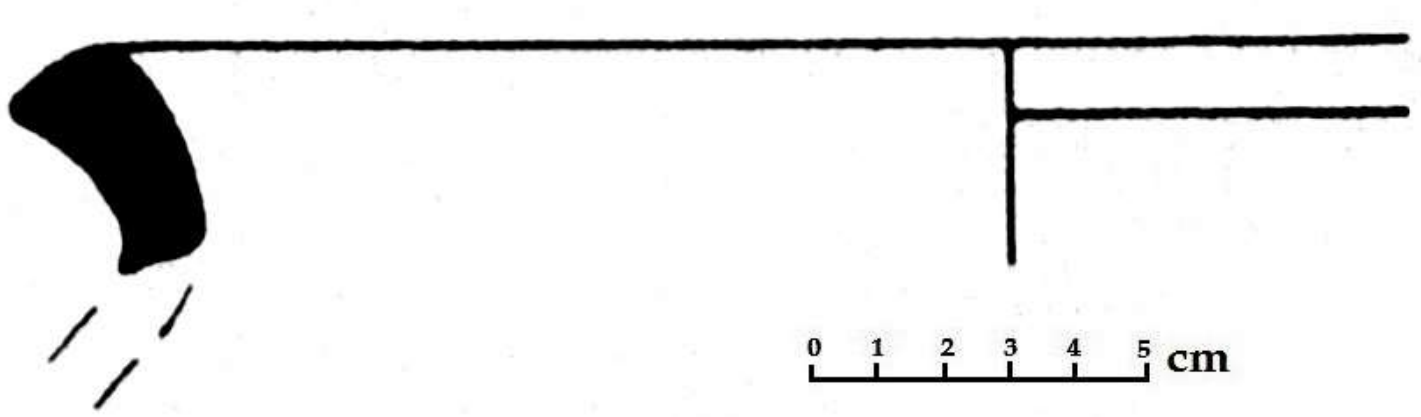


Fig. No. 127: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Out-curved and obliquely cut externally, Diameter 18 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 27, V-32 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Dadon District Aligarh:

1. Village Aundha Khera: The village Aundha Khera, tehsil Atrauli, lat. $27^{0}57'$N and long. $78^{0}29'$ E, lies 2.5 km north-east of the P.S. The area of the mound is about 15 acres. It is about 5 ft. high. It is under cultivation. The ceramic industries found are OCP, GR, G and LM[28]. The drawings of OCP potteries found at this site are as follows:

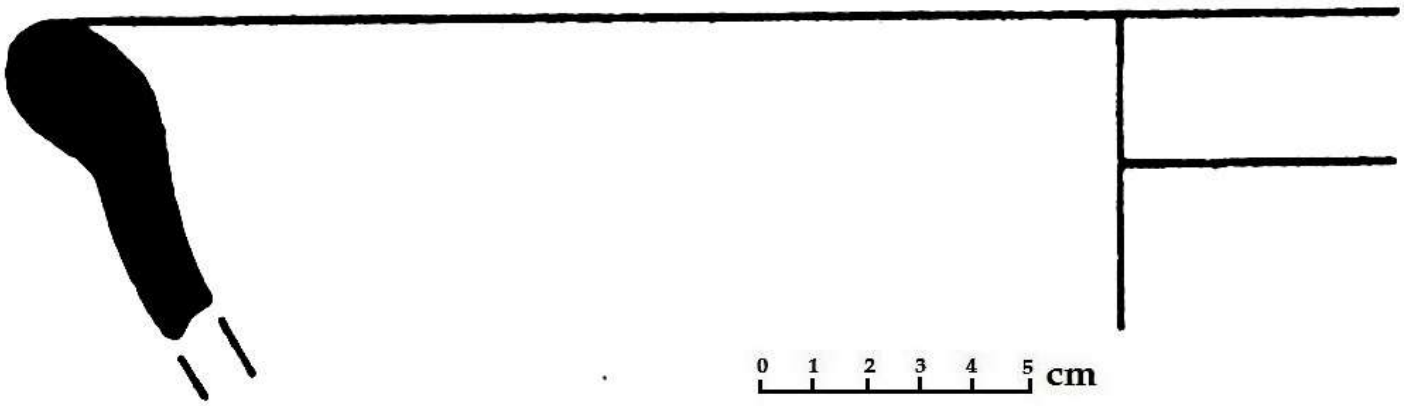


Fig. No. 128: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned, thickened and rounded, Diameter 28 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

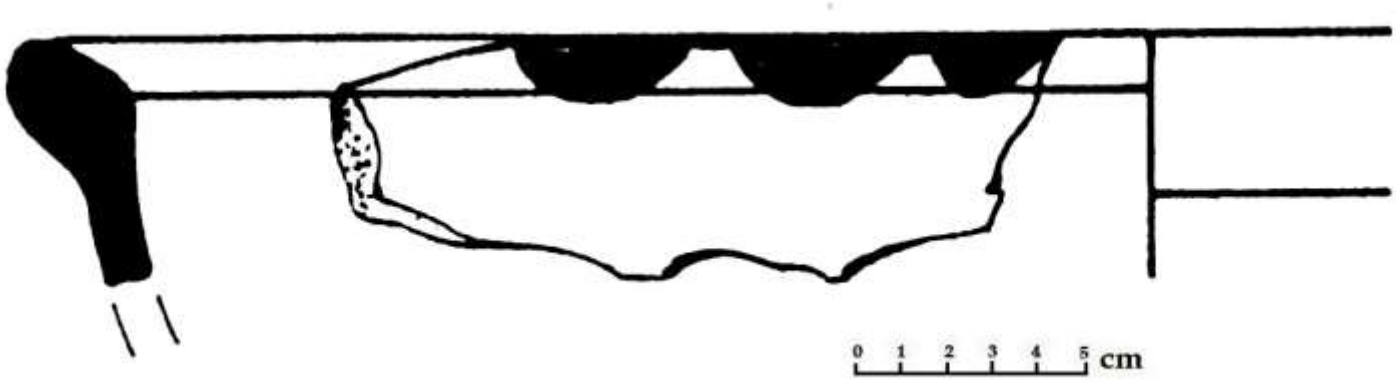


Fig. No. 129: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Outturned, thickened with flattened top, Diameter 32 cm

Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Fine fabric
Slip - Slipped. A wavy pattern is painted in black over the rim
Reference - LQL, Fig. No. 17, BN-20 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

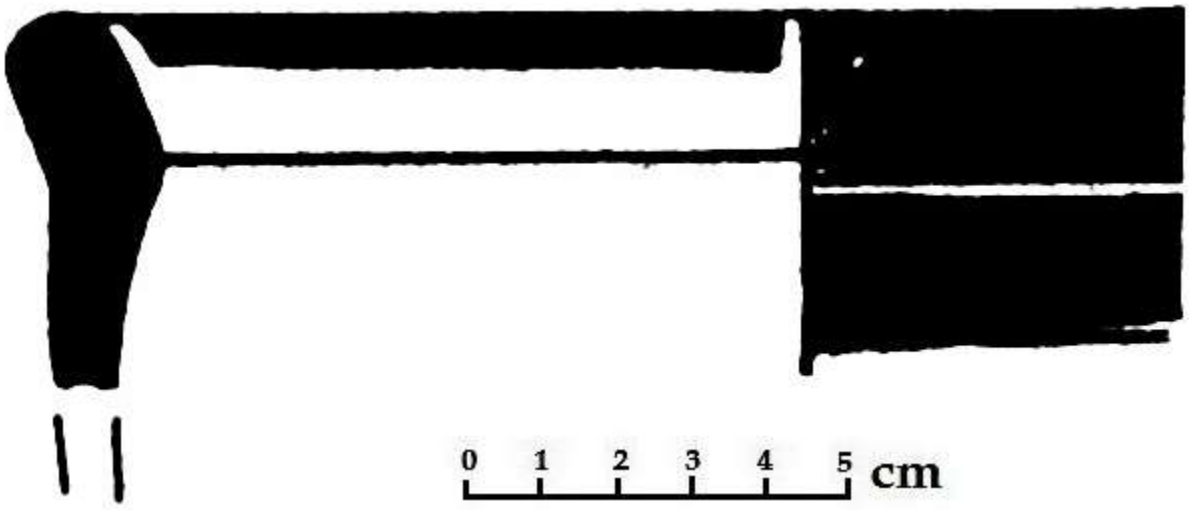


Fig. No. 130: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Splayed out, featureless beveled internally, Diameter 14 cm
Neck side & Base - Convex sides
Colour - Dull red
Fabric - Fine fabric
Slip - Washed and painted externally in black. Internally a black Band is painted over the rim which is continuation of the external painting
Reference - LQL, Fig. No. 13, BL-61 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

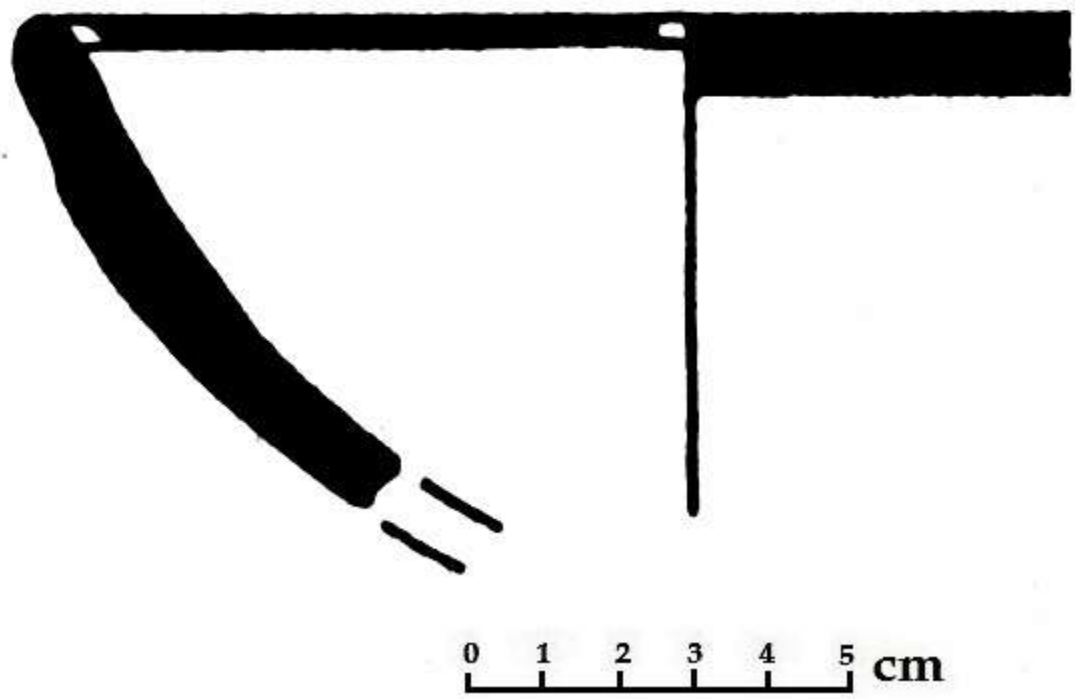


Fig. No. 131: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Outgoing and featureless, Diameter 12 cm
Neck side & Base	-	Prominently incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Washed and painted in black over the rim
Reference	-	LQL, Fig. No. 11, BL-37 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

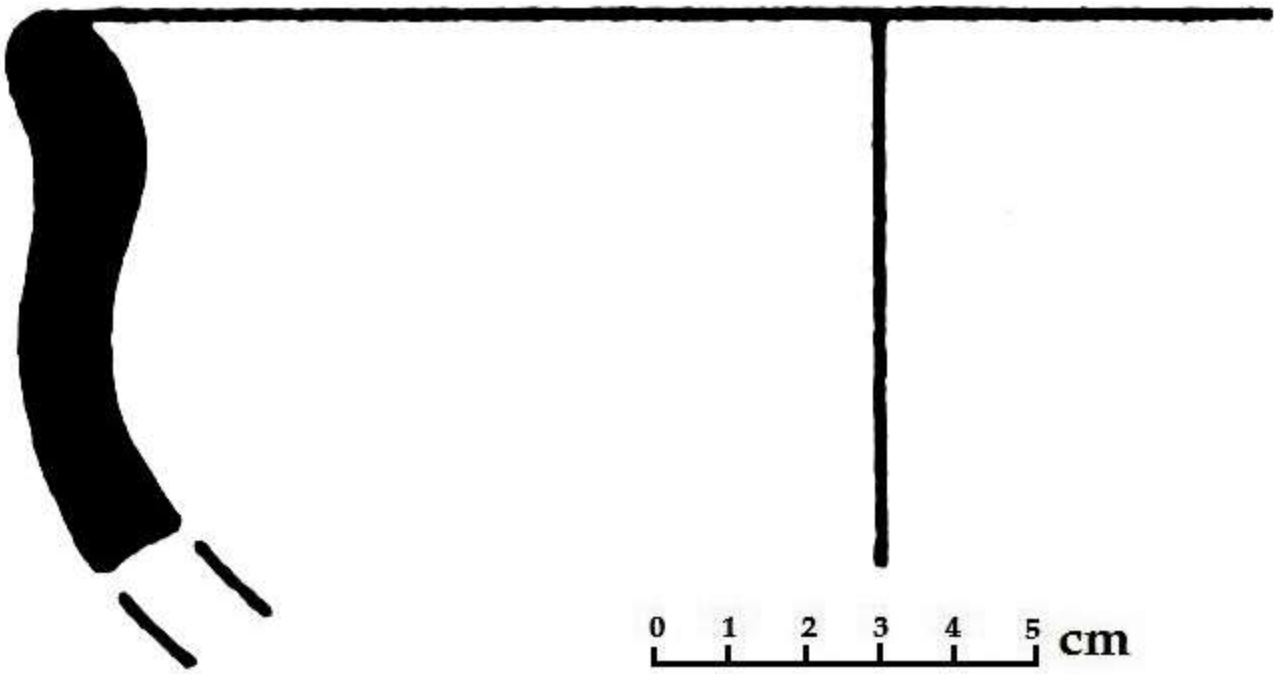


Fig. No. 132: Bowl

S. No.	-	05
Type	-	Bowl
Rim & Dimension	-	Outturned, featureless having depression below the rim externally, Diameter 15 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-15 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

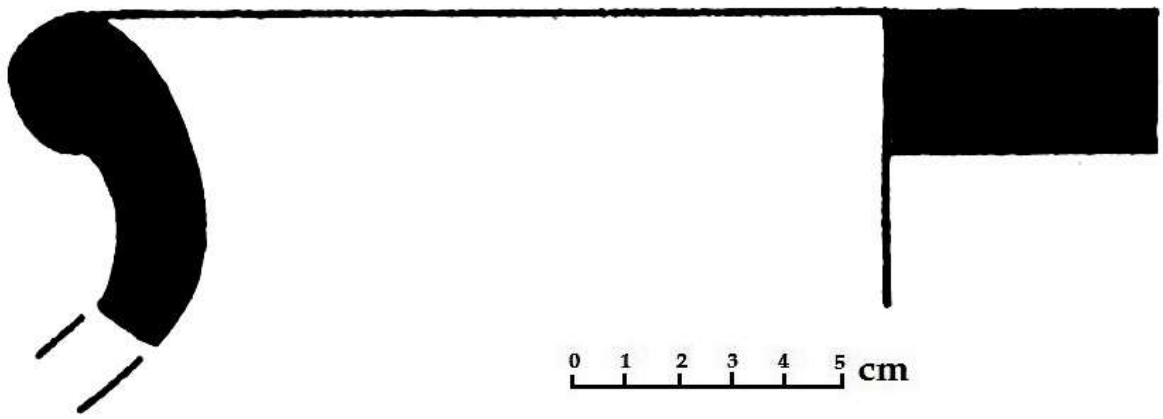


Fig. No. 133: Jar

S. No.	-	06
Type	-	Jar
Rim & Dimension	-	Outturned and roughly beaded, Diameter 22 cm
Neck side & Base	-	Concave neck and flaring sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Slipped and painted in black over the rim
Reference	-	LQL, Fig. No. 24, J-13a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

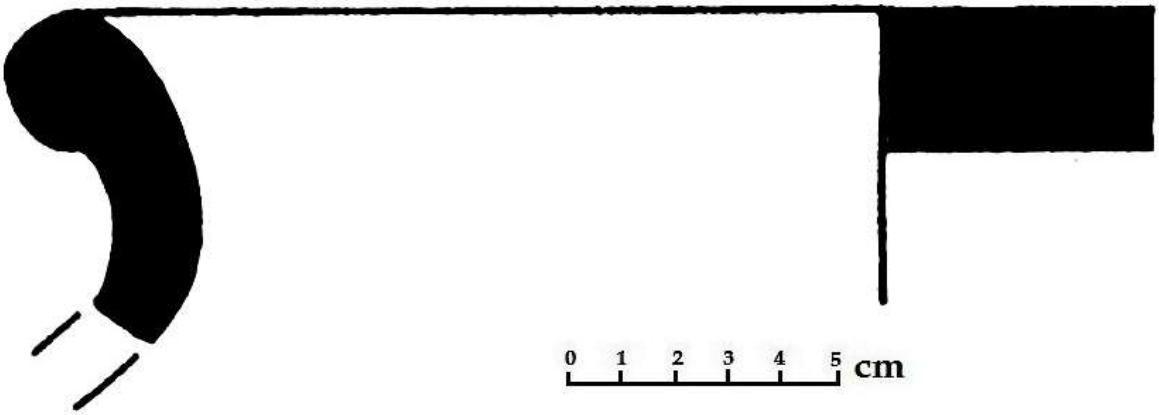


Fig. No. 134: Jar

S. No.	-	07
Type	-	Jar
Rim & Dimension	-	Outturned and roughly beaded, Diameter 22 cm
Neck side & Base	-	Concave neck and flaring sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Slipped and painted in black over the rim
Reference	-	LQL, Fig. No. 24, J-13a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

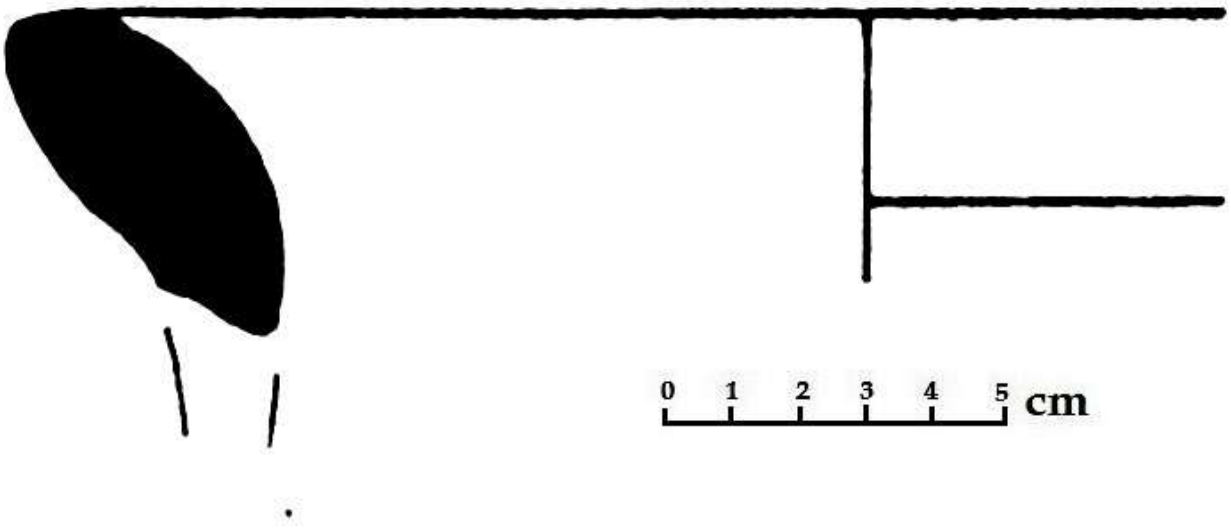


Fig. No. 135: Jar

S. No.	-	08
Type	-	Jar
Rim & Dimension	-	Outturned, featureless and thickened, Diameter 16 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-17a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

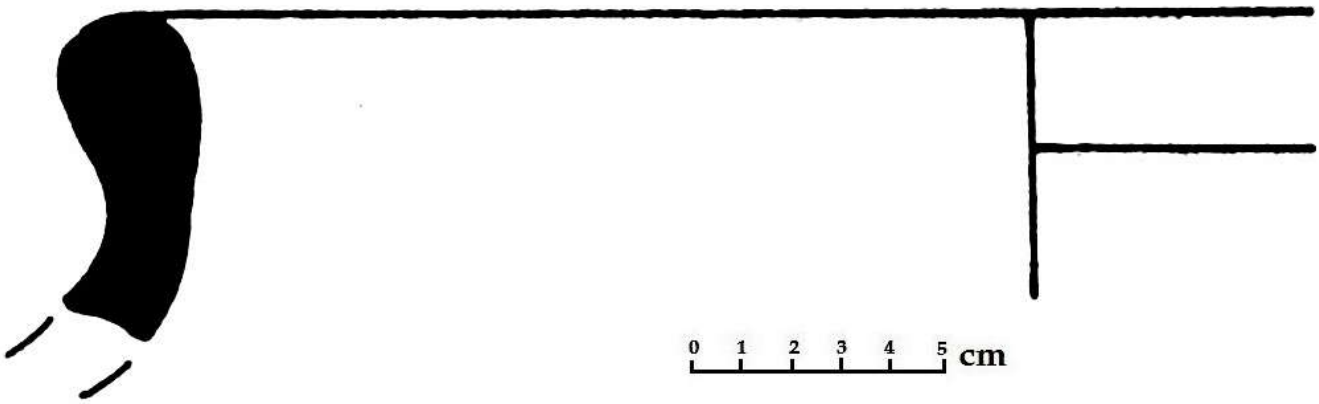


Fig. No. 136: Jar

S. No.	-	09
Type	-	Jar
Rim & Dimension	-	Out-curved, thickened and rounded, Diameter 24 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Washed and painted in black externally
Reference	-	LQL, Fig. No. 24, J-5 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

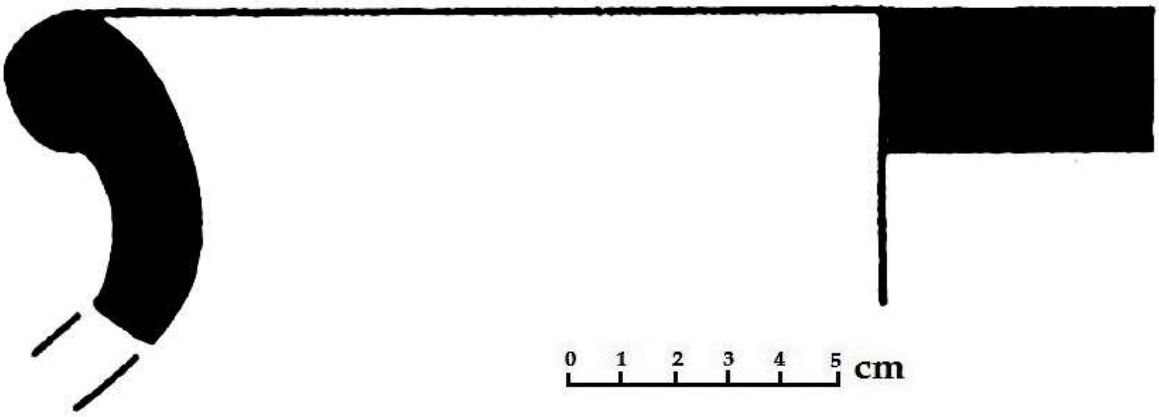


Fig. No. 137: Jar

S. No.	-	10
Type	-	Jar
Rim & Dimension	-	Outturned and roughly beaded, Diameter 22 cm
Neck side & Base	-	Concave neck and flaring sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Slipped and painted in black over the rim
Reference	-	LQL, Fig. No. 24, J-13a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

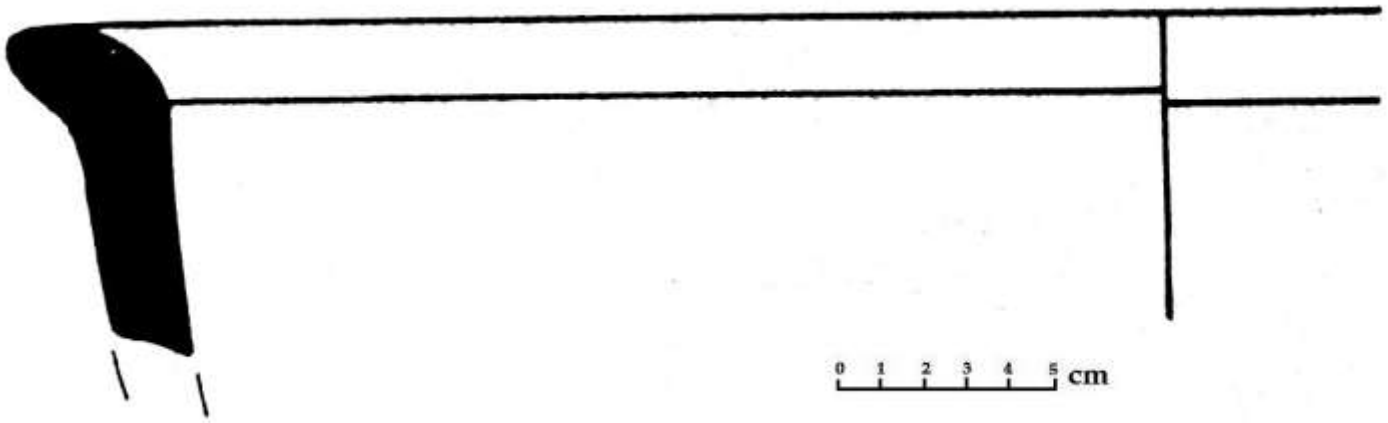


Fig. No. 138: Trough

S. No.	-	11
Type	-	Trough
Rim & Dimension	-	Splayed out and featureless, Diameter 36 cm

Neck side & Base - Concave neck and hemispherical sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 12, T-1b (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

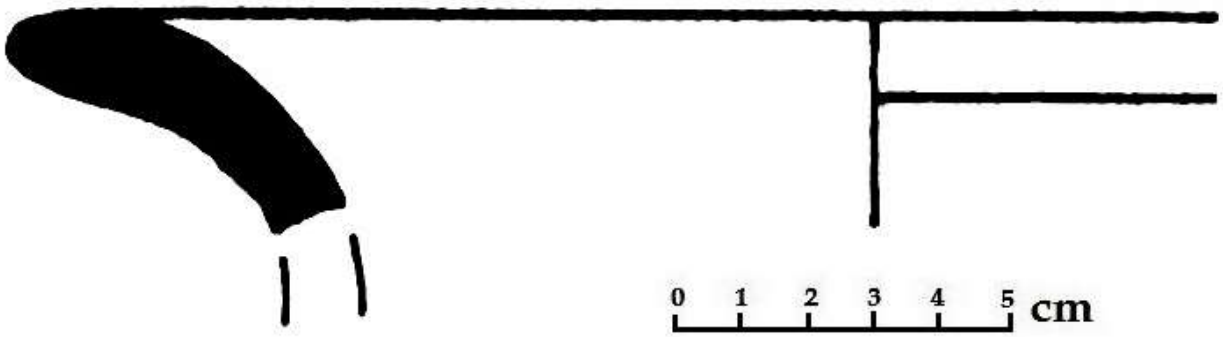


Fig. No. 139: Vase

S. No. - 12
Type - Vase
Rim & Dimension - Flanged and featureless, Diameter 17 cm
Neck side & Base - Elongated neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-13 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

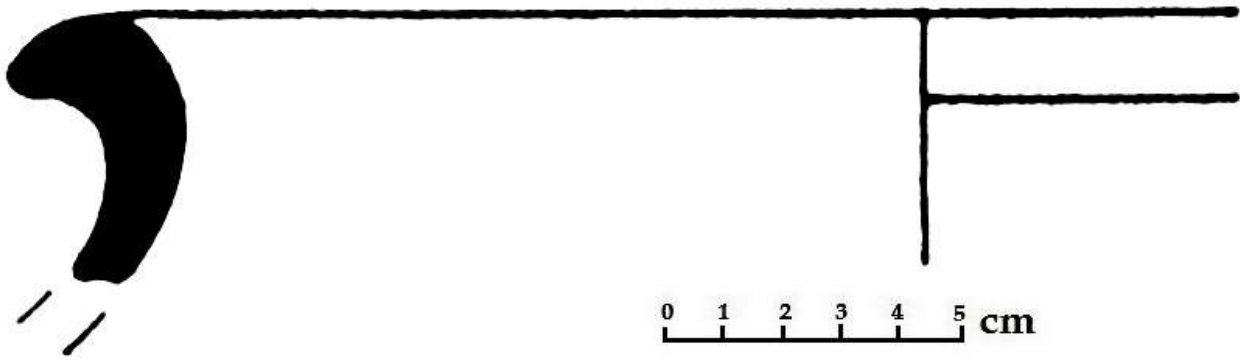


Fig. No. 140: Vase

S. No.	-	13
Type	-	Vase
Rim & Dimension	-	Outturned, thickened and pointed, Diameter 20 cm
Neck side & Base	-	Concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, V-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

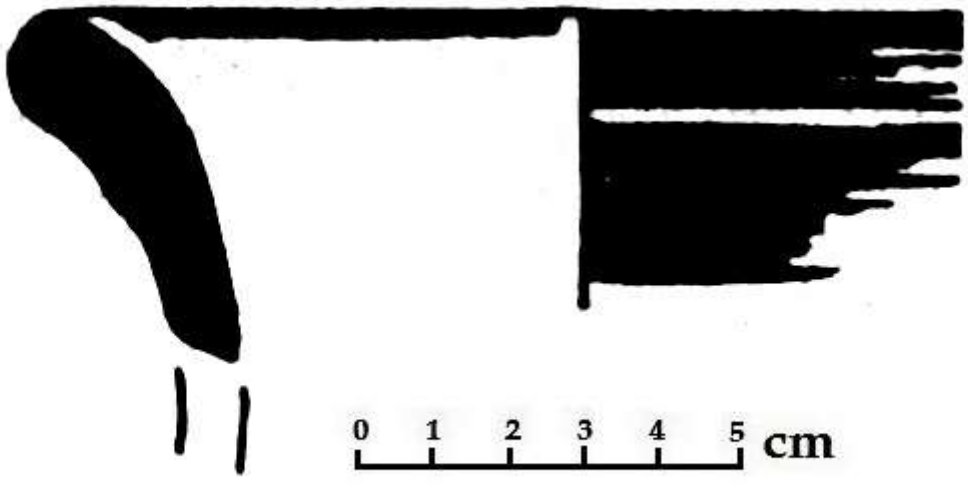


Fig. No. 141: Vase

S. No.	-	14
Type	-	Vase
Rim & Dimension	-	Out-curved, slightly thickened forming a narrow mouth, Diameter 10 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Washed and externally painted in black. Internally painted Over the rim in continuation of the external painting
Reference	-	LQL, Fig. No. 33, V-111 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

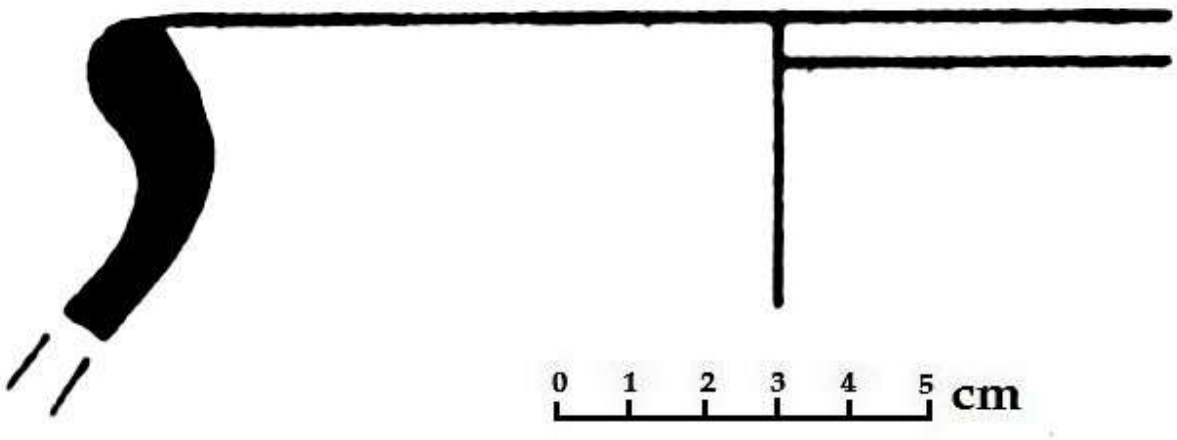


Fig. No. 142: Vase

S. No.	-	15
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 11 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 33, V-109 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

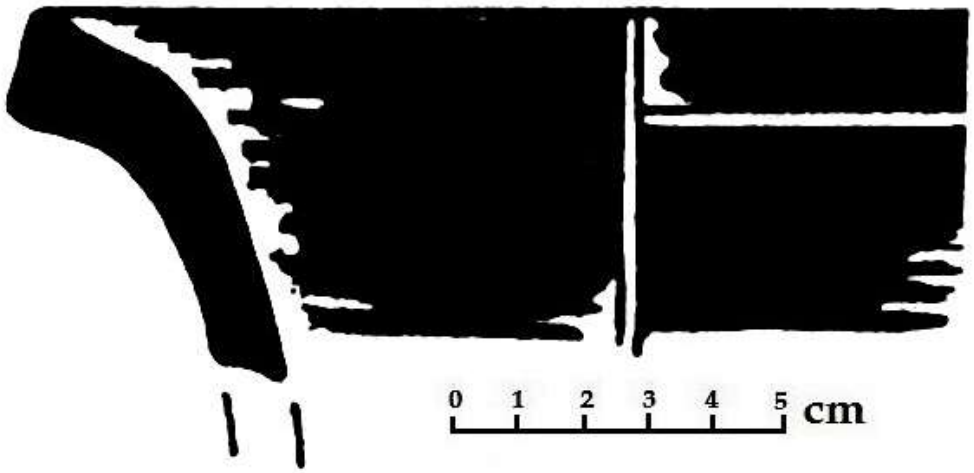


Fig. No. 143: Vase

S. No.	-	16
Type	-	Vase
Rim & Dimension	-	Out0-curved, vertically cut and pointed having a depression over the rim, Diameter 13 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Chocolate red
Fabric	-	Fine fabric
Slip	-	Slipped and externally painted till the rim
Reference	-	LQL, Fig. No. 29, V-77b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

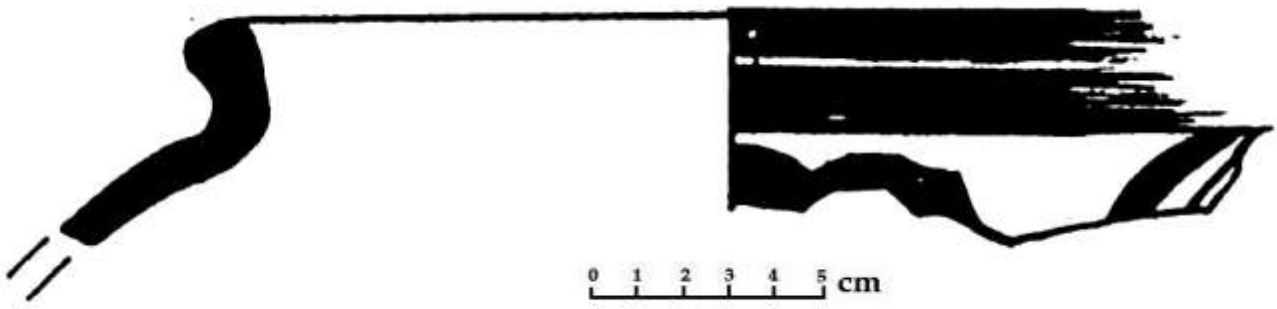


Fig. No. 144: Vase

S. No.	-	17
Type	-	Vase
Rim & Dimension	-	Outturned and beveled externally, Diameter 16 cm

Neck side & Base	-	Concave neck and globular sides
Colour	-	Red
Fabric	-	Fine fabric
Slip	-	Slipped and painted in black externally till the rim
Reference	-	LQL, Fig. No. 28, V-38 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

2. Village Dadon: The village Dadon, tehsil Atrauli, lat. 27^{0}57'N and long. 78^{0}28'E, lies 0.5 km northof the P.S. The mound lies 1 km north-west of the village on the southern side of a lake. The area of the mound is about 8 acres. It is about 15 ft. high. Remains of saltpeter work are found north of the village. The village got its name from *Dawood Khan*, the *Nawab* of *Dadon*. Remains of an indigo factory with 6 vats lie 1 km south of the village. Remains of a *garhi* of *Afzal Mian* lie in the midst of the village. It is made of *kakai* bricks. Remains of an indigo factory with 6 vats are found in the village. *Kothi* of *Muzammil Khan* made of *kaka*i bricks lies 1 Km. to the south of the village. It was built during British period. The ceramic industries found are OCP, BRW, GR, NBP, K, EM and LM[29]. The drawings of OCP potteries found at this site are as follows:

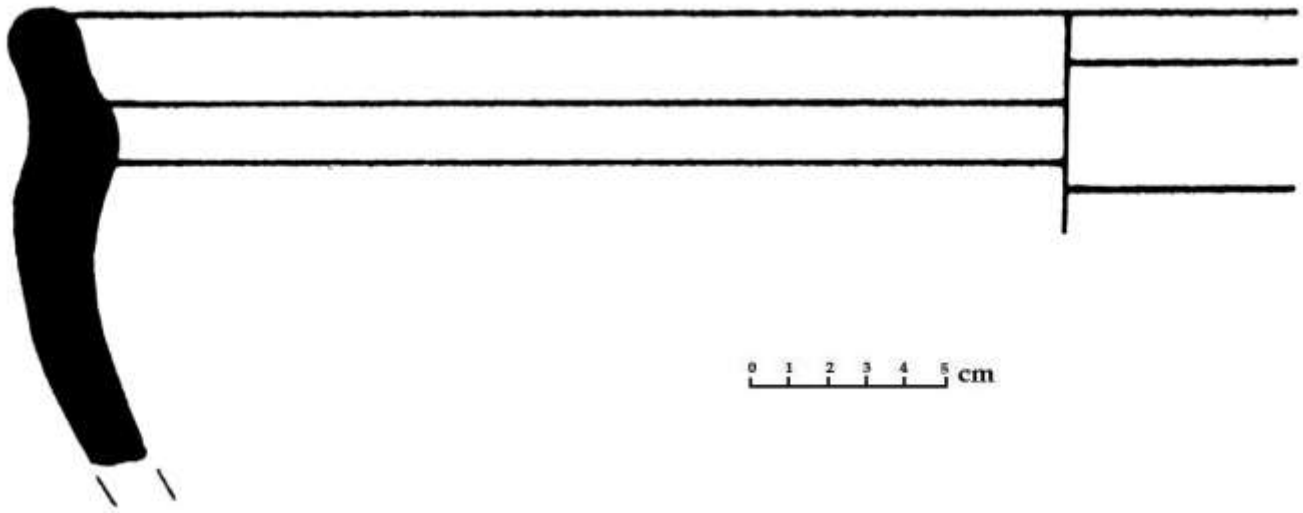


Fig. No. 145: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned, rounded having a depression both internally as well as externally, Diameter 33 cm
Neck side & Base	-	Convex sides, having a mild carination externally
Colour	-	Dull red

Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-5 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

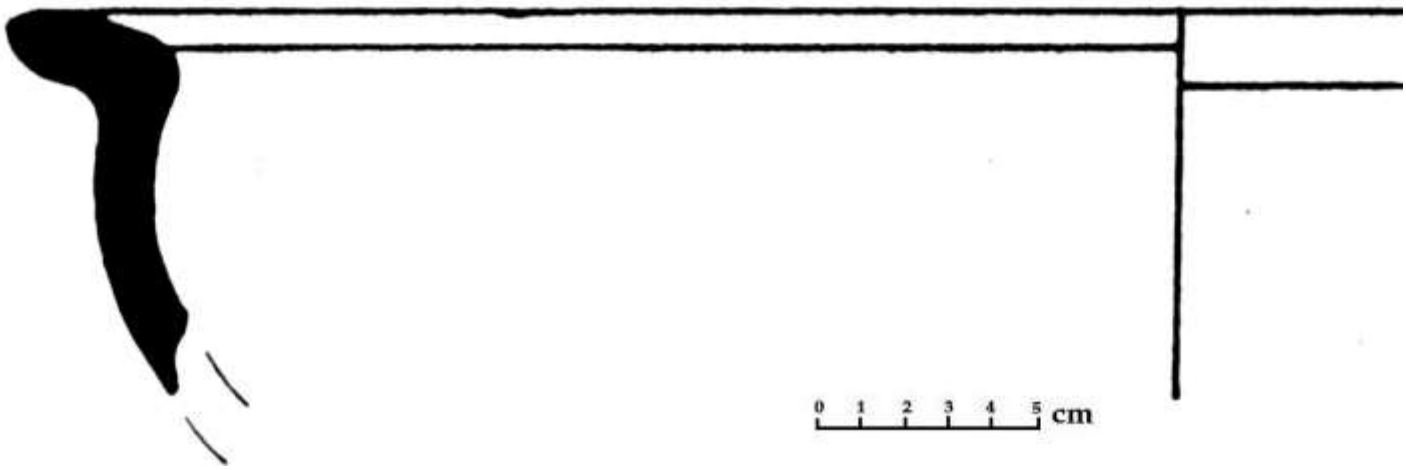


Fig. No. 146: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outturned horizontally projected and featureless, Dia. 32 cm
Neck side & Base - Incurved sides forming a dull carination externally
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

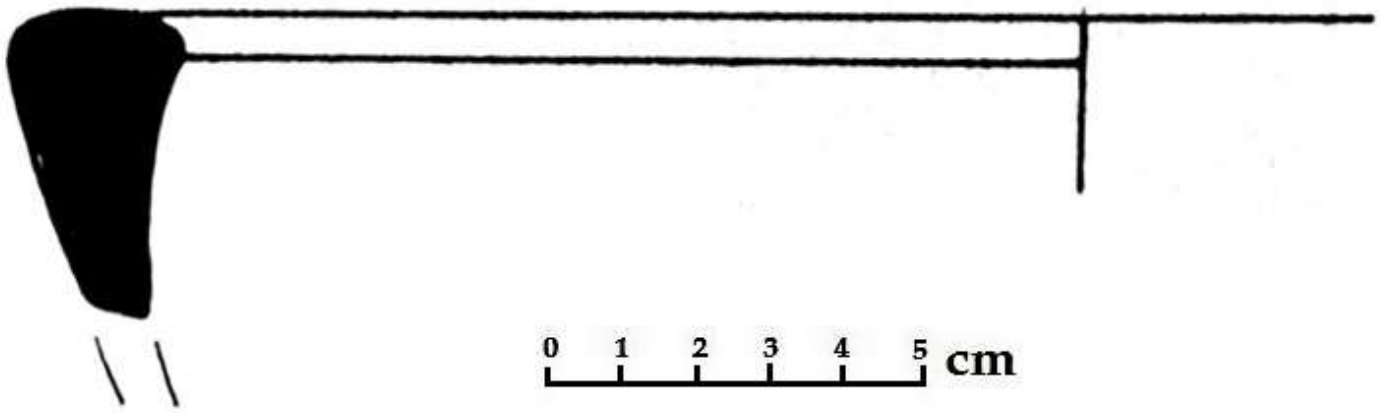


Fig. No. 147: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Roughly nail headed having a mild depression externally, Diameter 26 cm
Neck side & Base - Incurved sides
Colour - Dark red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-21 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

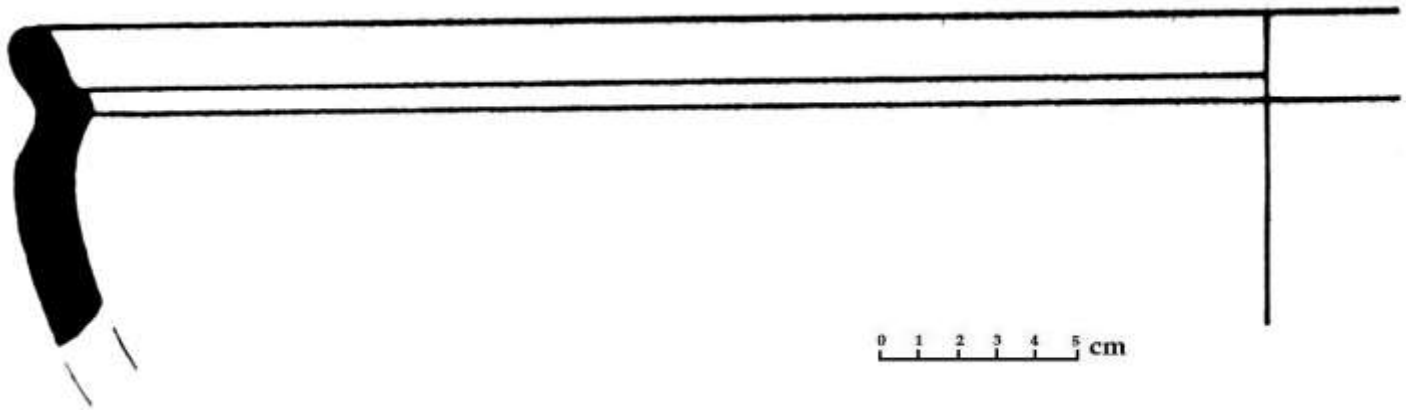


Fig. No. 148: Basin

S. No. - 04
Type - Basin

Rim & Dimension	-	Outturned, rounded having a depression internally, Dia. 42
Neck side & Base	-	Convex sides having a mild carination internally
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 16, BN-5 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

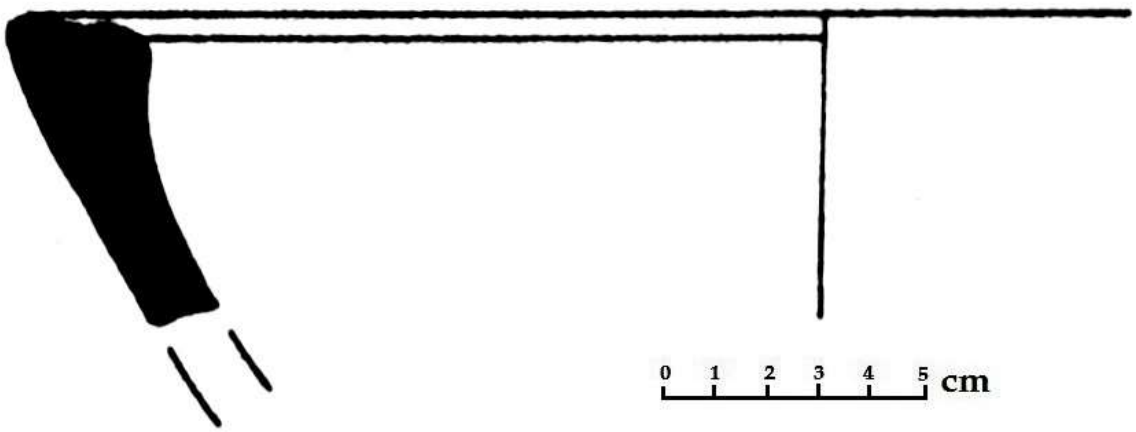


Fig. No. 149: Basin

S. No.	-	05
Type	-	Basin
Rim & Dimension	-	Nail-headed having a depression in the middle, Dia. 19 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-19 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

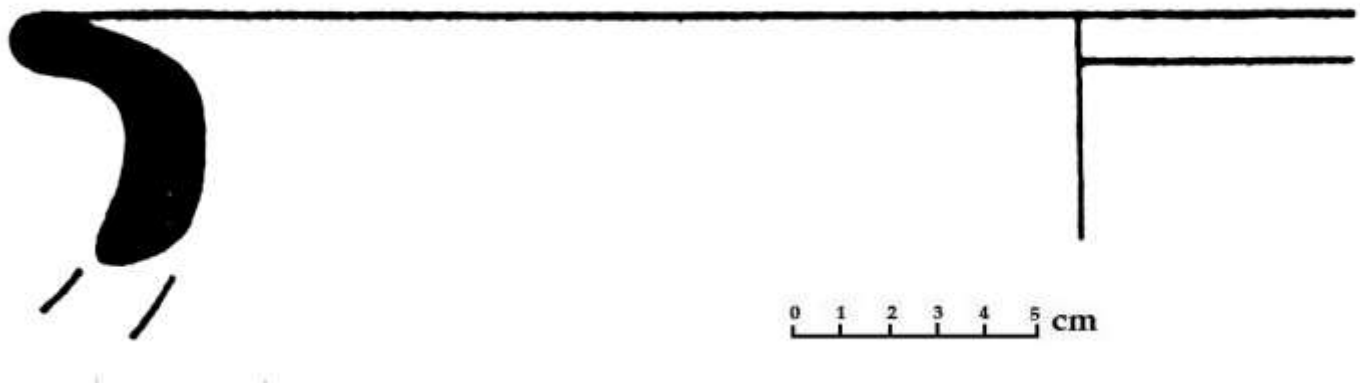


Fig. No. 150: Basin

S. No.	-	06
Type	-	Basin
Rim & Dimension	-	Horizontally projected and featureless
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-31a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

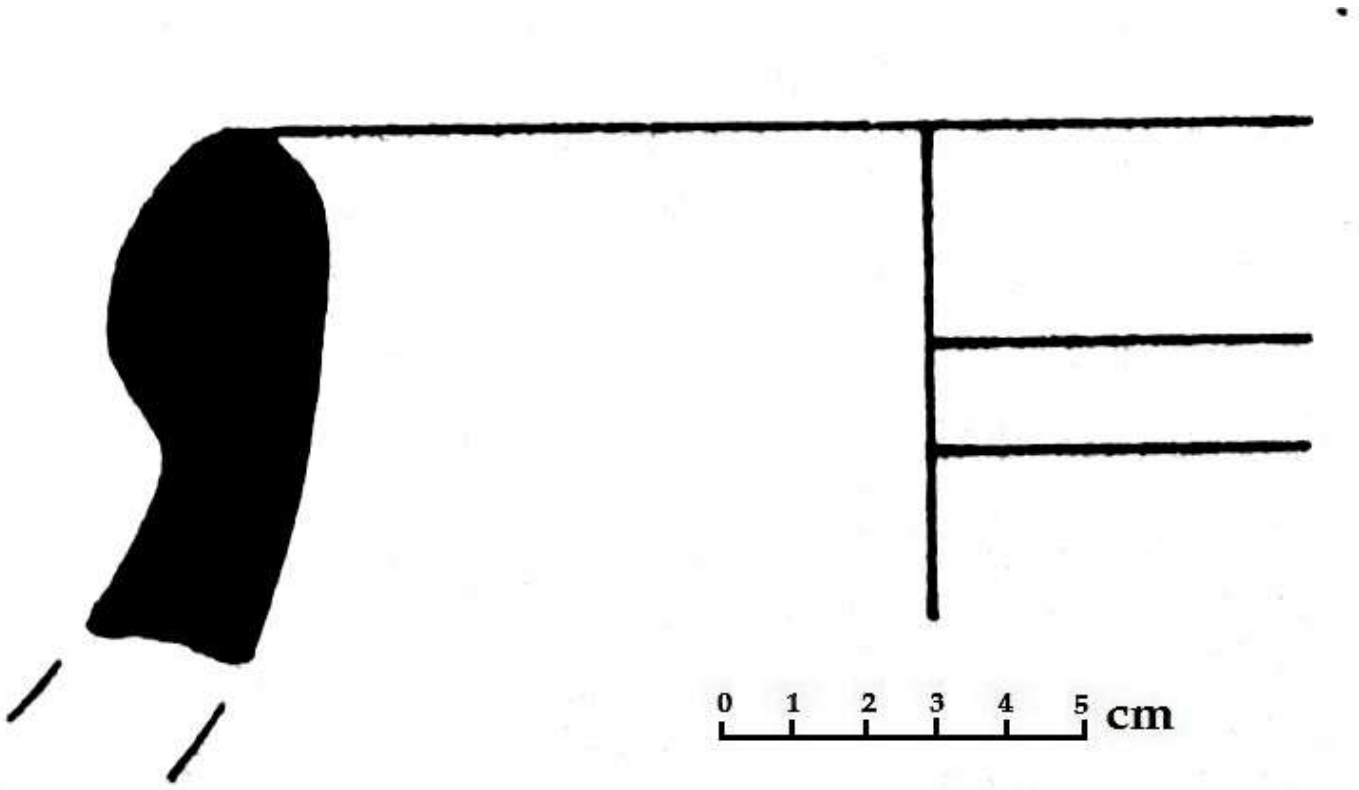


Fig. No. 151: Bowl

S. No.	-	07
Type	-	Bowl
Rim & Dimension	-	Obliquely nail-headed having internally projected top, Diameter 14 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

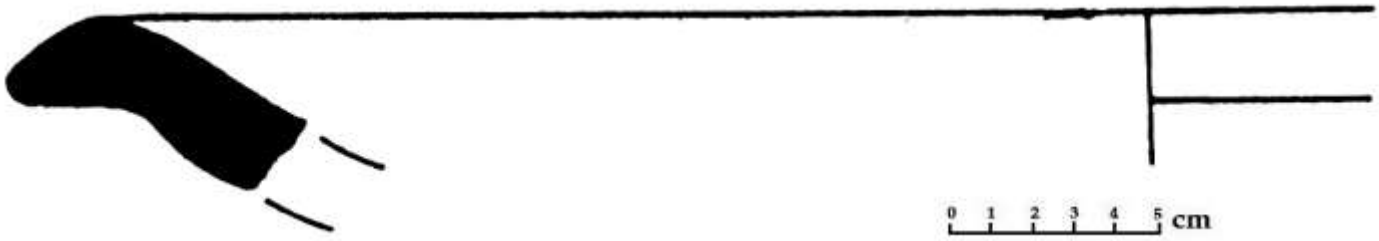


Fig. No. 152: Dish-on-stand

S. No.	-	08
Type	-	Dish-on-stand
Rim & Dimension	-	Splayed out slightly drooping sharpened
Neck side & Base	-	Flaring sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped

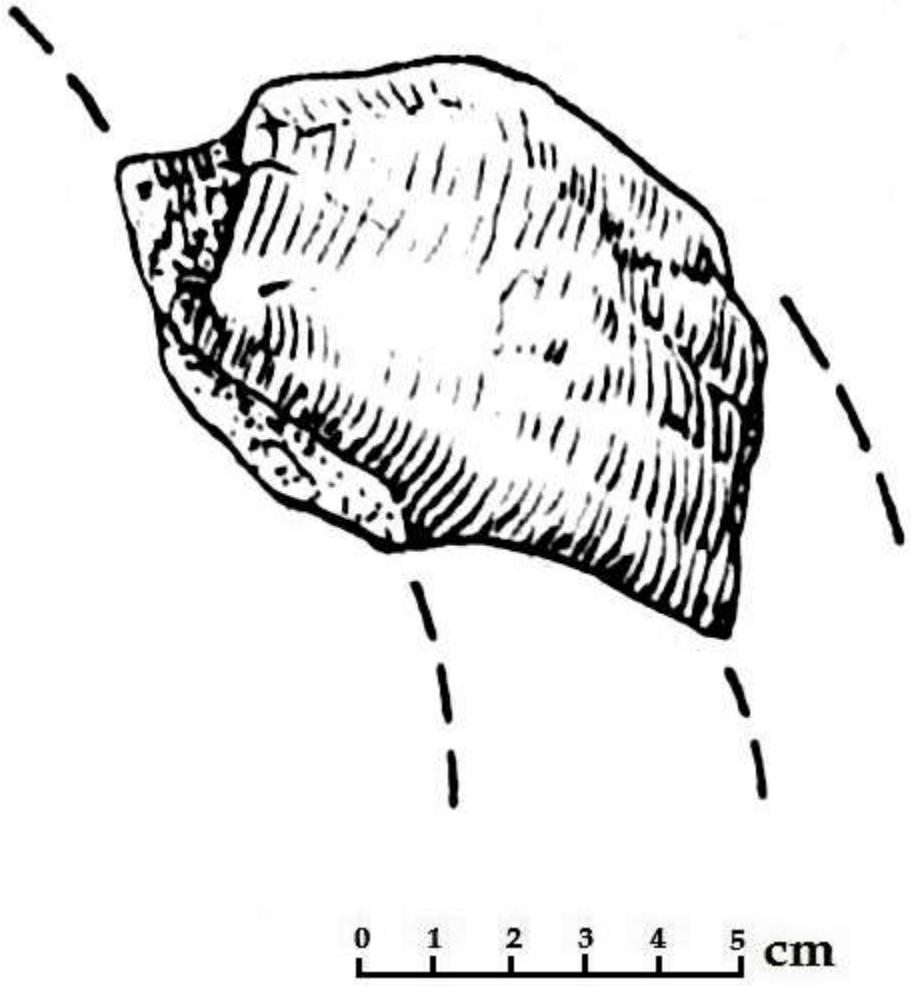


Fig. No. 153: Handle

S. No.	-	09
Type	-	Handle
Rim & Dimension	-	Diameter 17 cm
Colour	-	Ochrous

Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

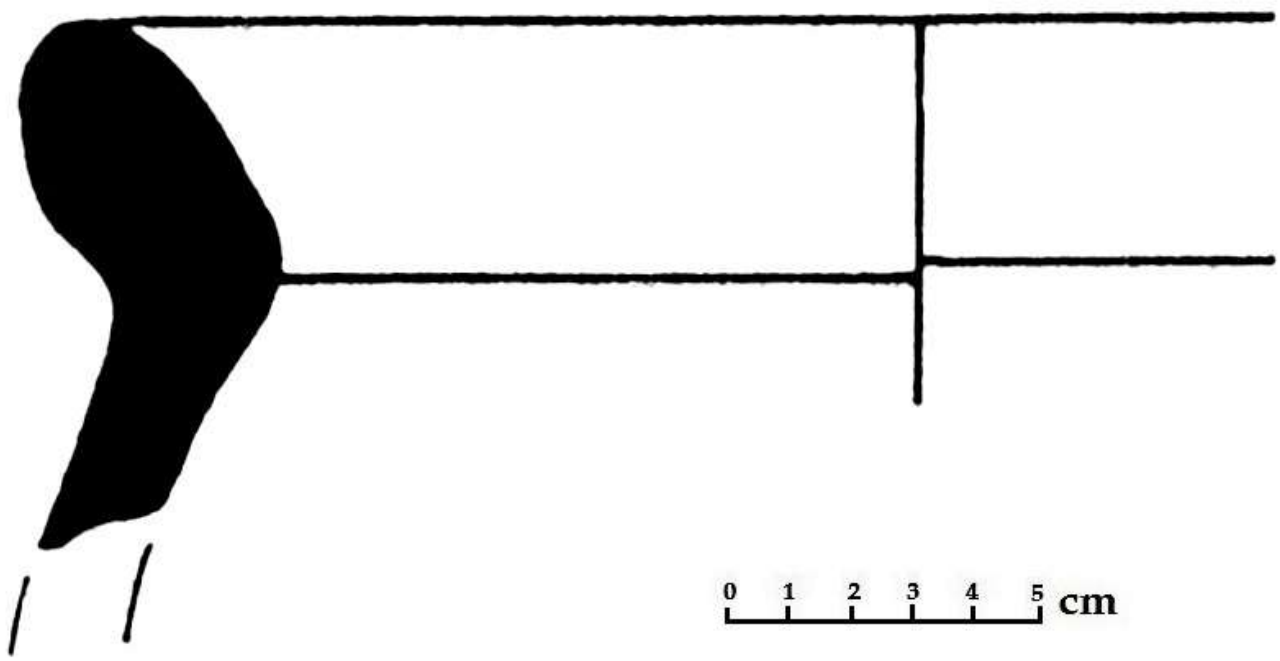


Fig. No. 154: Jar

S. No. - 10
Type - Jar
Rim & Dimension - Outturned, roughly clubbed having a mild groove externally, Diameter 18 cm
Neck side & Base - Flaring sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 25, J-20 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

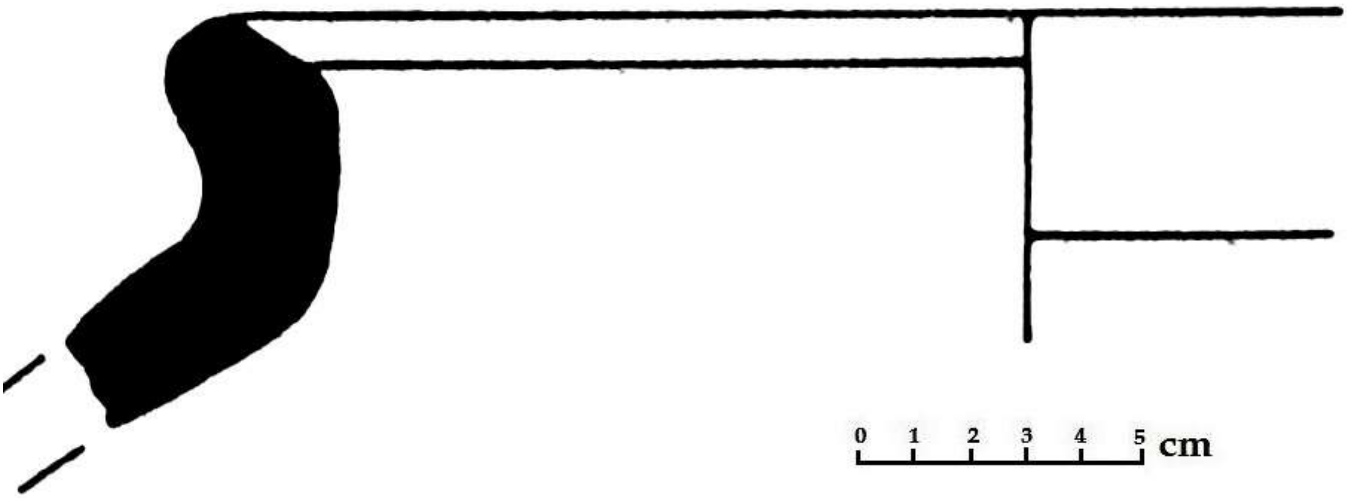


Fig. No. 155: Jar

S. No.	-	11
Type	-	Jar
Rim & Dimension	-	Slightly outturned rounded and thickened having a mild depression internally, Diameter 19 cm
Neck side & Base	-	Squattish concave neck and globular sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

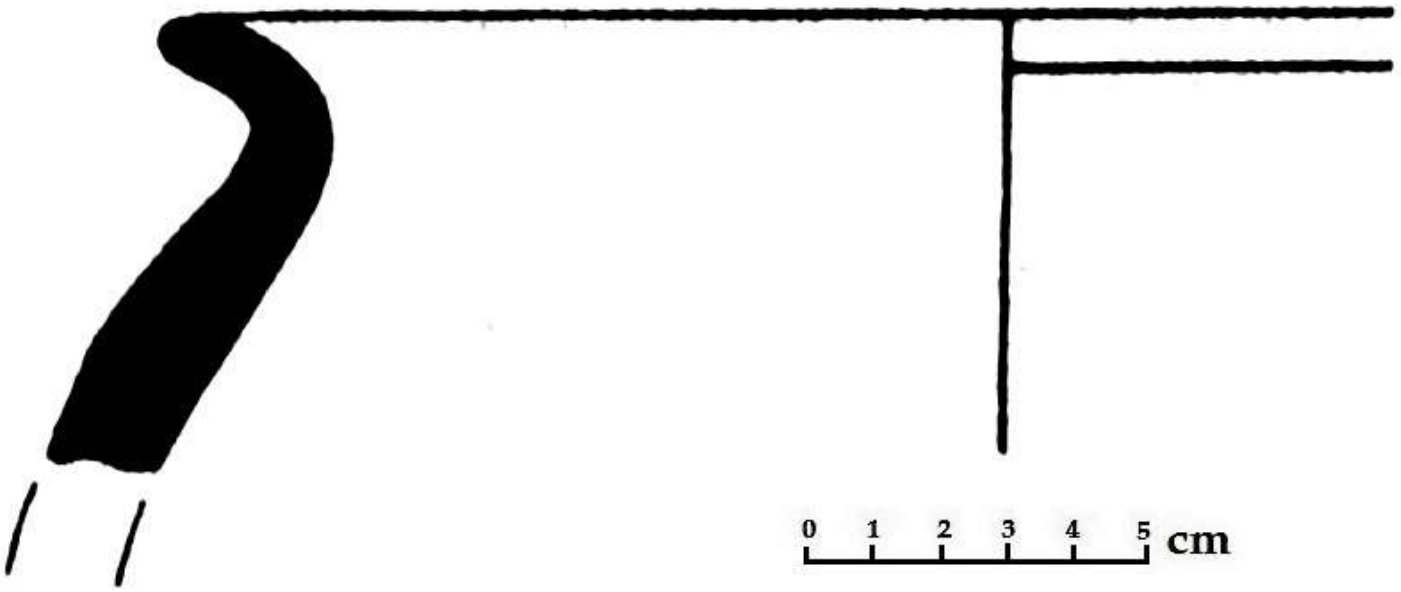


Fig. No. 156: Vase

S. No.	-	12
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 15 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-63 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

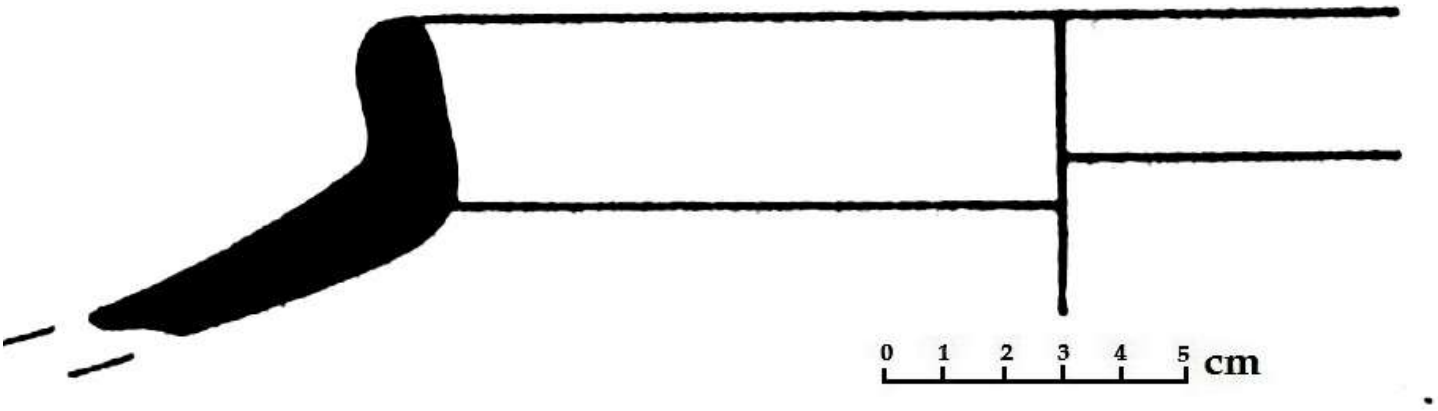


Fig. No. 157: Vase

S. No. - 13
Type - Vase
Rim & Dimension - Almost vertical, featureless having a mild depression internally, Diameter 14 cm
Neck side & Base - Squattish neck and flaring sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

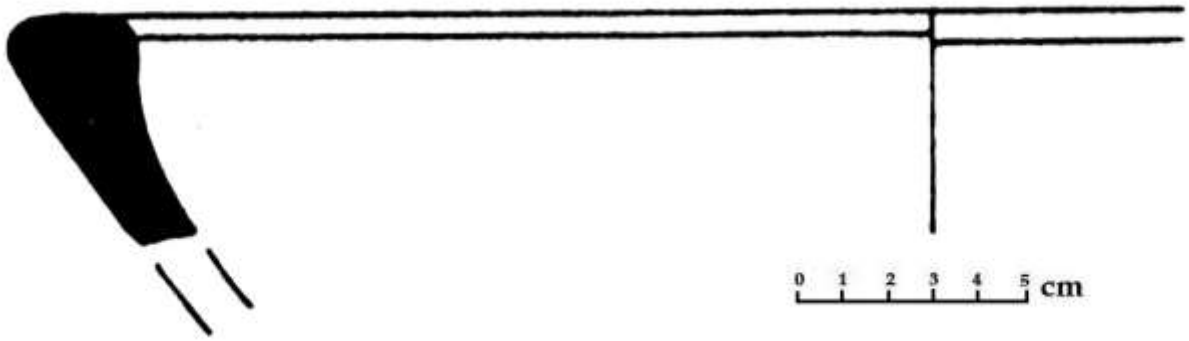


Fig. No. 158: Vase

S. No. - 14
Type - Vase
Rim & Dimension - Outturned, featureless and squattish, Diameter 14 cm
Neck side & Base - Concave neck and globular sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-5a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

3. Village Kaser: The village Kaser, tehsil Atrauli, lat. 27^{0}50'N and long. 78^{0}31' E, lies 6.5 km south-east of the P.S. The mound lies west of the village. It lies to the south-east of a large lake. The area of the mound is about 6acres.It is about 6 ft. high. It is under cultivation. The ceramic industries found are OCP, GR, K and LM[30].The drawings of OCP potteries found at this site are as follows:

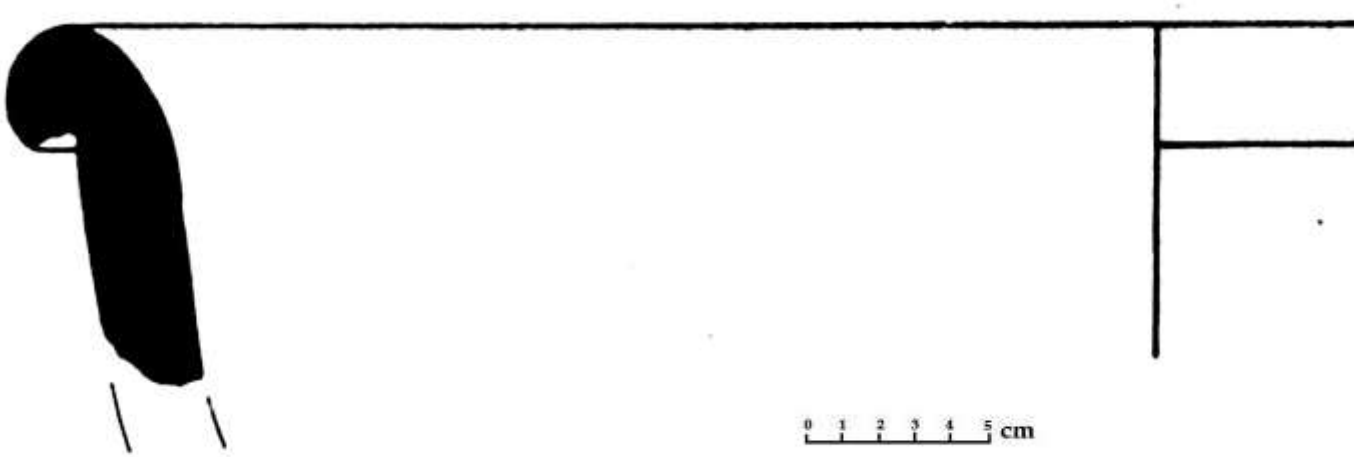


Fig. No. 159: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned externally thickened and collared, Diameter 42 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped

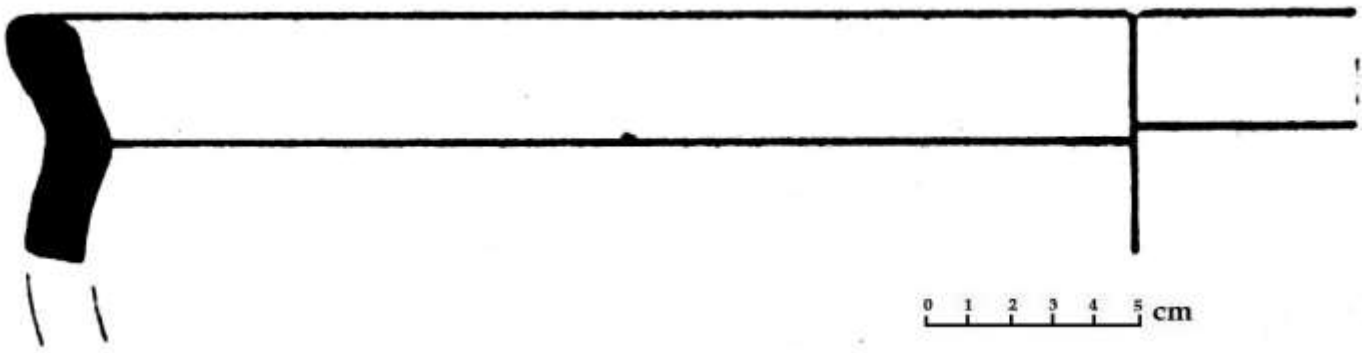


Fig. No. 160: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Almost vertical and mildly beveled internally, Dia. 34 cm
Neck side & Base	-	Convex sides

Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 19, BN-42 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

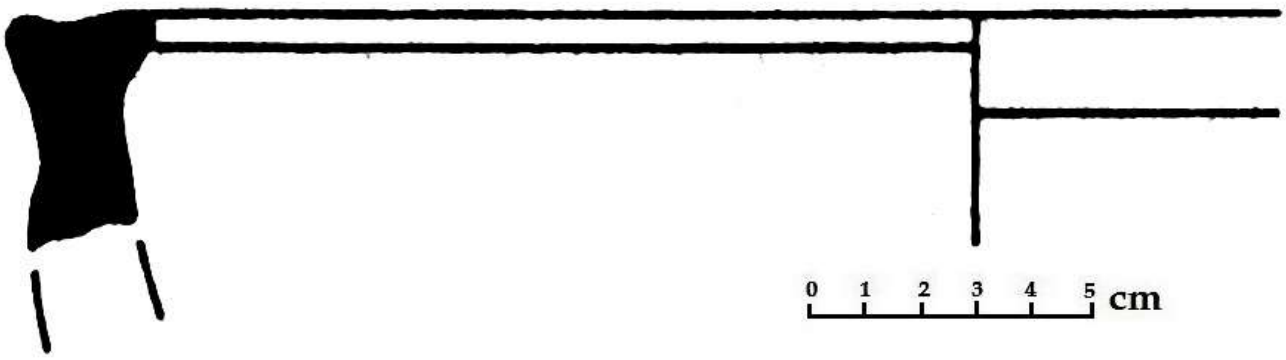


Fig. No. 161: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Nail-headed with depression at the top, Diameter 22 cm
Neck side & Base - Hemispherical sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-24a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

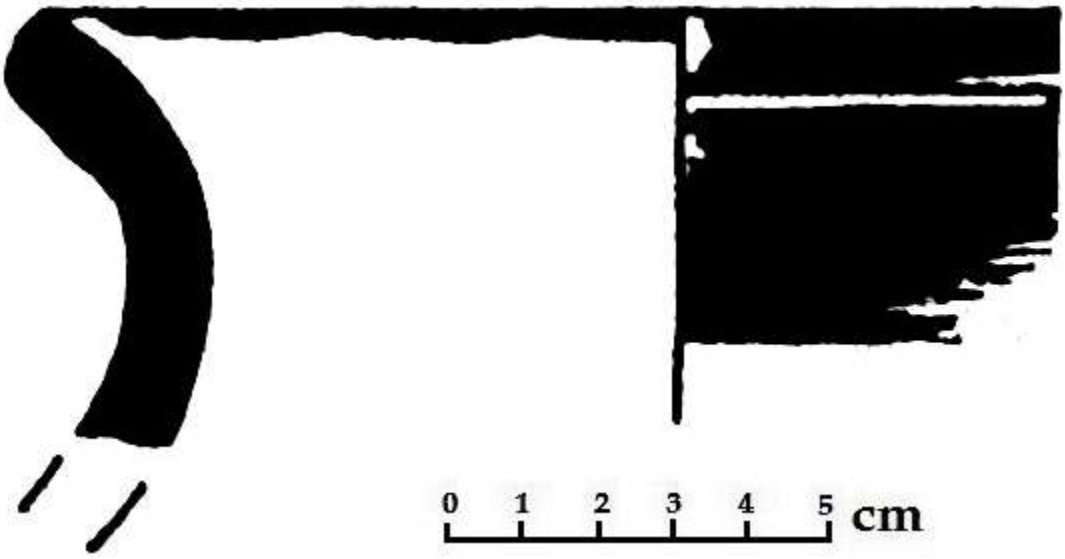


Fig. No. 162: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Outturned and obliquely beveled externally, Diameter 12 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Washed and painted externally till the rim
Reference	-	ARJ, Fig. No. 15, V-15 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

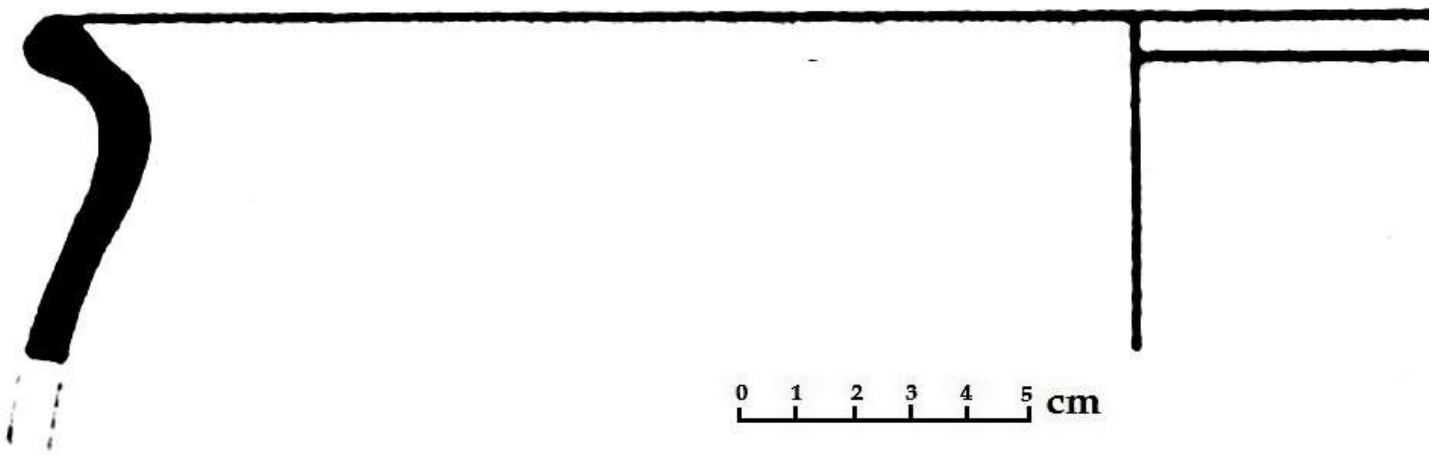


Fig. No. 163: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Out-curved, round and slightly thickened, Diameter 24 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-25a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

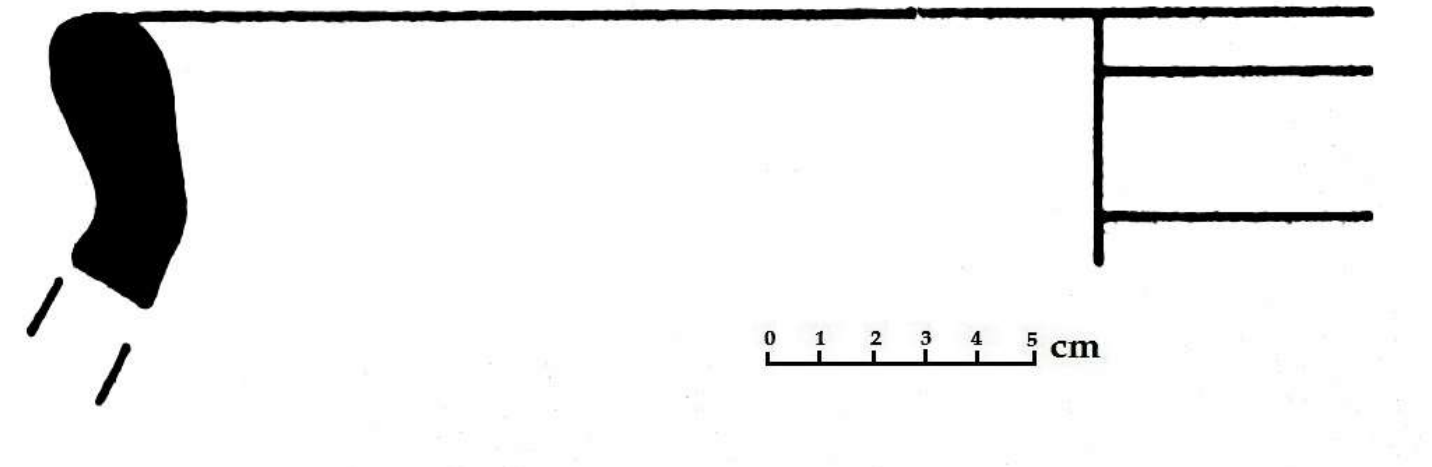


Fig. No. 164: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Out-curved, round and thickened, Diameter 26 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-102 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

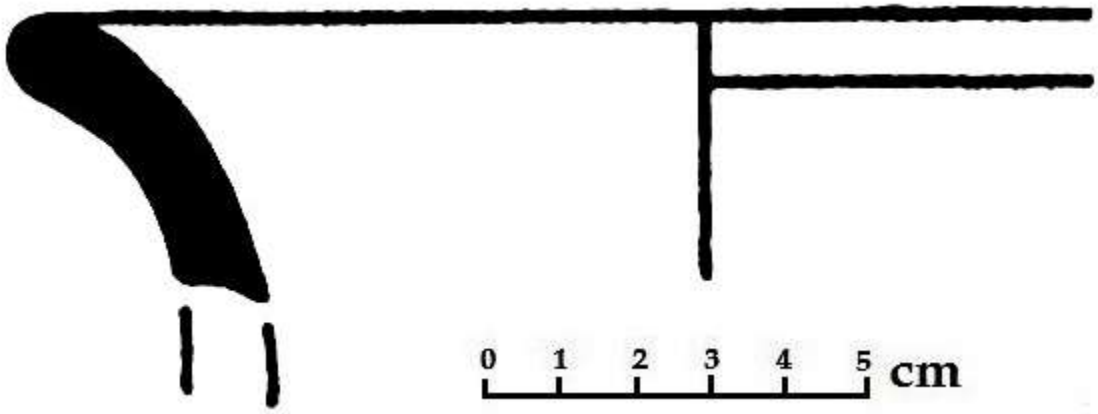


Fig. No. 165: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Out-curved and featureless, Diameter 12 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-19a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

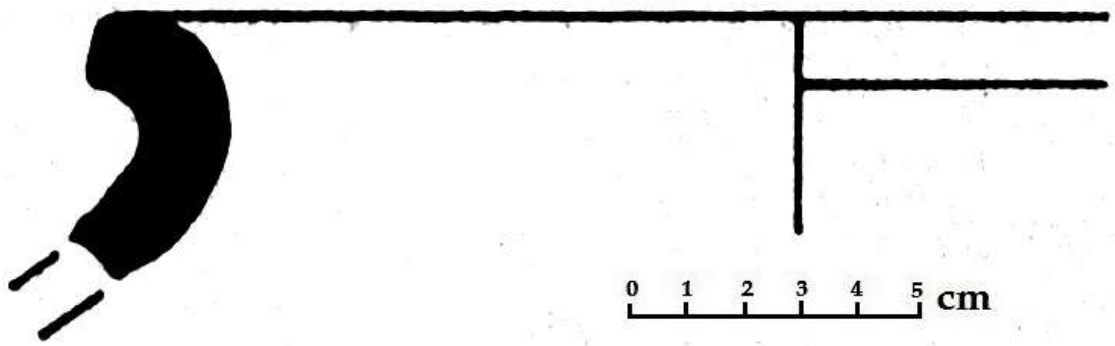


Fig. No. 166: Vase

S. No. - 08
Type - Vase
Rim & Dimension - Outturned slightly thickened, Diameter 16 cm
Neck side & Base - Concave neck and globular sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-24a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

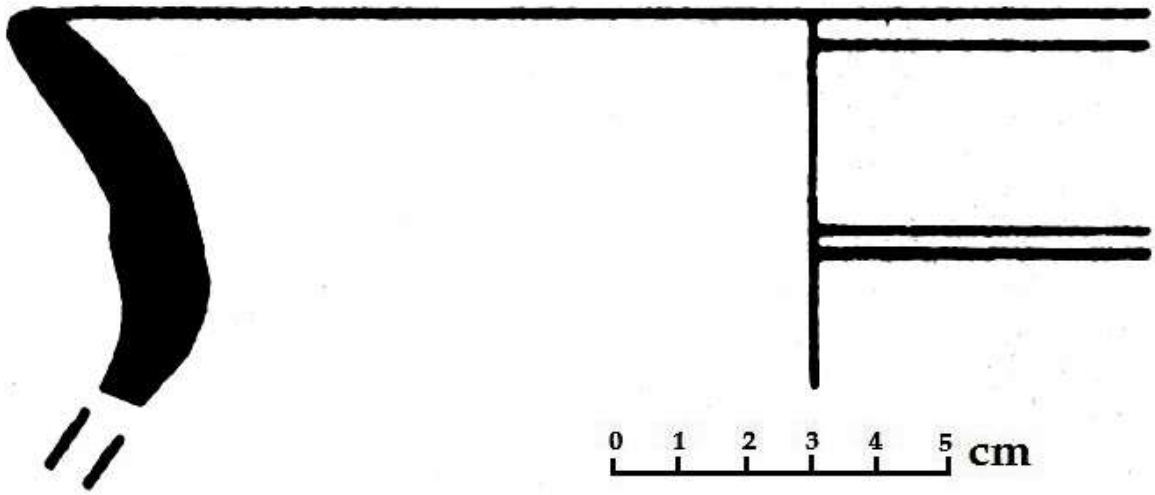


Fig. No. 167: Vase

S. No. - 09

Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 16 cm
Neck side & Base - Concave neck having a pair of very thin ribs in the middle
Colour - Red
Fabric - Fine fabric
Slip - Treated with a wash
Reference - ARJ, Fig. No. 15, V-18b (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

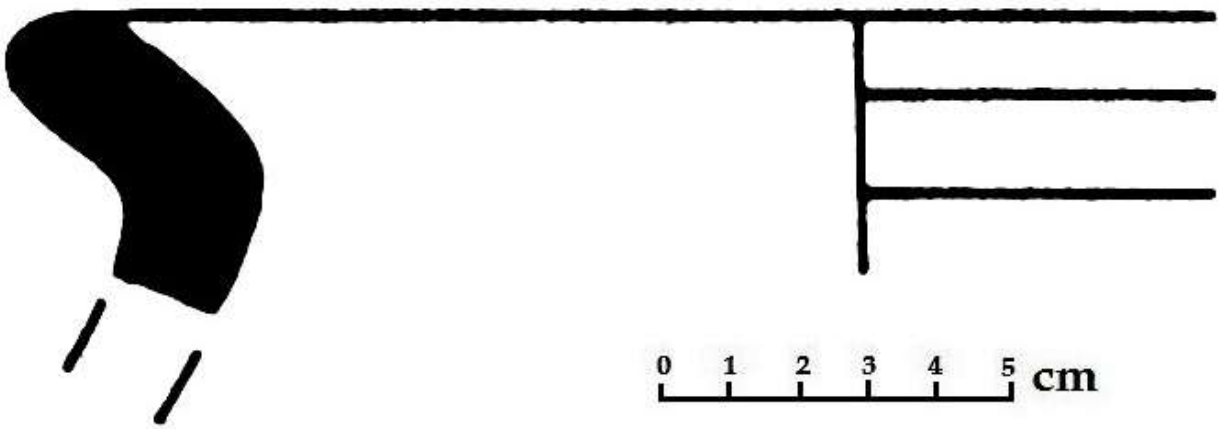


Fig. No. 168: Vase

S. No. - 10
Type - Vase
Rim & Dimension - Outturned and featureless, Diameter 16 cm
Neck side & Base - Internally thickened and bluntly carinated neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-2d (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

04. Village Sankra: The village Sankra, tehsil Atrauli, lat. $28^{0}3'$ N and long. $78^{0}32'$ E, lies 12 km north-east of the P.S. The mound lies on the northern and western side of the old village. It lies on the western bank of the river Ganga. The area of the mound is about 10 acres. It is about 60 ft. high. It is partly inhabited and partly under cultivation. The village was founded by *Raja Ahada* of *Ahir* caste. R.C. Gaur reported antiquities of PGW, NBP, K, G and late medieval period. Pieces of terracotta and sculpture are recovered from the mound. A broken bust of a male deity made of red sand stone of 2^{nd} or 1^{st} B.C.

was recovered from the mound. A terracotta lion of *Kushan* period was recovered from the mound. The ceramic industries found are OCP, BRW, PGW, NBP, K, G and LM[31]. The drawings of OCP potteries found at this site are as follows:

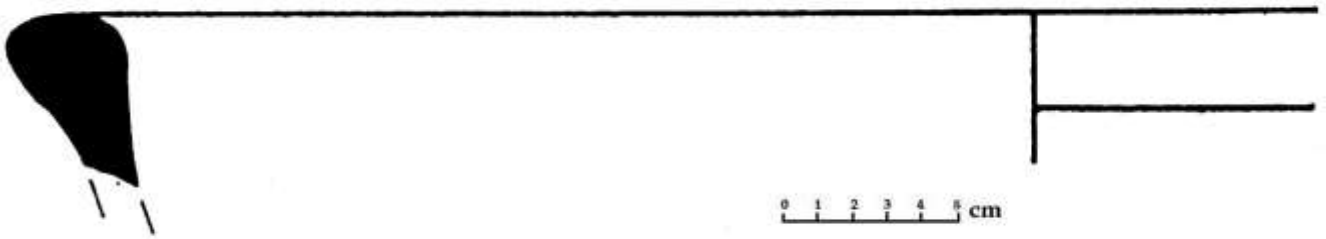


Fig. No. 169: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Nail-headed and internally beveled, Diameter 37 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-19a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

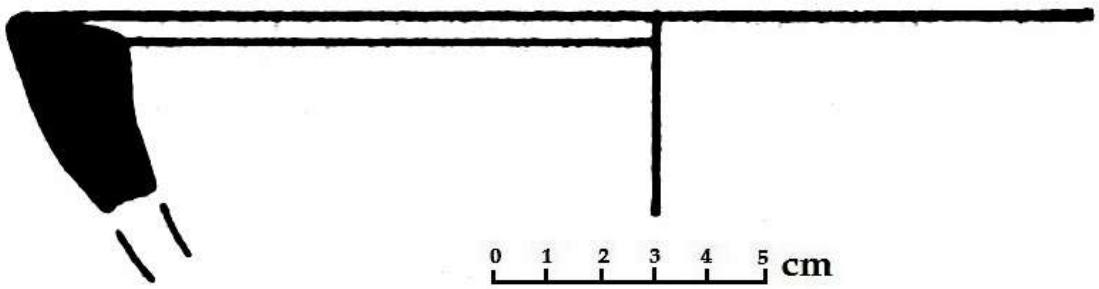


Fig. No. 170: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Roughly nail-headed having flattened top, Diameter 15 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric

Slip - Unslipped

Reference - LQL, Fig. No. 11, BL-27 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

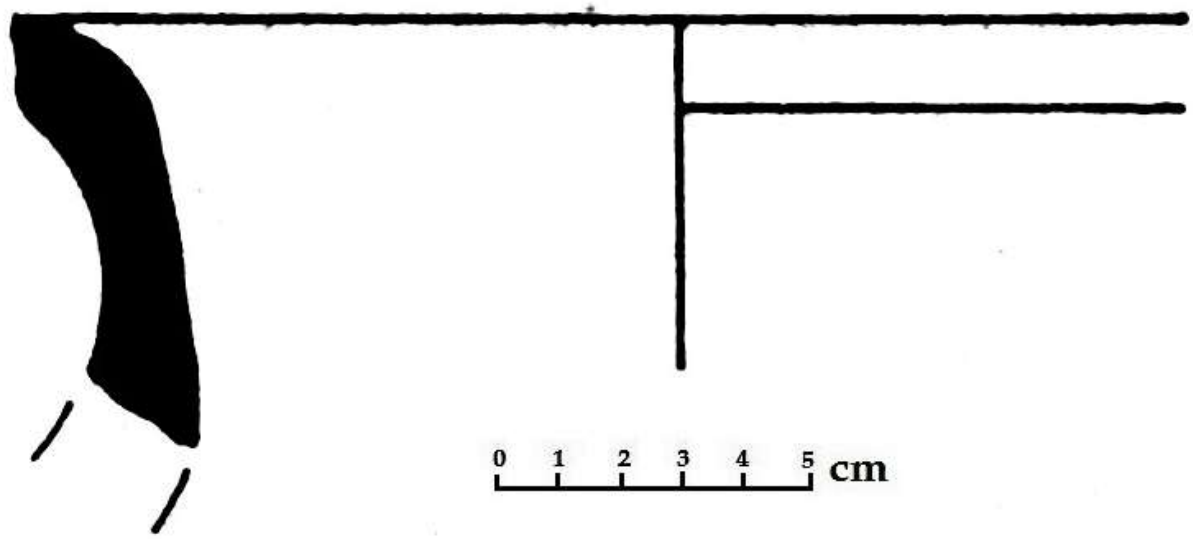


Fig. No. 171: Vase

S. No. - 03

Type - Vase

Rim & Dimension - Out-curved and vertically cut, Diameter 13 cm

Neck side & Base - Elongated concave neck

Colour - Dull red

Fabric - Medium fabric

Slip - Treated with a wash

Reference - LQL, Fig. No. 29, V-77 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

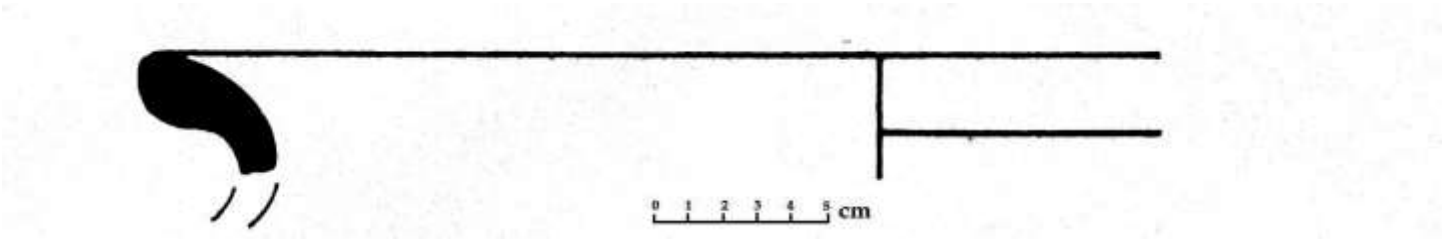


Fig. No. 172: Vase

S. No. - 04

Type - Vase

Rim & Dimension - Outturned, thickened and rounded externally, Dia. 25 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-95 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Gabhana District Aligarh:

01. Village Jakhauta, P.S. Gabhana district Aligarh: The village Jakhauta, tehsil Gabhana, lat. 28^{0}2'N and long. 77^{0}56'E, lies 5.5 km south-west of the village. The mound lies south of the village. Area of the mound is about 2 acres. It is about 3 ft. high. It is under cultivation. The ceramic industries found are OCP, GR, K and LM[32]. The drawings of OCP potteries found at this site are as follows:

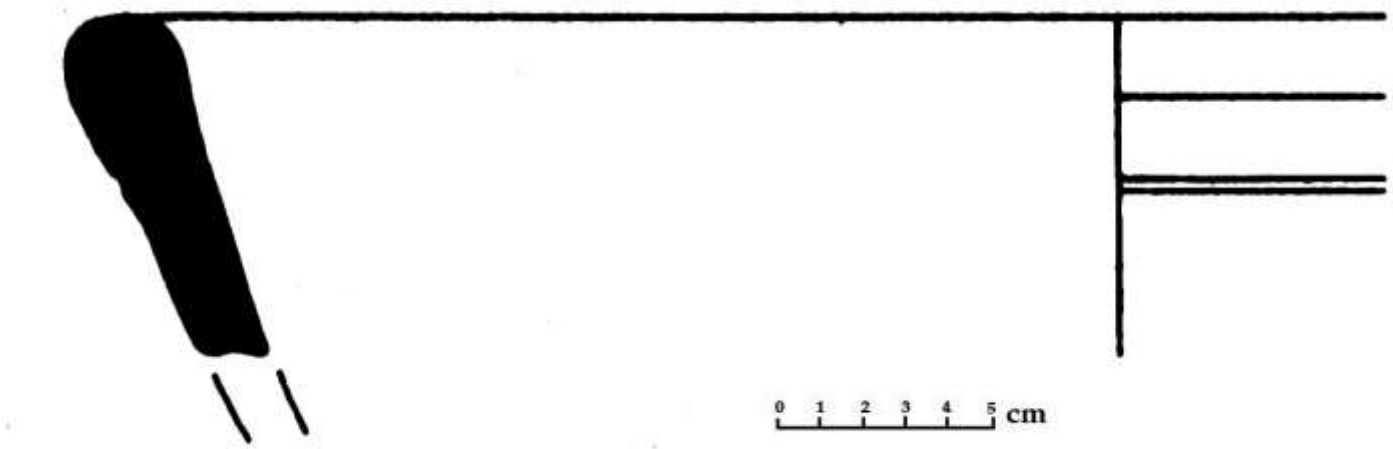


Fig. No. 173:

S. No. - 01
Rim & Dimension - Diameter 17 cm
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQ,L, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

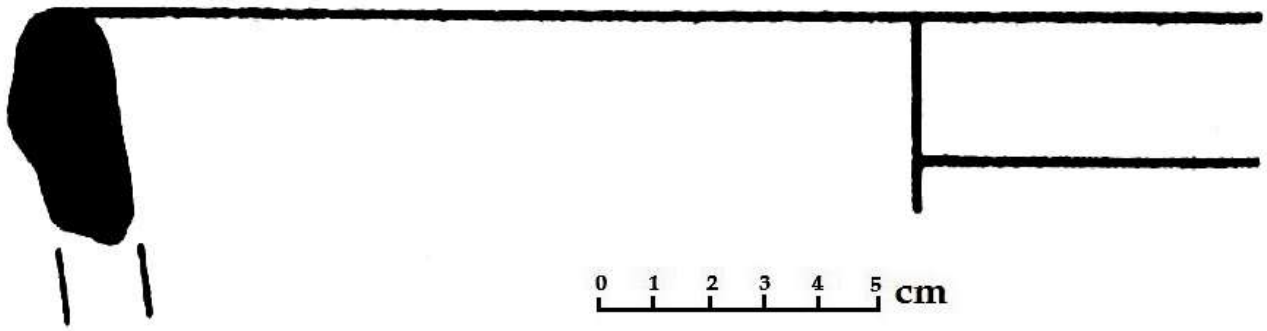


Fig. No. 174:

S. No.	-	02
Rim & Dimension	-	Diameter 17 cm
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

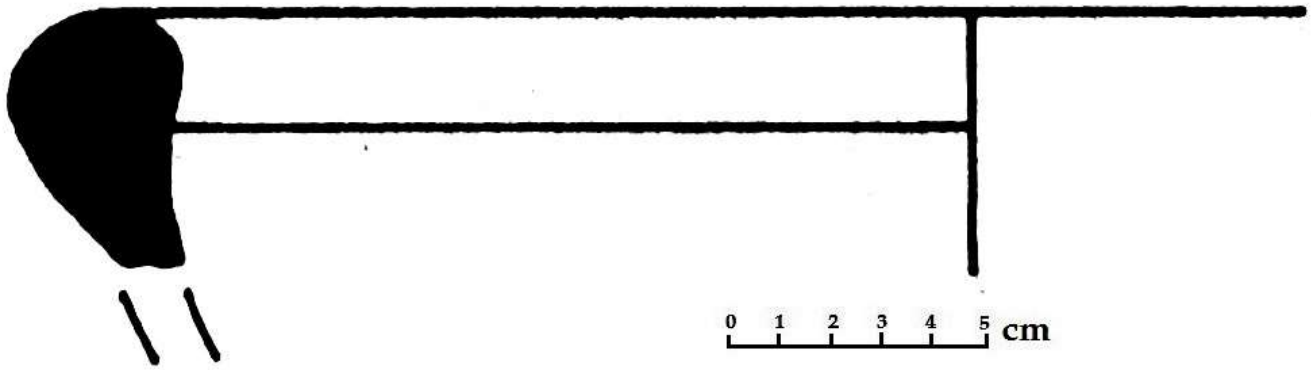


Fig. No. 175:

S. No.	-	03
Rim & Dimension	-	Diameter 17 cm
Colour	-	Ochrous
Fabric	-	Fine fabric

Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Mahrawal, P.S. Gayana district Aligarh: The village Mahrawal, tehsil Gabhana, lat. 28^{0}2'N and long. 77^{0}56' E, lies 4.2 km south-west of the P.S. Mohalla Garhi is located on the mound itself. The area of the mound is about 2 acres. It is about 15 ft. high. Remains of garhi are found on the mound. A chhatri made of buff colour sand stone lies N of the village. The ceramic industries found are G and LM[33].The drawings of OCP potteries found at this site are as follows:

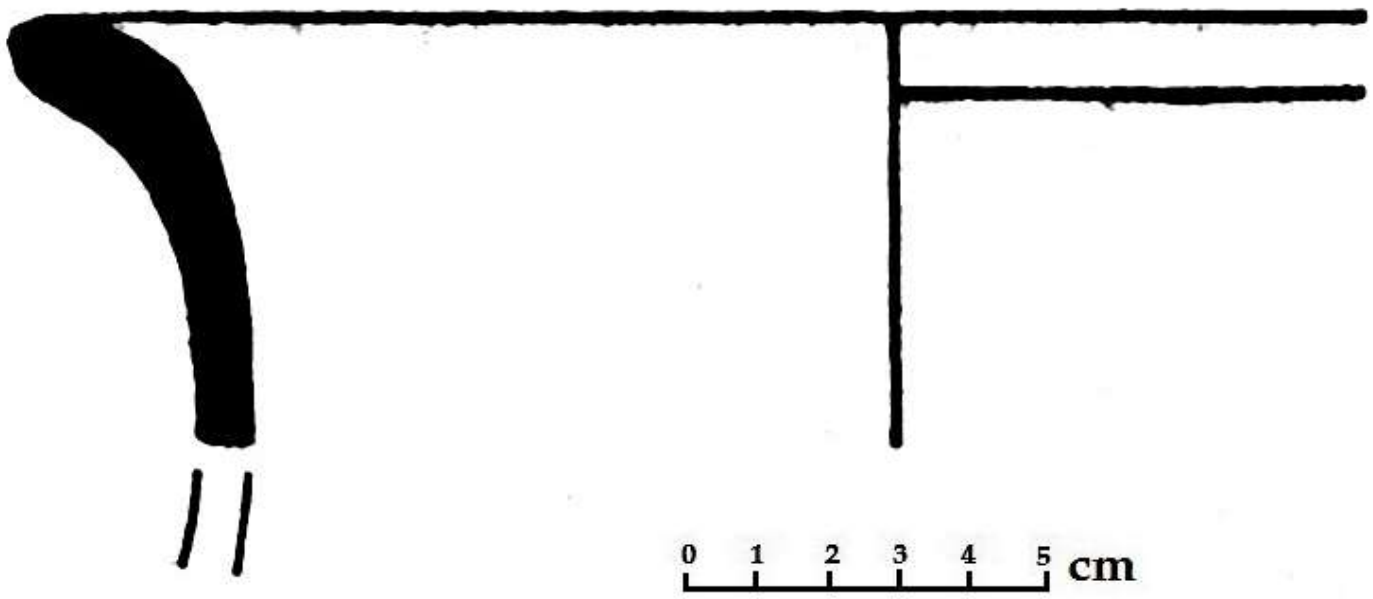


Fig. No. 176: Vase

S. No. - 01
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 14 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-98 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

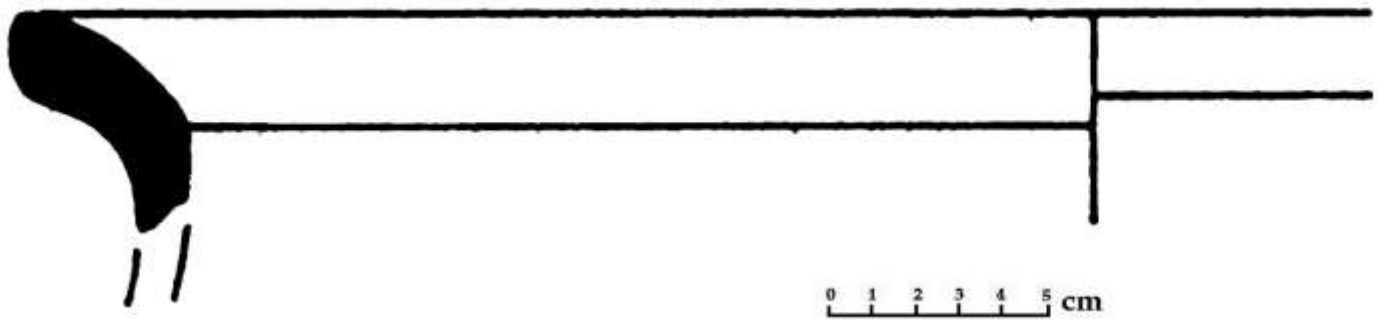


Fig. No. 177: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 28 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-18 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

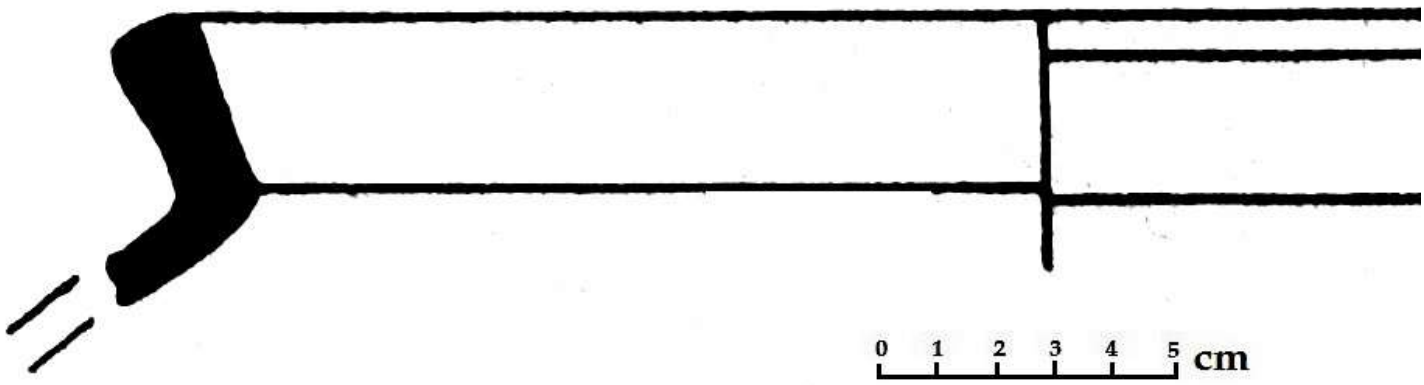


Fig. No. 178: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Splayed out and featureless, Diameter 18 cm
Neck side & Base	-	Carinated neck and flaring

Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, VL-1a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

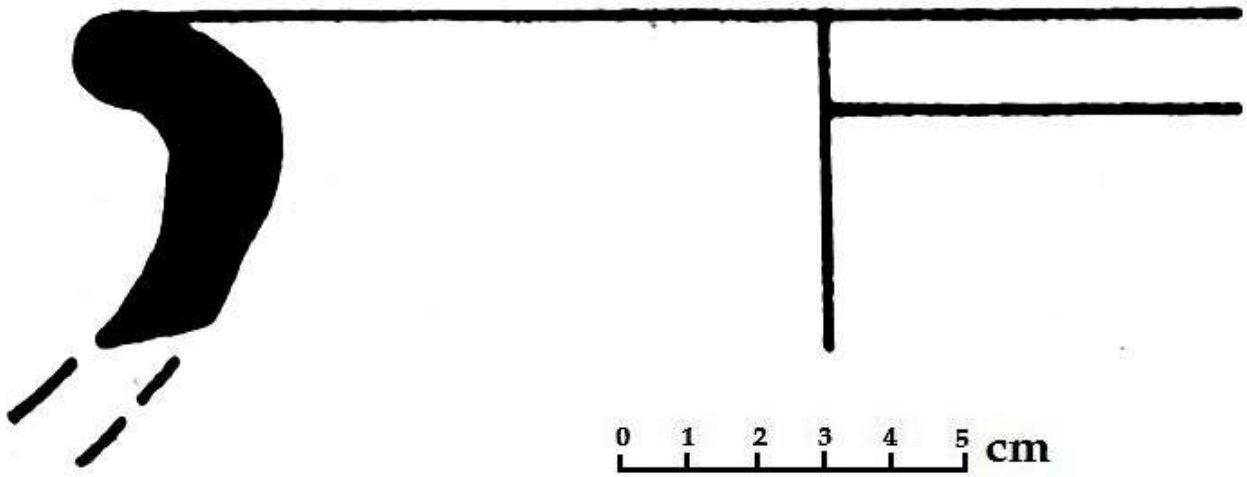


Fig. No. 179: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Horizontally turned and featureless, Diameter 13 cm
Neck side & Base - Concave neck and globular
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-66 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Nagariya Palasallu: The village Nagaria Palasallu, tehsil Gabhana, lat. $28^{0}0'$ N and long. $77^{0}59'$ E, lies2 km south-east of the P.S. The mound lies 0.5 km north of the village. The area of the mound is about 2 acres. It is about 4 ft. high. It is under cultivation. The ceramic industries found are OCP, G and LM[34]. The drawings of OCP potteries found at this site are as follows:

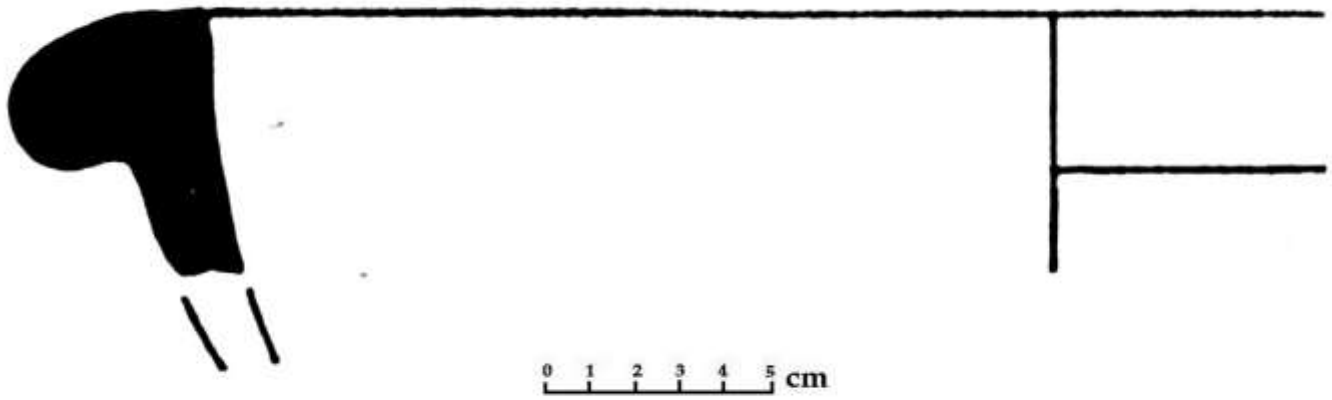


Fig. No. 180: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Nail headed & obliquely projected externally, Diameter 20 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-23 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

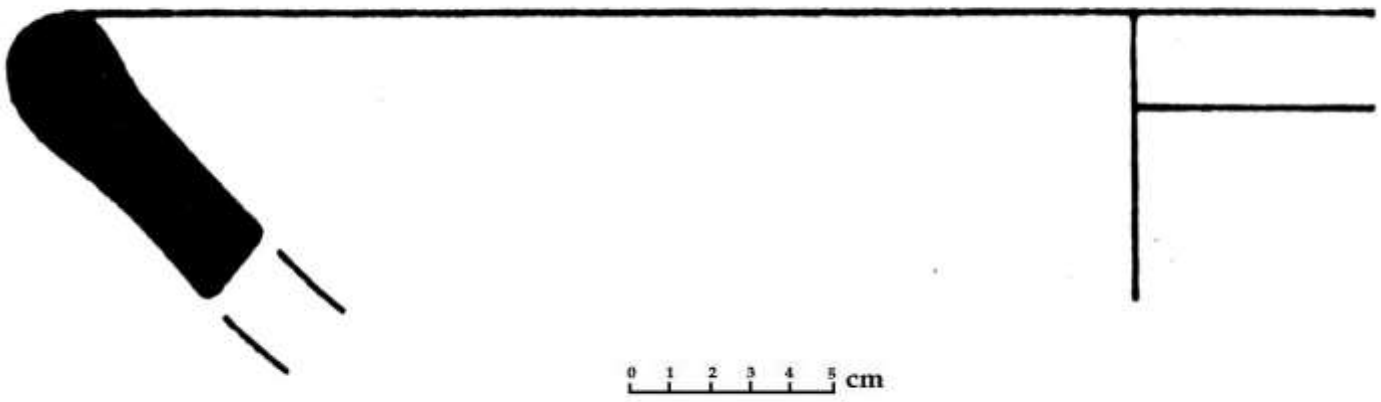


Fig. No. 181: Basin

S. No.	-	02
Type	-	Basin

Rim & Dimension - Out-going, featureless having slight depression below Internally, Diameter 24 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
\Reference - LQL, Fig. No. 18, BN-28 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

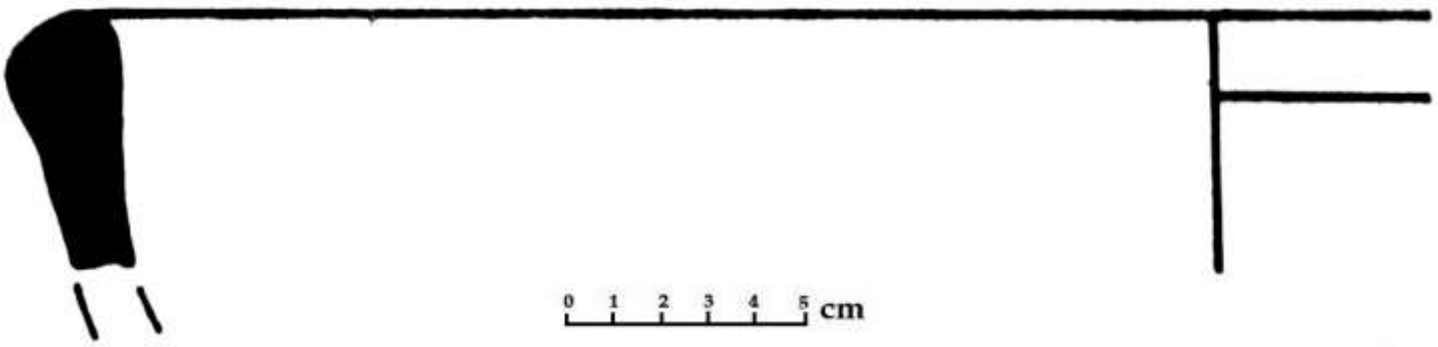


Fig. No. 182: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Outgoing and externally thickened
Neck side & Base - Tapering sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-28 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

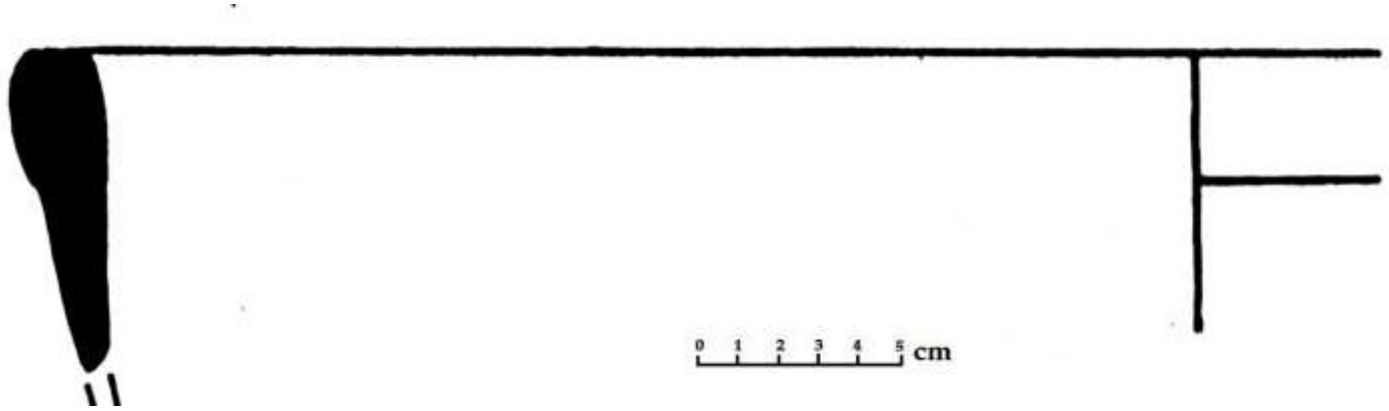


Fig. No. 183: Basin

S. No.	-	04
Type	-	Basin
Rim & Dimension	-	Roughly nail-headed & externally grooved, Diameter 34 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-21 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

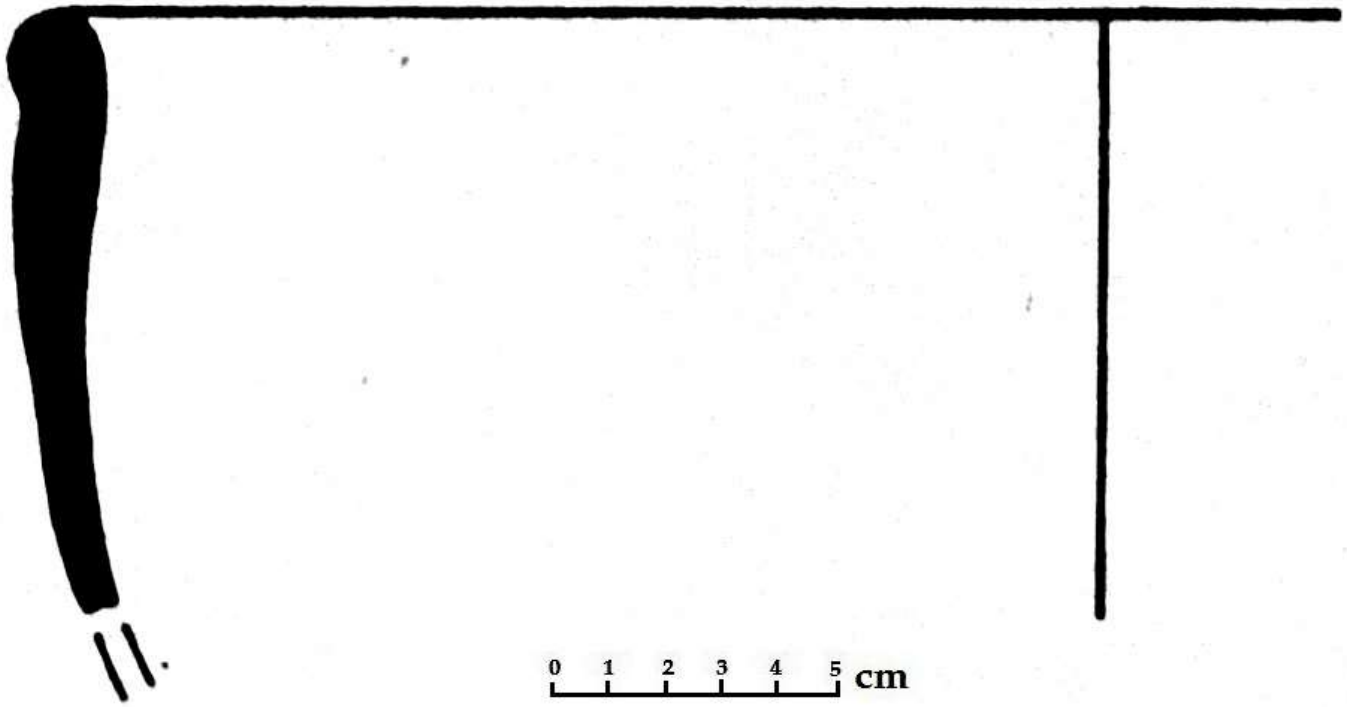


Fig. No. 184: Basin

S. No.	-	05
Type	-	Basin
Rim & Dimension	-	Out-going, featureless having a depression externally, Diameter 24 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-29 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

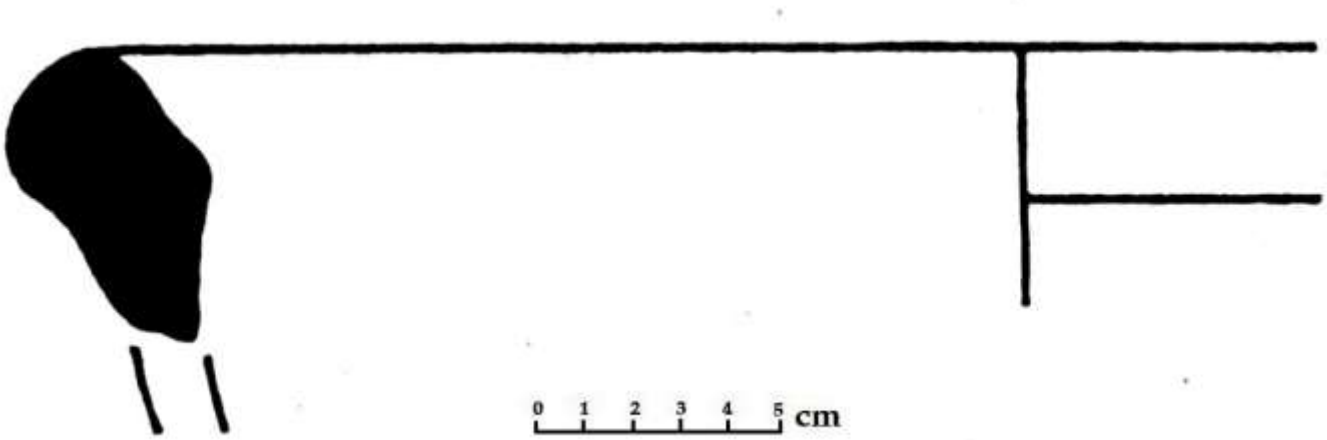


Fig. No. 185: Bowl

S. No. - 06
Type - Bowl
Rim & Dimension - Out-turned and roughly beaded, Diameter 18 cm
Neck side & Base - Convex sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 17, BN-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

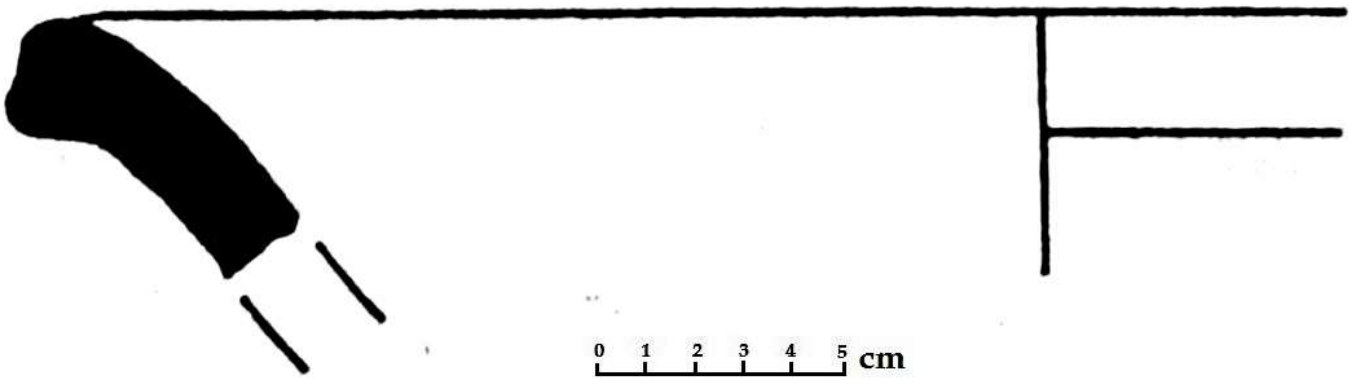


Fig. No. 186: Vase

S. No. - 07
Type - Vase

Rim & Dimension - Out-turned, externally beveled & thickened, Diameter 18 cm
Neck side & Base - Tapering neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-88 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Gandhi Park District Aligarh:

01. Village Sindhauli: The village Sindhauli, tehsil Kol, lat. 27^{0}52'N and long.78^{0}7'E, lies 2.5 kmsouth-east of the P.S. The village is located on the mound I itself. The mound II lies 1.5 km east of the village. The area of the mound I is about 10 acres. It is about 8 ft. high. The area of the mound II is about 6 acres. It is about 5 ft. high. It is under cultivation. The ceramic industries found on mound I are OCP, K and G. The ceramic industry found on mound II is LM[35]. The drawings of OCP potteries found at this site are as follows:

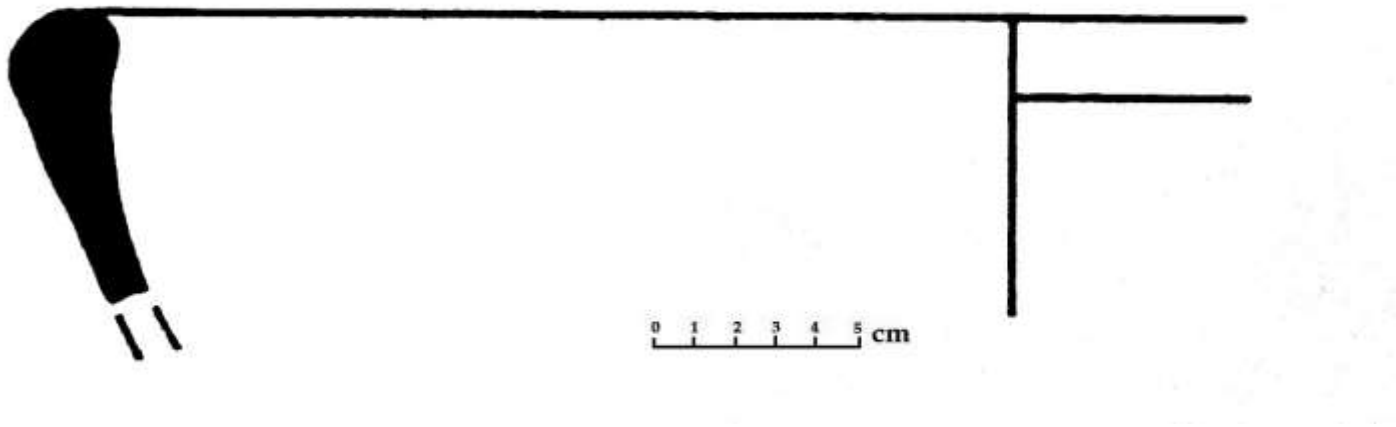


Fig. No. 187: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Incurved and thickened, Diameter 32 cm
Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-48 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

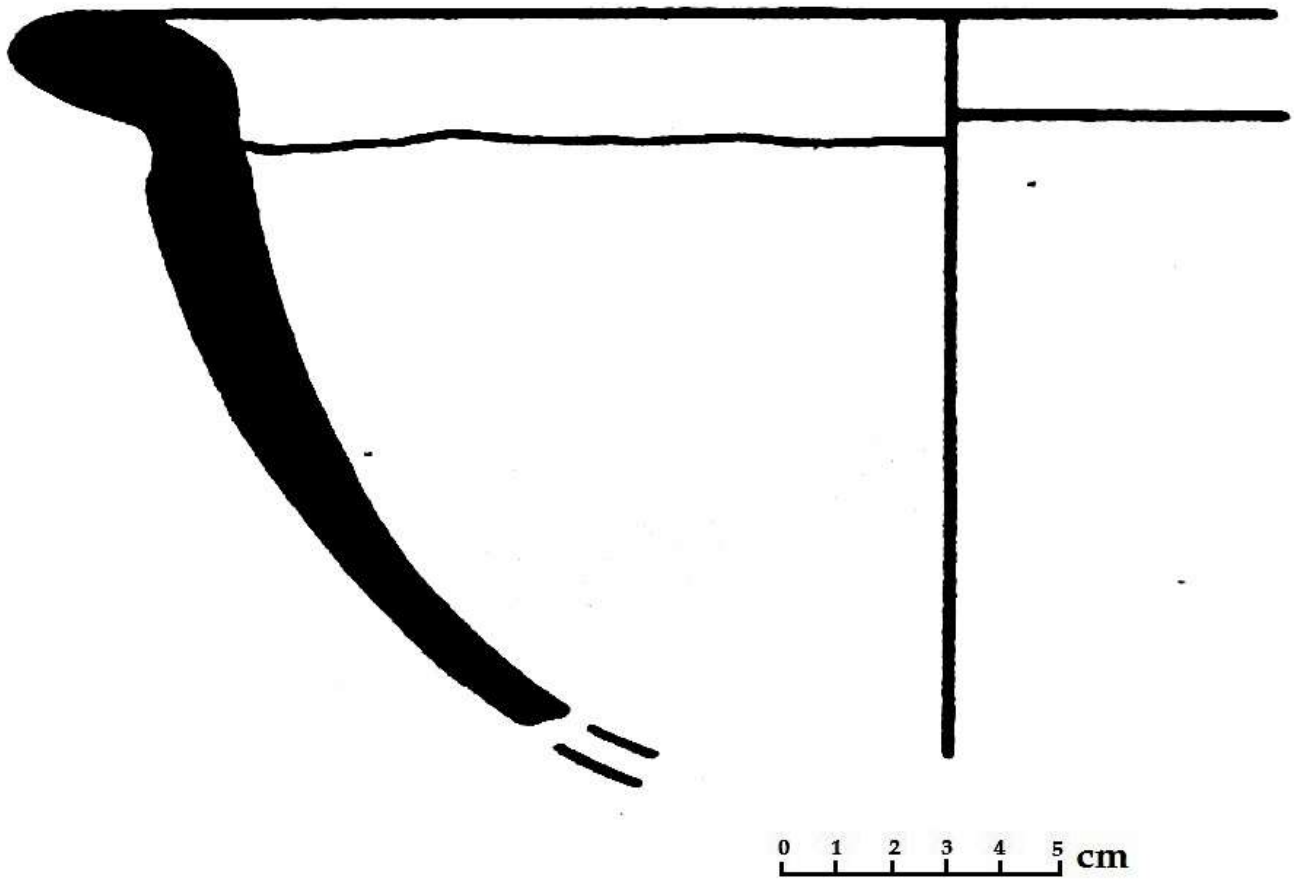


Fig. No. 188: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outturned featureless having depression externally below, Diameter 24 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 12, BL-55 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

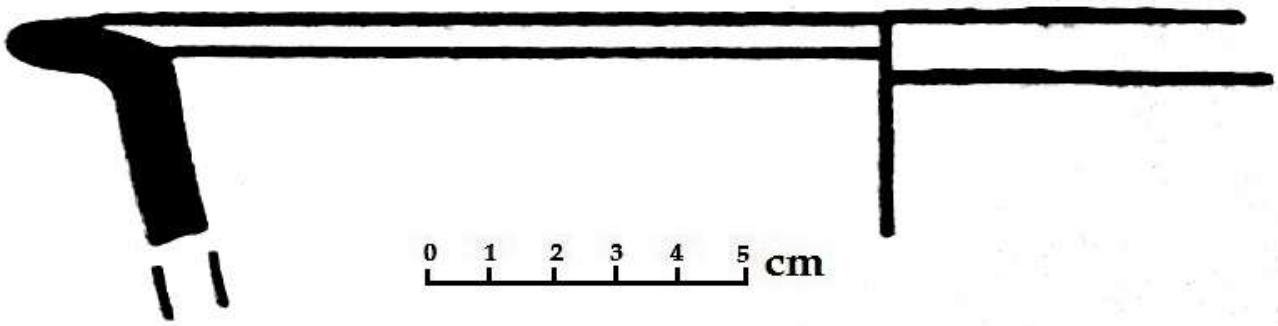


Fig. No. 189: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Horizontally splayed out, featureless and bluntly carinated below the rim, Diameter 24 cm
Neck side & Base	-	Slightly tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-13a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

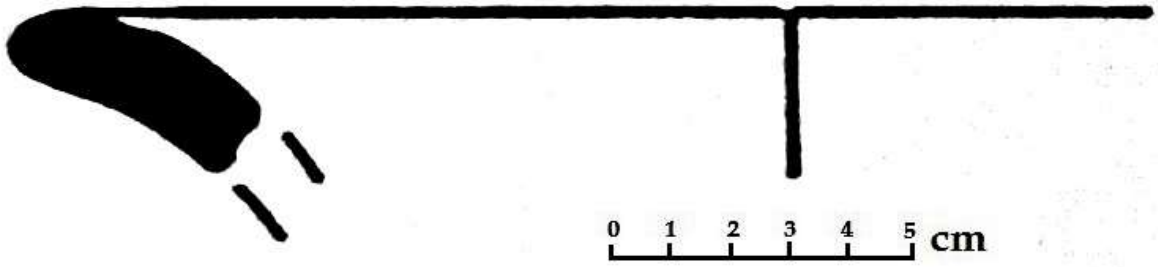


Fig. No. 190: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flared and featureless, Diameter 17 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Gangiri District Aligarh:

01. Village Bilona, P.S. Gangiri district Aligarh: The village Bilona, tehsil Atrauli, lat. 27^{0}52'N and long.78^{0}29' E, lies 4 km north-east of the P.S.A mound named *Hingota* lies to the west of the village. It lies east of the river Nim. The area of the mound is about 12 acres. It is about 10 ft. high. The *kachchi garhi* of *Firoz Khan* and *Asif Khan*, lie north of the village. Remains of an indigo factory with 10 square shaped vats lie S of the village. The ceramic industries found are OCP, BRW, BS, G and LM[36]. The drawings of OCP potteries found at this site are as follows:

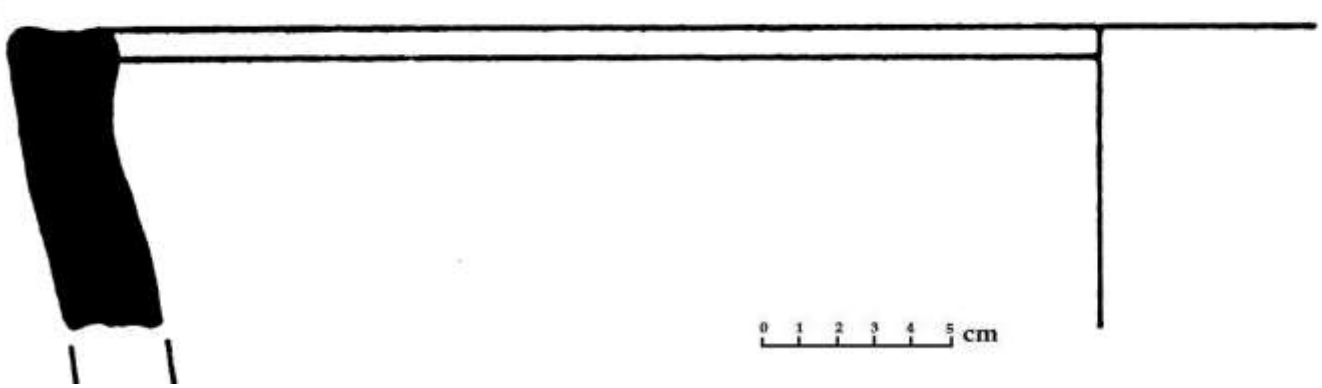


Fig. No. 191: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Nail-headed having a depression at the top, Diameter 37 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Chocolate red
Fabric	-	Medium fabric
Slip	-	Slipped

Reference - LQL, Fig. No. 18, BN-22 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

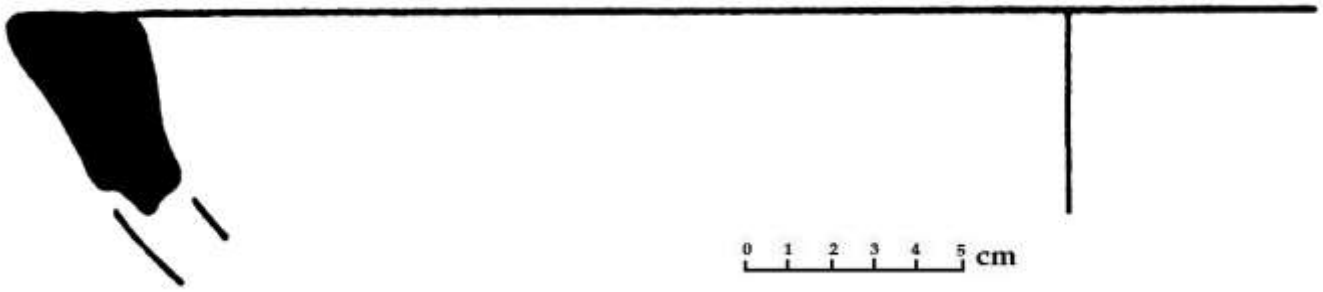


Fig. No. 192: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Nail-headed, Diameter 30 cm
Neck side & Base - Tapering sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

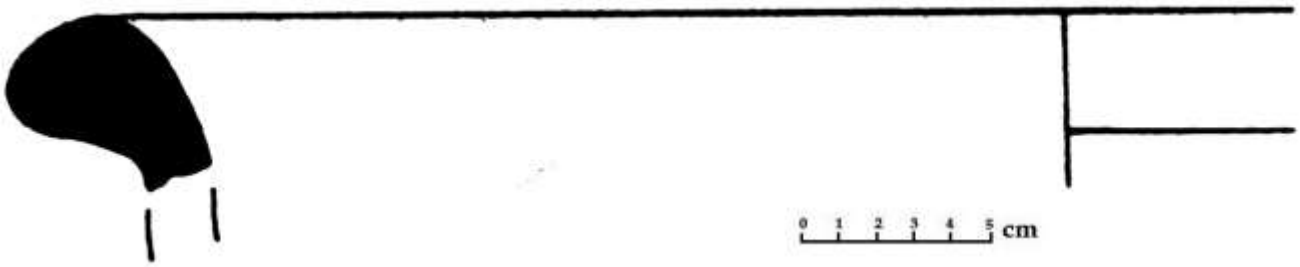


Fig. No. 193: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Out-projected, thickened and rounded, Diameter 32 cm
Neck side & Base - Incurved sides
Colour - Red
Fabric - Medium fabric

Slip - Treated with a wash

Reference - LQL, Fig. No. 16, BN-8a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

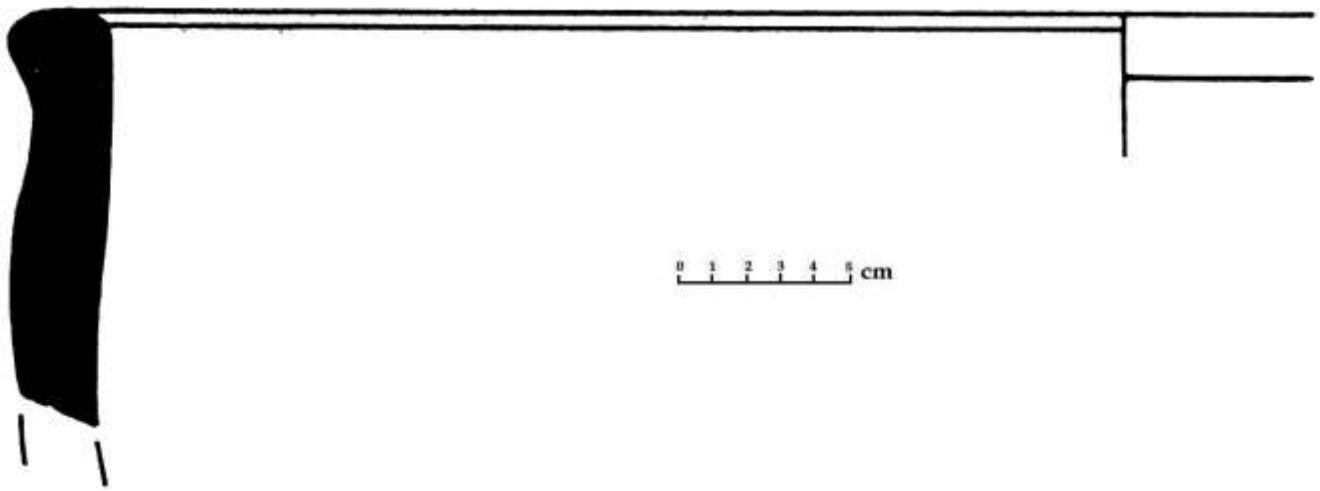


Fig. No. 194: Basin

S. No. - 04

Type - Basin

Rim & Dimension - Almost vertical, mildly beveled internally having a depression below the rim externally, Diameter 41 cm

Neck side & Base - Hemispherical sides

Colour - Red

Fabric - Medium fabric

Slip - Treated with a wash

Reference - LQL, Fig. No. 19, BN-42 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Chitrasi, P.S. Gangiri district Aligarh: The village Chitrasi, tehsil Atrauli, lat. 27^{0}53'N and long.78^{0}30'E, lies 6 km north-east of the P.S. The mound lies west of the village. A large lake lies to the north of the village. The area of the mound is about 1 acre. It is about 2 ft. high. It is under cultivation. The ceramic industries found is LM[37]. The drawings of OCP potteries found at this site are as follows:

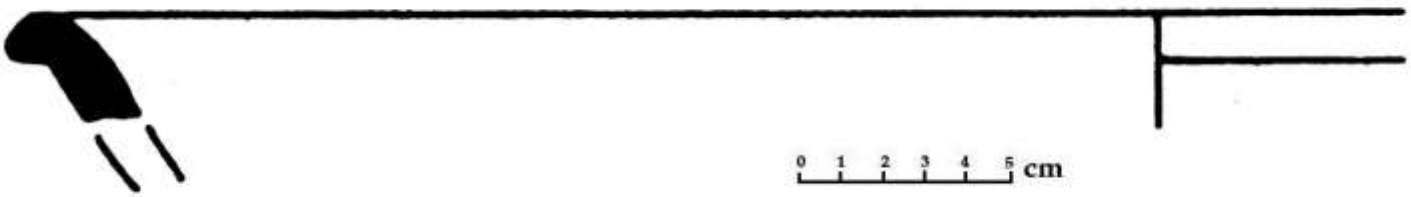


Fig. No. 195: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned and featureless, Diameter 32 cm
Neck side & Base	-	Flaring sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

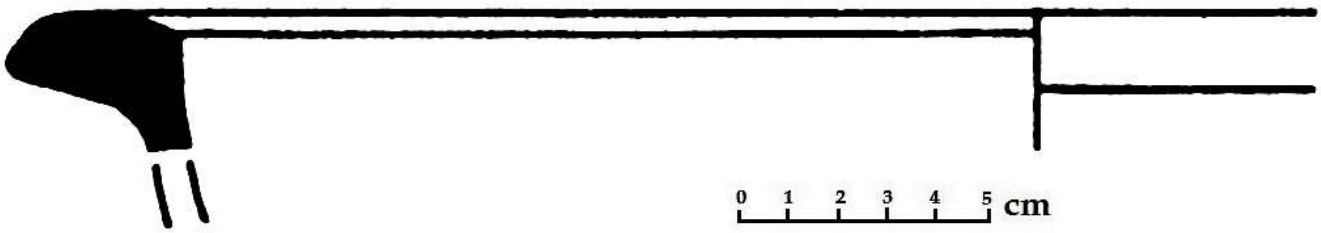


Fig. No. 196: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Out-projected and featureless, Diameter 25 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 16, BN-8a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

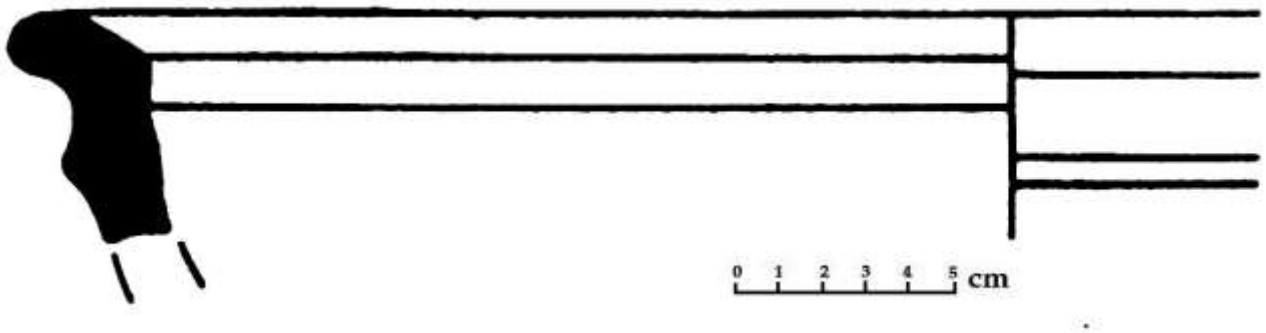


Fig. No. 197: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Everted, featureless and carinated below, Diameter 36 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 19, BN-34 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

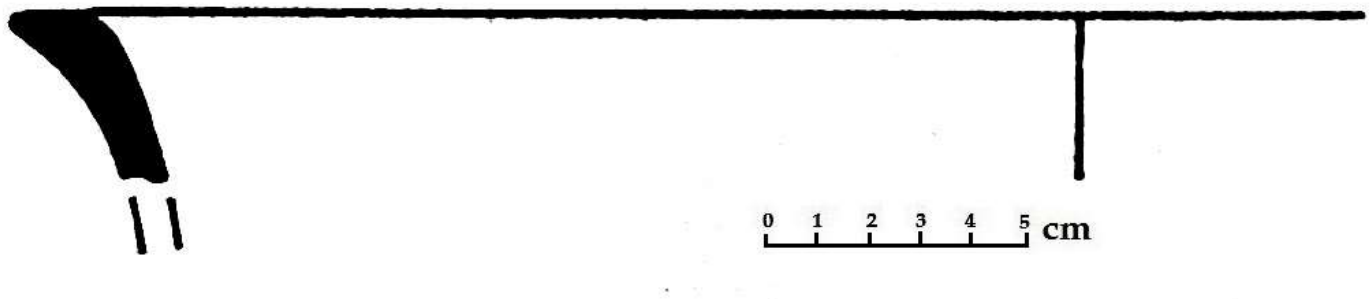


Fig. No. 198: Basin

S. No.	-	04
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out & internally sharpened, Dia. 26 cm
Neck side & Base	-	Tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 11, BN-13a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

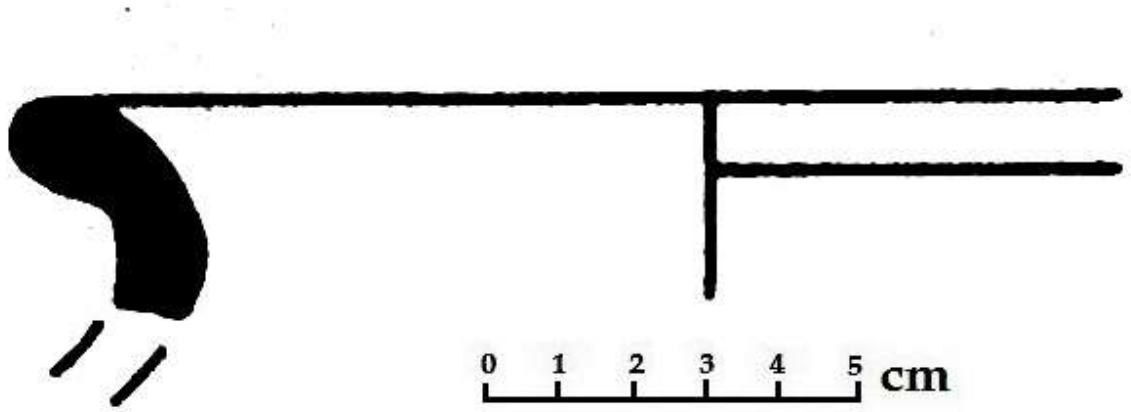


Fig. No. 199: Vase

S. No. - 05

Type - Vase

Rim & Dimension - Outturned and slightly thickened, Diameter 12 cm

Neck side & Base - Concave neck

Colour - Dull red

Fabric - Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 32, V-112 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Chitkura: The village Chitkura, tehsil Atrauli lat. $27^{05}3'$N and long.$78^{0}30'$ E, lies 6 km north-east of the P.S. The village is located on the mound I itself. The mound II lies 0.5 km south of the village. It lies west of a large lake. The area of the mound is about 2 acres. It is about 2 ft. high. It is under cultivation. The village was named after *Chitra Singh*. The mound I marks the site of a *garhi*. The ceramic industry found on mound I is LM. The ceramic industries found on mound II are OCP, K and LM[38]. The drawings of OCP potteries found at this site are as follows:

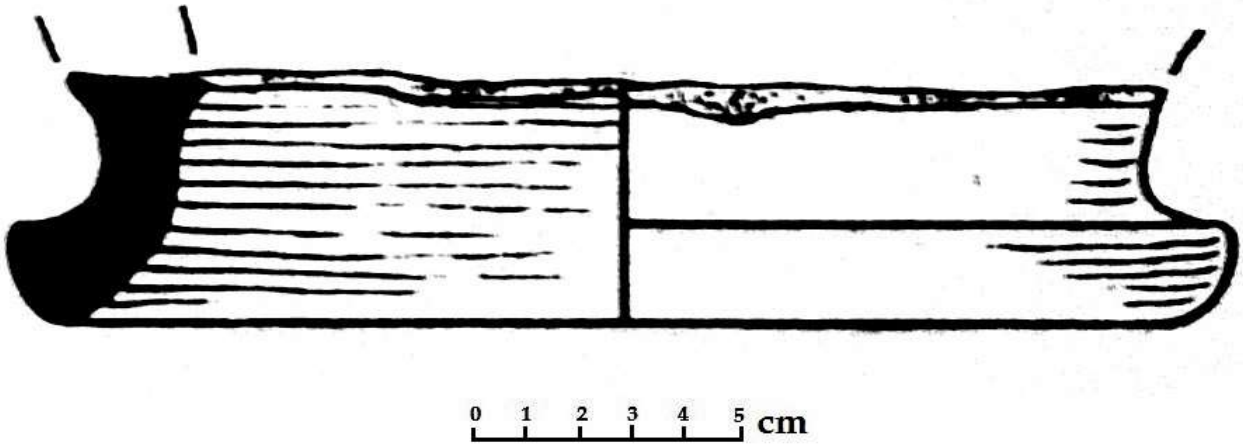


Fig. No. 200: Base

S. No.	-	01
Type	-	Base
Neck side & Base	-	Fragment of a ringed base having concave sides and obliquely beveled edge
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 36, BS-2a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

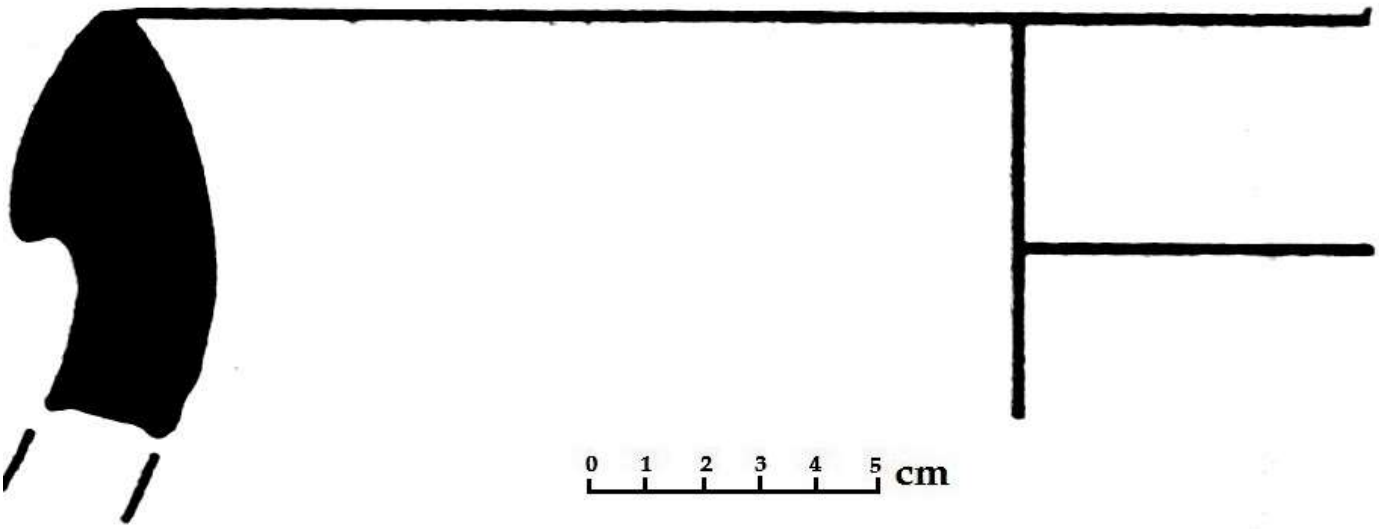


Fig. No. 201: Jar

S. No.	-	02
Type	-	Jar
Rim & Dimension	-	Outturned, drooping and collared, Diameter 22 cm
Neck side & Base	-	Short concave neck and outgoing sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-10 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

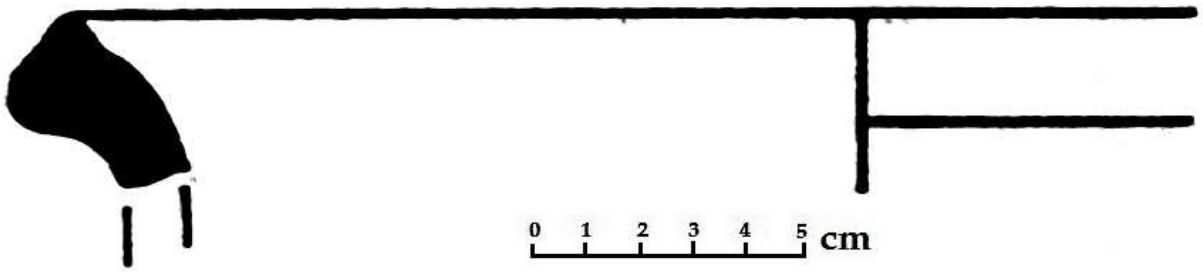


Fig. No. 202: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Outturned obliquely beveled externally having a slight depression over the top, Diameter 20 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-46 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

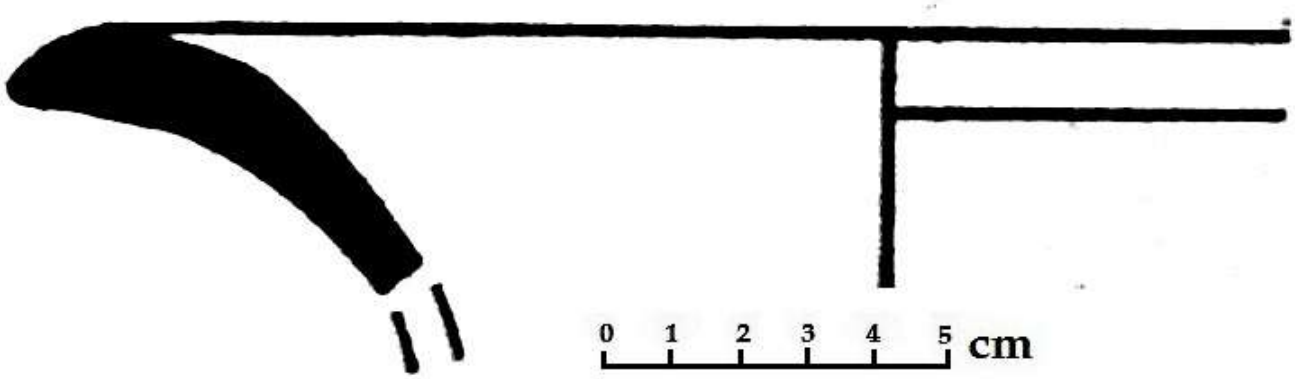


Fig. No. 203: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flanged and externally drooping, Diameter 17 cm
Neck side & Base	-	Elongated tapering neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Guretha Sultanpur, P.S. Gangiri district Aligarh: The village Guretha Sultanpur, tehsil Atrauli, lat. 27^{0}50'N and long.78^{0}26'E, lies 3 km west of the P.S. The mound lies west of the village on the southern side of the river *Kali*. The area of the mound is about 2 acres. It is about 30 ft. high.It is under cultivation. Remains of a *garhi* are found on the northern side of the village. Remains of 10 vats of an indigo factory lie north of the village. The ceramic industries found are OCP, BRW, BS, GR, NBP, K, G, EM and LM[39].The drawings of OCP potteries found at this site are as follows:

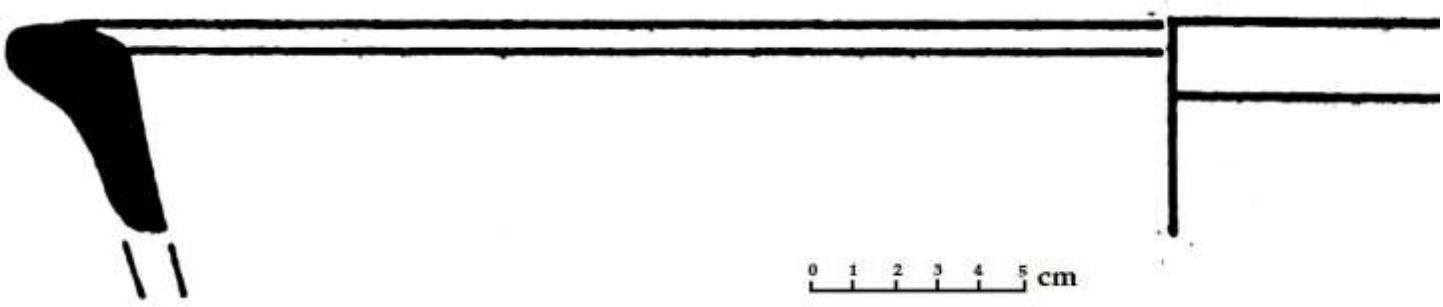


Fig. No. 204: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Out-projected and featureless, Diameter 30 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

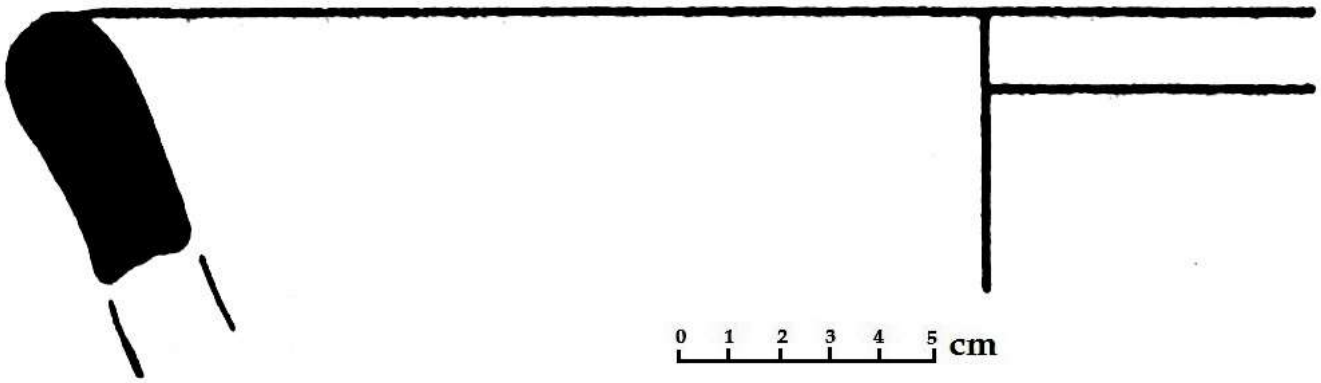


Fig. No. 205: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Out-turned and featureless, Diameter 22 cm
Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BL-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

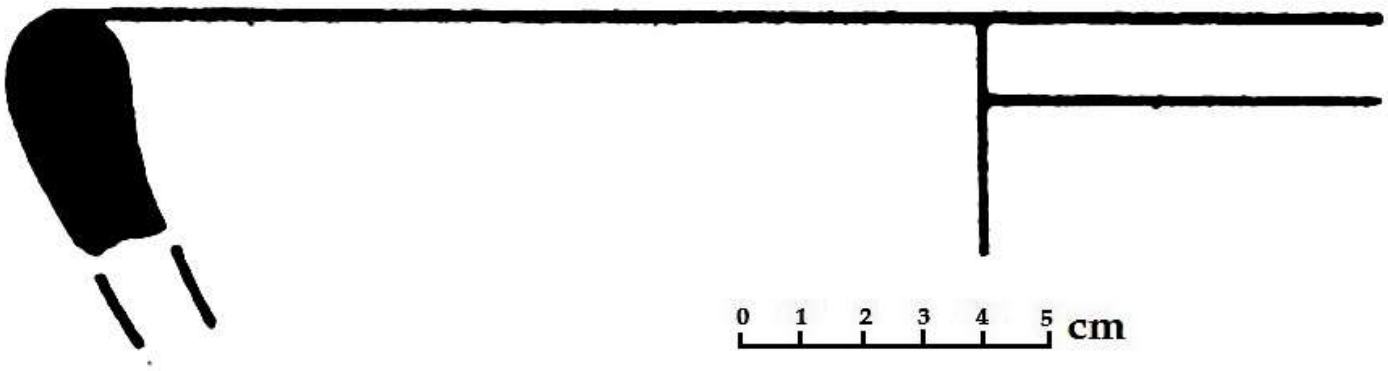


Fig. No. 206: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Out-going featureless, Diameter 18 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-39 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

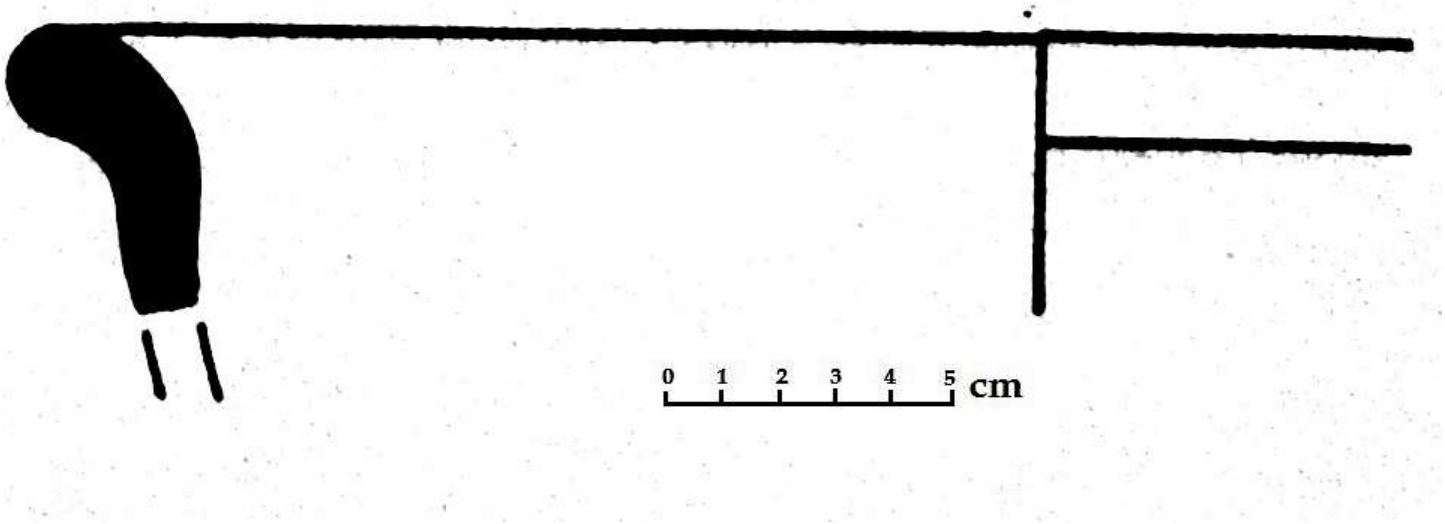


Fig. No. 207: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Splayed out, thickened & internally beveled, Diameter 21 cm
Neck side & Base	-	Convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 13, BL-61 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

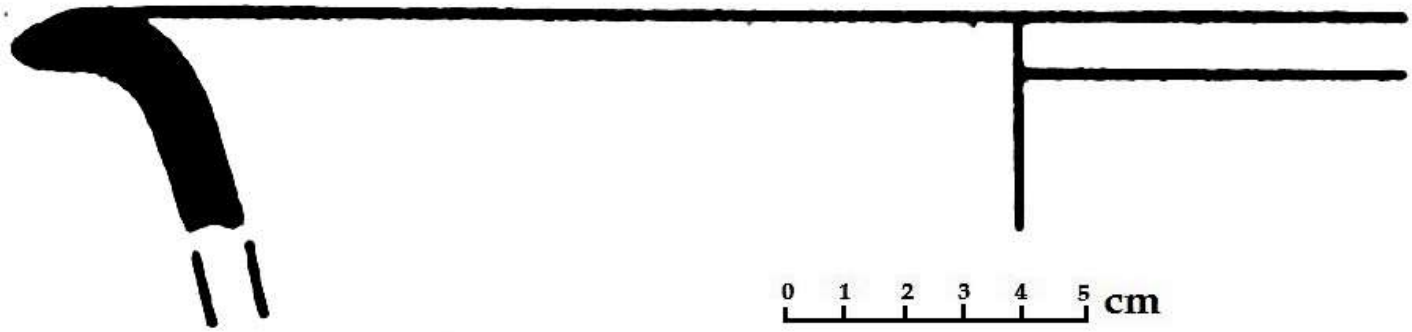


Fig. No. 208: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Flanged and drooping
Neck side & Base	-	Elongated neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-38c (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Hidramai, P.S. Gangiri district Aligarh: The village Hidramai, tehsil Atrauli, lat. 27^{0}51'N and long.78^{0}25'E, lies 3.5 km west of the P.S. The mound lies west of the village. The village lies west of the river *Kali*. The area of the mound is about 1 acre. It is about 3 ft. high. It is under cultivation.

Formerly, the village was known by the name of *Barbad Shahar*. The ceramic industries found are OCP, NBP, G and LM[40].The drawings of OCP potteries found at this site are as follows:

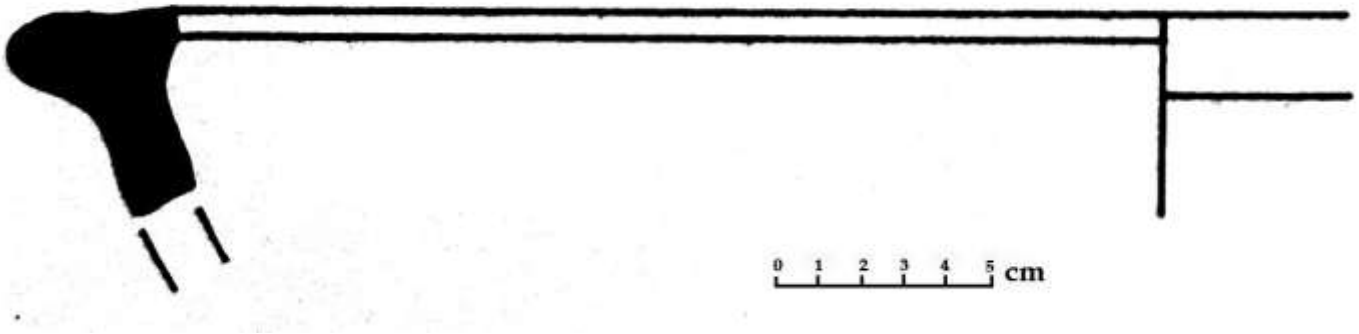


Fig. No. 209: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Nail headed and obliquely projected, Diameter 32 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-23 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

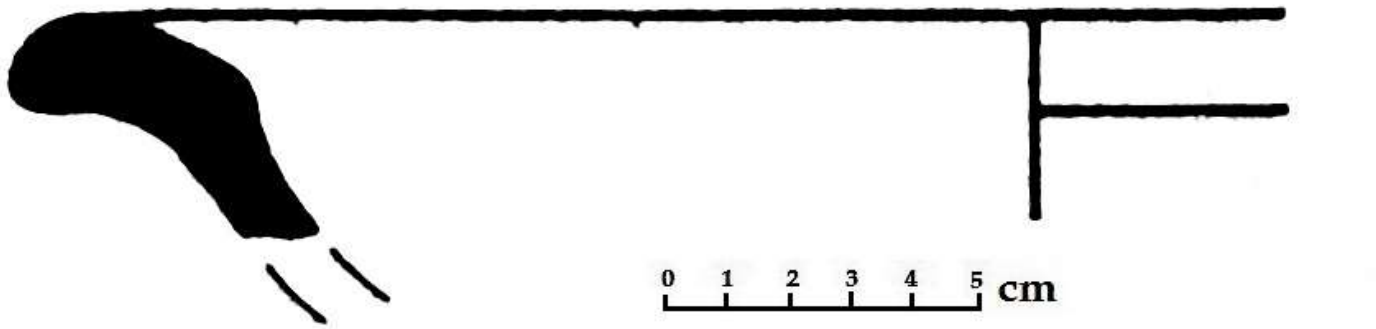


Fig. No. 210: Bowl

S. No.	-	02

Type - Bowl
Rim & Dimension - Obliquely splayed out and slightly thickened, Diameter 20 cm
Neck side & Base - Carinated neck and thickened sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, BN-64 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

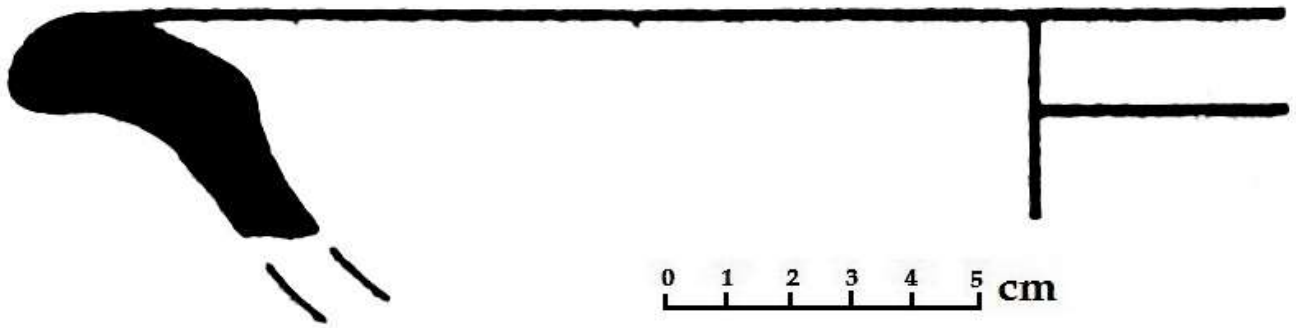


Fig. No. 211: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Obliquely splayed out and slightly thickened, Diameter 20 cm
Neck side & Base - Carinated neck and thickened sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, BN-64 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

05. Village Kanobi, P.S. Gangiri district Aligarh: The village Kanobi, tehsil Atrauli, lat. $27^{0}50'$N and long.$78^{0}30'$E, lies 5.5 km to the south of the P.S. The mound lies south of the village. It lies east of the river *Nim*. The area of the mound is about 4 acres. It is about 25 ft. high. It is partly inhabited and partly under cultivation. The mound marks the location of the *garhi* of Gosains. Remains of an indigo factory lie north of the village. A monument dedicated to officers and men of 6th Dragoon Guards and 9th Lancers, who were killed in action on 14th December, 1857, during the First War of Independence, lies

in the Khadar of the river *Nim*. The ceramic industries found are OCP, NBP, G, EM and LM[41].The drawings of OCP potteries found at this site are as follows:

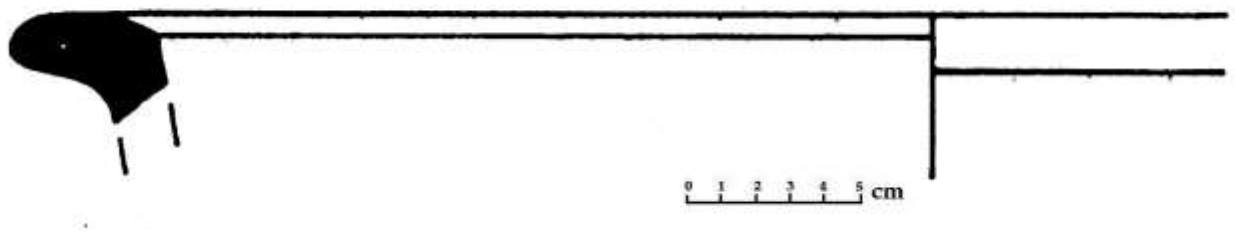


Fig. No. 212: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Out-projected and featureless, Diameter 32 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 16, BN-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

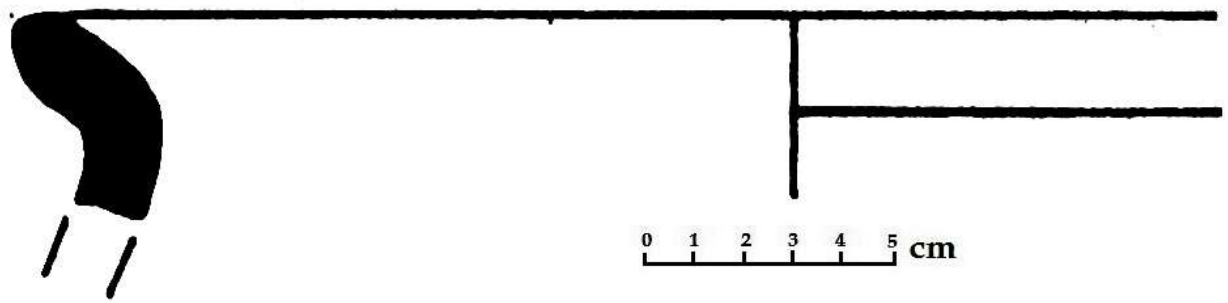


Fig. No. 213: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Roughly clubbed vertically, Diameter 30 cm
Neck side & Base	-	Incurved sides

Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-7 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

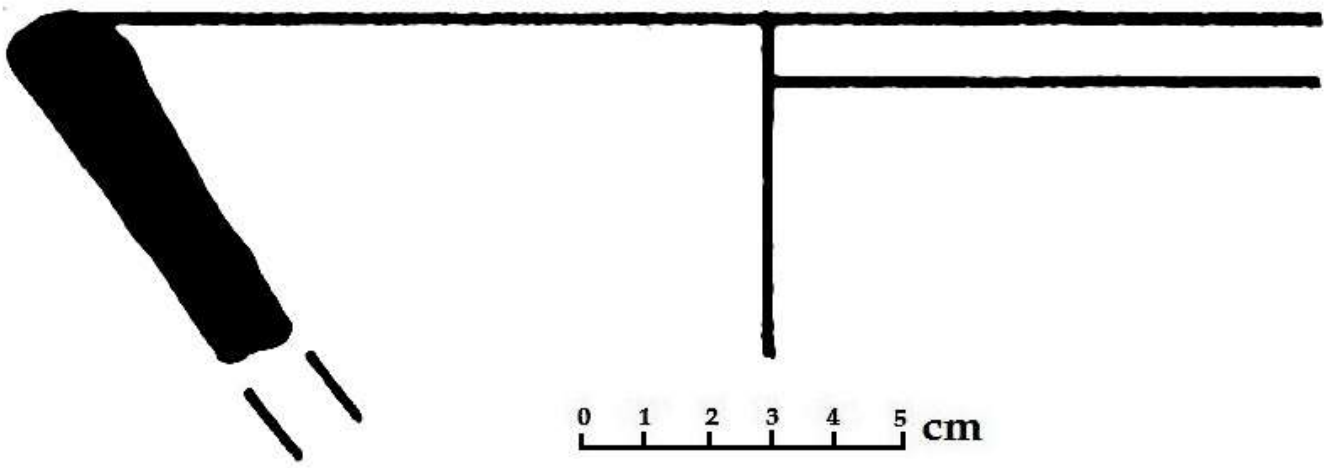


Fig. No. 214: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Outgoing and featureless, Diameter 17 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-36a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

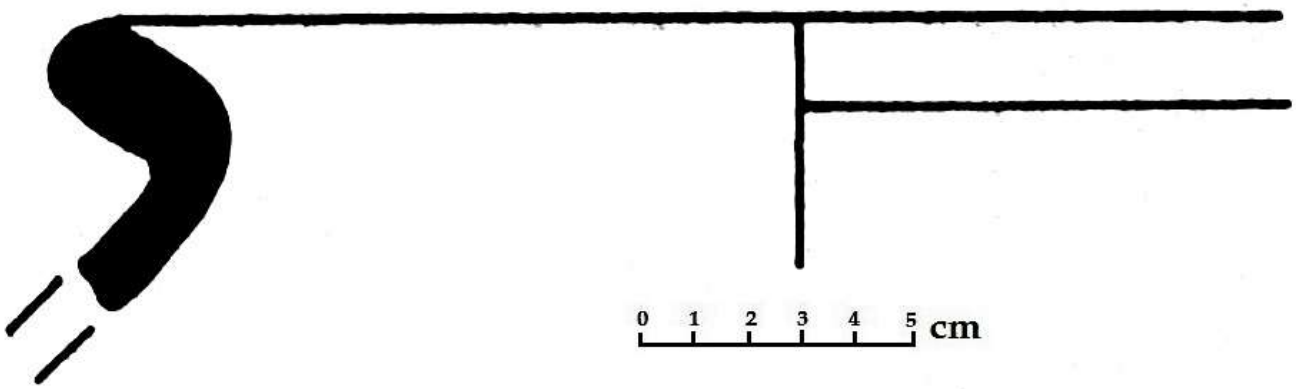


Fig. No. 215: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Out-turned and slightly thickened, Diameter 16 cm
Neck side & Base	-	Roughly angular neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, V-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

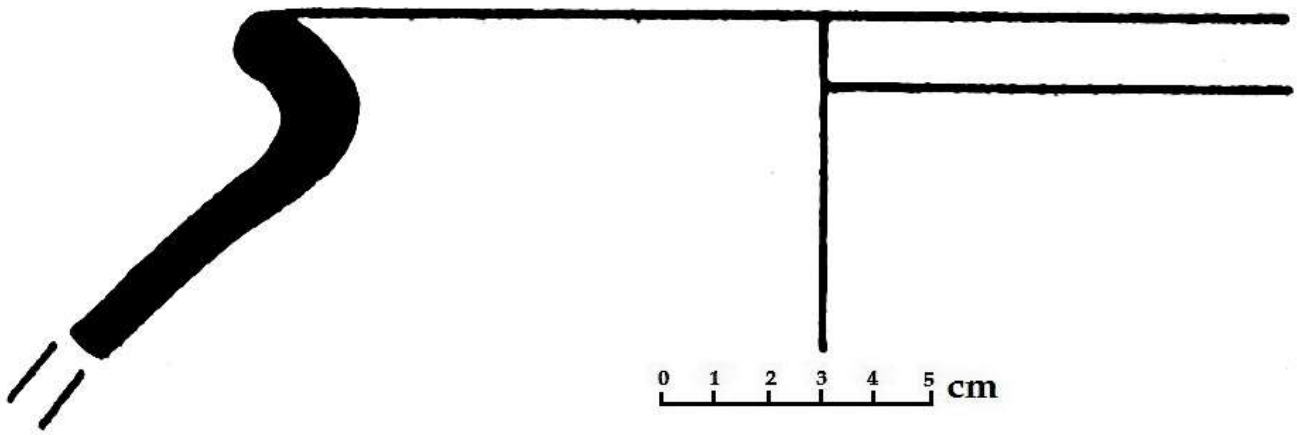


Fig. No. 216: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 13 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, Y-43 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

06. Village Jujathal, P.S. Gangiri district Aligarh: The village Jujathal, tehsil Atrauli, lat. $27^{0}53'$N and long.$78^{0}24'$ E, lies 6 km north-west of the P.S. The mound lies north of the village. It lies on the northern bank of the river *Kali*. The area of the mound is about 6 acres. It is about 5 ft. high. It is mostly inhabited and partly under cultivation. The ceramic industries found are OCP, GR, NBP, K, G and LM[42].The drawings of OCP potteries found at this site are as follows:

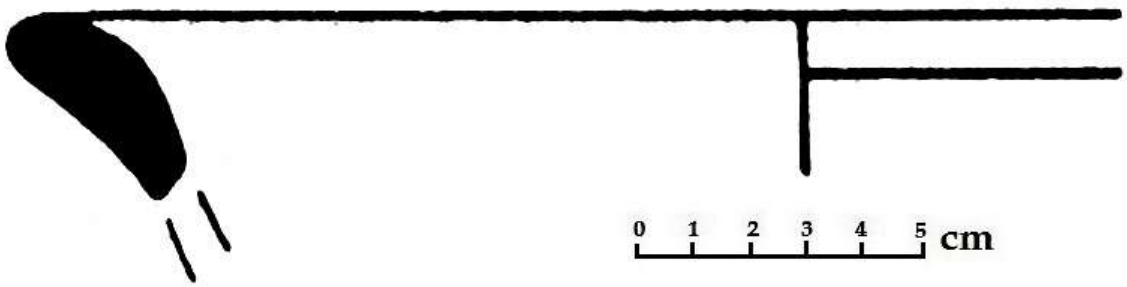


Fig. No. 217: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Outturned and featureless, Diameter 17 cm
Neck side & Base	-	Flaring sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 10, BN-8a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme)..

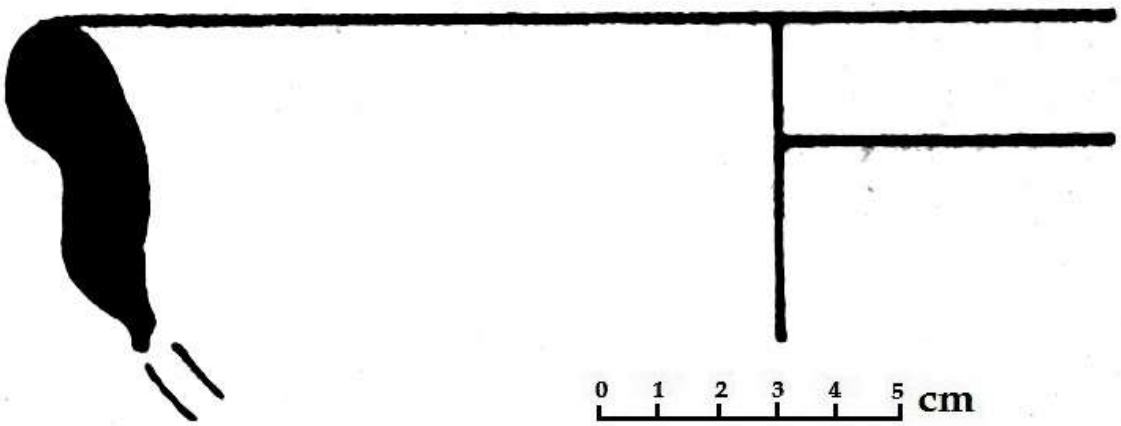


Fig. No. 218: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outturned, featureless externally thickened having a depression below, Diameter 16 cm
Neck side & Base	-	Incurve in the lower part
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped

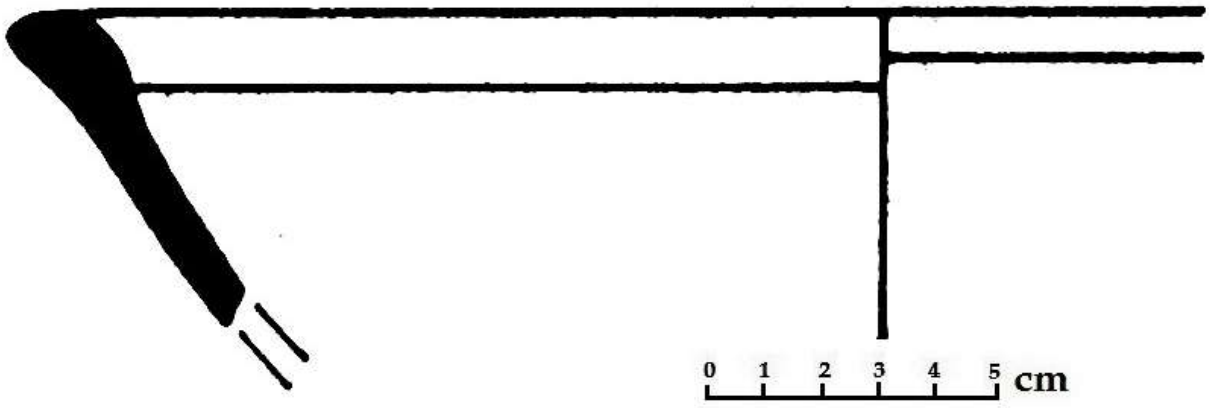


Fig. No. 219: Bowl

S. No.	-	03

Type	-	Bowl
Rim & Dimension	-	Slightly outturned, internally thickened, Diameter 19 cm
Neck side & Base	-	Tapering sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-19 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi)..

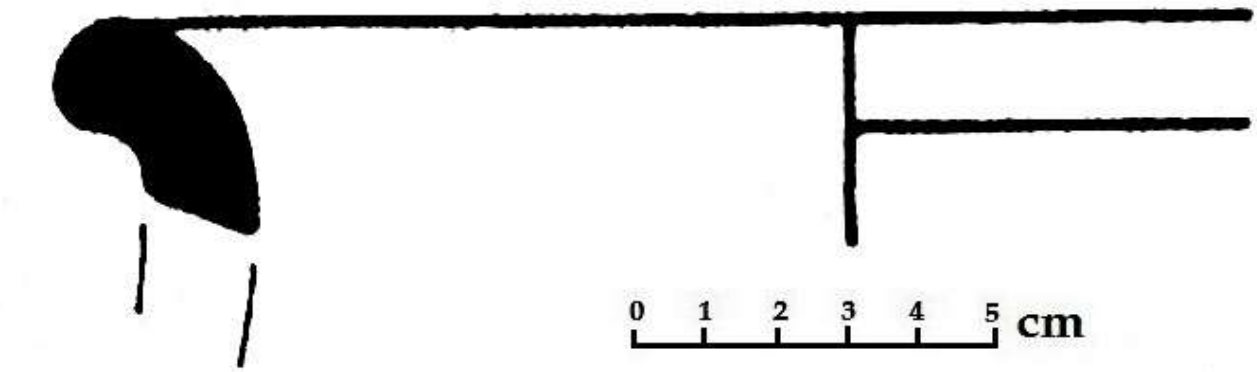


Fig. No. 220: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Out-curved and featureless, Diameter 14 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-98 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

07. Village Murha Nauzarpur, P.S. Gangiri district Aligarh: The village Murha Nauzarpur, tehsil Atrauli, lat. $27^0$48'N and long. $78^0$27'E, lies 6 km south of the P.S. The mound lies north of the village. It lies to the south-west of the river *Kali*. The area of the mound is about 8 acres. It is about 10 ft. high. It is under cultivation. The village is named after the temple of *Murha Wali Mata* situated on the mound.

The ceramic industries found are OCP, GR, G, EM and LM[43].The drawings of OCP potteries found at this site are as follows:

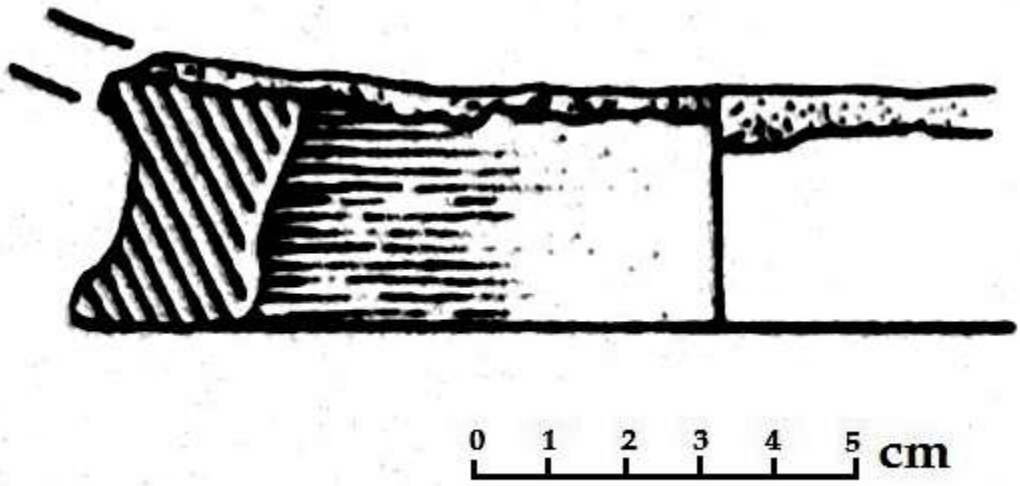


Fig. No. 221: Base

S. No.	-	01
Type	-	Base
Neck side & Base	-	Fragment of a ringed base most probably supporting a vase. It has externally projected flattened edge.
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 37, BS-1c (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

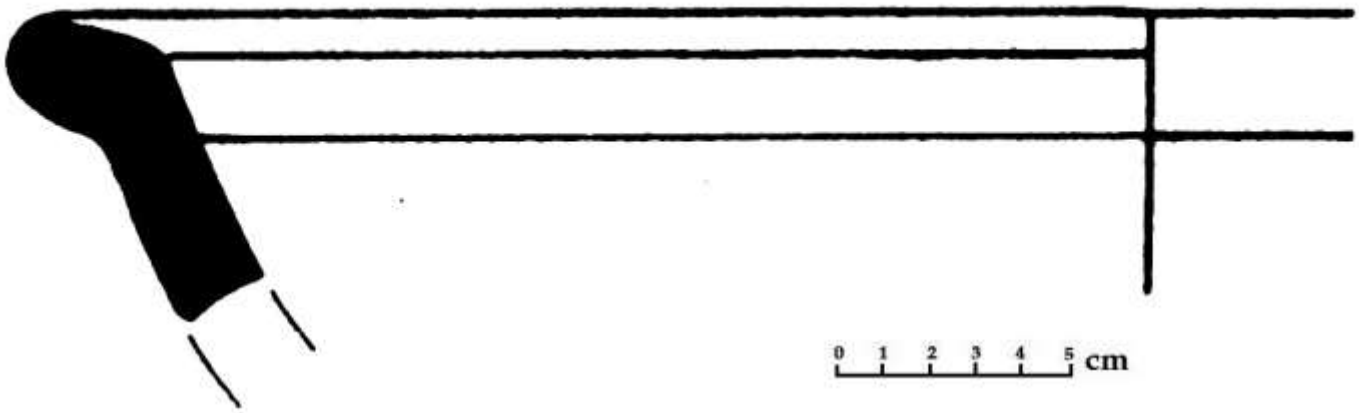


Fig. No. 222: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outturned and obliquely beveled, Diameter 30 cm
Neck side & Base - Flaring sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-10a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

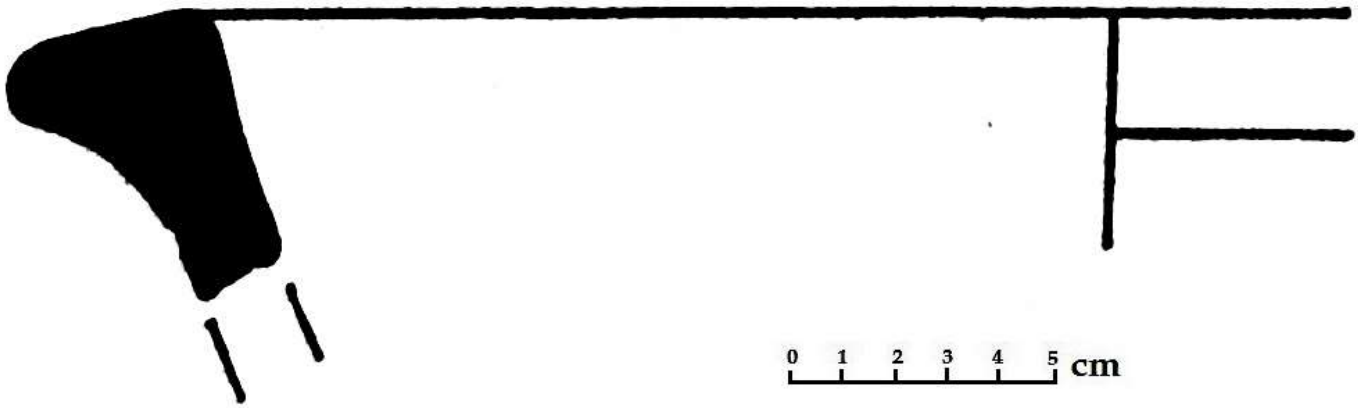


Fig. No. 223: Basin

S. No. - 03

Type - Basin
Rim & Dimension - Outturned, obliquely beveled and externally projected, Diameter 25 cm
Neck side & Base - Almost flaring sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-10a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

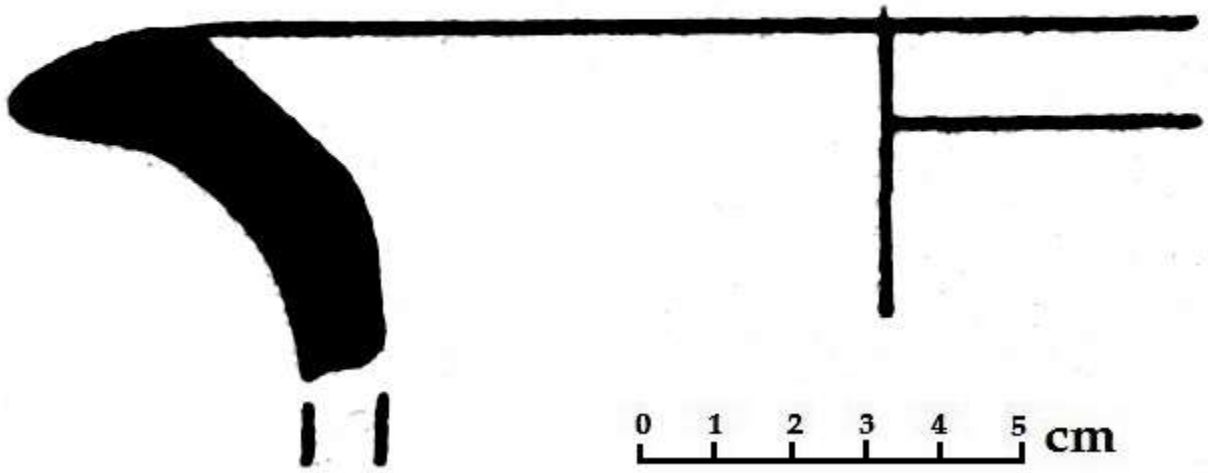


Fig. No. 224: Dish-on-stand

S. No. - 04
Type - Dish-on-stand
Neck side & Base - Fragment of base portion having tapering sides, a featureless Raised and flattened edge is provided for the stability of the pot to be supported. Diameter 14 cm
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 13, BS-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

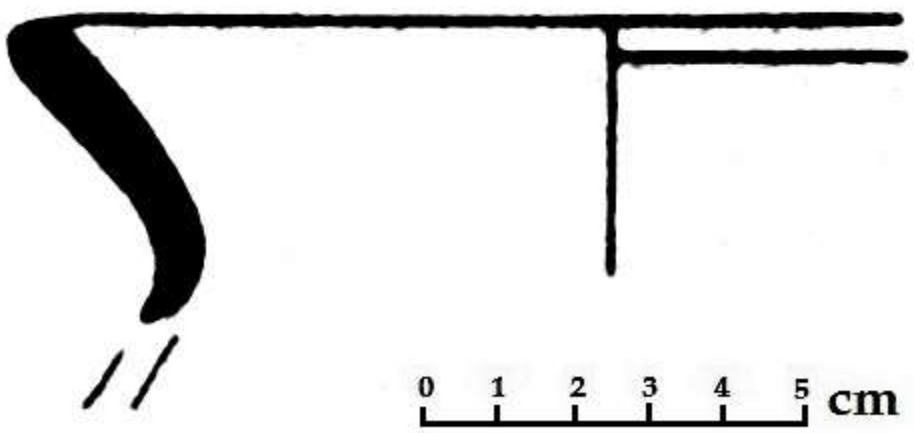


Fig. No. 225: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 10 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-102 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

08. Village Mirgola, P.S. Gangiri district Aligarh: The village Mirgola, tehsil Atrauli, lat. 27^{0}50'N and long.78^{0}29' E, lies 4.5 km south-east of the P.S. The mound lies north-east of the village on the western bank of the river *Nim*. The area of the mound is about 15 acres. It is about 50 ft. high. It is under cultivation. The ceramic industries found are OCP, BRW, PGW, NBP and K[44].The drawings of OCP potteries found at this site are as follows:

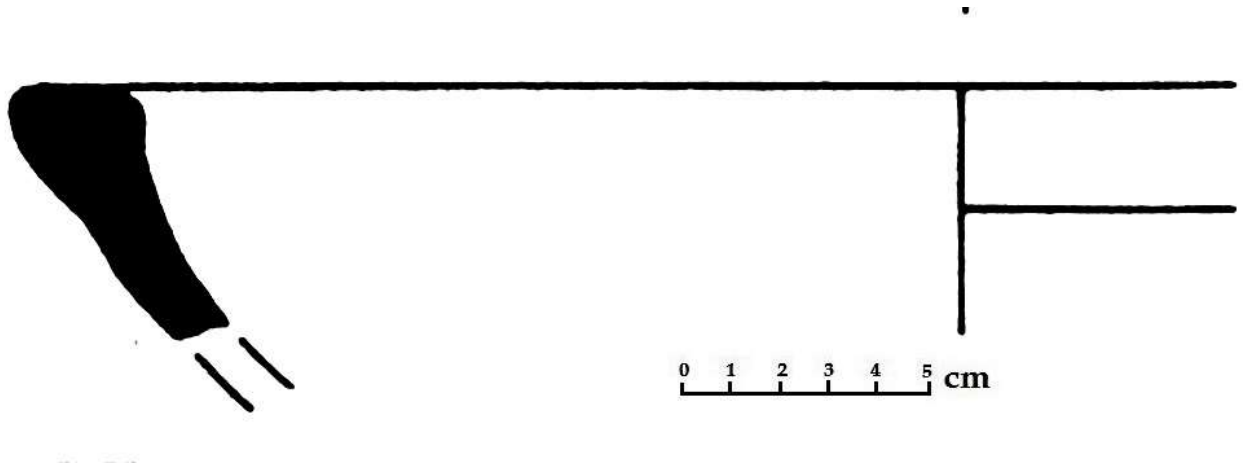


Fig. No. 226: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Roughly nail-headed, Diameter 24 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-21(Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

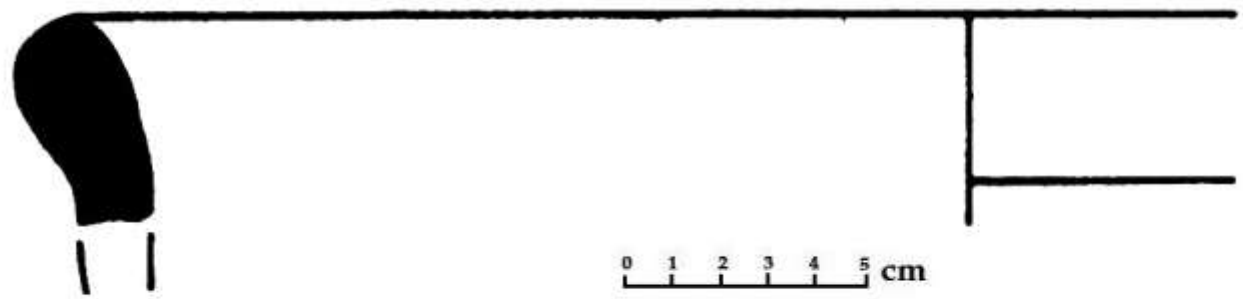


Fig. No. 227: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outturned, thickened and featureless, Diameter 25 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red

Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-16 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

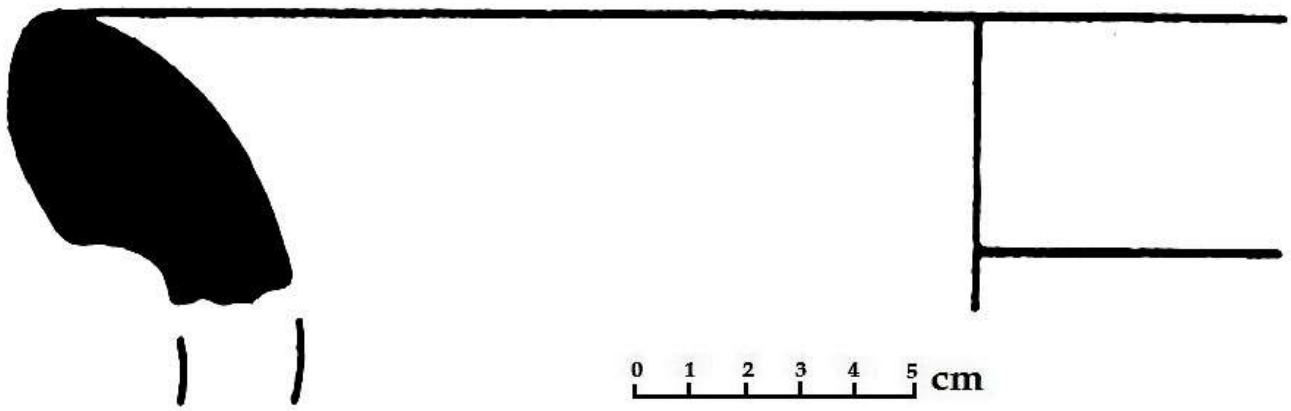


Fig. No. 228: Jar

S. No. - 03
Type - Jar
Rim & Dimension - Outturned, externally thickened & collared rim, Dia. 22 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 14, J-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

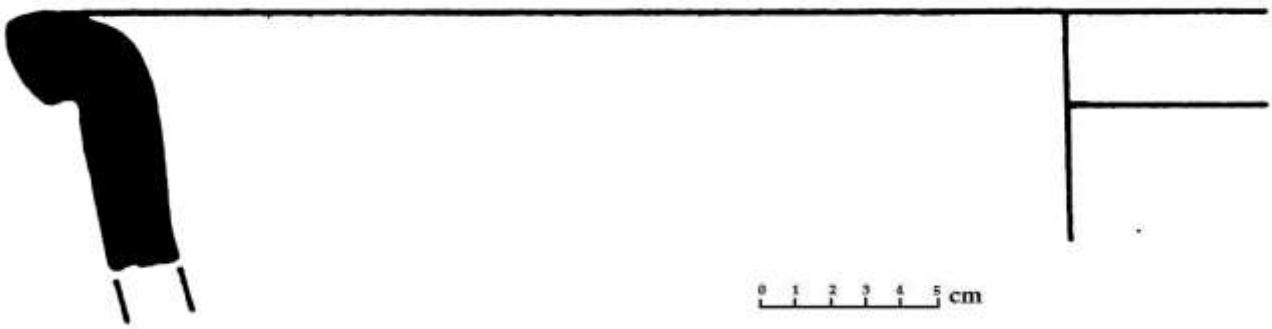


Fig. No. 229: Trough

S. No.	-	04
Type	-	Trough
Rim & Dimension	-	Splayed out, horizontally projected forming a collar, Diameter 36 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 21, T-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

09. Village Sujawalpur, P.S. Gangiri district Aligarh: The village Sujawalpur, tehsil Atrauli, lat. $27^0$48'N and long.$78^0$26' E, lies 6 km south of the P.S. The mound lies 1 km west of the village. The area of the mound is about 4 acres. It is about 3 ft. high. It is under cultivation. Remains of an indigo factory with 10 vats lie west of the village. The ceramic industries found are OCP, G and LM[45].The drawings of OCP potteries found at this site are as follows:

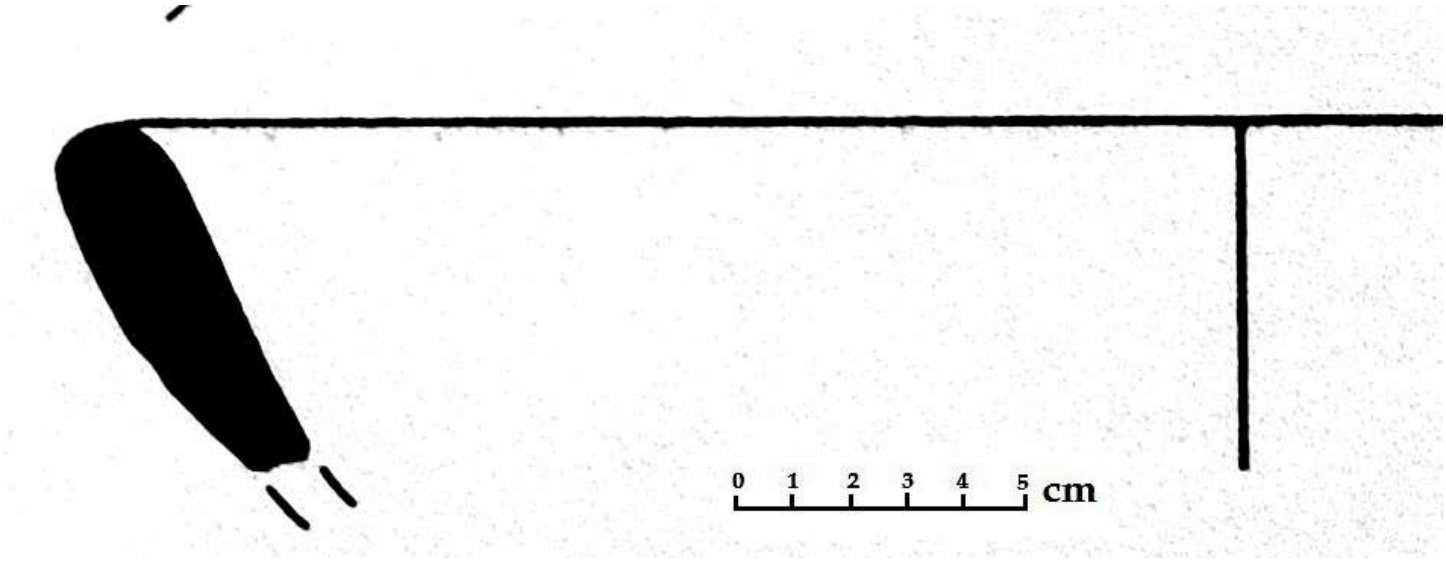


Fig. No. 230: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outgoing and featureless, Diameter 17 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red

Fabric - Medium fabric

Slip - Slipped and painted

Reference - ARJ, Fig. No. 10, BN-4(Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi)..

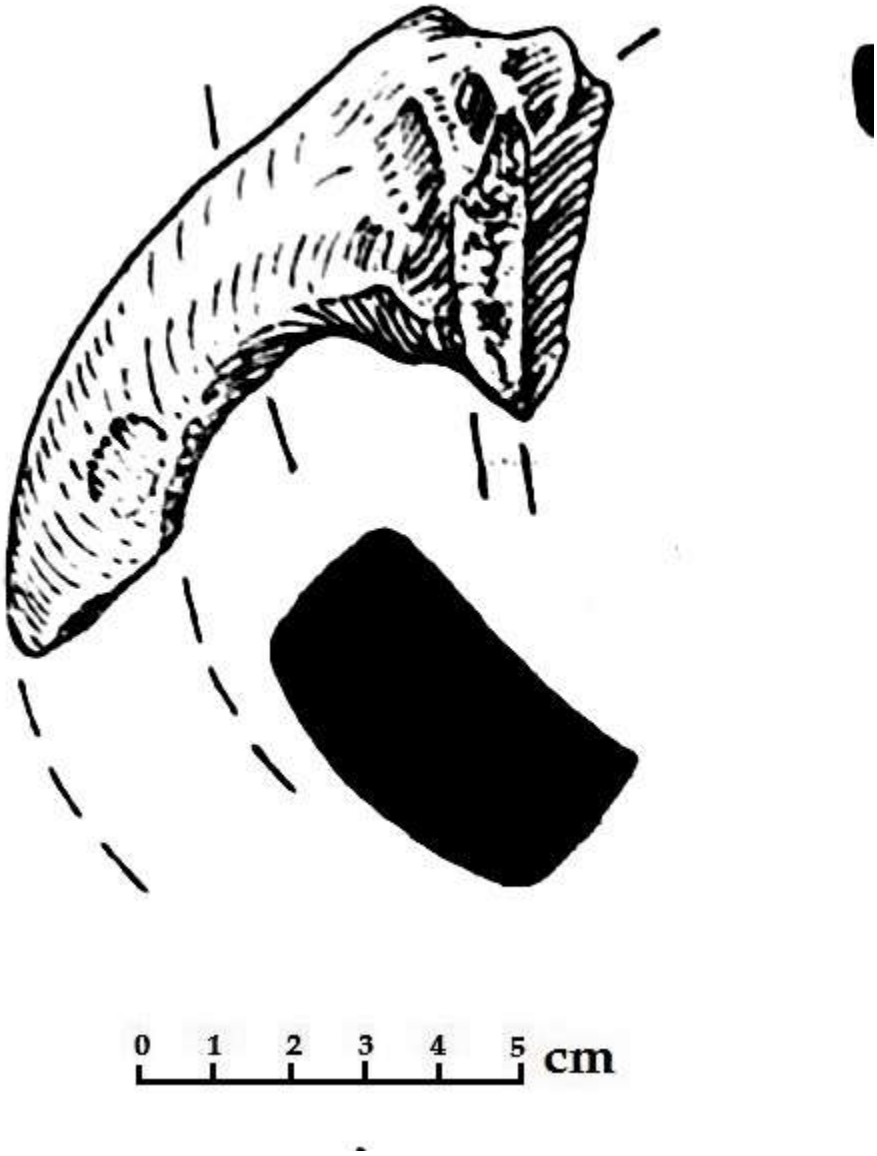


Fig. No. 231: Handle

S. No. - 02

Type - Handle

Rim & Dimension -

Neck side & Base - Fragment of a strap handle having flattish oval section. It

seems to be attached with the sides of a basin type of pot

Colour - Dull red

Fabric - Medium fabric

Slip - Unslipped

Reference - LQL, Fig. No. 36, H-1(Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme)..

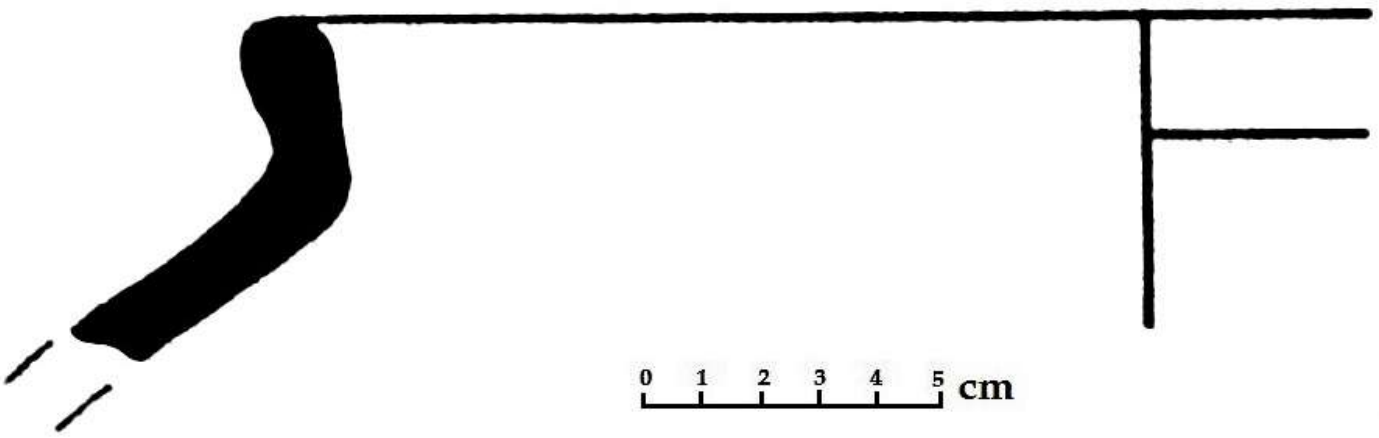


Fig. No. 232: Vase

S. No. - 03

Type - Vase

Rim & Dimension - Outturned and featureless, Diameter 17 cm

Neck side & Base - Concave neck and globular sides

Colour - Dull red

Fabric - Fine fabric

Slip - Slipped and painted

Reference - ARJ, Fig. No. 16, VL-5(Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

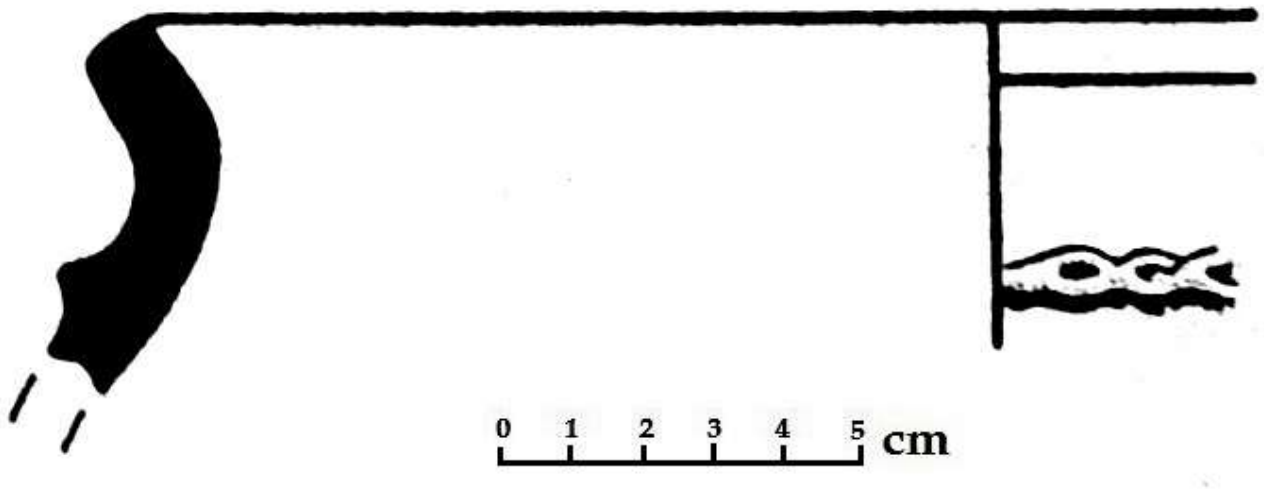


Fig. No. 233: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 17 cm
Neck side & Base	-	Concave neck and globular sides having rope pattern rite
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Slipped and painted
Reference	-	LQL, Fig. No. 26, V-19(Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme)..

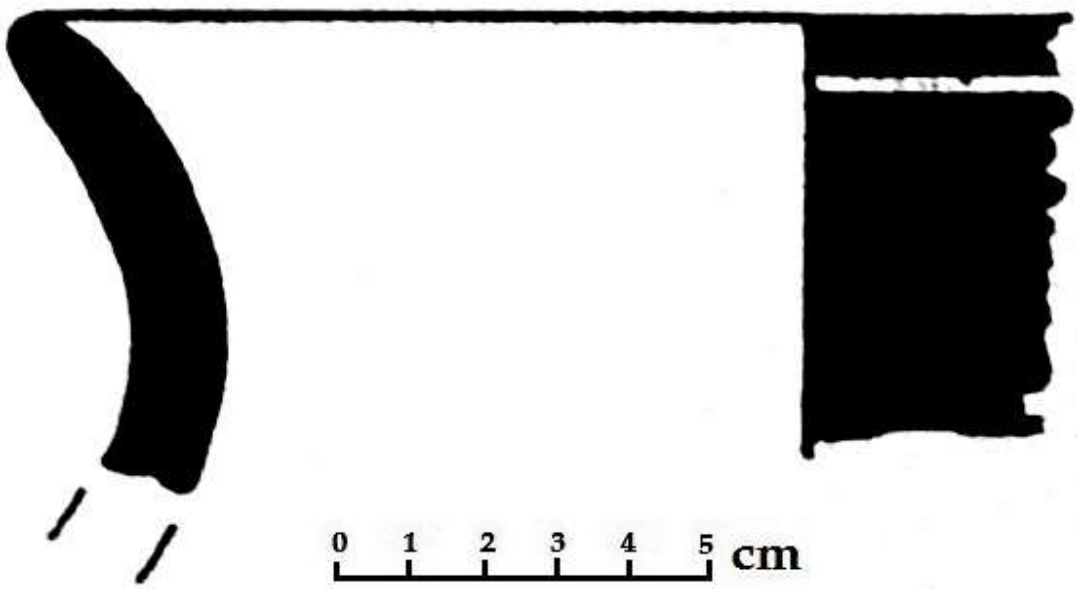


Fig. No. 234: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 15 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Slipped and painted over the neck externally
Reference	-	LQL, Fig. No. 30, VL-101 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme)..

P.S. Gonda District Aligarh:

01. Village Ajhari: The village Ajahri, tehsil Iglas, lat. 27^{0}48'N and long.77^{0}53' E, lies 2.5 km south of the P.S. The mound lies south of the village. The area of the mound is about 20 acres. It is about 20 ft. high. It is under cultivation. The ceramic industries found are OCP, BS, GR, K, G and LM[46]. The drawings of OCP potteries found at this site are as follows:

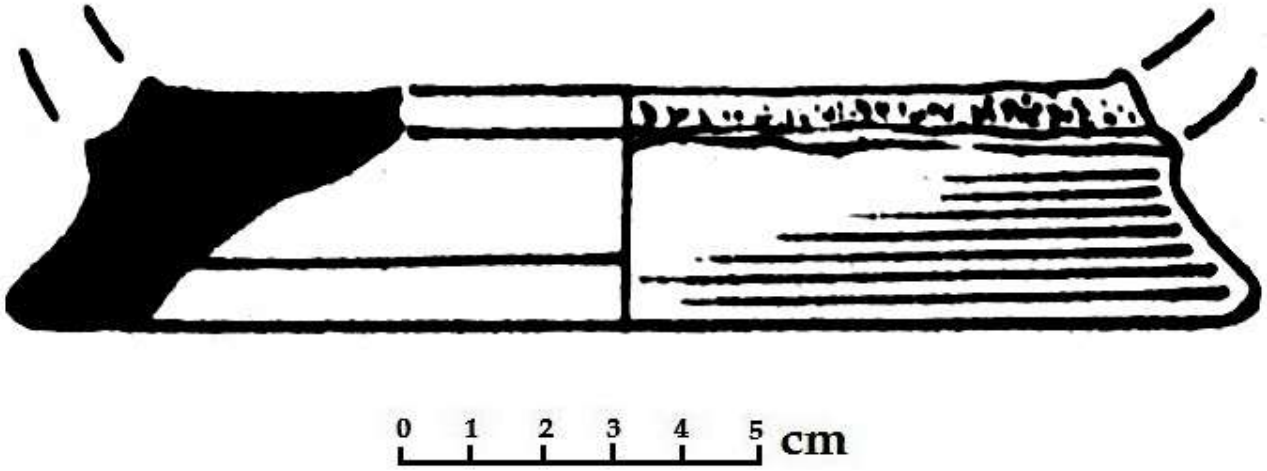


Fig. No. 235: Base

S. No.	-	01
Type	-	Base
Neck side & Base	-	Fragment of ring based having slightly out, projected flattened edge
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 37, BS-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

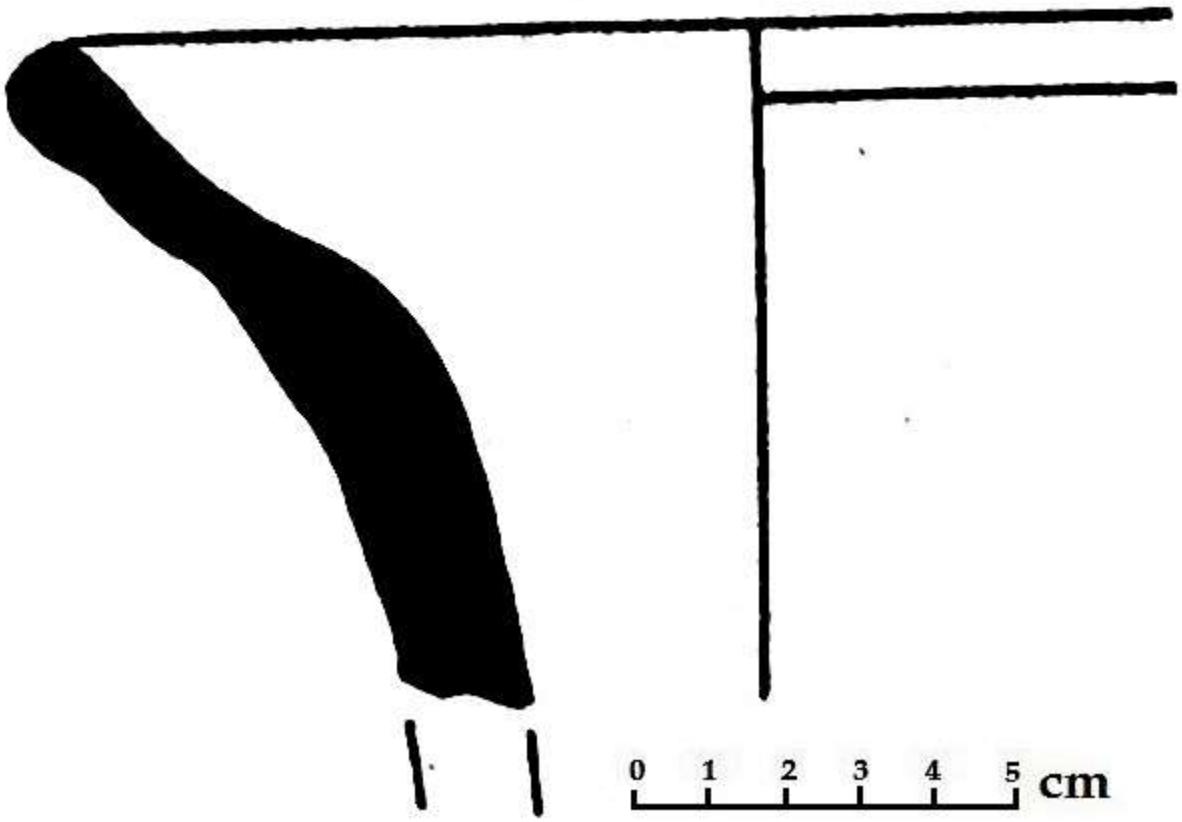


Fig. No. 236: Dish-on-stand

S. No.	-	02
Type	-	Dish-on-stand
Rim & Dimension	-	Diameter 12 cm
Neck side & Base	-	Base fragment having an elongated hollow stem and rounded edges looking like a inverted funnel
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 33, V-118 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme)..

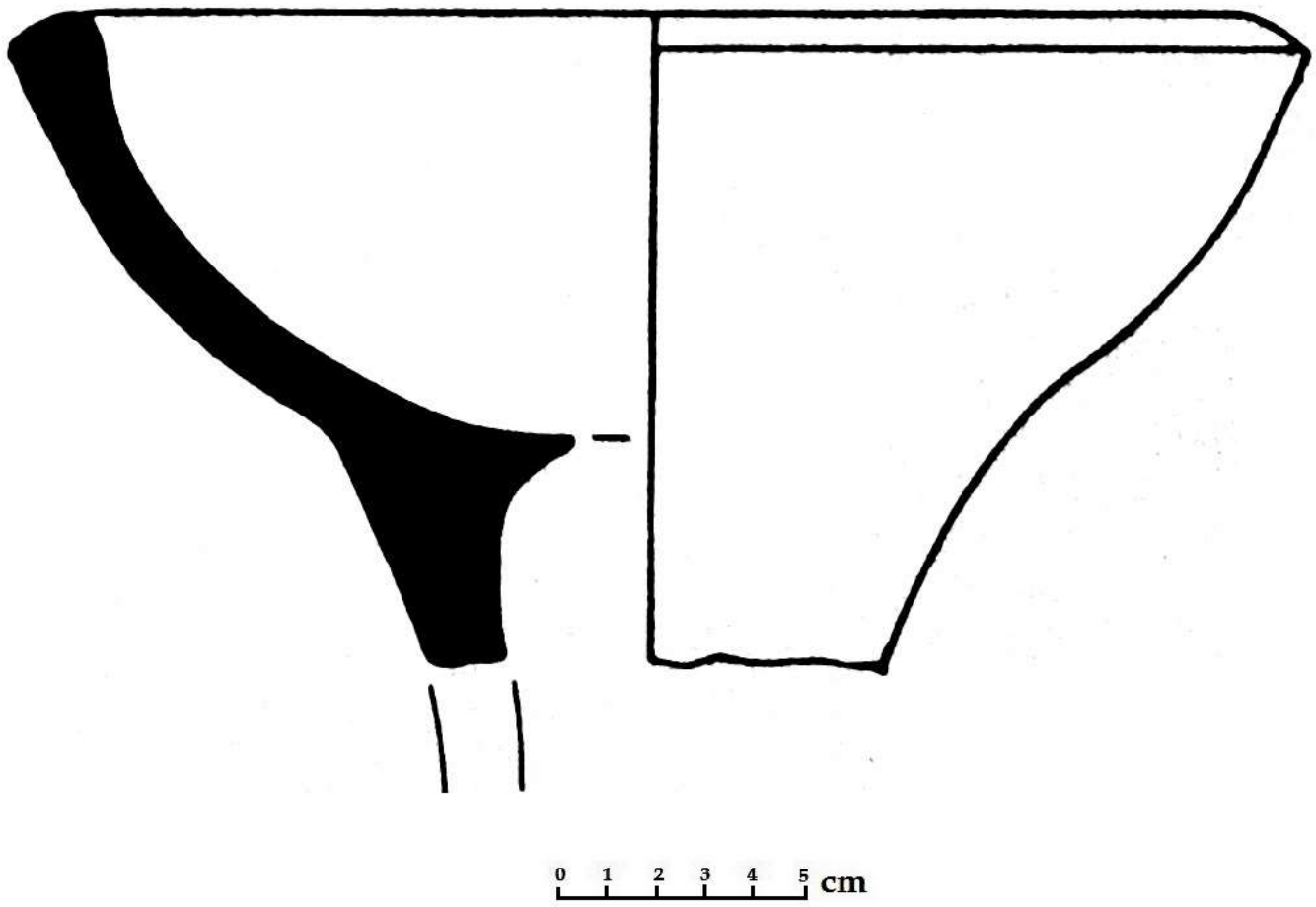


Fig. No. 237: Lid

S. No.	-	03
Type	-	Lid
Neck side & Base	-	Lower part of a lid having a hollow raised knob like portion for providing grip, rough convex sides having a flattened edge over which it rests with stability
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 15, L-16 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme)..

02. Village Bisauli, P.S. Gonda district Aligarh: The village Bisauli, tehsil Iglas, lat. 27^{0}50'N and long.77^{0}54', lies 2.0 km east of the P.S. The mound lies 0.5 km north-east of the village. The area of the mound is about 2 acres. It is about 2 ft. high. It is under cultivation. The ceramic industries found are OCP, K, G and LM[47]. The drawings of OCP potteries found at this site are as follows:

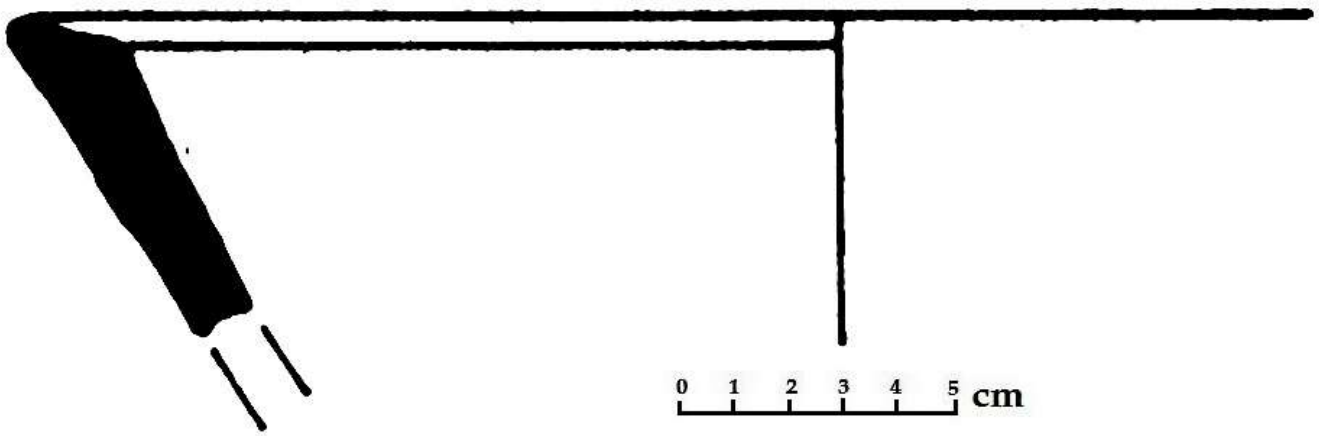


Fig. No. 238: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Slightly outturned and internally sharpened, Diameter 18 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	ARJ, Fig. No. 7, B-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi)..

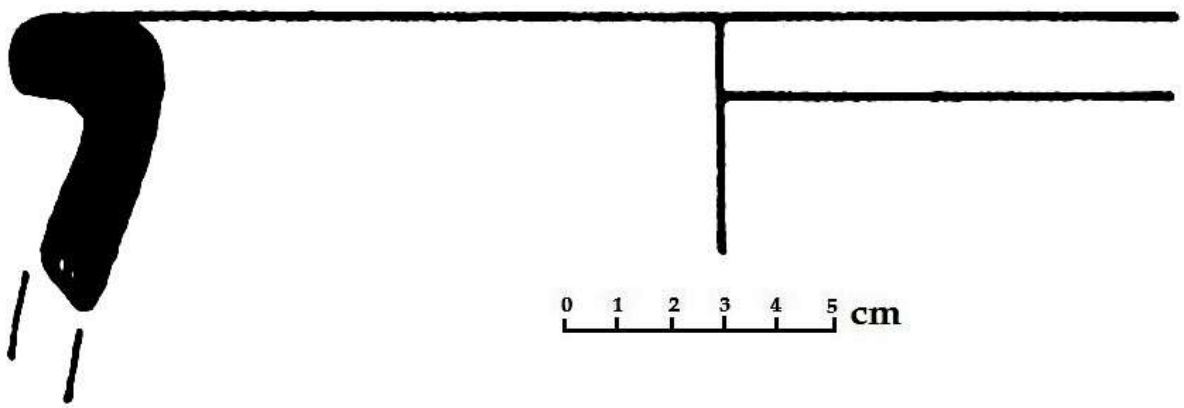


Fig. No. 239: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Prominently outturned and featureless, Diameter 16 cm
Neck side & Base	-	Carinated squattish neck and globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-74 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

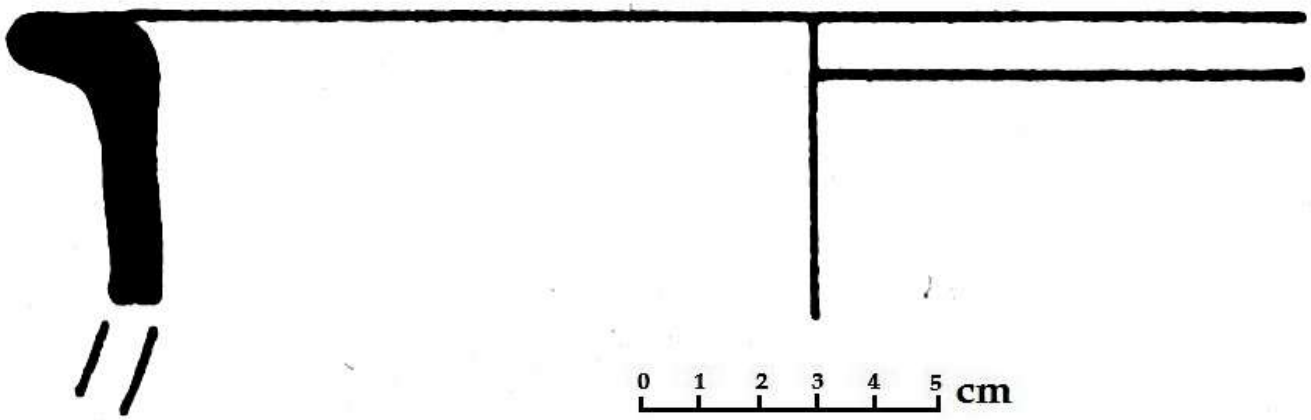


Fig. No. 240: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Horizontally flanged and featureless, Diameter 16 cm
Neck side & Base	-	Vertically elongated neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-11 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Bhamraula, P.S. Gonda district Aligarh: The village Bhamraula, tehsil Iglas, lat. 27^{0}49'N and long.77^{0}59' E, lies 9.5 km east of the P.S. The mound lies north-west of the village. The area of the mound is about 1 acre. It is about 1 ft. high.It is under cultivation. The village was possessed by Jadon Rajputs. They gave it to their priest. The ceramic industries found are OCP, G and LM[48].The drawings of OCP potteries found at this site are as follows:

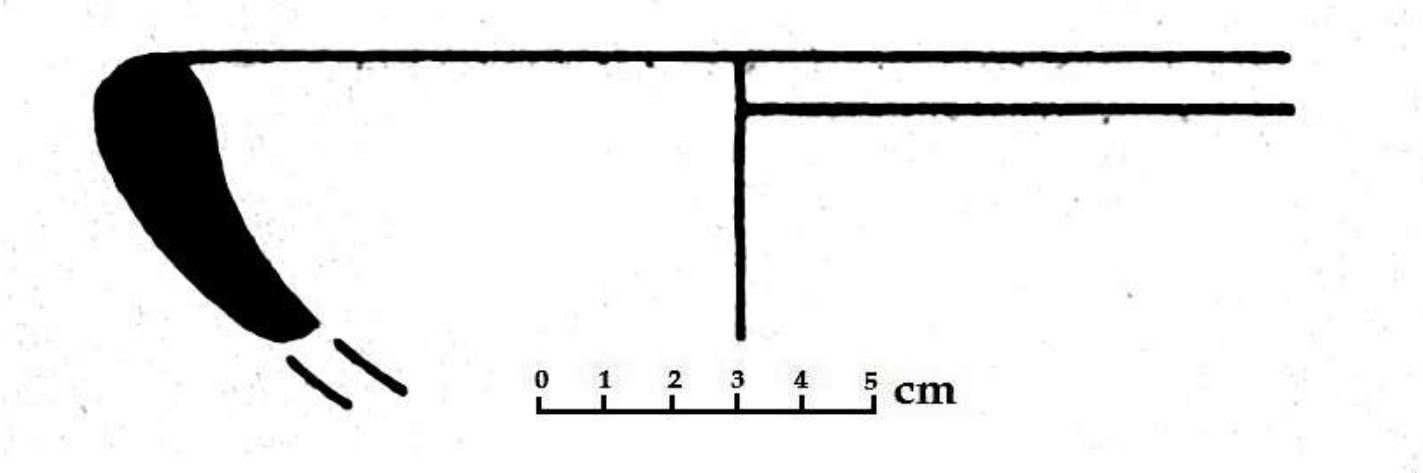


Fig. No. 241: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Outgoing, featureless and slightly thickened, Diameter 12 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-39 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

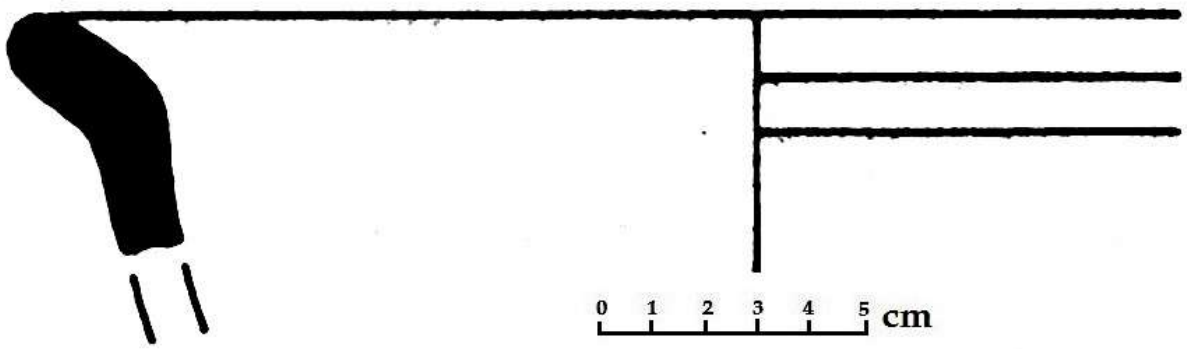


Fig. No. 242: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Splayed out, featureless and mildly beveled internally, Diameter 18 cm
Neck side & Base	-	Mildly incurved sides
Colour	-	Red
Fabric	-	Fine fabric
Slip	-	Treated with a wash, traces of black painting externally
Reference	-	LQL, Fig. No. 13, BL-61 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

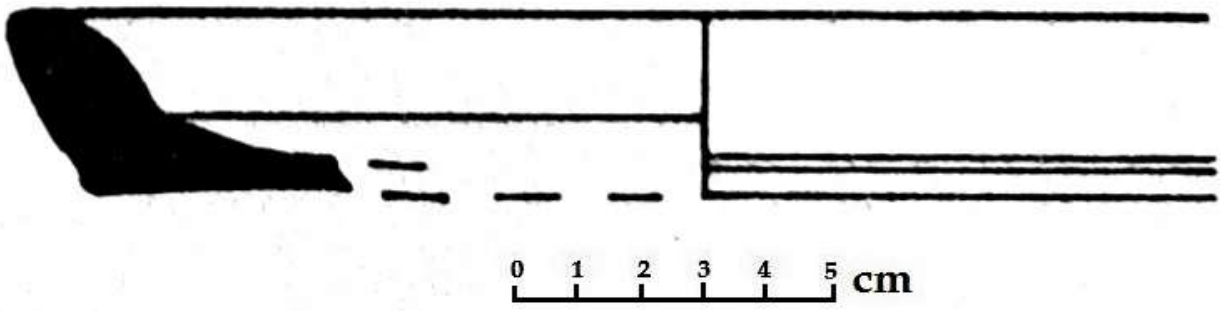


Fig. No. 243: Dish/Bowl on stand

S. No.	-	03
Type	-	Dish/Bowl on stand
Neck side & Base	-	Fragment of a dish on stand. The piece belongs to the base

part of stem having elliptically sharpened edge.

Colour - Ochrous

Fabric - Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 23, DS-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

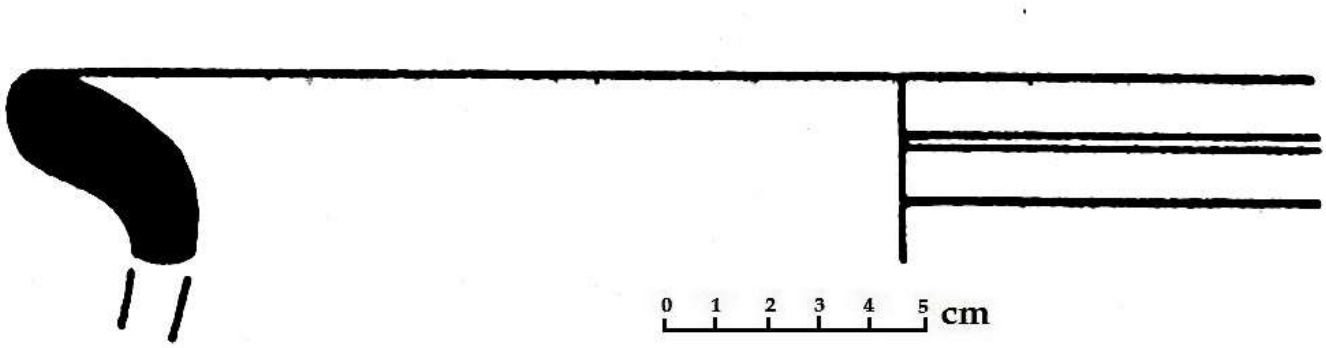


Fig. No. 244: Vase

S. No. - 04

Type - Vase

Rim & Dimension - Out-curved, featureless & slightly thickened, Diameter 22 cm

Neck side & Base - Concave neck

Colour - Dull red

Fabric - Medium fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 17, VL-18 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

05. Village Gurj Nagaliya, P.S. Gonda district Aligarh: The village Gurj Nagalia, tehsil Iglas, lat. 27^{0}48'N and long.77^{0}51' E, lies 4.5 km south-east of the P.S. The mound lies east of the village. A large lake lies north-east of the village. The area of the mound is about 2 acres. It is about 5 ft. high. It is under cultivation. There was a *gurj* (bastion) on the site of the village. That is how the village got its name. The ceramic industries found are OCP and LM[49].The drawings of OCP potteries found at this site are as follows:

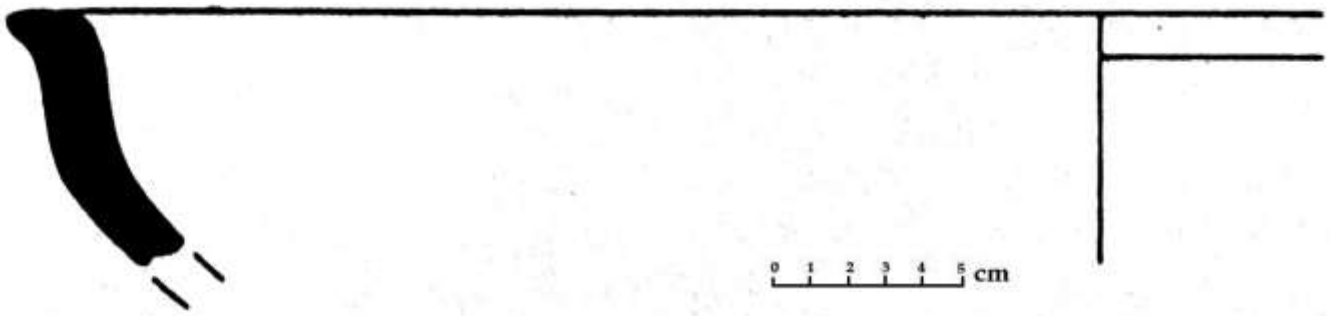


Fig. No. 245: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Outturned, featureless and internally beveled and obliquely, Diameter 36 cm
Neck side & Base - Convex sides, mildly carinated in the middle externally
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-4(Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

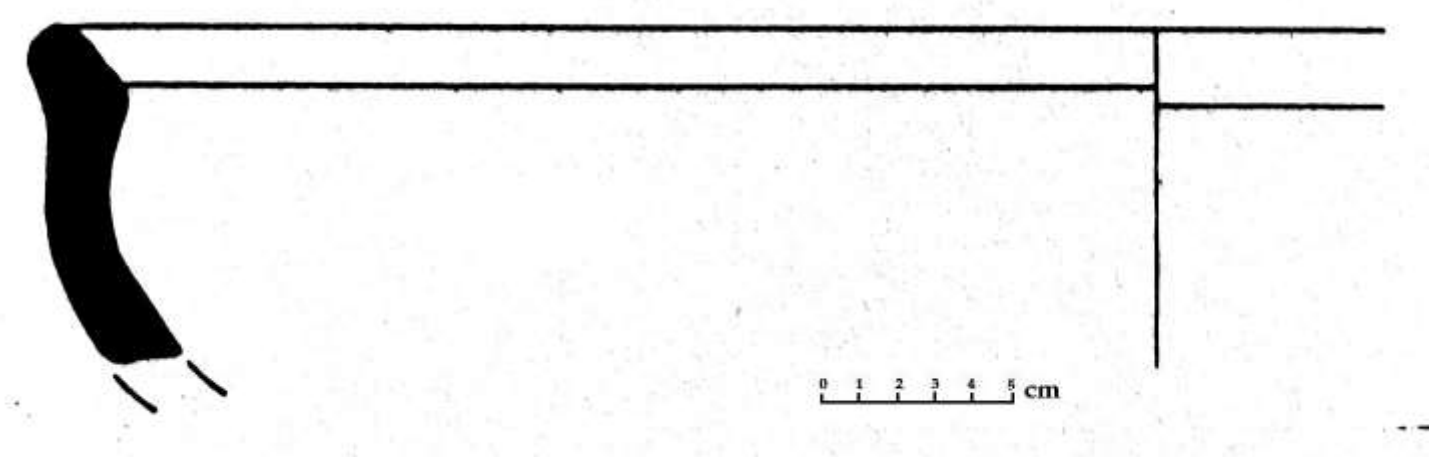


Fig. No. 246: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outturned, obliquely beveled having a depression both internally as well as externally, Diameter 37 cm

Neck side & Base - Convex side forming a dull carination internally
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-5 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme)..

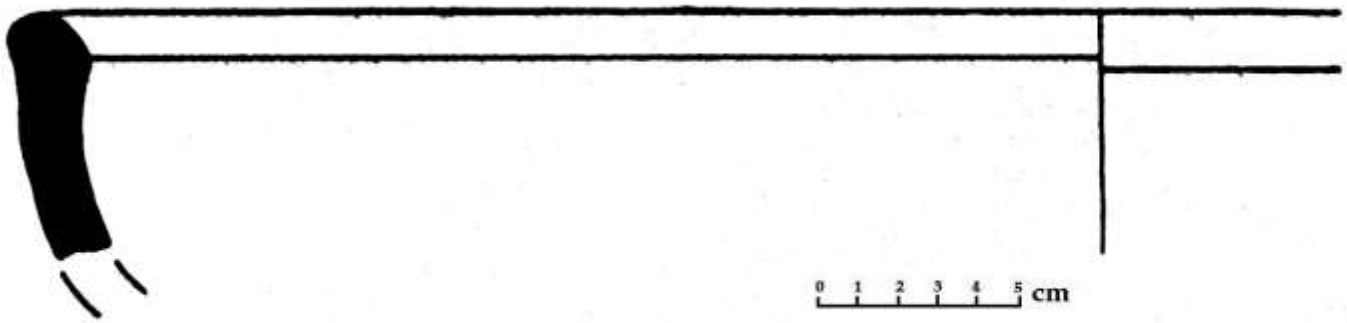


Fig. No. 247: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Outturned, featureless with slight depression externally below the rim, Diameter 33 cm
Neck side & Base - Incurved sides forming a mild carination internally
Colour - Dull red
Fabric - Medium fabric
Slip - Treated with a wash
Reference - LQL, Fig. No. 16, BN-6 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme)..

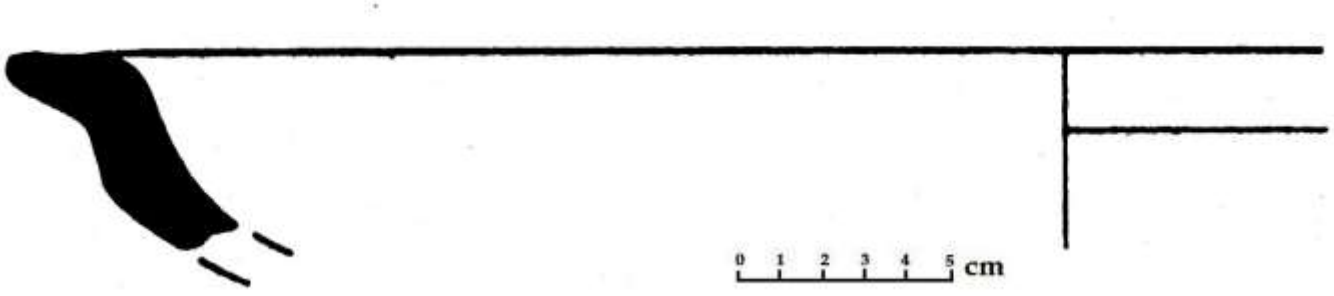


Fig. No. 248: Basin

S. No.	-	04
Type	-	Basin
Rim & Dimension	-	Outturned, featureless and obliquely beveled internally, Diameter 30 cm
Neck side & Base	-	Slightly buldging sides convex sides forming a mild carination externally
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 16, BN-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

06. Village Pachawari, P.S. Gonda district Aligarh: The village Pachawari, tehsil Iglas, lat. $27^0$48'N and long.$77^0$50'E, lies 5 km south-west of the P.S. The village is located on the mound itself. The area of the mound is about 5 acres. It is about 4 ft. high. The pieces of sand stone sculpture are found scattered on the mound. The ceramic industries found are OCP, NBP, K, G and LM[50].The drawings of OCP potteries found at this site are as follows:

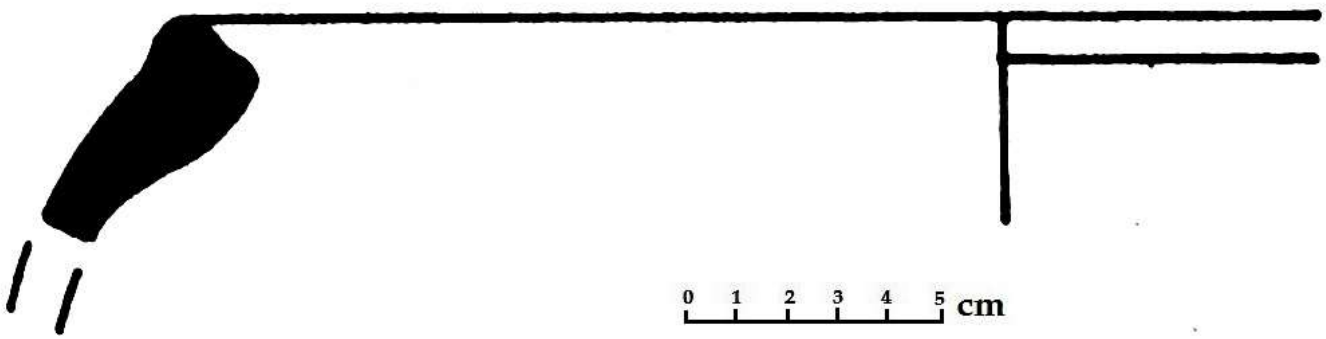


Fig. No. 249: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Incurved and thickened forming mouth, Diameter 27 cm
Neck side & Base	-	Globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped

Reference - LQL, Fig. No. 12, BN-19 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

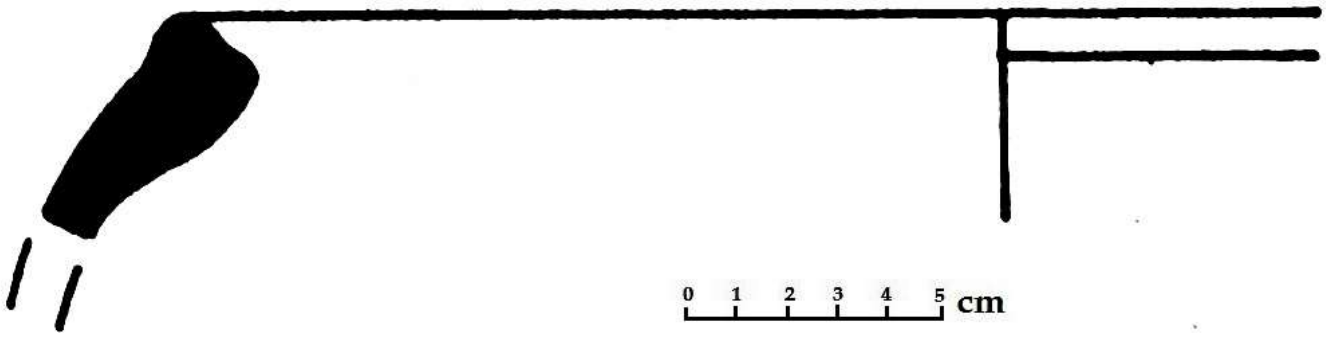


Fig. No. 250: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Incurved and thickened forming mouth, Diameter 27 cm
Neck side & Base - Globular sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BN-19 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

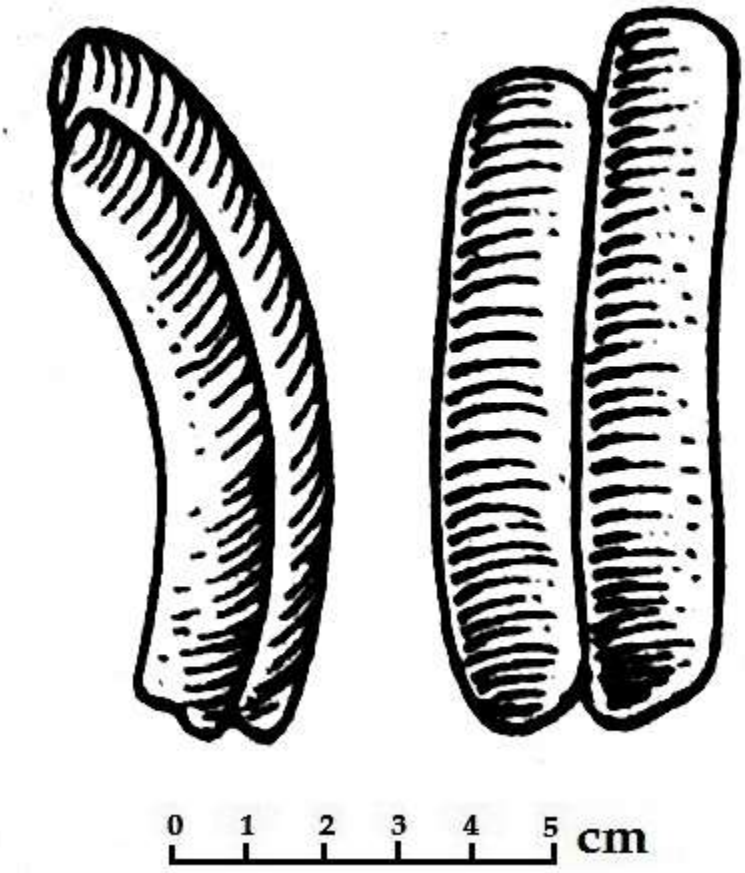


Fig. No. 251: Handle

S. No.	-	03
Type	-	Handle
Neck side & Base	-	Middle portion of a handle having flattened oval section grooved in the middle externally
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 36, H-4 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

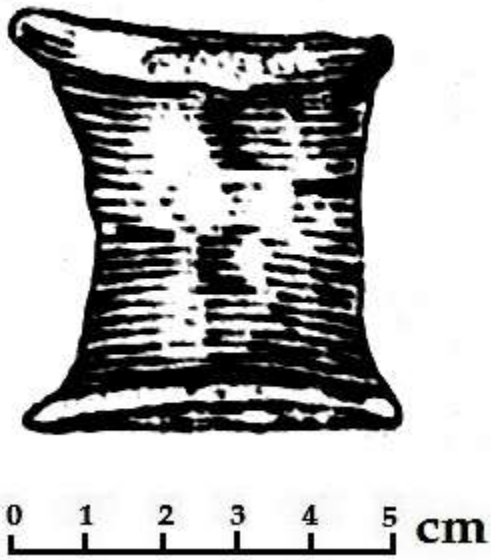


Fig. No. 252: Lid

S. No.	-	04
Type	-	Lid
Neck side & Base	-	Fragment of a lid having an elongated vertical knob with a depression the top
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 15, L-13 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

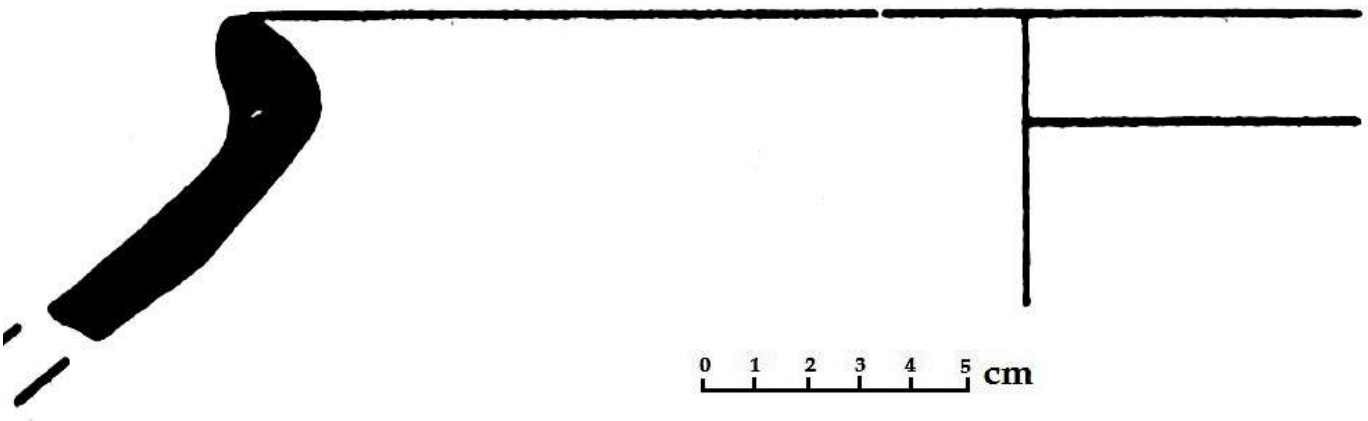


Fig. No. 253: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Almost vertically, internally beveled & thickened, Dia. 19 cm
Neck side & Base	-	Squattish concave neck and flaring sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 33, V-118 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

07. Village Talesara, P.S. Gonda district Aligarh: The village Talesara, tehsil Iglas, lat. 27^{0}51'N and long.77^{0}52' E, lies 4 kmnorth-west of the P.S. The mound lies 1 km west of the village.The river Karwan flows on the western and southern side of the village.The area of the mound is about 3 acres.It is about 5 ft. high.It is under cultivation. Remains of a *garhi* made of *kakai* bricks lie south of the village.The ceramic industries found are OCP, K and LM[51].The drawings of OCP potteries found at this site are as follows:

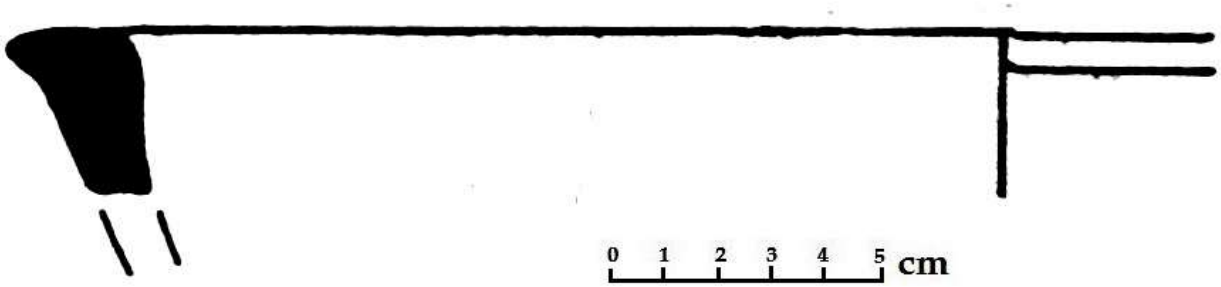


Fig. No. 254: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Nail-headed, slightly projected externally, Diameter 24 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-19a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

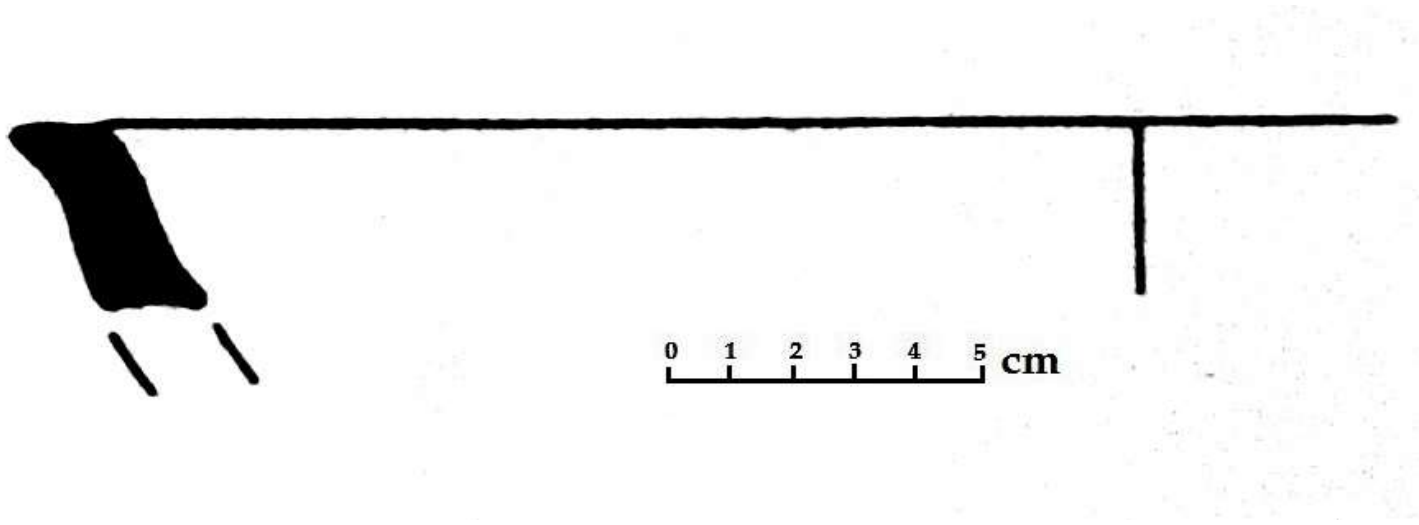


Fig. No. 255: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Out-projected & obliquely beveled internally, Diameter 22 cm

Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 22, D-3 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

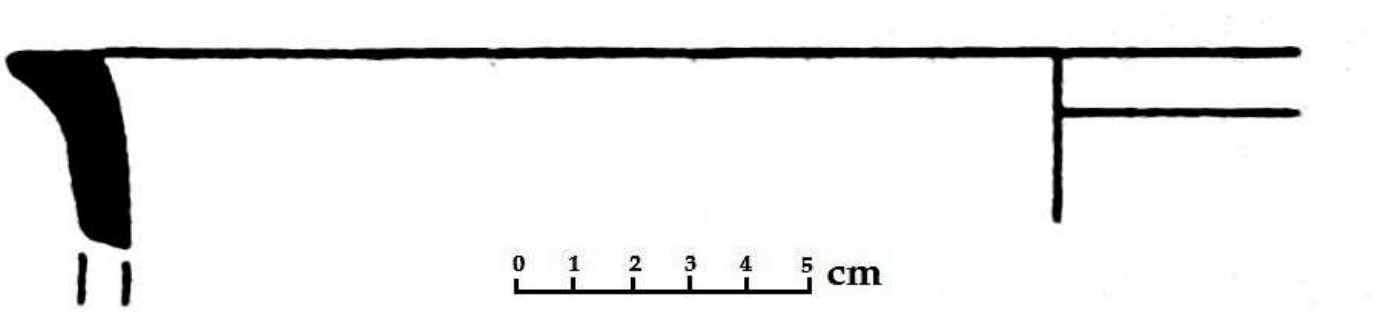


Fig. No. 256: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Nail-headed and externally projected, Diameter 22 cm
Neck side & Base - Almost vertical sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

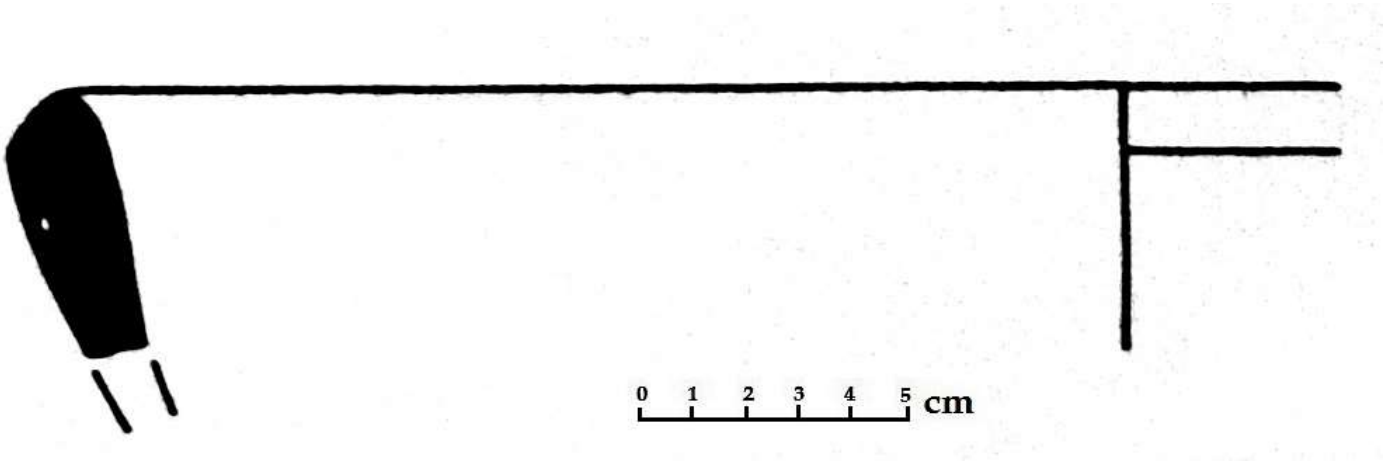


Fig. No. 257: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Outgoing and externally, Diameter 26 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-24 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

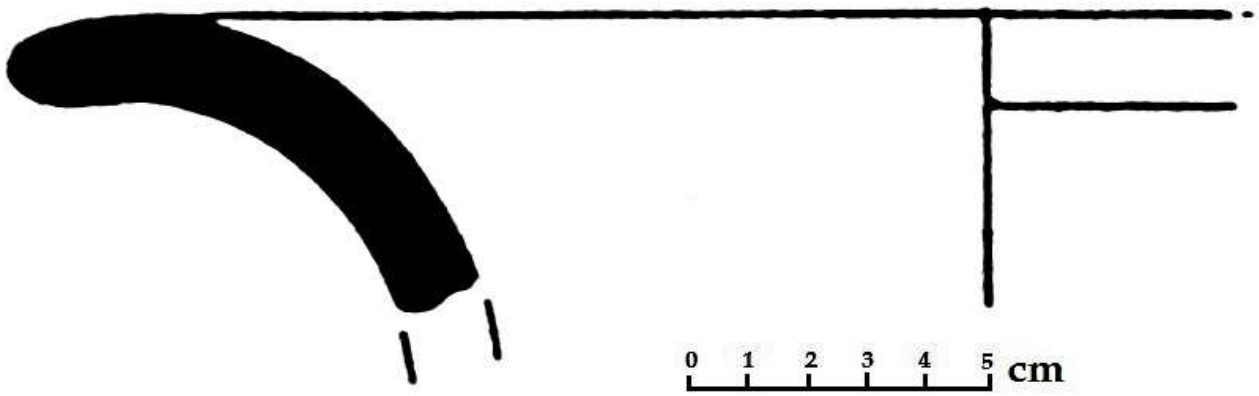


Fig. No. 258: Vase

S. No.	-	05
Type	-	Vase

Rim & Dimension - Flanged, featureless and slightly drooping, Diameter 29 cm
Neck side & Base - Elongated concave neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-14 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

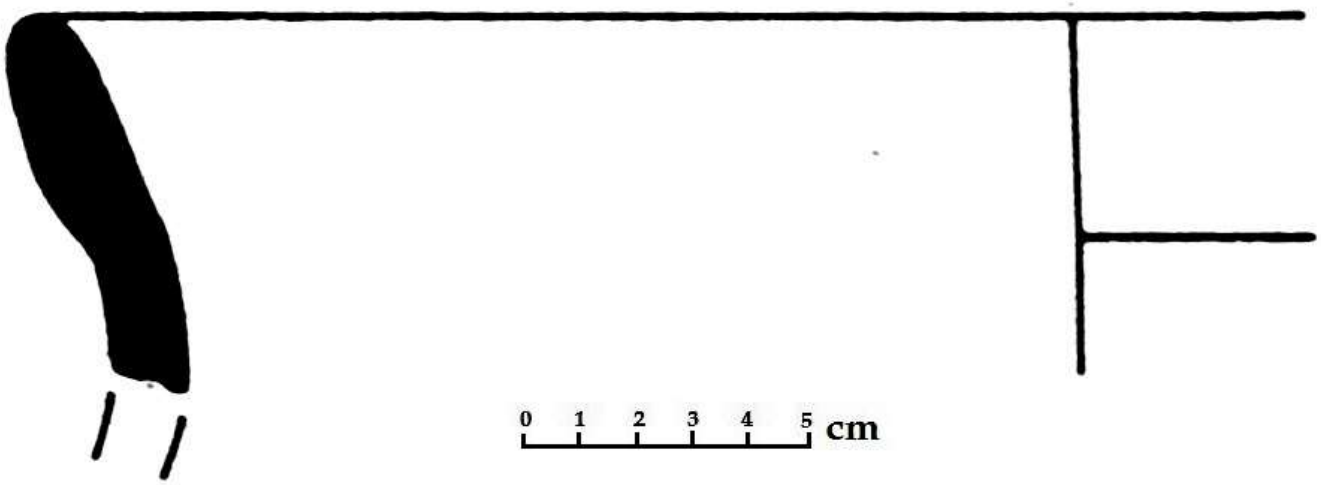


Fig. No. 259: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Outturned and featureless, Diameter 26 cm
Neck side & Base - Concave sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-6a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Harduaganj District Aligarh:

01. Village Azmabad Macchua, P.S. Harduaganj district Aligarh: The village Azmabad Machua, tehsil Kol, lat. $27^0$56'N and long.$78^0$12'E, lies 4 km south-east of the P.S.The eastern part of the village is located

on the mound itself.The area of the mound is about 3 acres.It is about 3 ft. high.Remains of saltpeter works are found in the village.Remains of an indigo factory with 10 vats lie in the village.The ceramic industries found are OCP, NBP, K, G and LM[52].The drawings of OCP potteries found at this site are as follows:

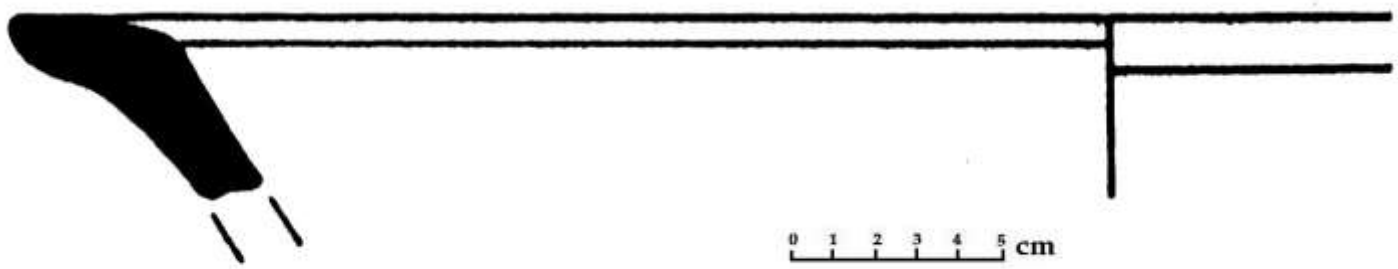


Fig. No. 260: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out internally beveled and mildly carinated, Diameter 29 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-11a(Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

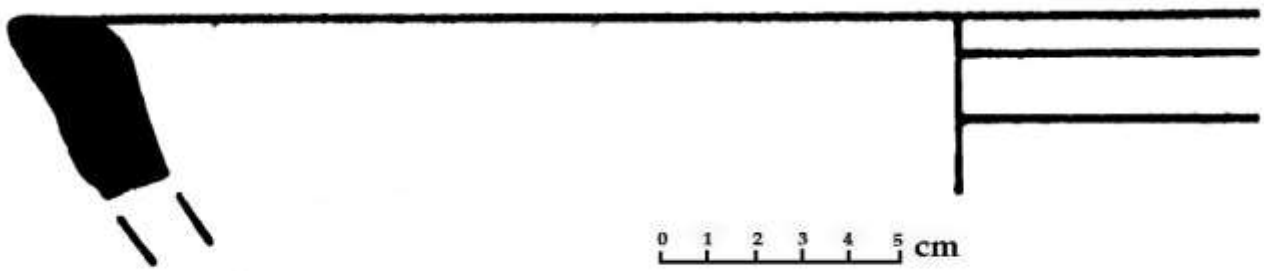


Fig. No. 261: Basin

S. No.	-	02
Type	-	Basin

Rim & Dimension - Slightly outturned internally beveled and sharpened, Diameter 24 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-20a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

02. Village Bairamgarhi, P.S. Harduaganj district Aligarh: The village Bairamgarhi, tehsil Kol, lat. 27^{0}56'N and long.78^{0}9' E, lies 1.5 kmwest of the P.S.The mound lies 1 km east of the village.The area of the mound is about 6 acres.It is about 2 ft. high.It is under cultivation.The village was named after *Nawab Bairam Khan*.The ceramic industries found are OCP, G and LM[53].The drawings of OCP potteries found at this site are as follows:

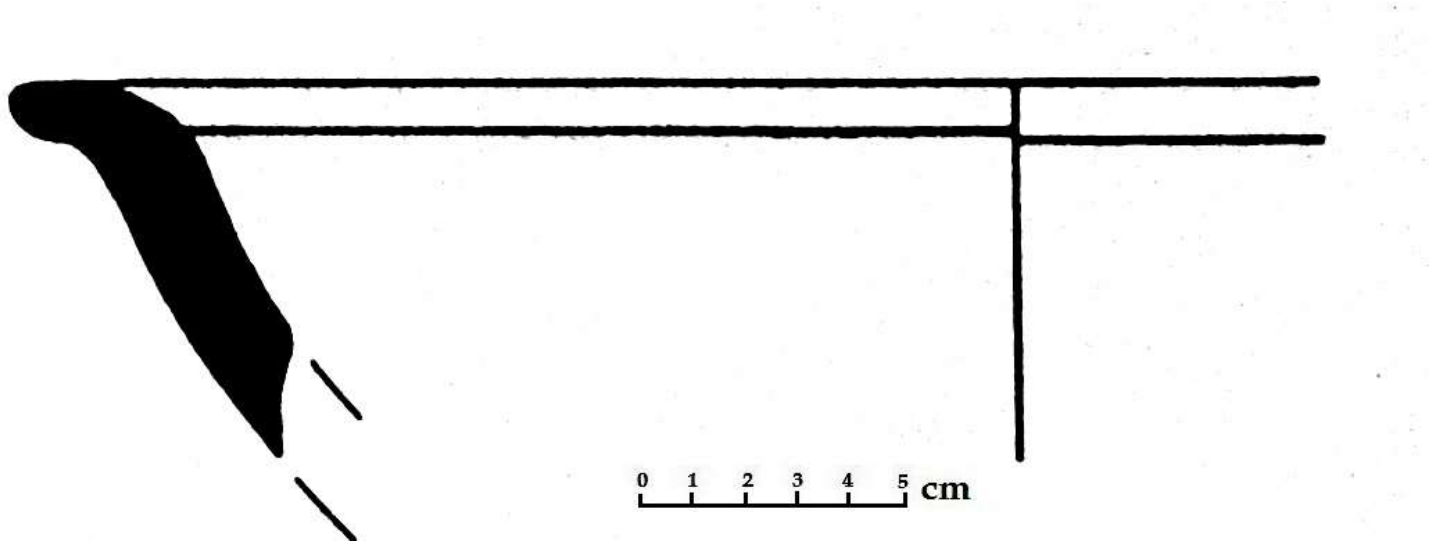


Fig. No. 262: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Horizontally splayed out, Diameter 25 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Fine fabric
Slip - Treated with a wash
Reference - ARJ, Fig. No. 11, BN-12 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

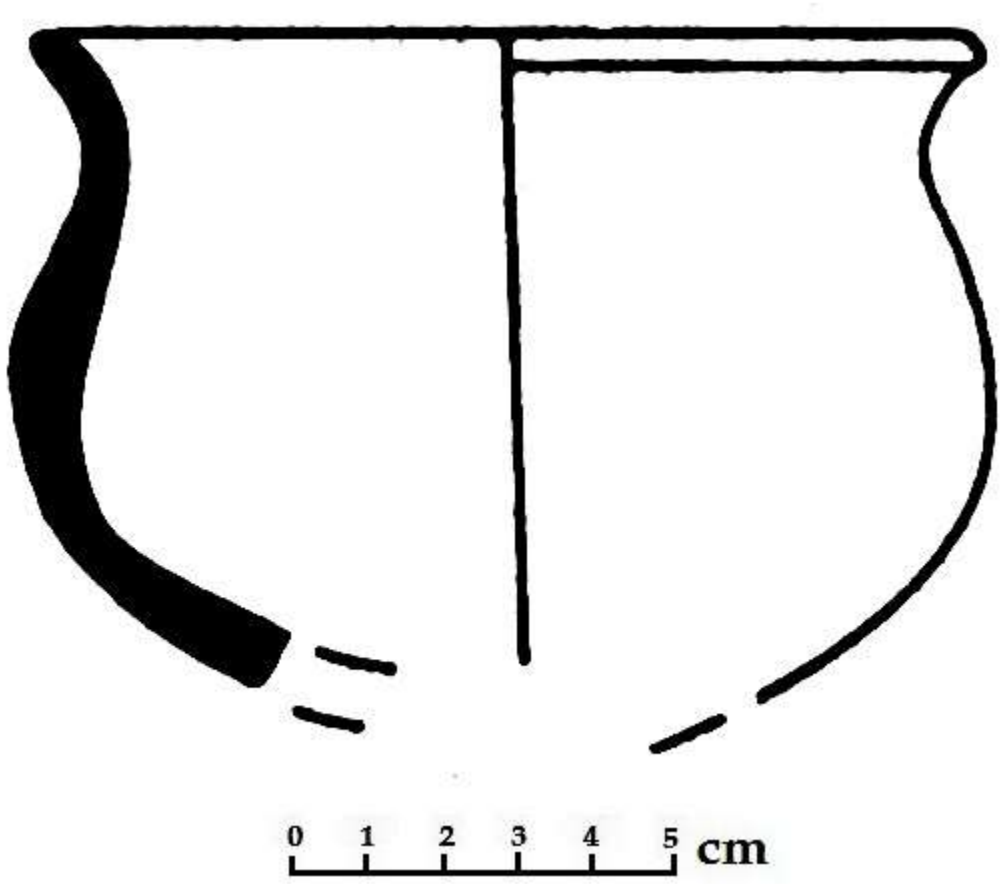


Fig. No. 263: Miniature Bowl

S. No.	-	02
Type	-	Miniature bowl
Rim & Dimension	-	Outturned and featureless, Diameter 8 cm
Neck side & Base	-	Concave neck and roughly convex sides buldging in the middle
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 34, MP-5 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

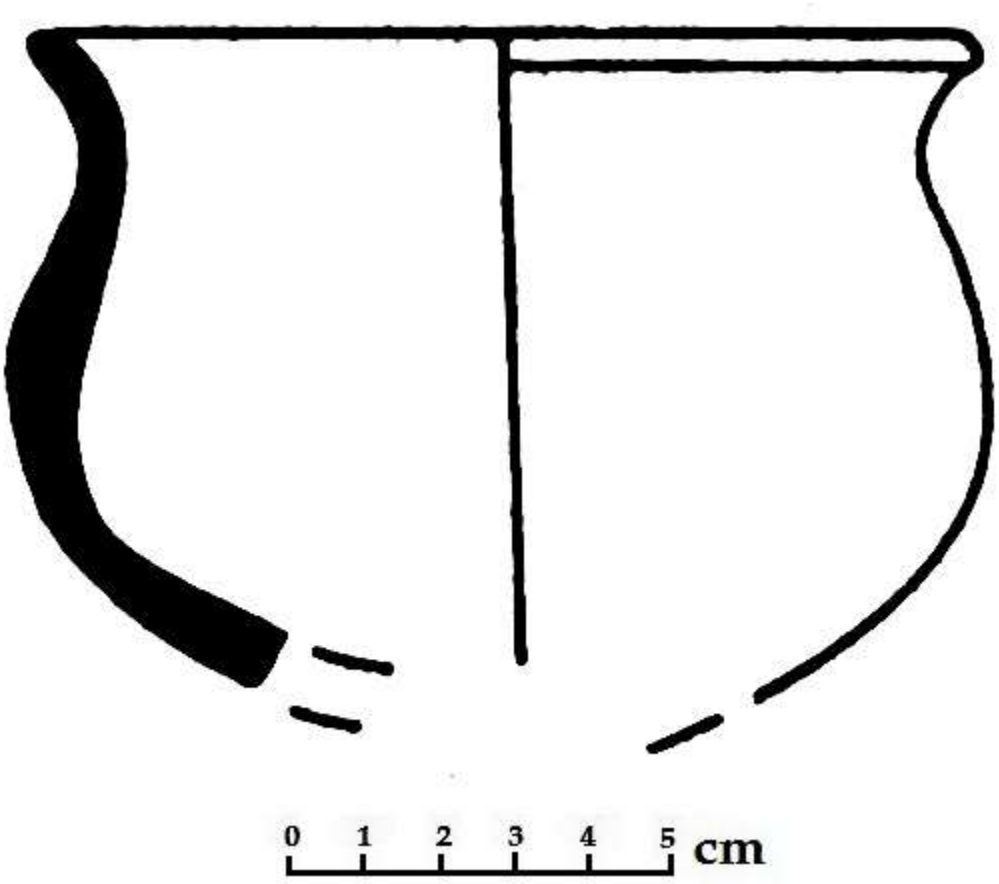


Fig. No. 264: Miniature Bowl

S. No.	-	03
Type	-	Miniature bowl
Rim & Dimension	-	Outturned and featureless, Diameter 8 cm
Neck side & Base	-	Concave neck and roughly convex sides buldging in the middle
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 34, MP-5(Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

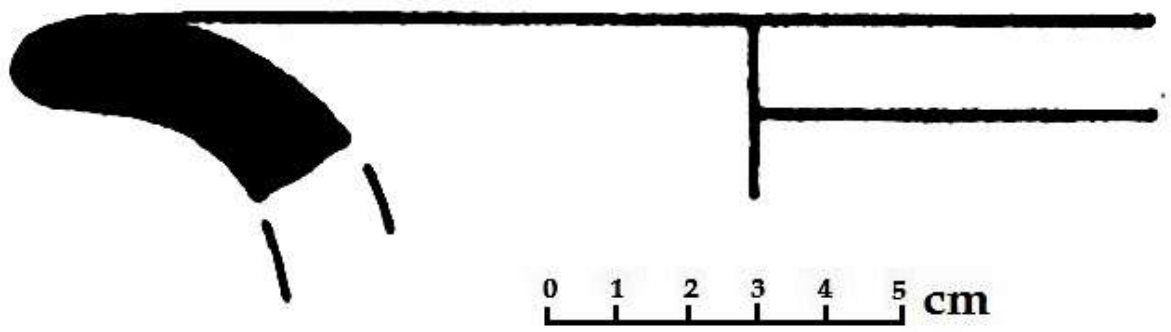


Fig. No. 265: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flanged and horizontal, Diameter 14 cm
Neck side & Base	-	Vertically elongated neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-9a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

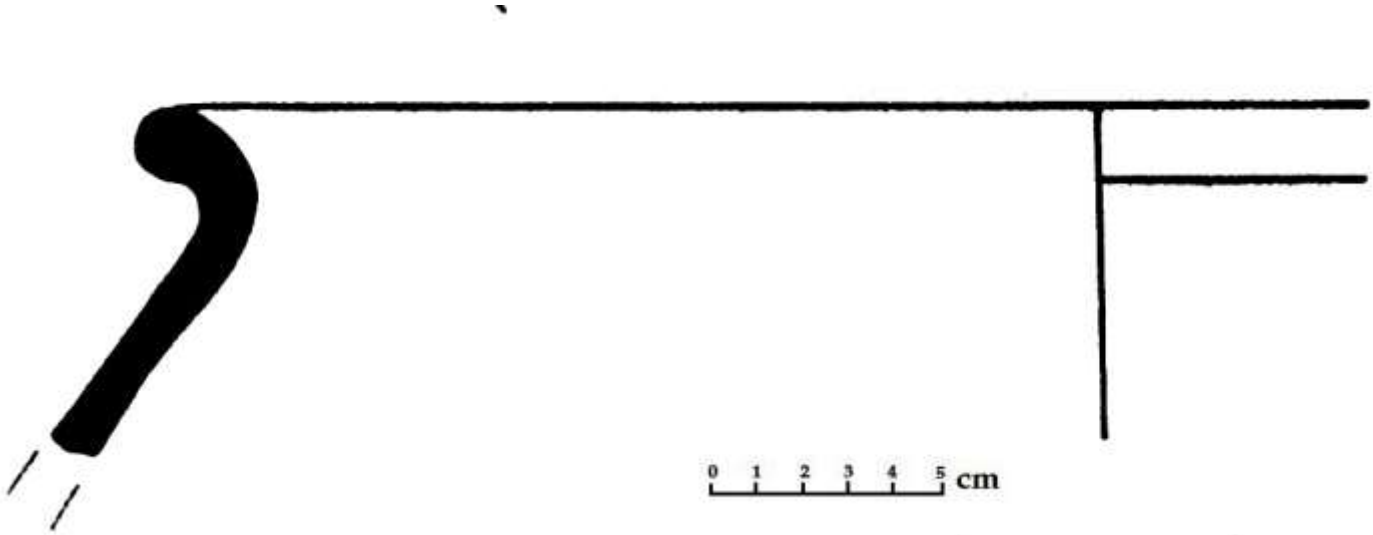


Fig. No. 266: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and thcikened, Diameter 27 cm
Neck side & Base	-	Squattish concave neck and globular sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 26, V-17 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Bhawankhera, P.S. Harduaganj district Aligarh: The village Bhawankhera, tehsil Kol, lat. $27^{0}52'$N and long.$78^{0}12'$E, lies 10 km south-east of the P.S. The mound lies south of the village. The village lies south-west of the lake Shekha. The area of the mound is about5 acres. It is about 3 ft. high. It is under cultivation. The ceramic industries found are OCP and LM[54].The drawings of OCP potteries found at this site are as follows:

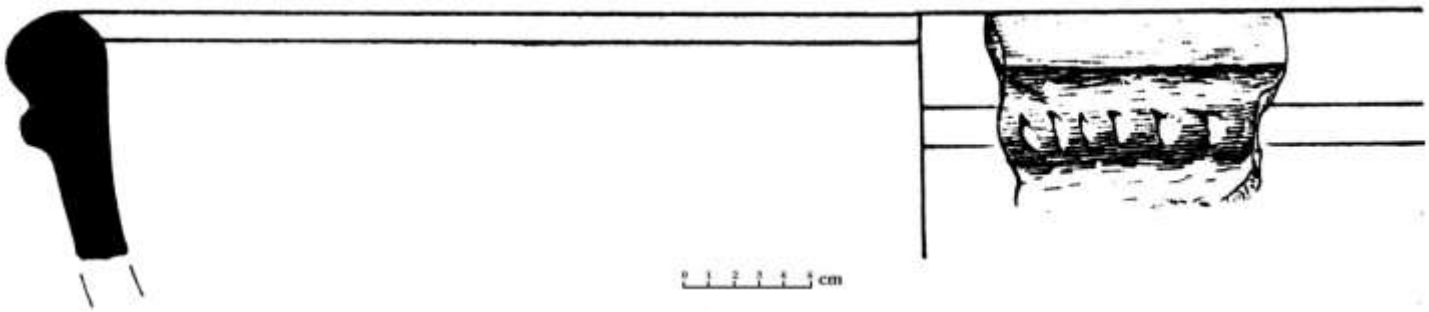


Fig. No. 267: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Vertically clubbed, Diameter 41 cm
Neck side & Base	-	Roughly incurved sides having an incised rib just below the rim
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-7 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

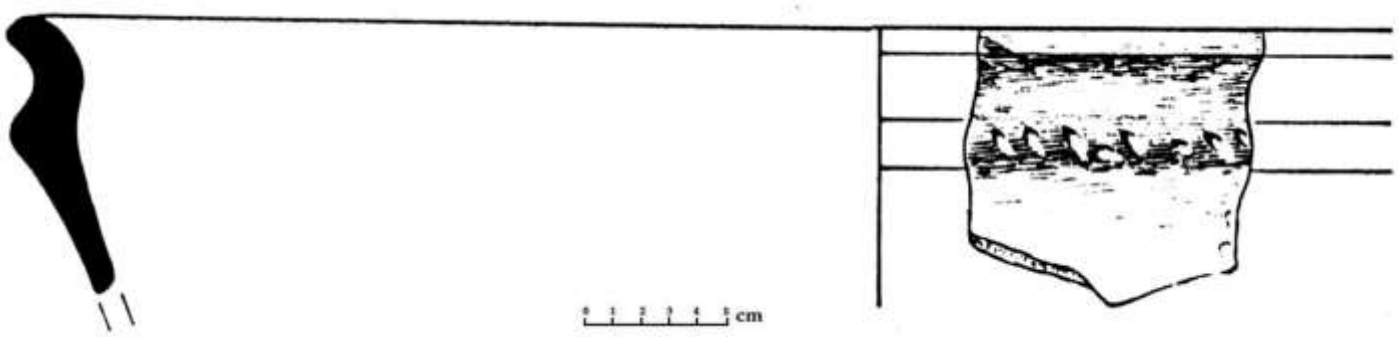


Fig. No. 268: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Everted and internally beveled, Diameter 38 cm
Neck side & Base	-	Roughly incurved sides having an incised rile below the rim
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 19, BN-34 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Bhutpura: The village Bhutpura, tehsil Kol, lat. $28^{0}0'$N and long.$78^{0}10'$ E, lies 5.5 km north of the P.S. Themound lies 2 km north-west of the village. The area of the mound is about 1 acre. It is about 1 ft. high. It is under cultivation. The ceramic industry found is OCP[55]. The drawings of OCP potteries found at this site are as follows:

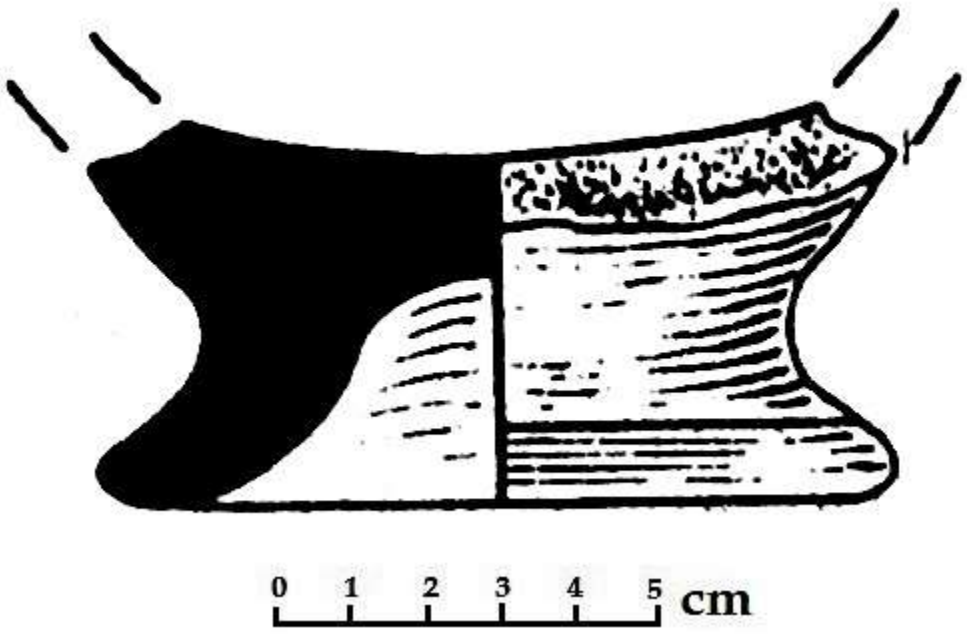


Fig. No. 269: Basin

S. No.	-	01
Type	-	Base
Neck side & Base	-	Fragment of a ringed base having a featureless slightly flattened edge
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 37, BB-1b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

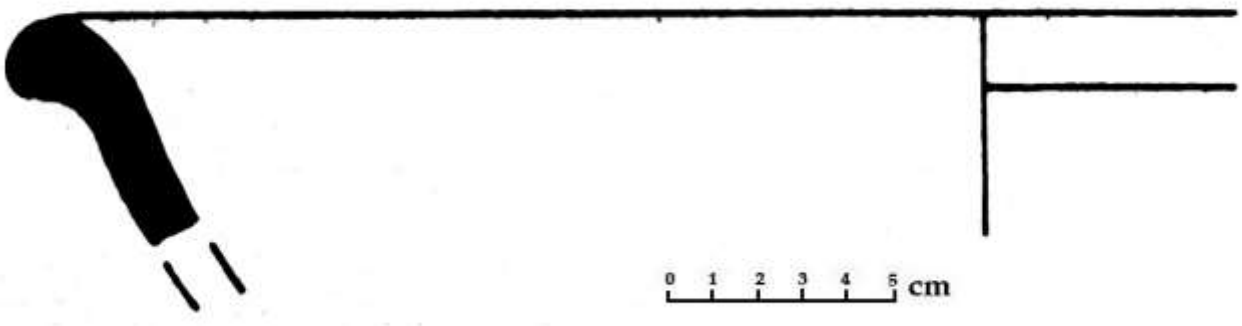


Fig. No. 270: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Out-curved and thickened, Diameter 28 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 17, BN-17 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

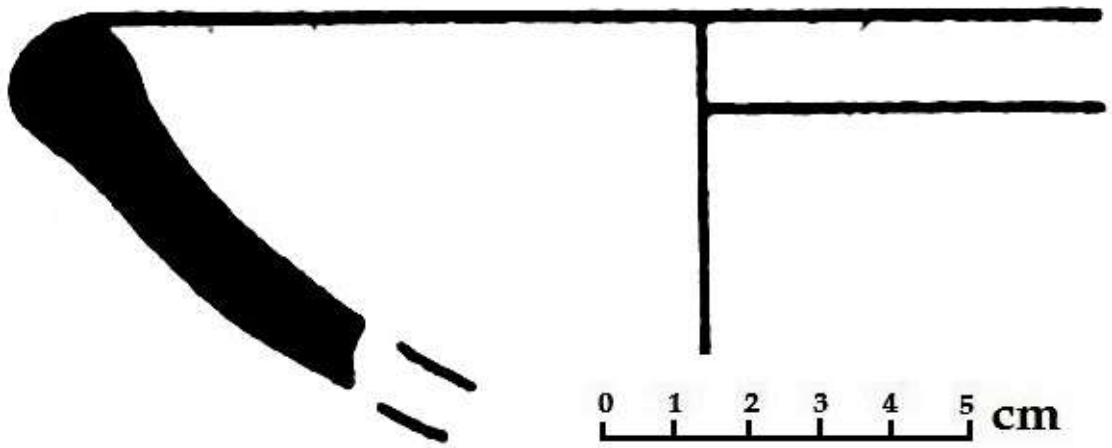


Fig. No. 271: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Outgoing, featureless and slightly thickened, Diameter 12 cm
Neck side & Base - Prominent incurved sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, B-97 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

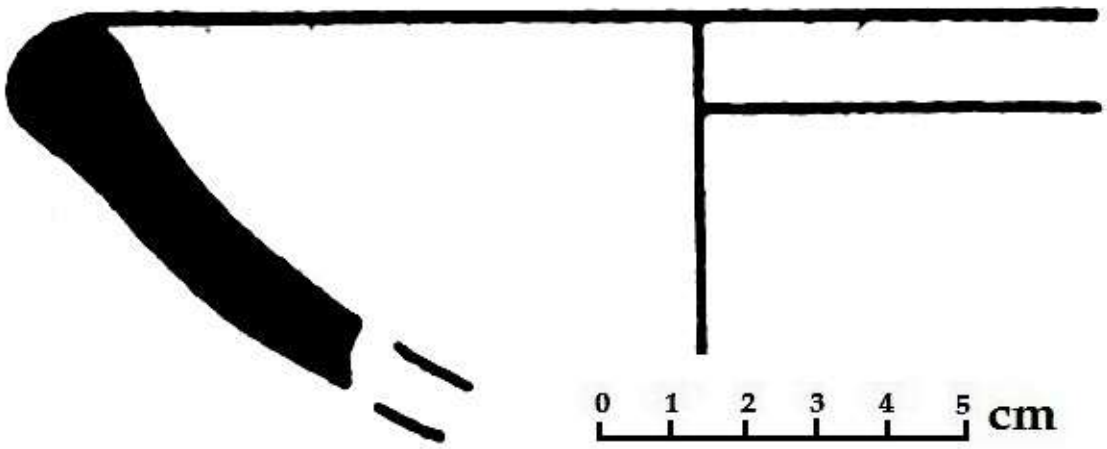


Fig. No. 272: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Outgoing, featureless and slightly thickened, Diameter 12 cm
Neck side & Base	-	Prominent incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, B-97 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

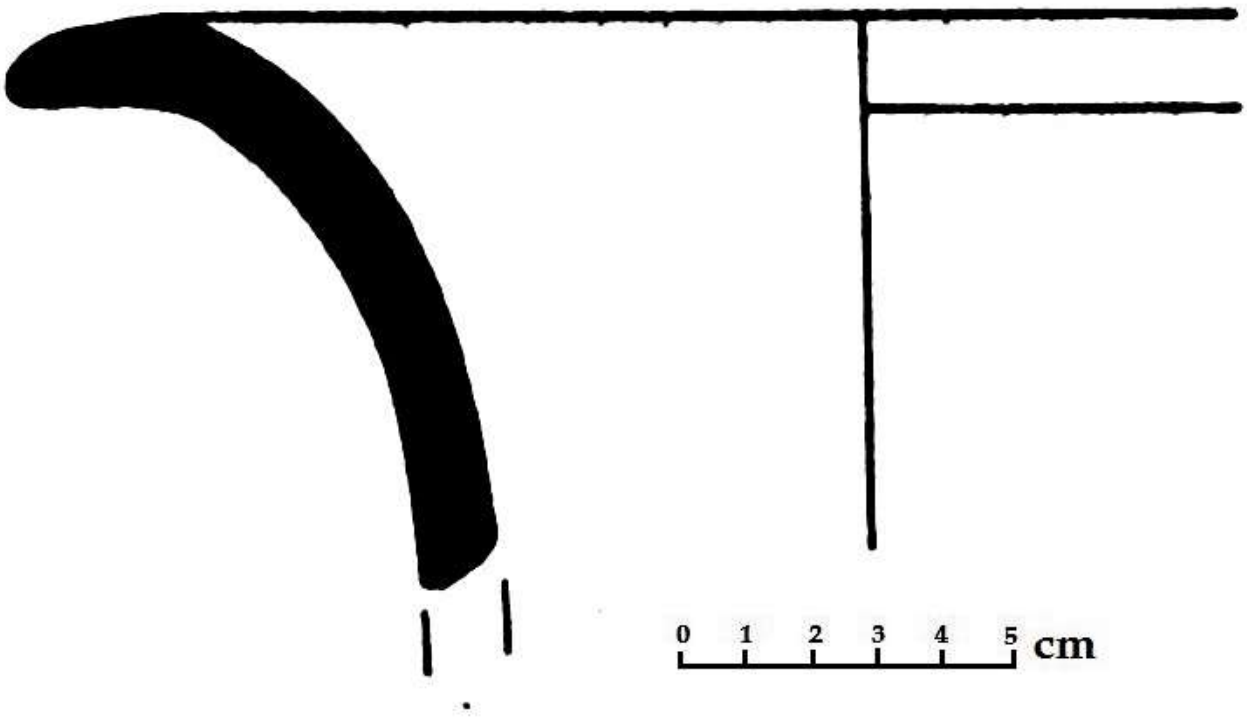


Fig. No. 273: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Flanged and elliptical, Diameter 17 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dark red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 28, V-37 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

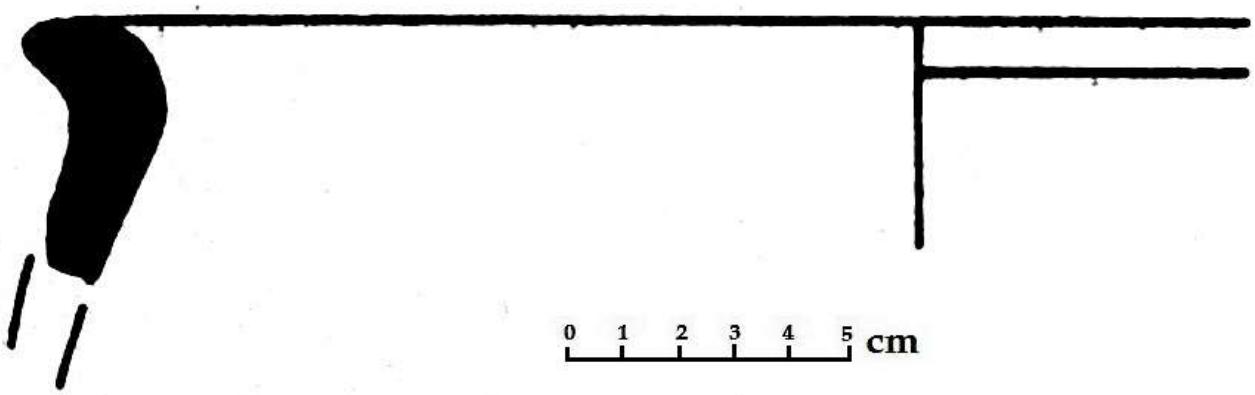


Fig. No. 274: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Flared, sharpened and internally thickened, Diameter 20 cm
Neck side & Base	-	Concave neck and convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 17, VL-21c (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

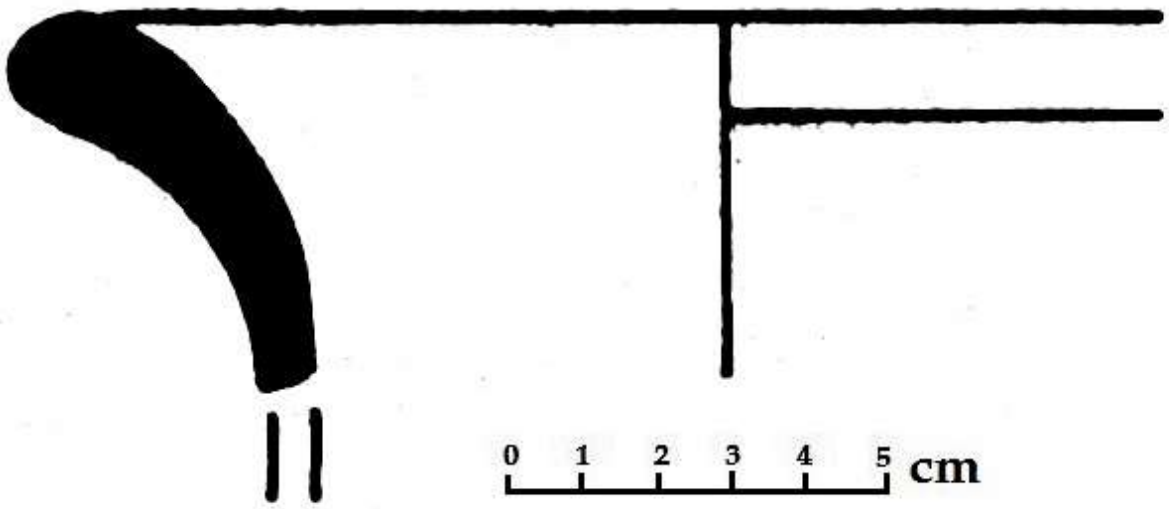


Fig. No. 275: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Out-curved, featureless and slightly thickened internally, Diameter 14 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dark red
Fabric	-	Fine fabric
Slip	-	Slipped
Reference	-	LQL, Fig. No. 30, V-98 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

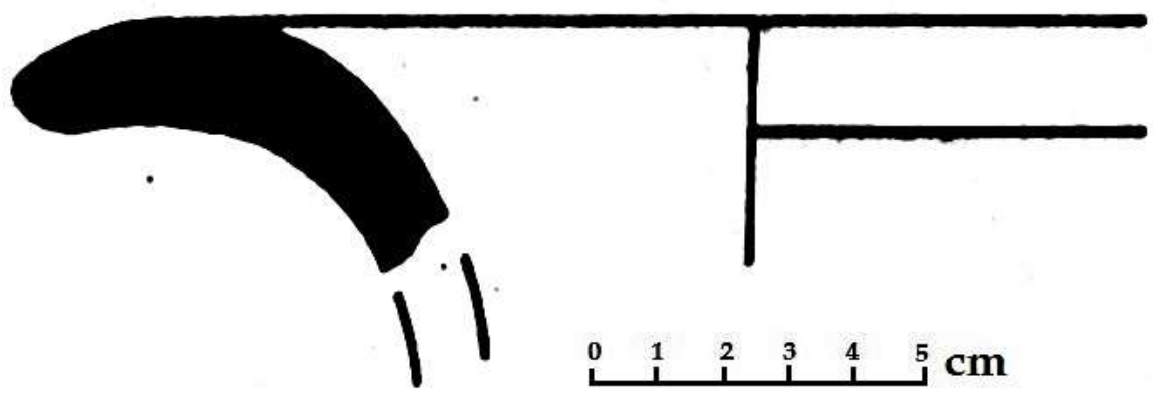


Fig. No. 276: Vase

S. No.	-	08
Type	-	Vase
Rim & Dimension	-	Flanged and externally drooping, Diameter 14 cm
Neck side & Base	-	Elongated neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 15, V-13 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

05. Village Changeri, P.S. Harduaganj district Aligarh: The village Changeri, tehsil Kol, lat. 27^{0}53'N and long.78^{0}13' E, lies 9.5 km south-east of the P.S.The area of the mound is about 6 acres.It is about 25 ft. high.It is under cultivation.Remains of an indigo factory with 5 vats lie N of the village.The ceramic industries found are OCP, NBP, K and G[56].The drawings of OCP potteries found at this site are as follows:



Fig. No. 277: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out, featureless and thickened, Diameter 31 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-13a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

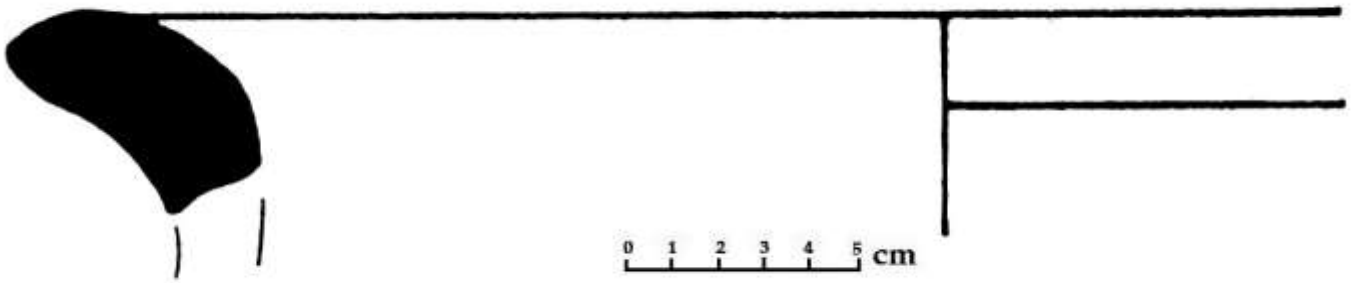


Fig. No. 278: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out and internally thickened and

		sharpened, Diameter 24 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-13a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

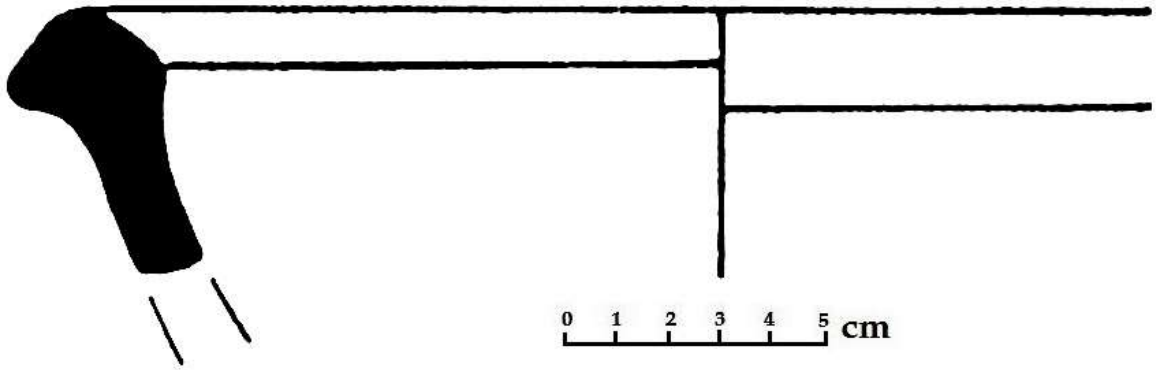


Fig. No. 279: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Prominently outturned, obliquely beveled externally having a slight depression internally, Diameter 17 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 17, BN-15a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

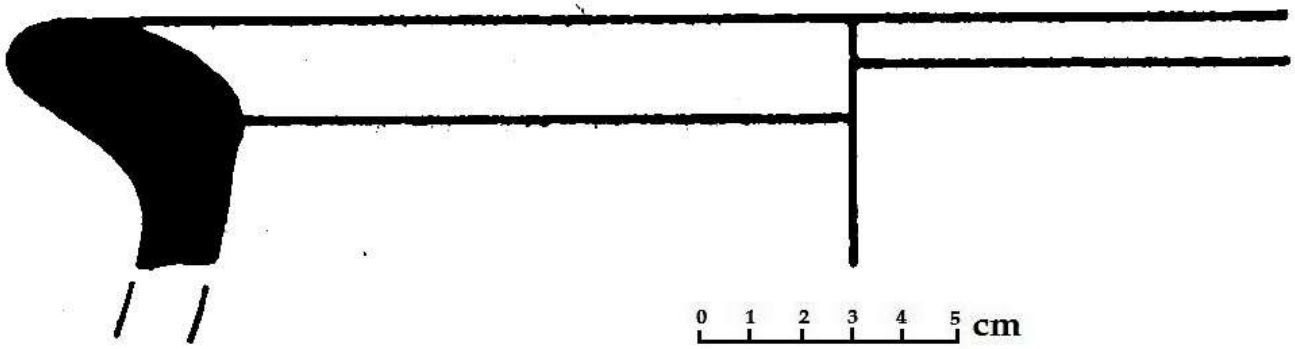


Fig. No. 280: Jar

S. No. - 04
Type - Jar
Rim & Dimension - Out-curved, internally thickened & sharpened, Dia. 23 cm
Neck side & Base - Concave neck mildly carinated internally
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 14, J-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

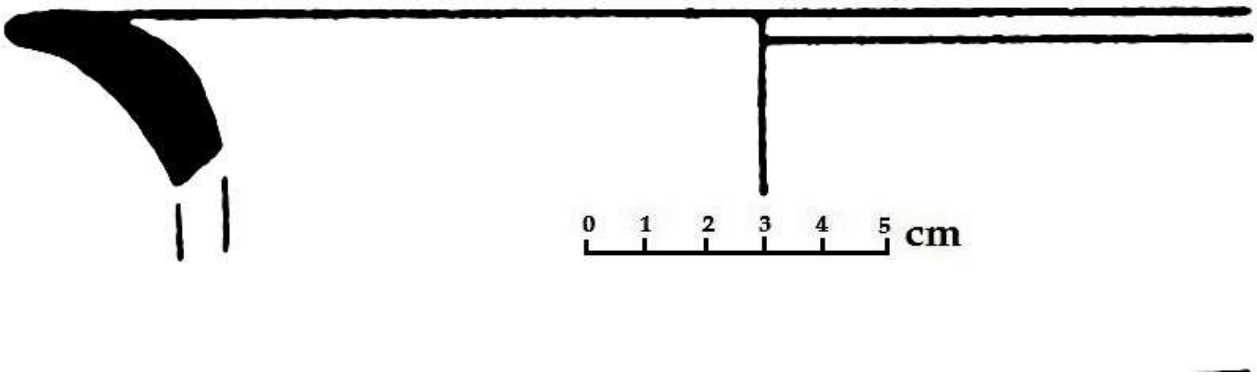


Fig. No. 281: Vase

S. No. - 05
Type - Vase

Rim & Dimension	-	Flanged having pointed tip, Diameter 16 cm
Neck side & Base	-	Elongated vertical neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-41a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

06. Village Harduaganj, P.S. Harduaganj district Aligarh: The village Harduaganj, tehsil Kol, lat. 27^{0}57'N and long.78^{0}10'E, lies near P.S. The mound lies south of the village. The area of the mound is about 1 acre. It is about 6 ft. high. It is partly inhabited and partly under cultivation. It has been mentioned in *Chahar Gulshan* as one of the halting places on *Delhi-Ramghat* Road. Harduaganj market was founded by *Sabit Khan*. The tank there is said to have been excavated by Chiman, the leader the Ahir followers of the founder. After the Muslim invasion the village and the neighbourhood was occupied by Chauhans from Delhi. The Kali temple of Harduaganj was founded by *Prithivi Raj Chauhan*.It also has an old Shiva temple known as *Kaleshwar* temple. Harduaganj has 52 indigo vats. Complete remainsof only 4 are found at present time. Remains of saltpeter works lie S of the village. One old pajaya lies south of the mound. It is surrounded by deep ditch. The ceramic industries found are LM and glazed ware[57].The drawings of OCP potteries found at this site are as follows:

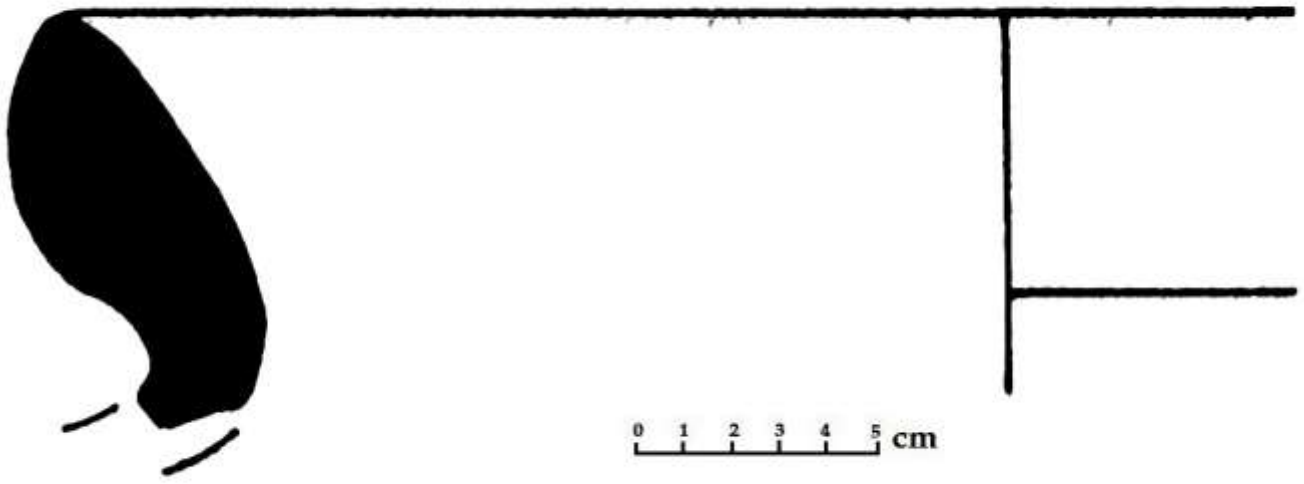


Fig. No. 282: Jar

S. No.	-	01
Type	-	Jar

Rim & Dimension - Outturned, thickened and mildly collared, Diameter 24 cm
Neck side & Base - Constricted concave neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

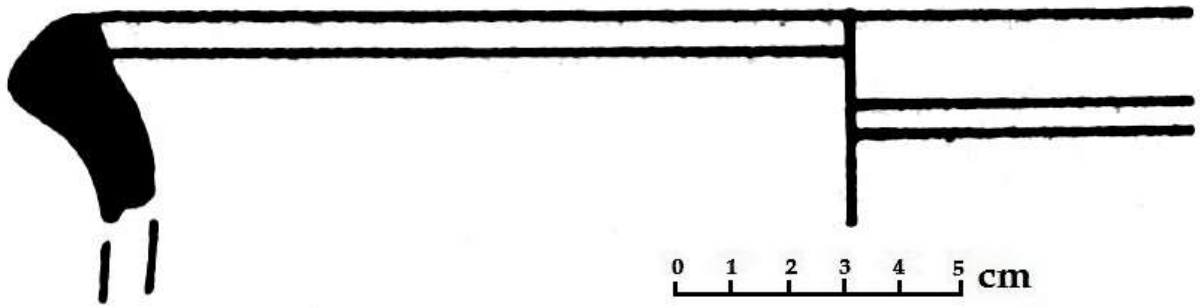


Fig. No. 283: Vase

S. No. - 02
Type - Vase
Rim & Dimension - Outturned, thickened and obliquely beveled having a depression below internally, Diameter 17 cm
Neck side & Base - Elongated concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-94 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

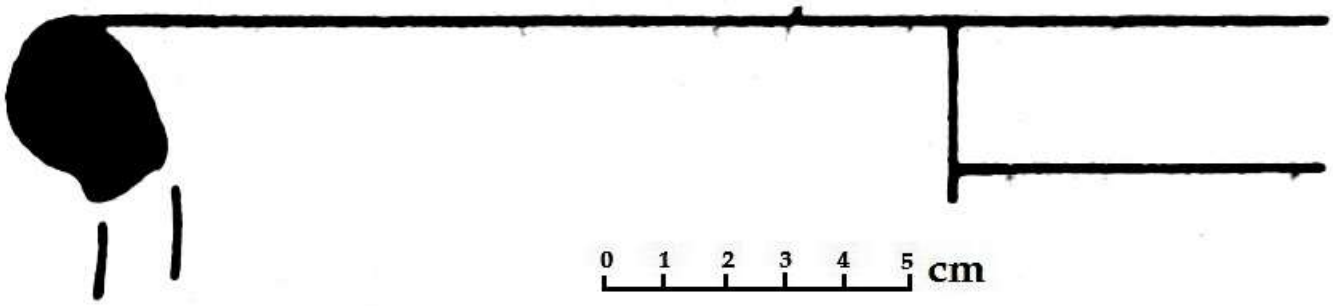


Fig. No. 284: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Out-curved and externally thickened, Diameter 18 cm
Neck side & Base	-	Concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 17, VL-17 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

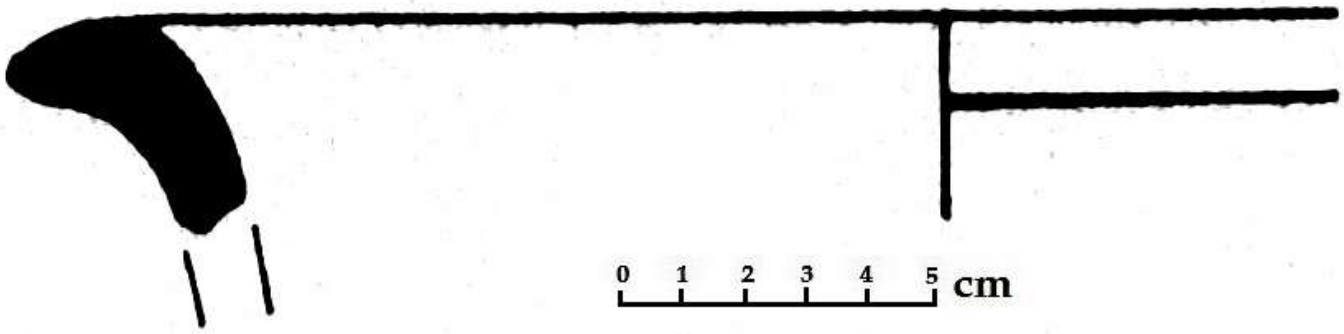


Fig. No. 285: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Slightly thickened and flanged, Diameter 17 cm
Neck side & Base	-	Elongated neck
Colour	-	Dull red

Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-41a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

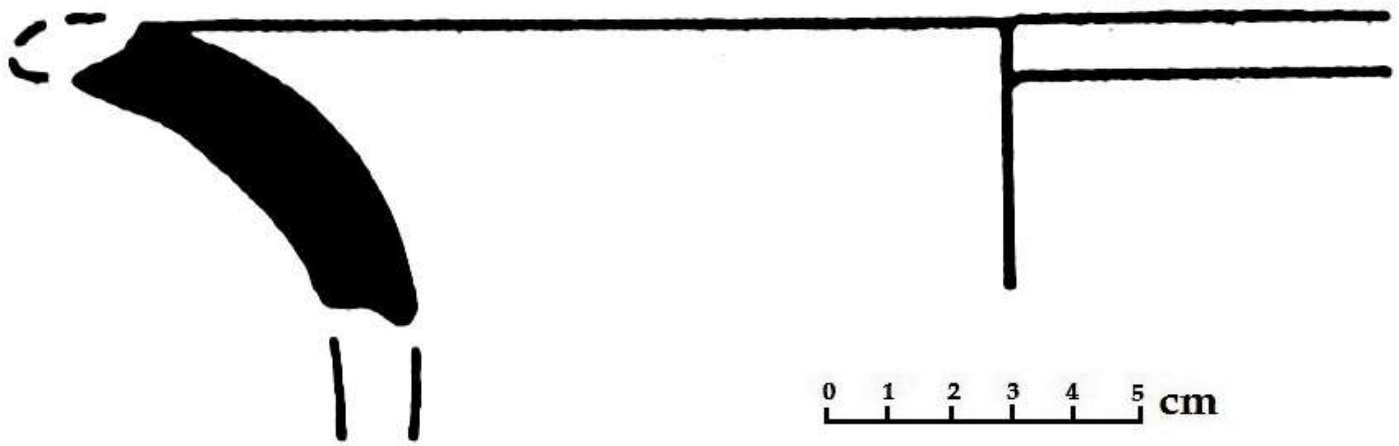


Fig. No. 286: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Out-curve and featureless, Diameter 18 cm
Neck side & Base - Elongated concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-75 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

07. Village Jalali, P.S. Harduaganj district Aligarh: The village Jalali, tehsil Kol, lat. 27^{0}52'N and long.78^{0}15'E,lies south-east of the P.S. Mound I known as Karbala Khera lies to the south-west of the town.Mound II known as Garhi lies to the north-east of the village. Mound III known as *Sayyid Khera* lies north of the town at the bank of the river Kali. The village lies to the south-east of the river Kali. The area of the mound I is about 10 acres. It is about 15 ft. high.It is under cultivation. The area of the mound II is about 5 acres. It is 10 ft. high. It is inhabited. The area of the mound III is about 3 acres. It is about 7 ft. high. It is inhabited. It is under cultivation. Its earlier name was Nilauti. It got its present name from the name of *Jalauddin Khilji*. Remains of a *Jama Masjid* and an Imambara lie in the middle of

the mound I in the town. Remains of an old garhi made of kakai bricks lie on mound II. Now it is the site of *Haveli* of Sayyids built of kakai bricks. Mound III is the site of the mazar of Ali Sayyid.1.5 km north-east of the town across the river Kali lies Khushakpir. It appears to be a corruption of Kaushik-i-Firoz, the place where Sultan Sikandar Lodi was crowned in the palace of Firoz Shah Tuglak. An inscription in Jama Masjid located on mound I records the construction of the mosque by Balban (1266-67 A.D.). It is in Persian script and Naskh style. Jalali was founded about 700 years ago by Pathans near the ruins of an ancient Hindu town called Nilauti. The largest mosque in Jalali is built of brick. The mosque has two domes. It has two minarets in the front and two smaller minarets in the back.There is an Imambara in Jalali. The third one is a modern mosque in the town. An inscribed slab fixed in the southern bay of the Jalali mosque in Persian language and Nashtaliq script, records the repair of the mosque by Bin Nasr attached with Qasim Beg. 438 In the reign of Akbar (1556 A.D.) an epitaph at the grave of Sheik Daud near Daud chowk marks the shrine of Sheik Daud in 1582.It is in Persian language and Naskh script.An epigraphical tablet belonging to the Jami Masjid of Jalali being fixed on the left side of the central arch records the repair of the mosque by Sabit Khan, under the supervision of Nasir and the mason Mohammad Ali in 1724-25 A.D. during the reign of Muhamamad Shah. 439 It is in Persian language and Nashtaliq script.An epitaph on the grave near the Chhoti Karbala records the death of Bulaqi Begum, the daughter of Asla Khan of Peshwar in 1790-91. 440 It is in Persian language and Nashtaliq script.Balban led a compaign against local Rajas in 1244 A.D.441 Jalali was one of the Mahals of Sarkar Kol during Akbar's reign. The ceramic industries found on mound I are K, G, EM and LM. The ceramic industries found on the mound II are LM and LM glazed ware. The ceramic industries found on mound III are OCP, PGW, NBP and LM[58]. The drawings of OCP potteries found at this site are as follows:

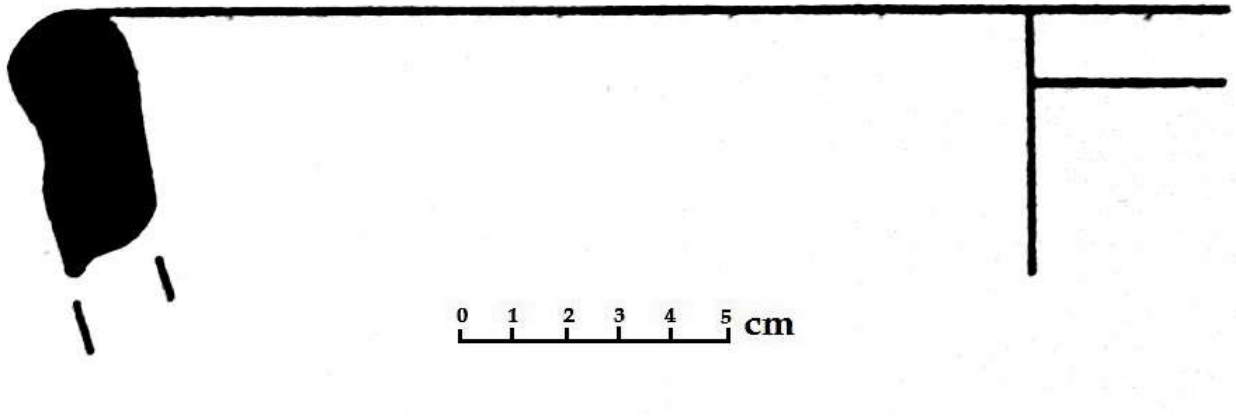


Fig. No. 287: Basin

S. No. - 01

Type - Basin
Rim & Dimension - Outturned featureless having a depression below externally, Diameter 26 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-6 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

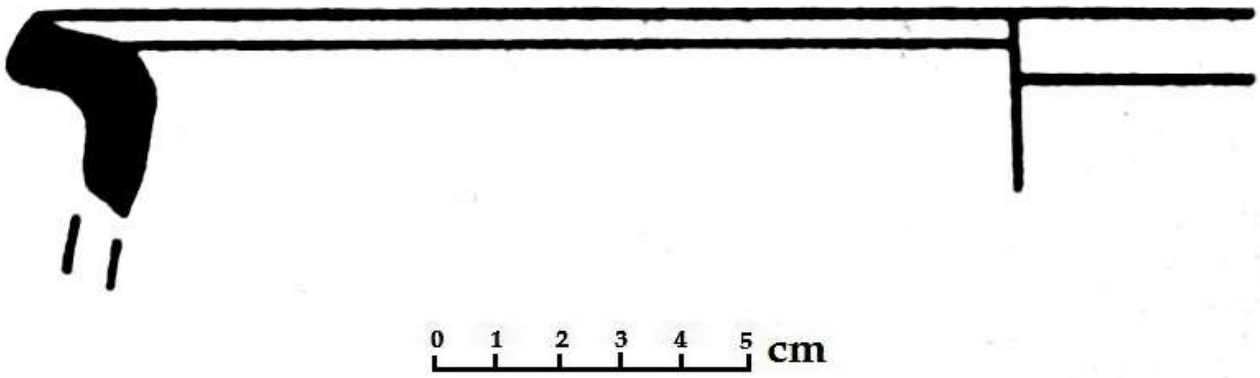


Fig. No. 288: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Out=projected and featureless, Diameter 21 cm
Neck side & Base - Almost vertical sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

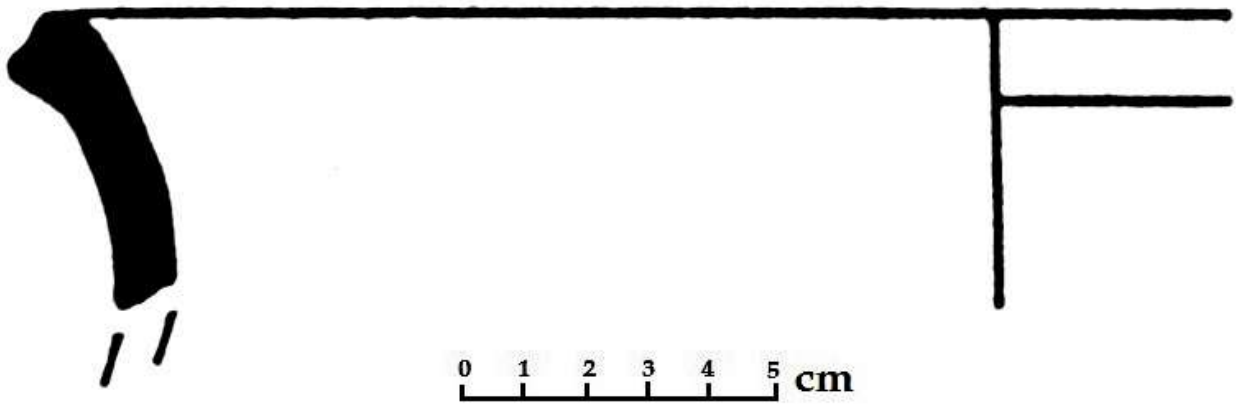


Fig. No. 289: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Outturned, obliquely cut externally, Diameter 17 cm
Neck side & Base	-	Concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-44 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

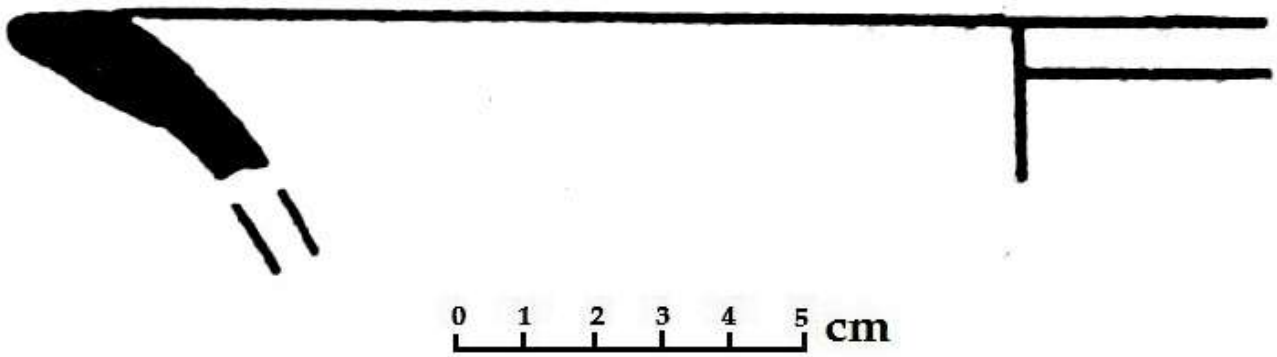


Fig. No. 290: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flared, featureless and internally sharpened
Neck side & Base	-	Elongated neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

08. Village Khitkari, P.S. Harduaganj district Aligarh: The village Khitakari, tehsil Kol, lat. 27^{0}53'N and long.78^{0}14' E, lies 10 kmsouth-east of the P.S. Mound lies south of the village. The area of the mound is about 6 acres. It is about 10 ft. high. One coin of Islam Shah (1545-1582 A.D.) and one coin of *Jiwaji Rao Shinde*were found from the mound. The ceramic industries found are OCP, K, G and EM[59]. The drawings of OCP potteries found at this site are as follows:

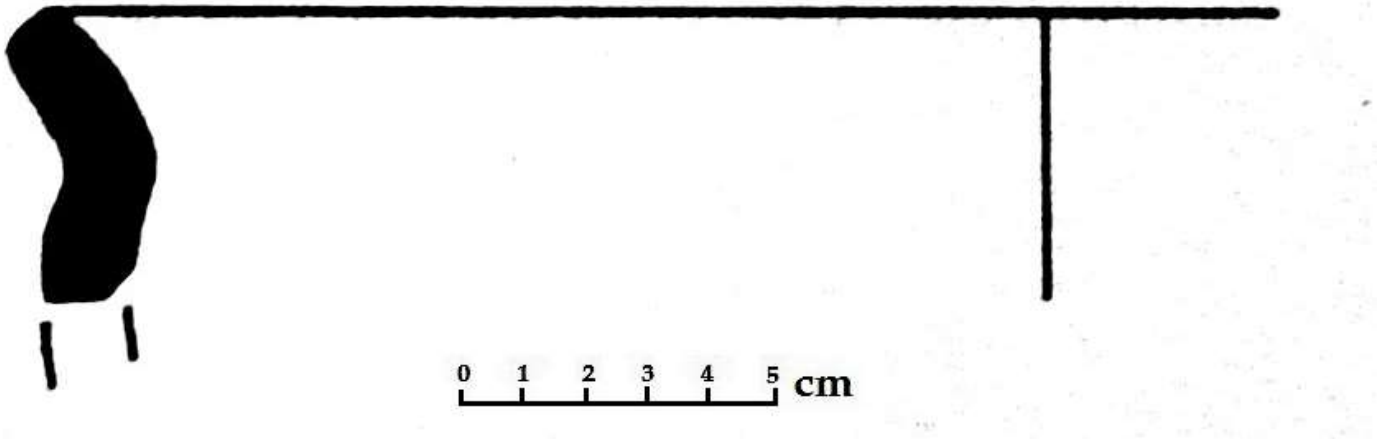


Fig. No. 291: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Prominently out-turned and obliquely cut internally, Diameter 22 cm
Neck side & Base	-	Convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped

Reference - LQL, Fig. No. 16, BN-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

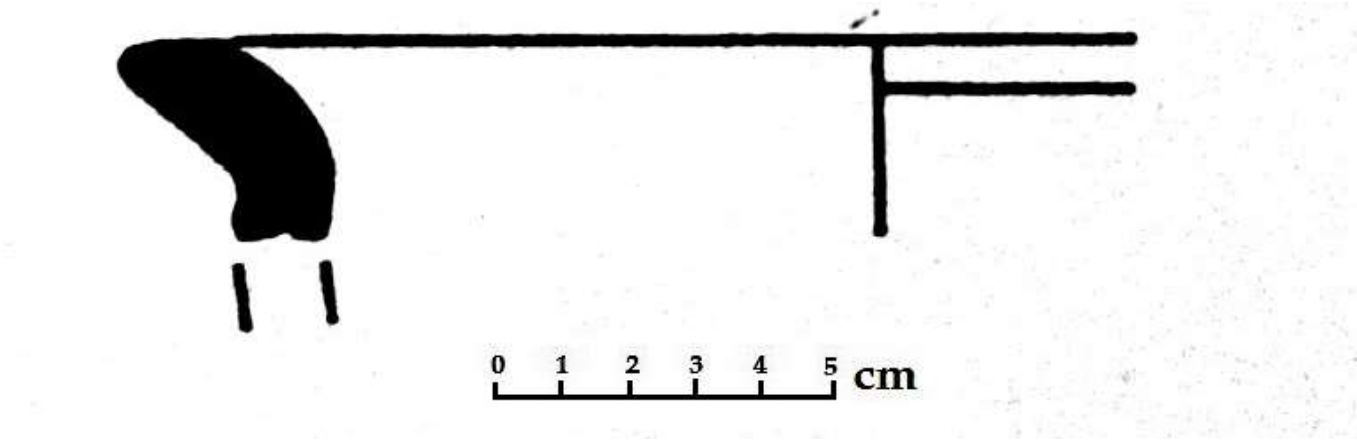


Fig. No. 292: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Splayed out and sharpened, Diameter 13 cm
Neck side & Base - Convex sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 15, BL-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

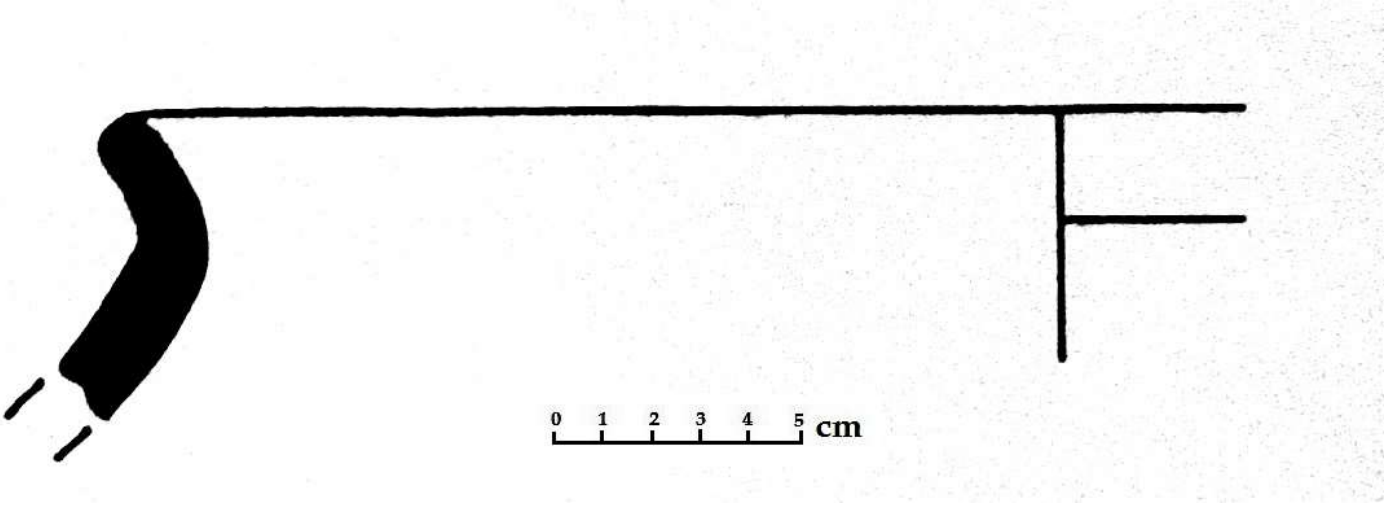


Fig. No. 293: Jar

S. No. - 03

Type - Jar
Rim & Dimension - Out-turned and featureless, Diameter 28 cm
Neck side & Base - Concave neck & globular sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 25, J-15 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

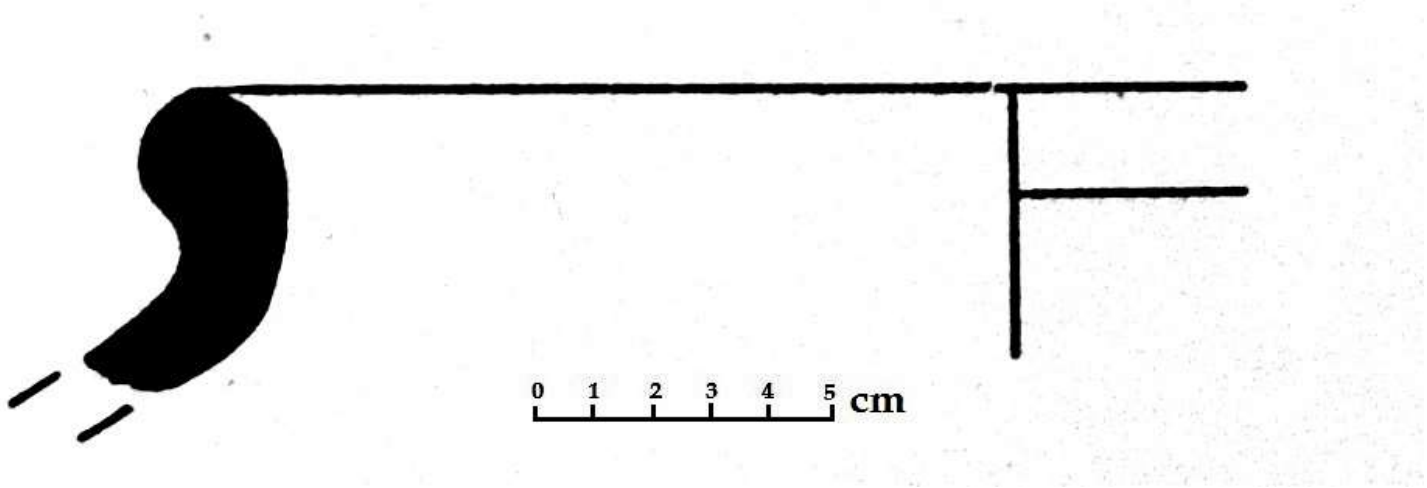


Fig. No. 294: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Outturned and externally beveled, Diameter 18 cm
Neck side & Base - Squattish concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-47 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

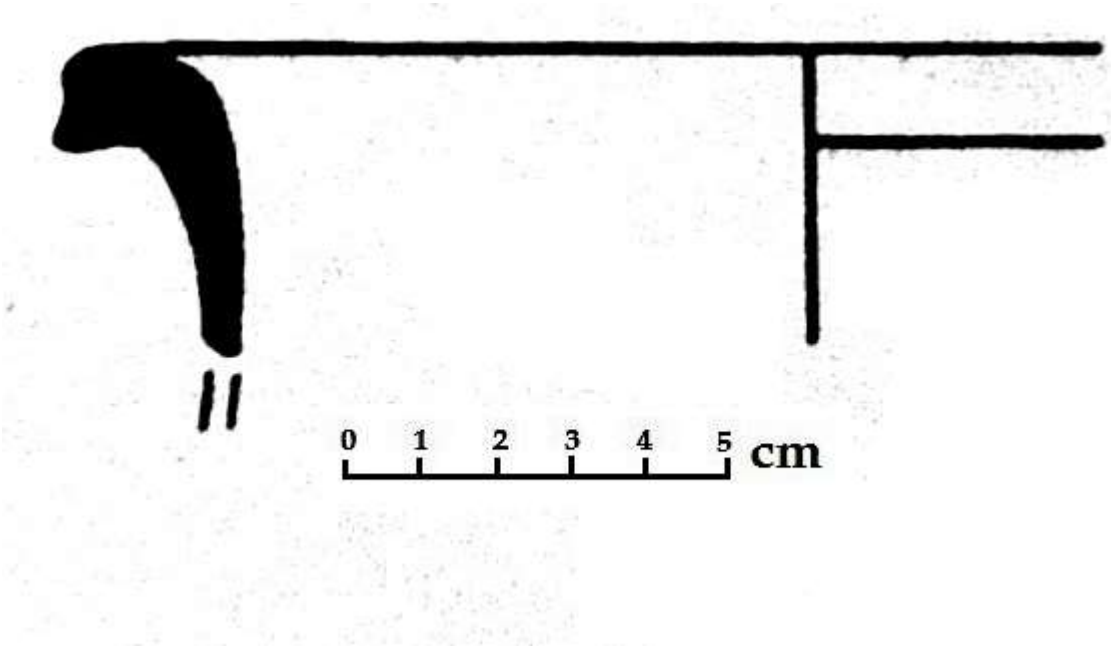


Fig. No. 295: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Prominently out-curved, vertically cut and grooved, Diameter 13 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Slipped
Reference	-	LQL, Fig. No. 29, V-77 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

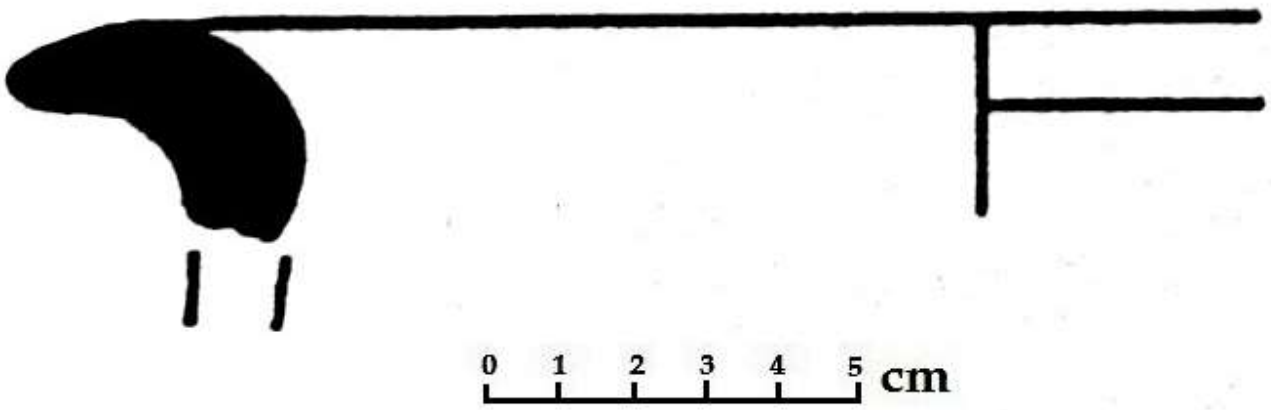


Fig. No. 296: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Flanged and sharpened, Diameter 18 cm
Neck side & Base	-	Elongated vertical neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-37 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

09. Village Mai, P.S. Harduaganj district Aligarh: The village Mai, tehsil Kol, lat. 28^{0}5'N and long.78^{0}12'E, lies 7 km south-east of the P.S. The mound lies 2 km east of the village. A lake lies south-east of the village. The area of the mound is about 1 acre. It is about 3 ft. high. It is under cultivation. The ceramic industries found are OCP, K, G and LM[60]. The drawings of OCP potteries found at this site are as follows:

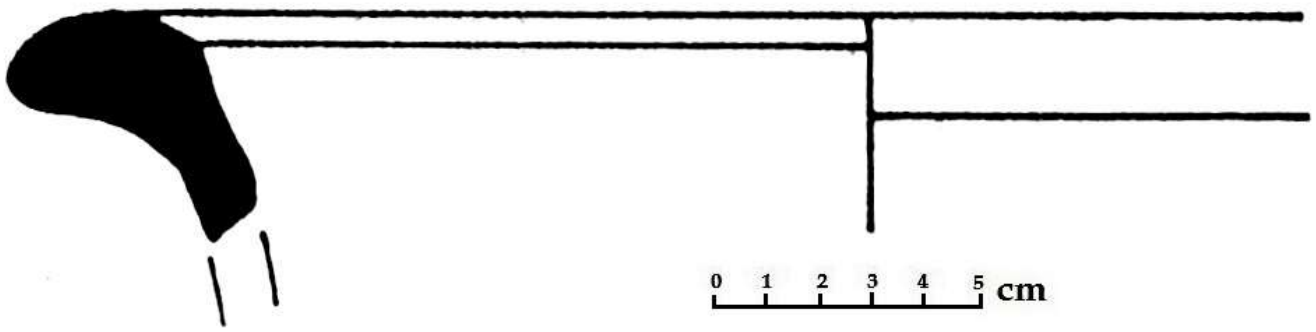


Fig. No. 297: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out internally beveled and carinated below the rim, Diameter 21 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red

Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-11a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

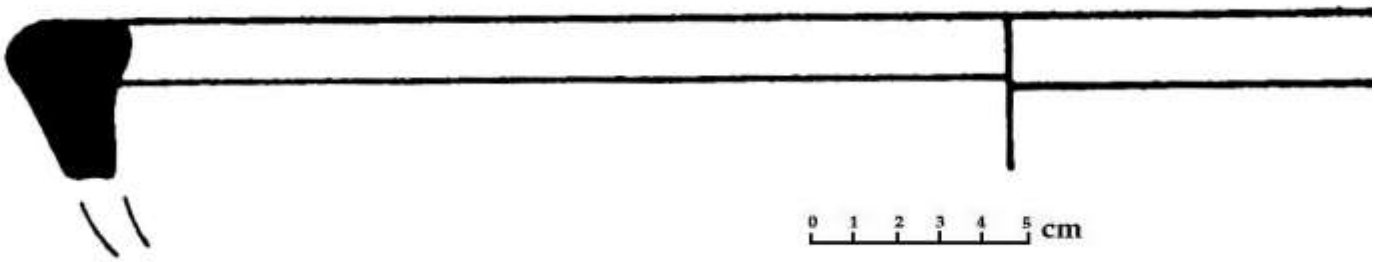


Fig. No. 298: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Nail headed and slightly incurved, Diameter 28 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-22 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

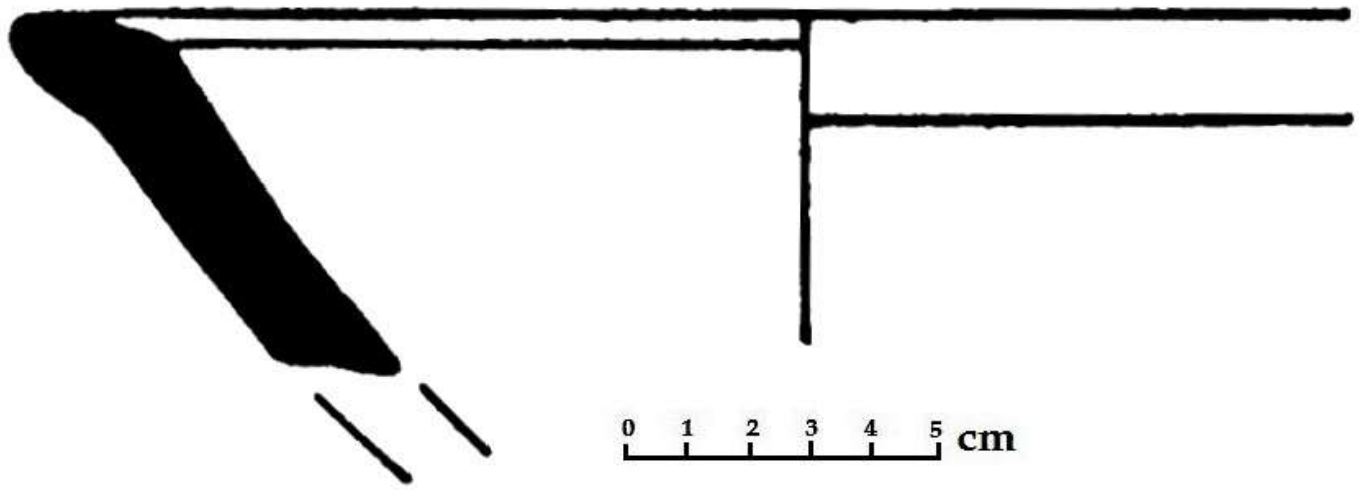


Fig. No. 299: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Outturned and obliquely beveled internally, Diameter 15 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 7, B-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

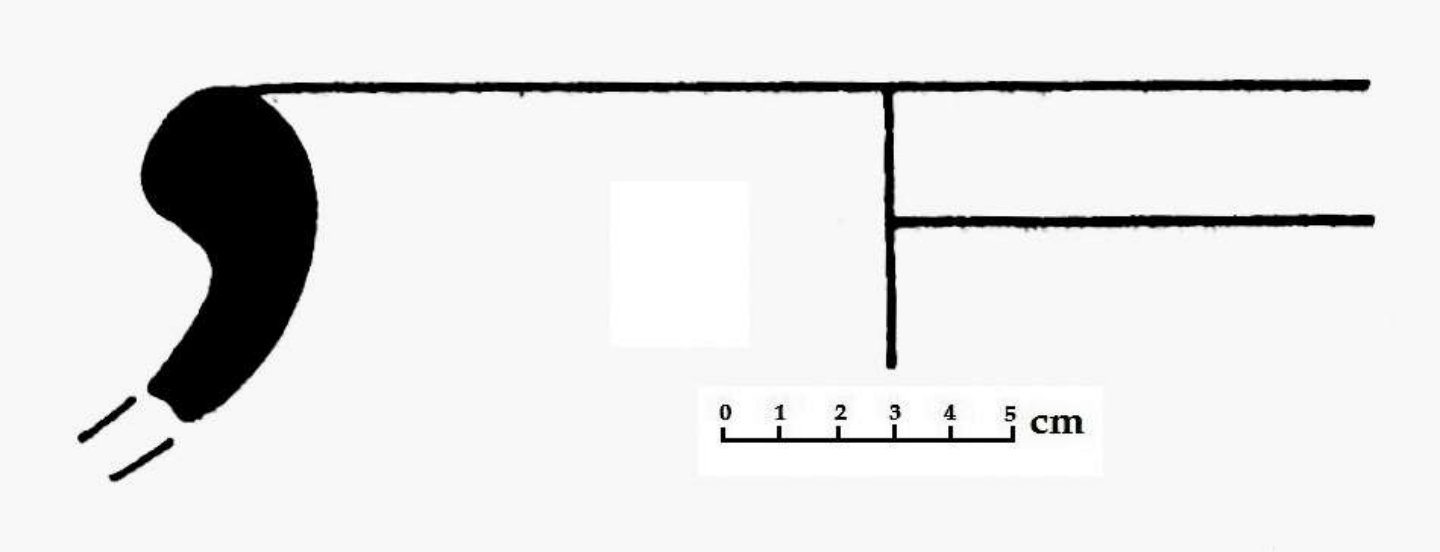


Fig. No. 300: Jar

S. No.	-	04
Type	-	Jar
Rim & Dimension	-	Outturned and roughly bended, Diameter 16 cm
Neck side & Base	-	Concave neck and expanding sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

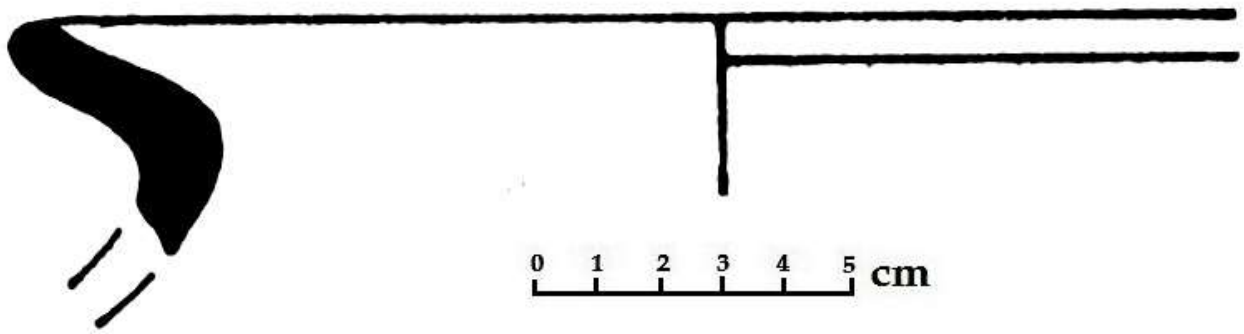


Fig. No. 301: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 14 cm
Neck side & Base	-	Blunt carinated thickened neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	Fig. No. 16, VL-1a[354].

10. Village Nasrauli, P.S. Harduaganj district Aligarh: The village Nasrauli, tehsil Kol, lat. 27^{0}59'N and long.78^{0}11' E, lies 5 km north-east of the P.S. The mound known as *Burhi Nasrauli* lies 2 km north-west of the village. It lies west of the river Kali. The area of the mound is about 2 acres. It is about 3 ft. high. The ceramic industries found are OCP and LM[61].The drawings of OCP potteries found at this site are as follows:

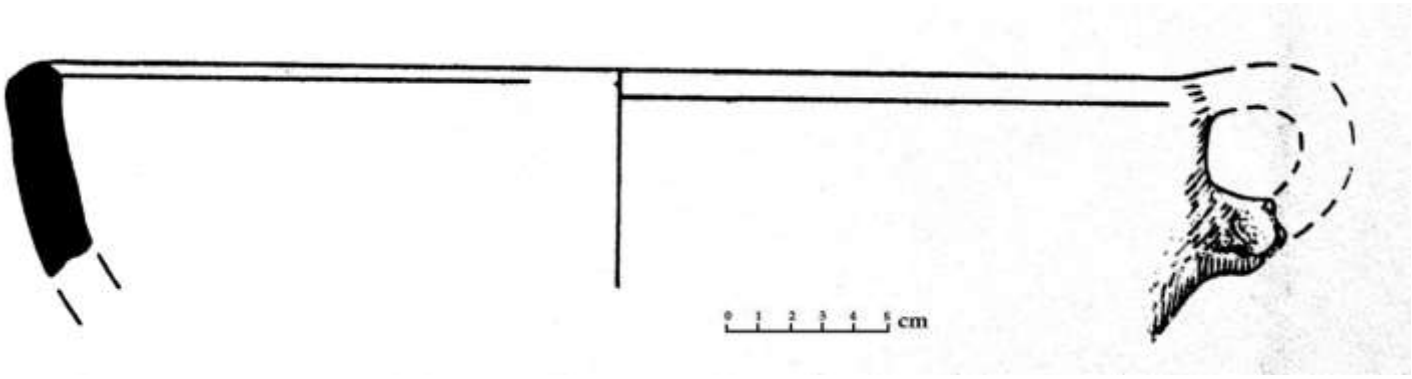


Fig. No. 302: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Slightly incurved and featureless, Diameter 26 cm
Neck side & Base	-	Almost vertical sides having a flattish handle attached slightly below the rim
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 20, BN-4 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

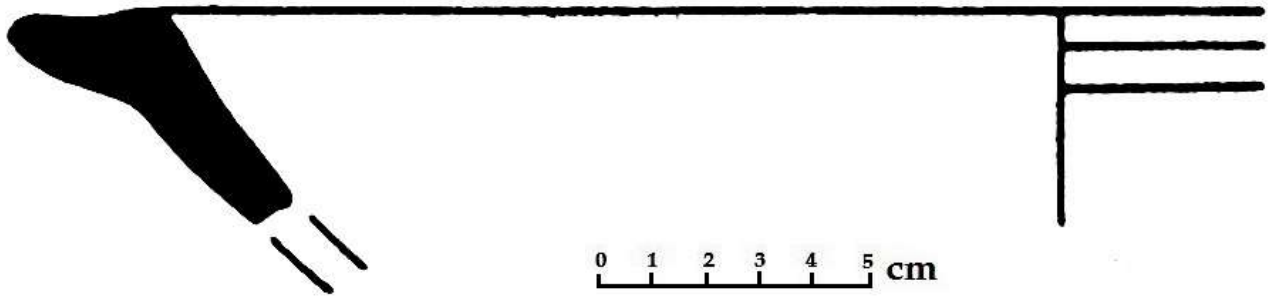


Fig. No. 303: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Roughly nail-headed, externally projected having a depression at the top, Diameter 26 cm
Neck side & Base	-	Incurved sides
Colour	-	Dark red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-25 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

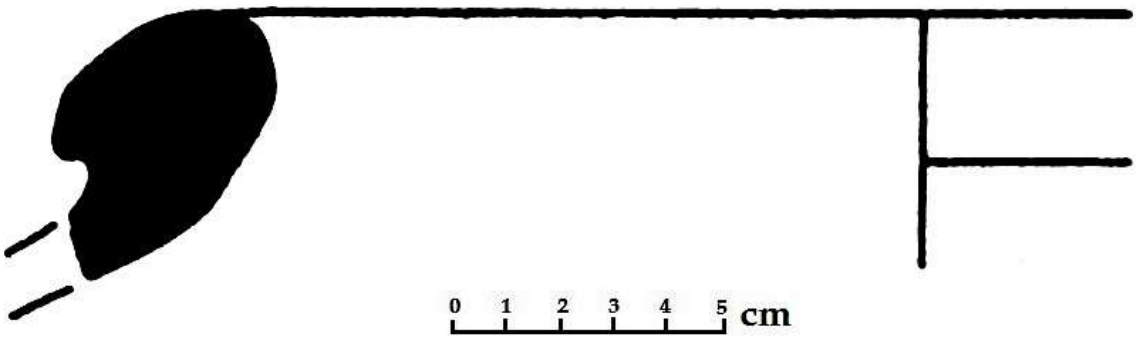


Fig. No. 304: Jar

S. No.	-	03
Type	-	Jar

Rim & Dimension - Thickened, obliquely beveled and collared, Diameter 22 cm
Neck side & Base - Constricted neck & flaring sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Composed site/ Pottery -
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

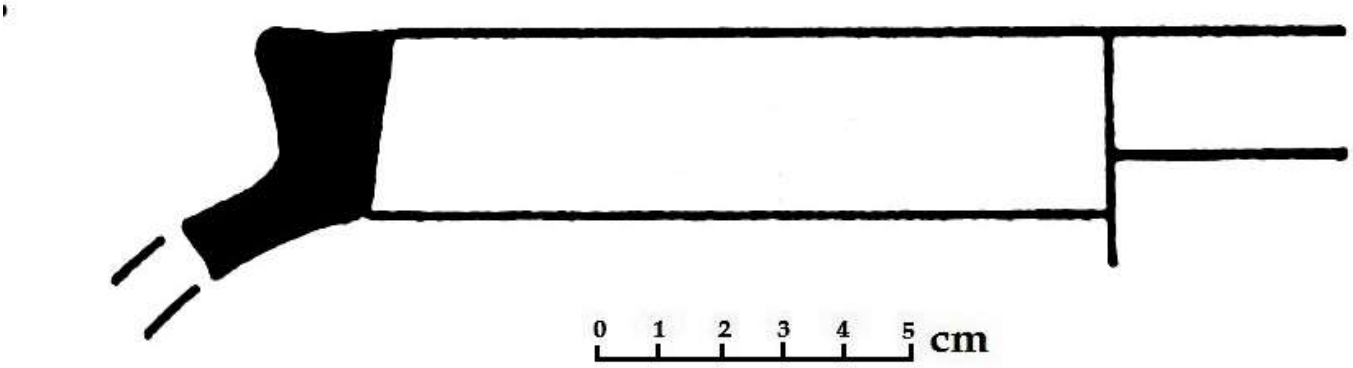


Fig. No. 305: Jar

S. No. - 04
Type - Jar
Rim & Dimension - Almost vertical & thickened with flattened top, Dia. 18 cm
Neck side & Base - Carinated neck & flaring sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, J-19 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

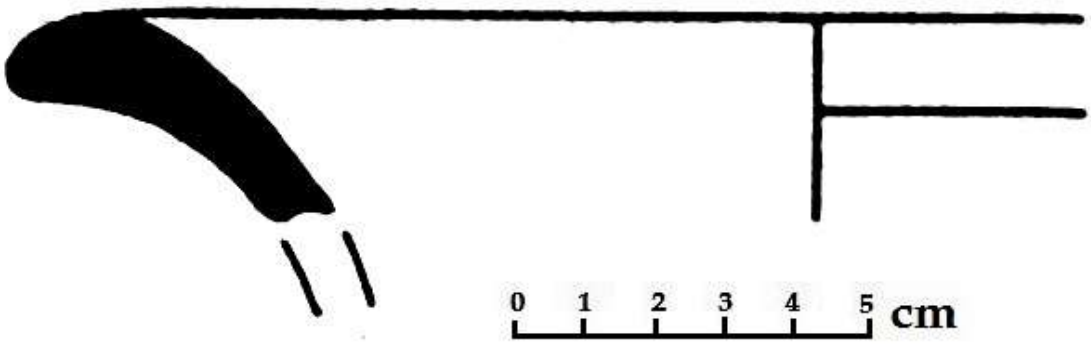


Fig. No. 306: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Flared and featureless, Diameter 16 cm
Neck side & Base	-	Elongated tapering sides
Colour	-	Greyish
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

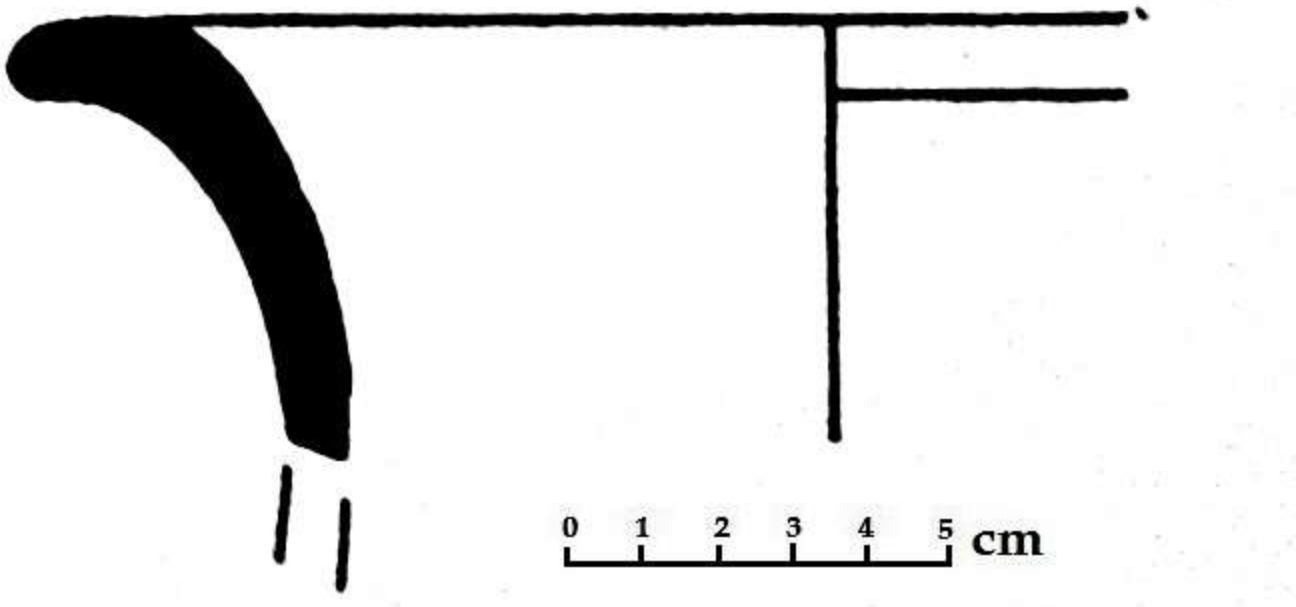


Fig. No. 307: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Almost flanged and slightly drooping, Diameter 14 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-14 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Iglas District Aligarh:

01. Village Barha Khurd, P.S. Iglas district Aligarh: The village Barha Khurd, tehsil Iglas, lat. 27^{0}38'N and long.77^{0}58' E, lies 9 kmsouth-east of the P.S. The mound lies south of the village. It lies on the northern bank of the river *Karwan*. The area of the mound is about 1 acre.It is about 3 ft. high. It is under cultivation.The ceramic industries found are OCP, K, G and LM[62]. The drawings of OCP potteries found at this site are as follows:

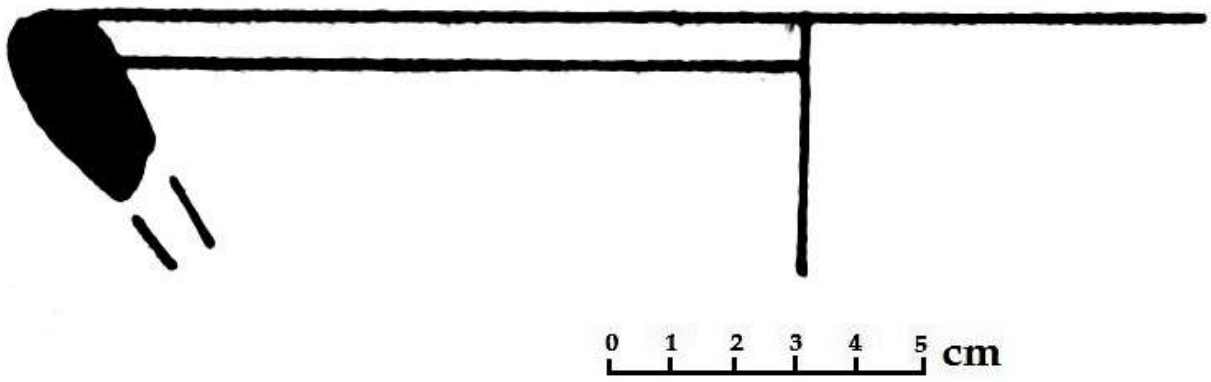


Fig. No. 308: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Outgoing thickened with flattened top, Diameter 16 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 7, B-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

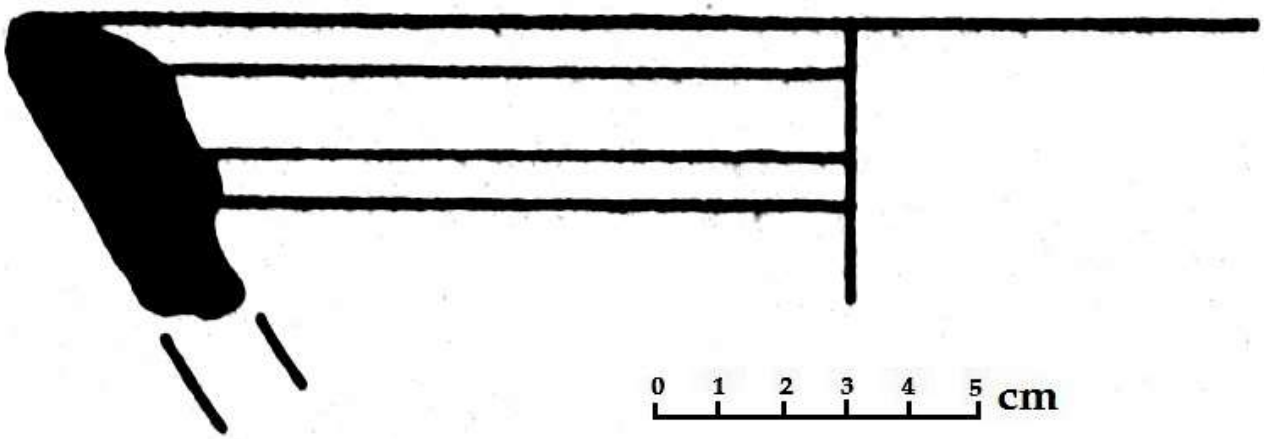


Fig. No. 309: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Slightly incurved externally & internally beveled, Dia. 16 cm
Neck side & Base	-	Slightly tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 7, B-5 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

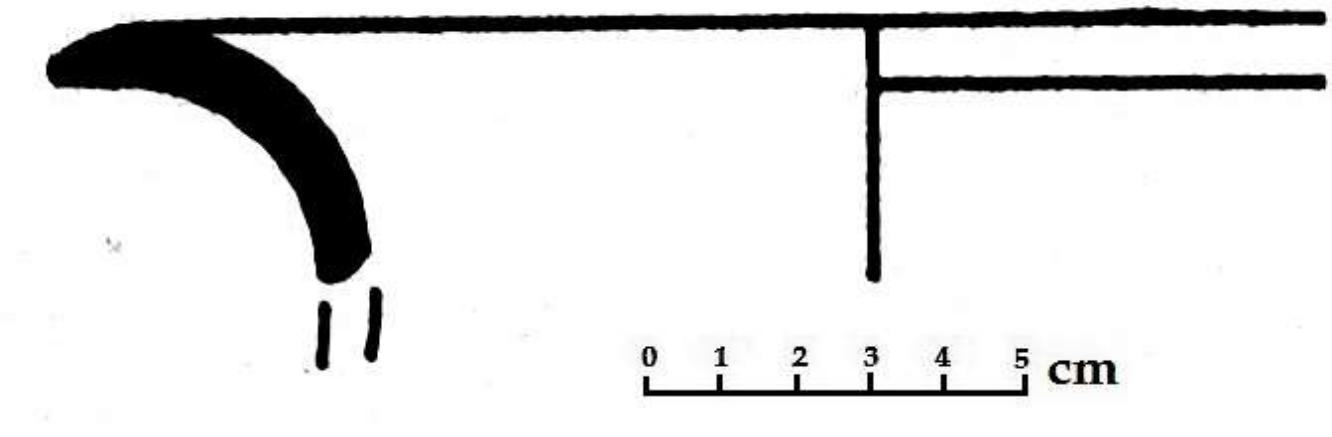


Fig. No. 310: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Flanged and slightly drooping, Diameter 14 cm
Neck side & Base - Elongated neck
Colour - Greyish
Fabric - Fine fabric
Slip - Unslipped and ill fired
Reference - LQL, Fig. No. 28, V-38b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

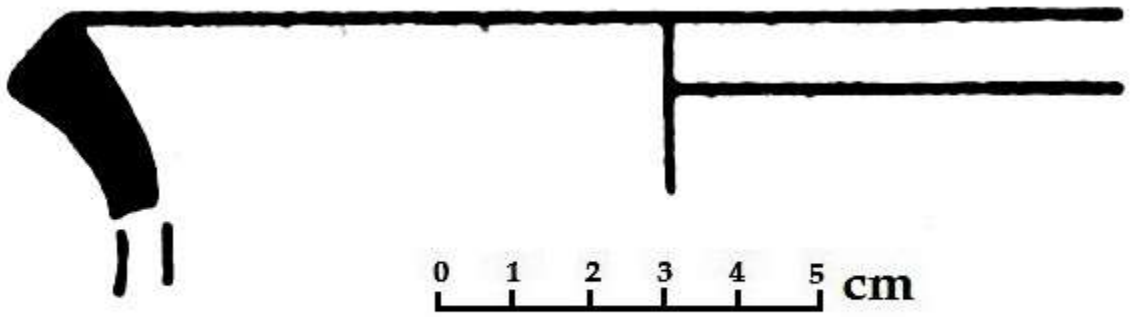


Fig. No. 311: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Outturned, thickened & obliquely cut externally, Dia. 11 cm
Neck side & Base - Concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-15 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

02. Village Bhilpur, P.S. Iglas district Hathras: The village Bhilpur, tehsil Iglas, lat. 27^{0}43'N and long.77^{0}56'E, lies 2 km north-west of the P.S. The mound lies 0.5 km north of the village.It lies on the eastern bank of the river *Karwan*. The area of the mound is about 5 acres. It is about 5 ft. high. It is under cultivation. The ceramic industries found are OCP, NBP, K and LM[63]. The drawings of OCP potteries found at this site are as follows:

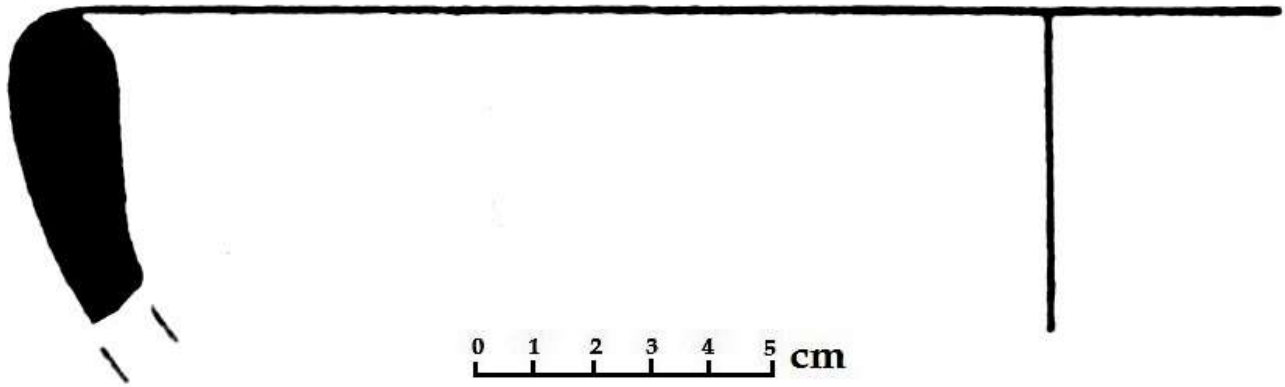


Fig. No. 312: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Out-going featureless, Diameter 23 cm
Neck side & Base	-	Constricted neck & flaring sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 13, BL-39 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

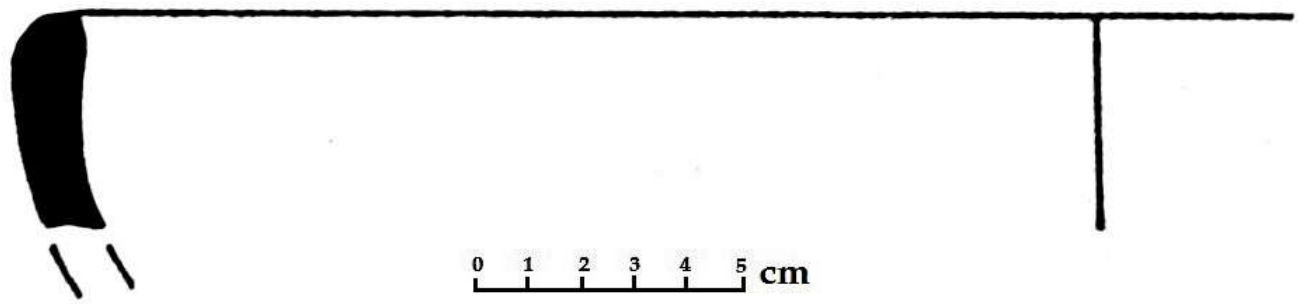


Fig. No. 313: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outgoing featureless, Diameter 27 cm
Neck side & Base	-	Incurved sides

Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 7, BL-10 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

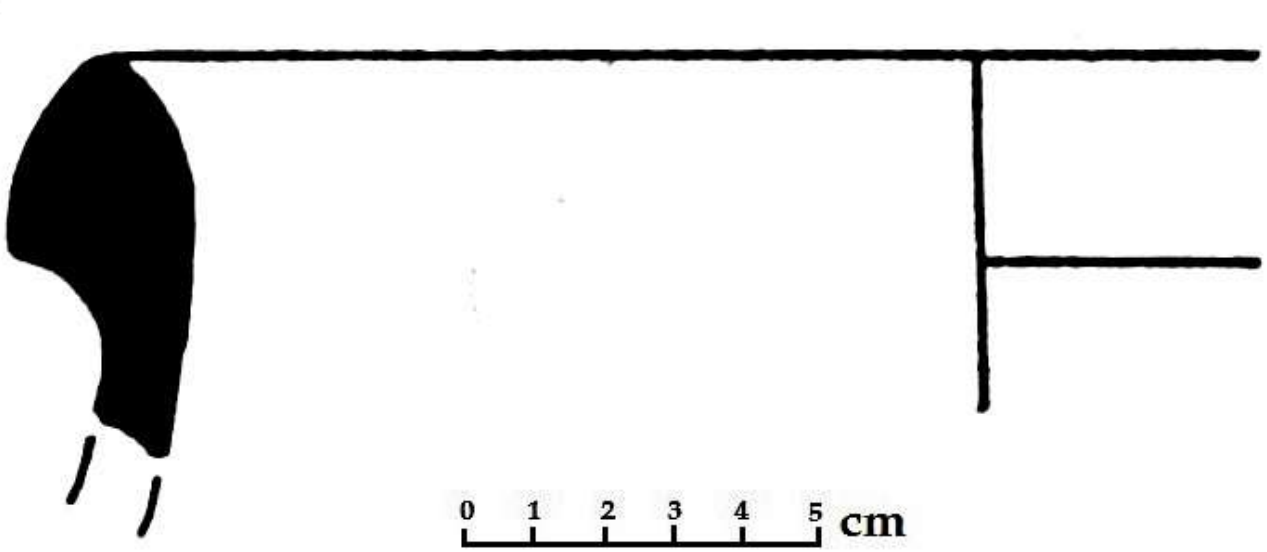


Fig. No. 314: Jar

S. No. - 03
Type - Jar
Rim & Dimension - Outturned collared and externally thickened, Diameter 17 cm
Neck side & Base - Concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 14, J-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

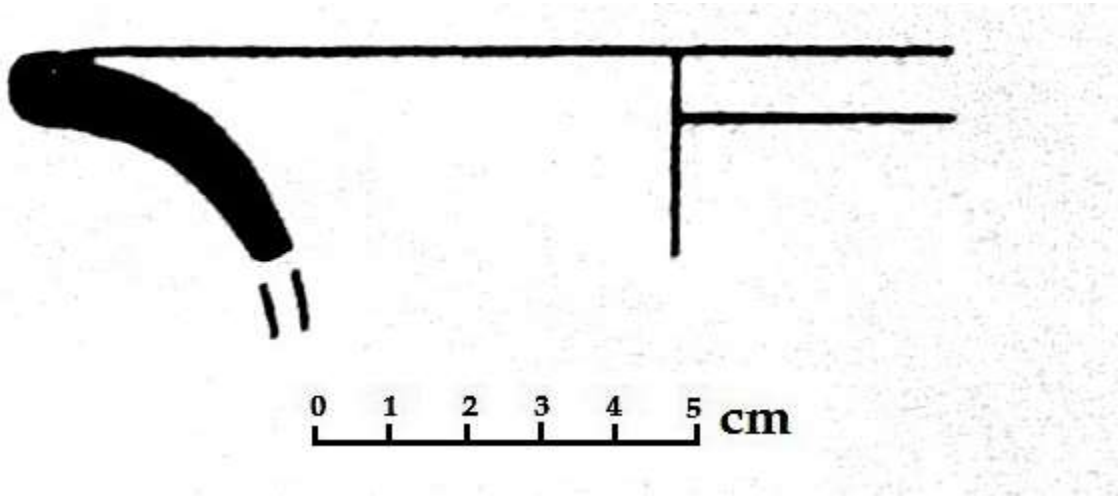


Fig. No. 315: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Flanged and featureless thin rim, Diameter 12 cm
Neck side & Base - Elongated concave sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, V-38B (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

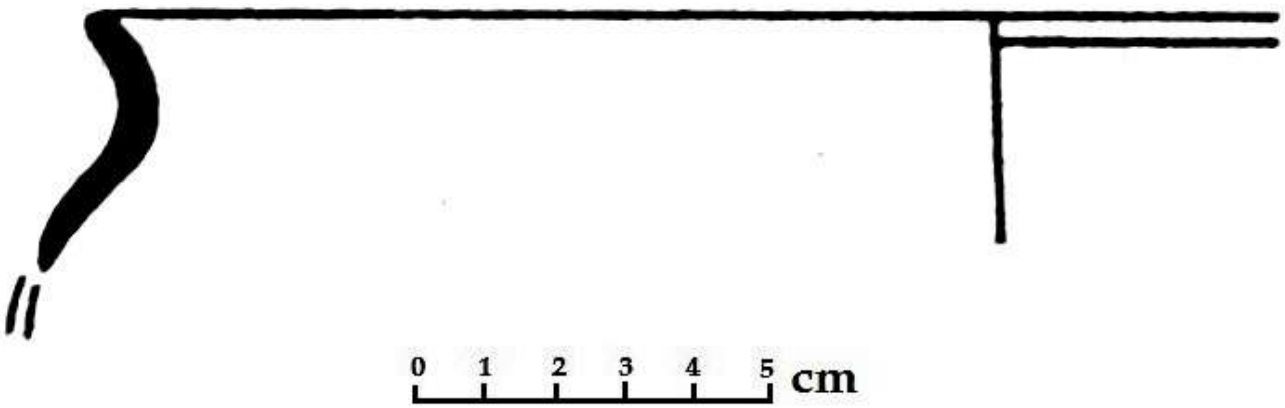


Fig. No. 316: Vase

S. No. - 05
Type - Vase

Rim & Dimension - Outturned, featureless and thin, Diameter 17 cm
Neck side & Base - Concave neck globular sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-69 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Byohara, P.S. Iglas district Aligarh: The village Byohara, tehsil Iglas, lat. 27^{0}43'N and long.77^{0}58' E, lies 3 km east of the P.S. The village is located on the mound itself. The area of the mound is about 4 acres. It is about 10 ft. high. The ceramic industries found are OCP, G and LM[64]. The drawings of OCP potteries found at this site are as follows:

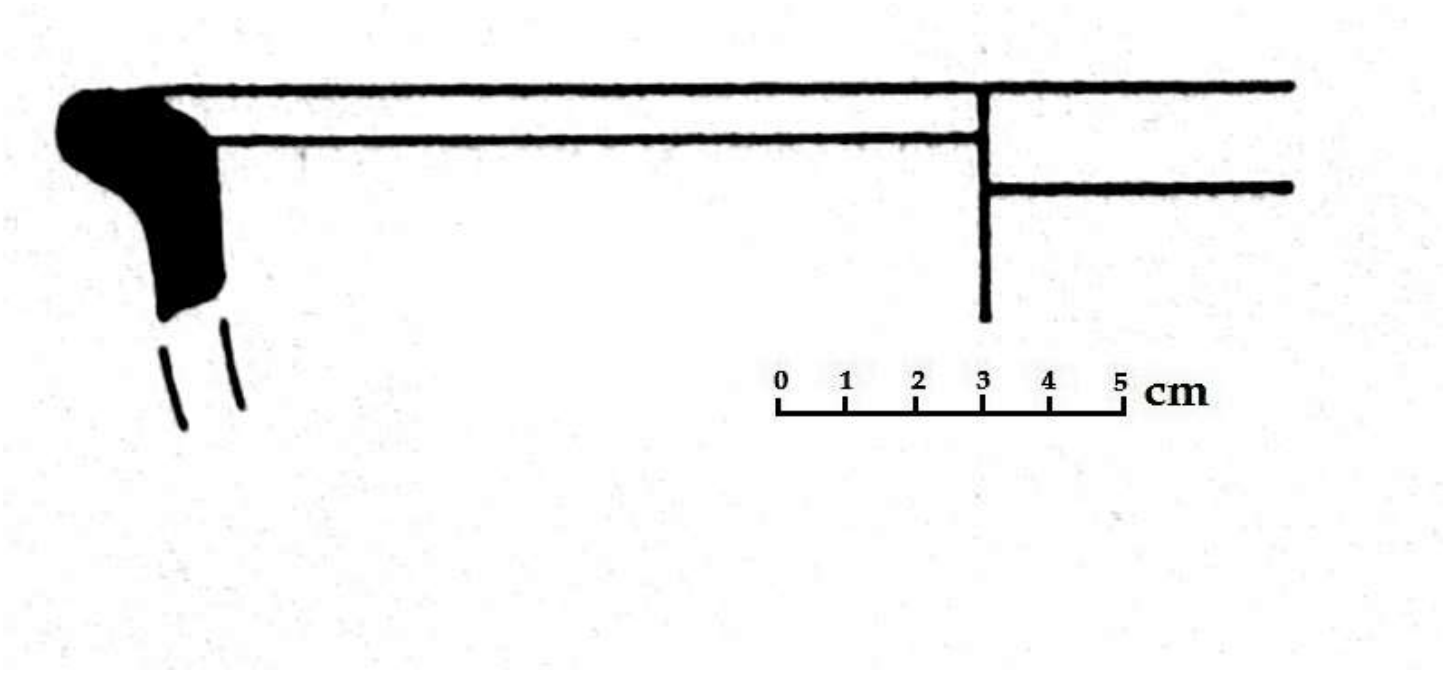


Fig. No. 317: Bowl

S. No. - 01
Type - Bowl
Rim & Dimension - Outturned, internally beveled and thickened, Diameter 16 cm
Neck side & Base - Hemispherical sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped

Reference - ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

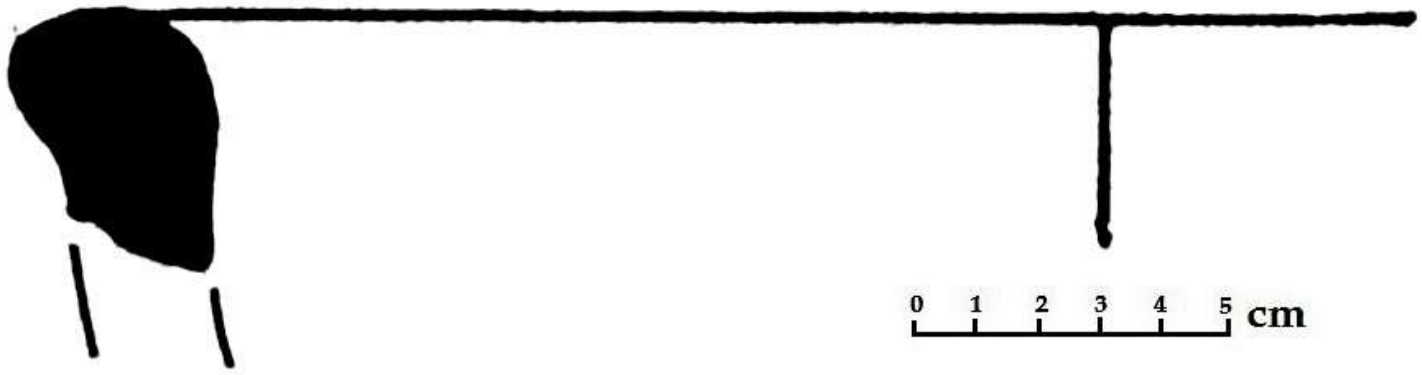


Fig. No. 318: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outturned, featureless and externally thickened with a depression below the rim, Diameter 21 cm
Neck side & Base	-	Convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-17 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

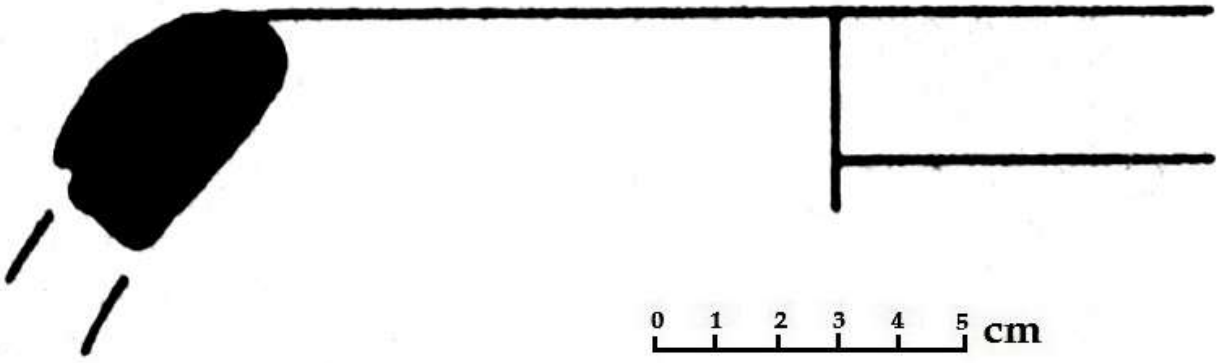


Fig. No. 319: Jar

S. No. - 03
Type - Jar
Rim & Dimension - Thickened, externally beveled and collared, Diameter 15 cm
Neck side & Base - Constricted neck and flaring sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

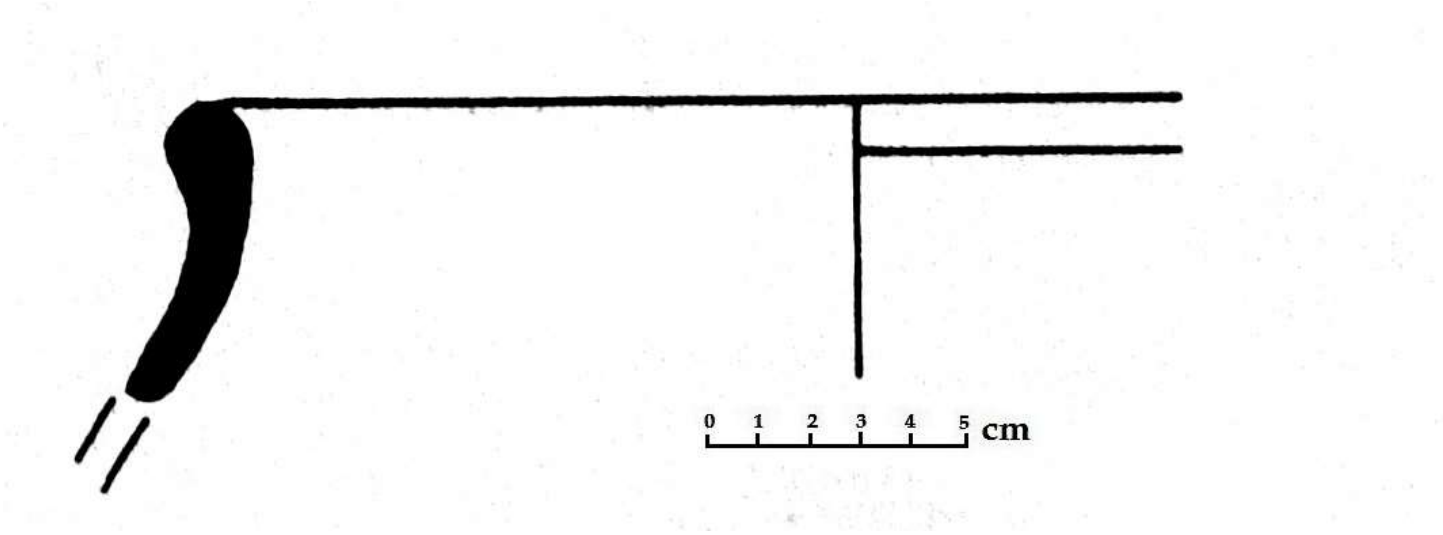


Fig. No. 320: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Out-curved and externally thickened, Diameter 16 cm
Neck side & Base - Concave neck and globular sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, VL-17 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

04. Village Gorai, P.S. Iglas district Aligarh: The village Gorai, tehsil Iglas, lat. 27^{0}42'N and long.77^{0}50'E, lies 9.5 km west of the P.S. The village is located on the mound itself.The area of the mound is about 15 acres.It is about 25 ft. high. It is mostly inhabited but partly under cultivation. Once Jawahar Singh, the Jat king of Bharatpur, walked down to the Ganges for taking a dip. He took rest in

Gorai. He got a chhatri constructed here. He got many wells dug in the village. Gorai got its name from Gokul, the son of the king of Kursan. Gorai was formerly possessed by Kalwars, who were driven away by the Jats. The mound has remains of a fort built by Jats.449The ceramic industries found are K, G, EM and LM[65]. The drawings of OCP potteries found at this site are as follows:

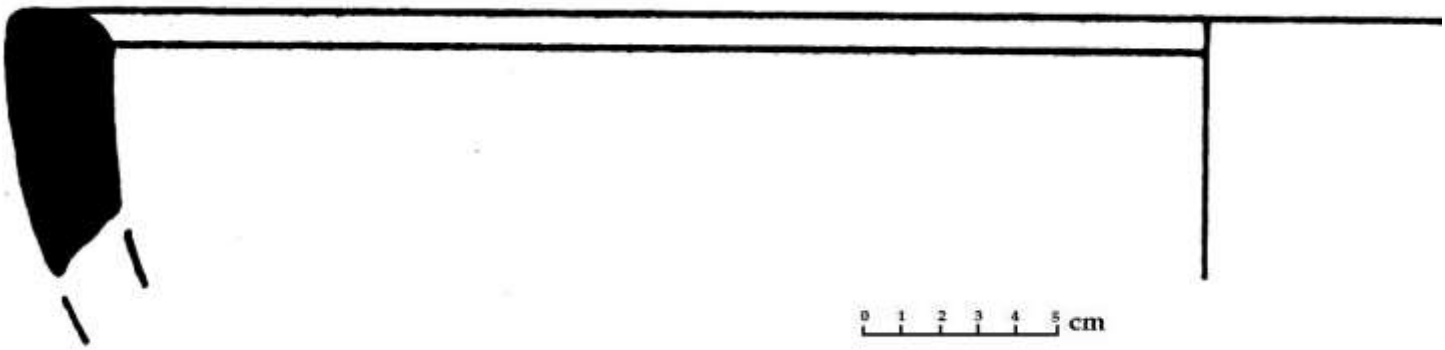


Fig. No. 321: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Roughly nail headed having a slight depression at the top, Diameter 35 cm
Neck side & Base	-	Incurved sides
Colour	-	Greyish
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-22 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

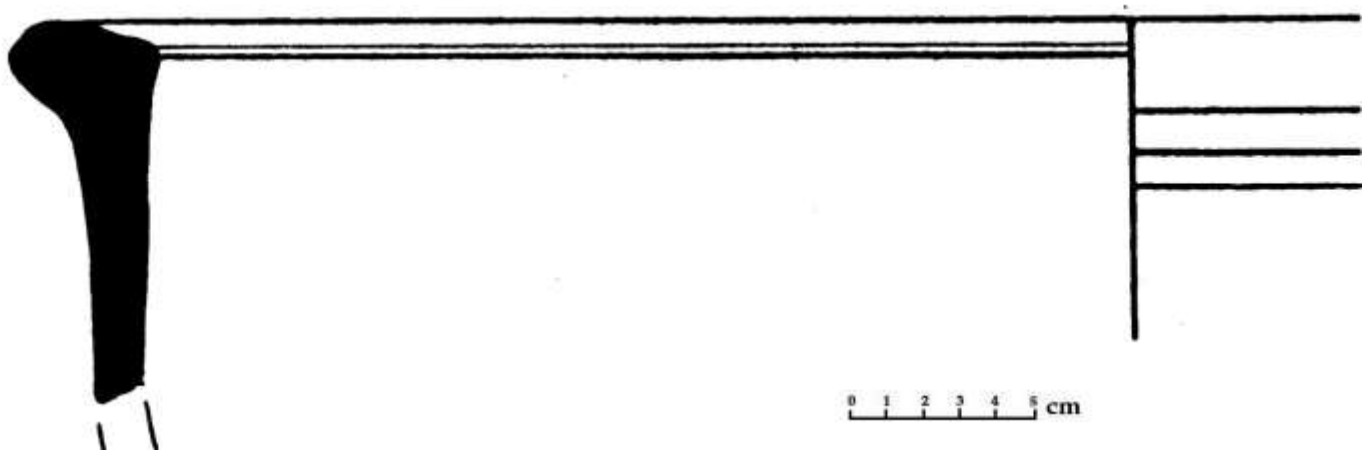


Fig. No. 322: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Nail-headed having depression below the rim externally, Diameter 35 cm
Neck side & Base	-	Vertical sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-28 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

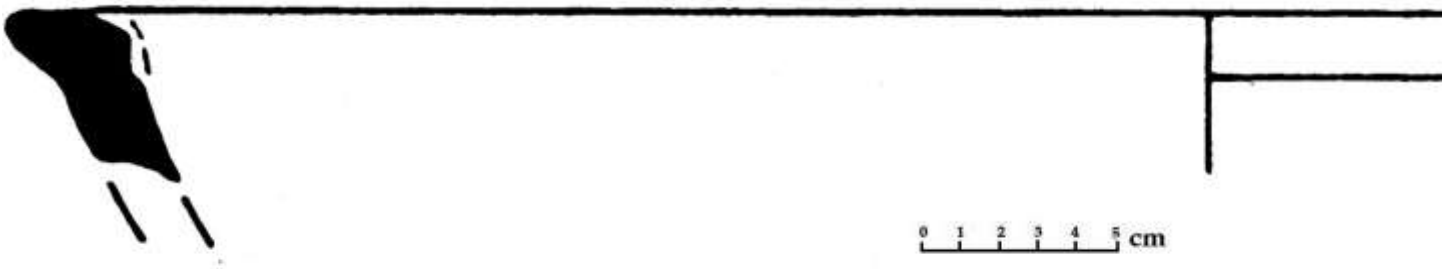


Fig. No. 323: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Out-turned & featureless beveled internally, Diameter 34 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-20a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

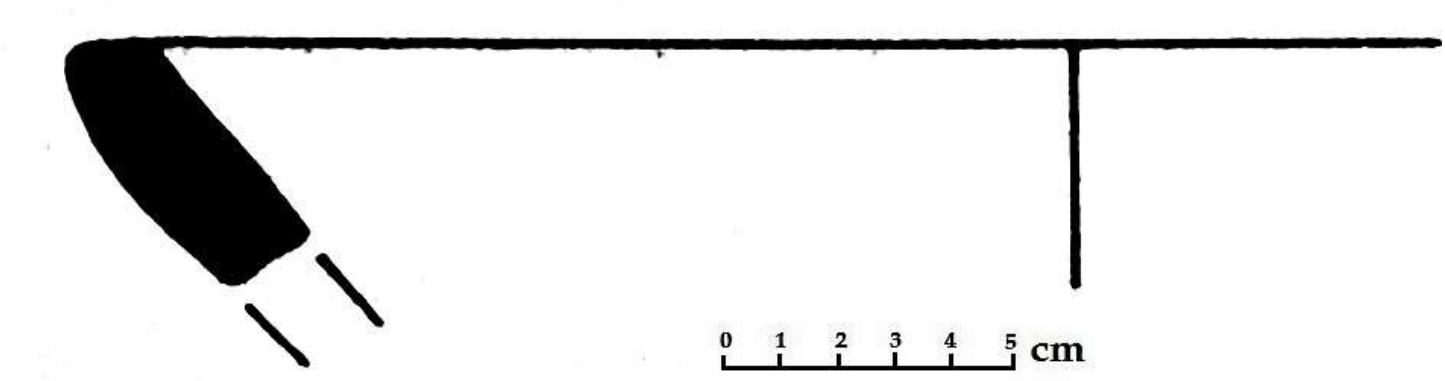


Fig. No. 324: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Outgoing with flattened top, Diameter 20 cm
Neck side & Base	-	Incurved sides
Colour	-	Greyish
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-39 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

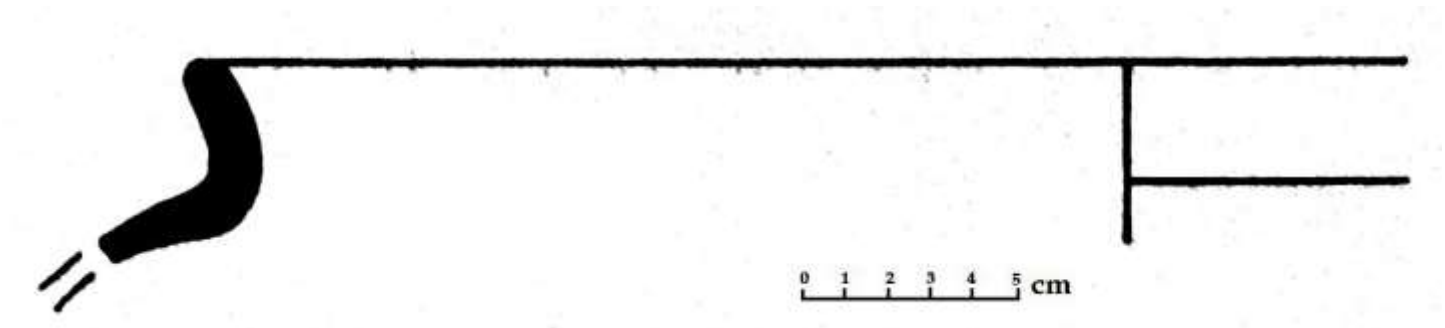


Fig. No. 325: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Out-curved and vertically cut externally, Diameter 16 cm
Neck side & Base	-	Prominently concave neck
Colour	-	Dull red
Fabric	-	Medium fabric

Slip - Unslipped and neck painted internally in black

Reference - LQL, Fig. No. 27, V-33 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

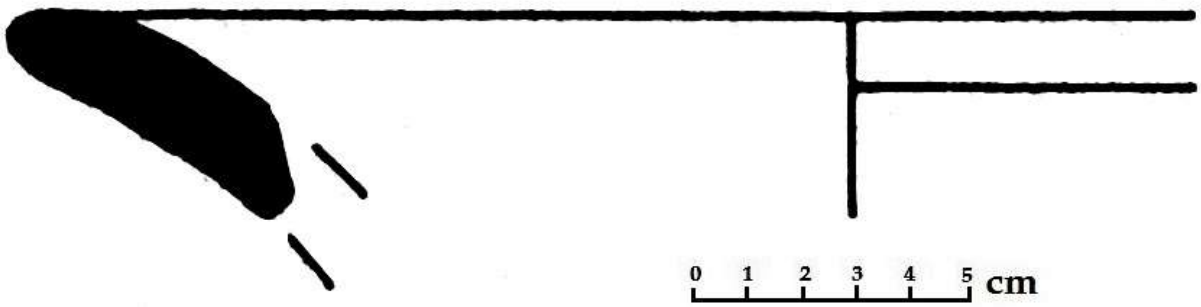


Fig. No. 326: Vase

S. No. - 06

Type - Vase

Rim & Dimension - Flared, featureless and internally sharpened, Diameter 18 cm

Neck side & Base - Slightly concave elongated neck

Colour - Ochrous

Fabric - Fine fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 15, V-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

05. Village Gurusena, P.S. Iglas district Aligarh: The village Gursena, tehsil Iglas, lat. 27^{0}46'N and long.77^{0}57' E, lies 7 km north of the P.S. The mound lies 1.5 km east of the village. The area of the mound is about 1 acre. It is about 3 ft. high. The ceramic industries found are OCP, G and LM[66]. The drawings of OCP potteries found at this site are as follows:

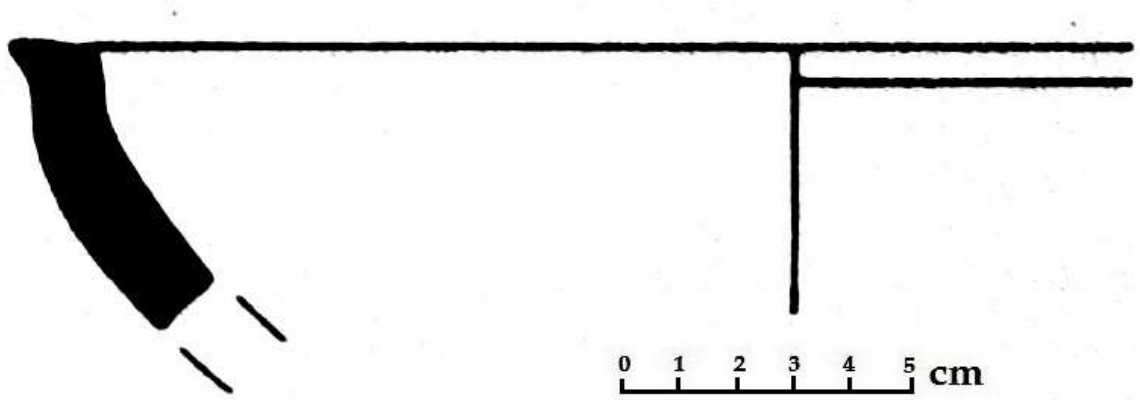


Fig. No. 327: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Nail-headed rim having depression below externally, Diameter 17 cm
Neck side & Base	-	Roughly convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-27 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

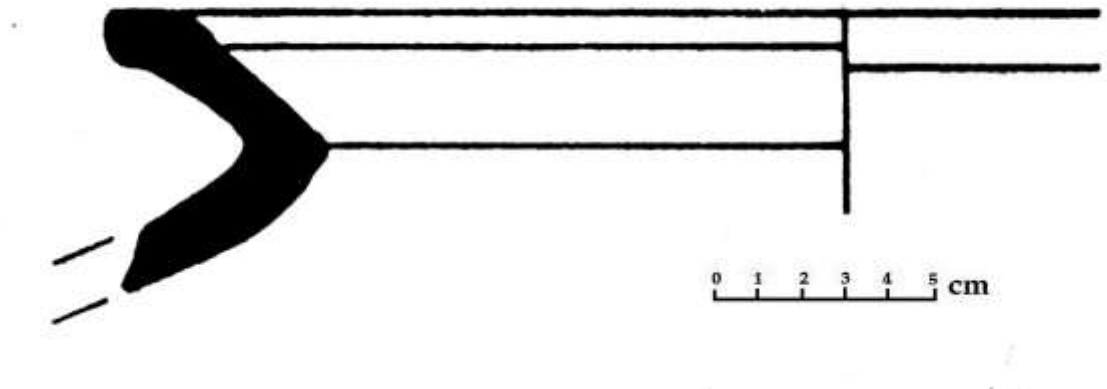


Fig. No. 328: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Outturned and thickened, Diameter 21 cm

Neck side & Base - Angular neck and flaring sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 26, V-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

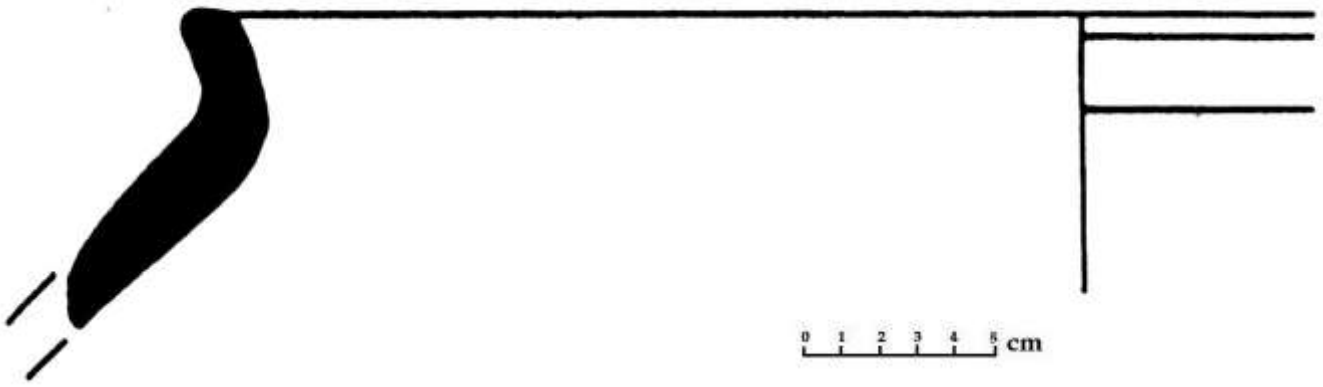


Fig. No. 329: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Out-curved and slightly flattened at the top, Diameter 28 cm
Neck side & Base - Concave neck and globular sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 27, V-23 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

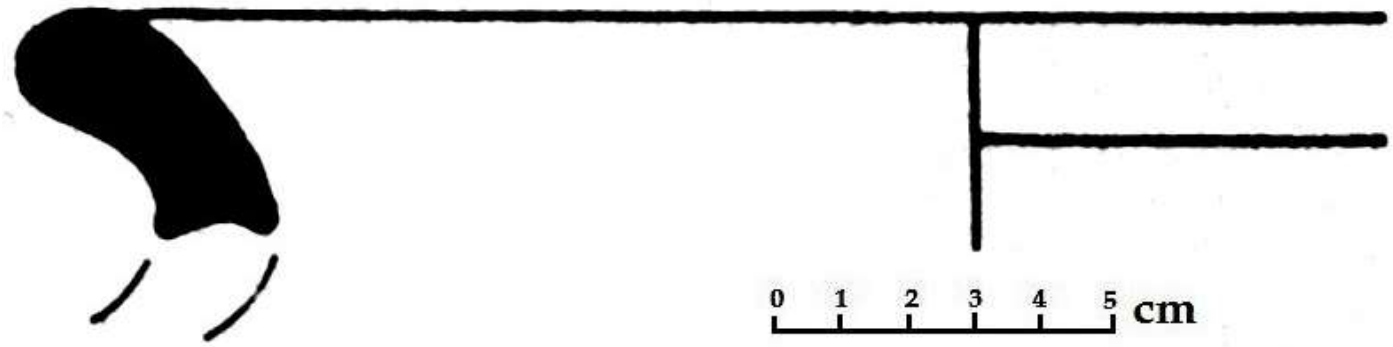


Fig. No. 330: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Out-curved, featureless and thickened, Diameter 17 cm
Neck side & Base	-	Concave neck and outgoing sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 17, VL-18 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

06. Village Hastpur, P.S. Iglas district Aligarh: The village Hastpur, tehsil Iglas, lat. 27^{0}47'N and long.77^{0}59 'E, lies 9.5 km north-east of the P.S. The mound lies 1 km east of the village. The area of the mound is about 1 acre. It is about 2 ft. high. It is under cultivation. Remains of an indigo factory lie north of the village. The ceramic industries found are OCP, G and LM[67]. The drawings of OCP potteries found at this site are as follows:

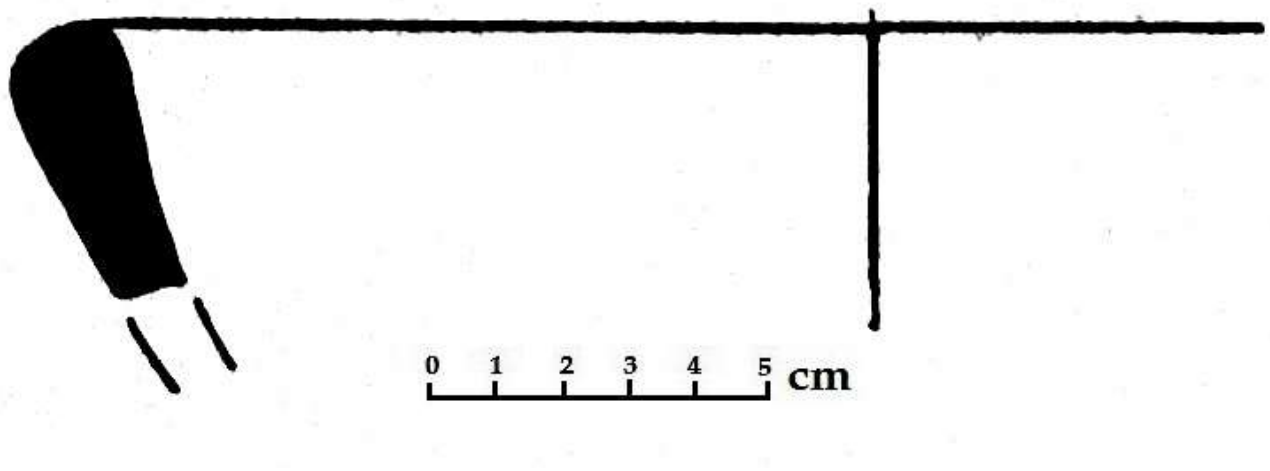


Fig. No. 331: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Slightly outturned and internally thickened, Diameter 17 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 8, B-19 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

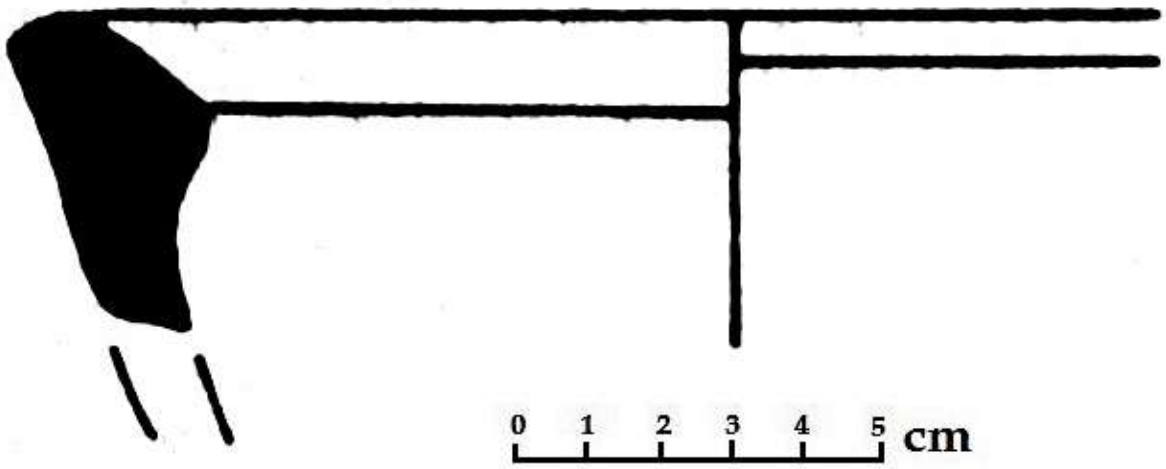


Fig. No. 332: Bowl

S. No. - 02

Type - Bowl

Rim & Dimension - Outturned, internally beveled and thickened, Diameter 12 cm

Neck side & Base - Hemispherical sides

Colour - Dull red

Fabric - Fine fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

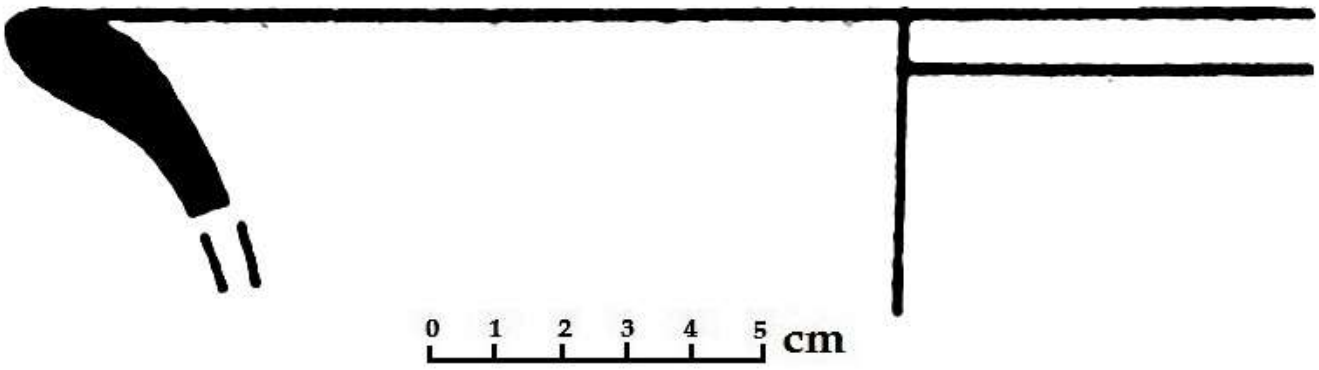


Fig. No. 333: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Flared, featureless and slightly thickened, Diameter 17 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

07. Village Kamauria, P.S. Iglas district Aligarh: The village Kamauria, tehsil Iglas, lat. 27^{0}39'N and long.77^{0}56' E, lies 6 km south of the P.S. The mound lies west of the village. It lies on the western bank of the river Karwan. The area of the mound is about 1 acre. It is about 7 ft. high. It is under cultivation. The ceramic industries found are BS, PGW, NBP, K, G and LM[68]. The drawings of OCP potteries found at this site are as follows:

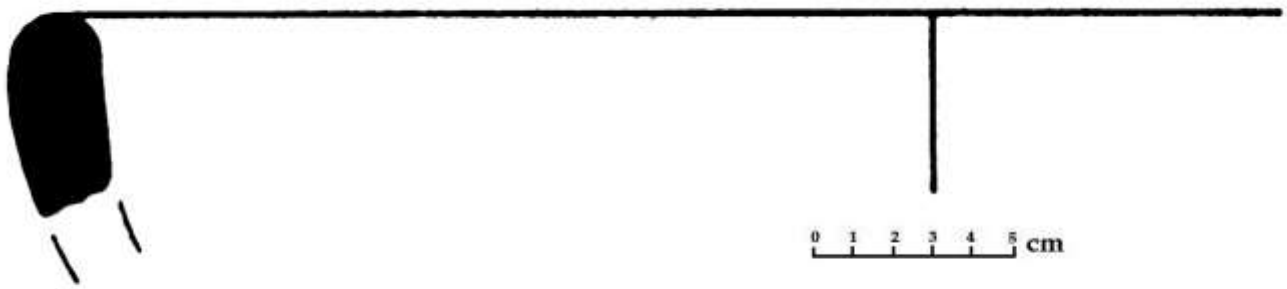


Fig. No. 334: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Featureless, Diameter 27 cm
Neck side & Base	-	Convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

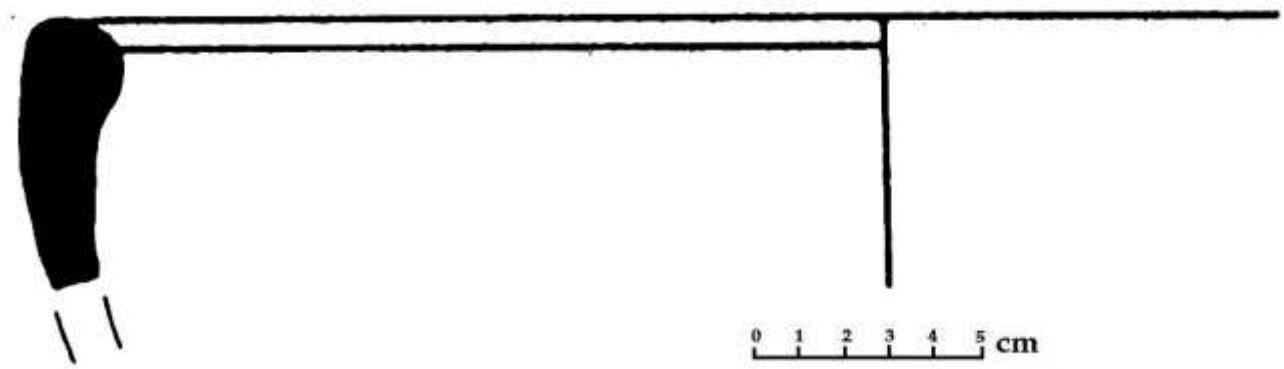


Fig. No. 335: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Incurved and thickened, Diameter 22 cm
Neck side & Base	-	Convex sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

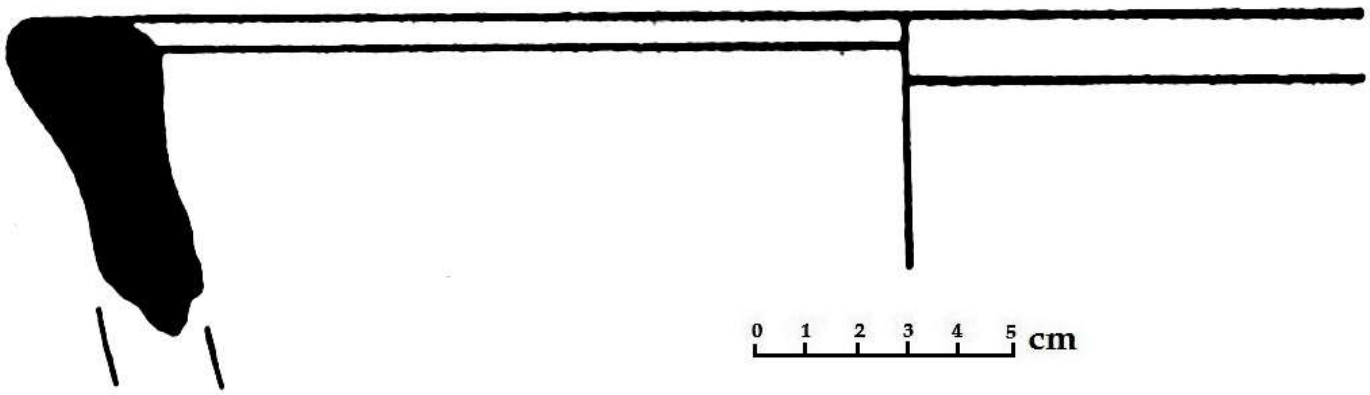


Fig. No. 336: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Nail headed having depression below the rim both internally and externally, Diameter 20 cm
Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

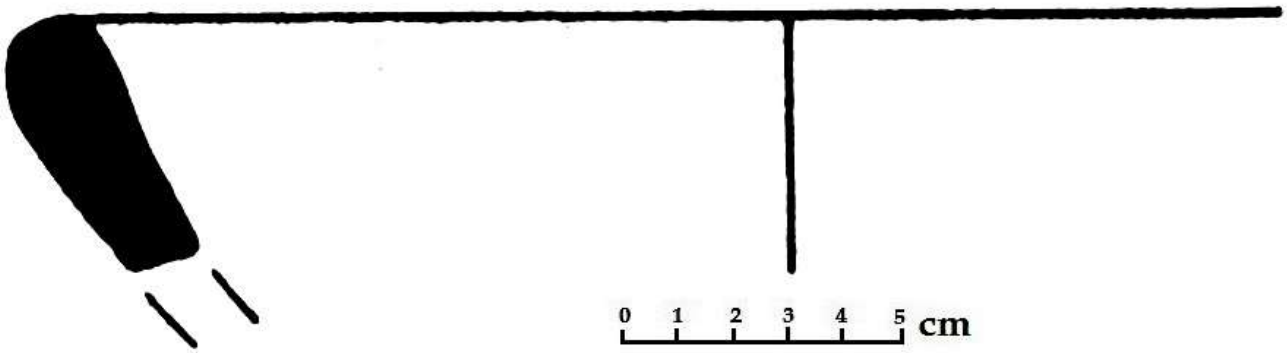


Fig. No. 337: Bowl

S. No. - 04
Type - Bowl
Rim & Dimension - Outgoing and featureless
Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-39 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

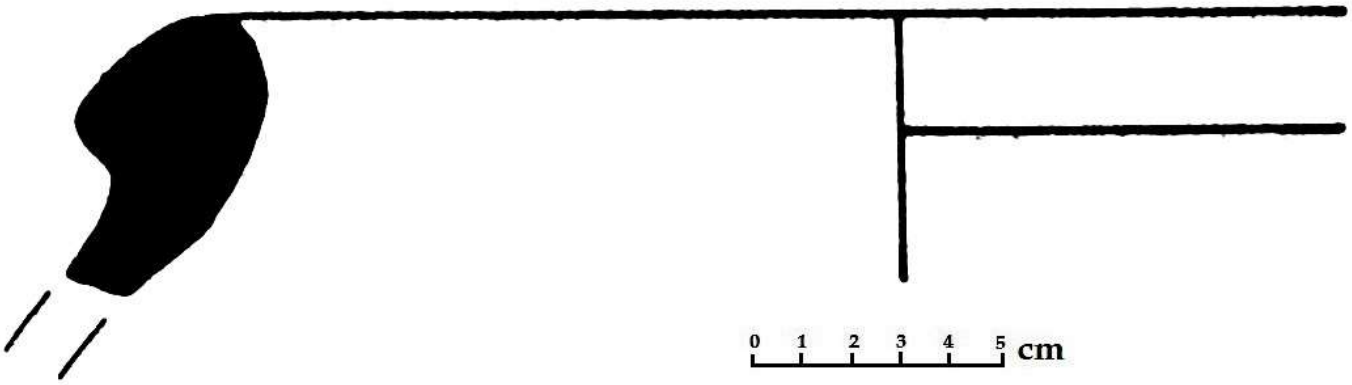


Fig. No. 338: Jar

S. No.	-	05
Type	-	Jar
Rim & Dimension	-	Thickened, obliquely beveled and collared, Diameter 19 cm
Neck side & Base	-	Constricted neck and flaring sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

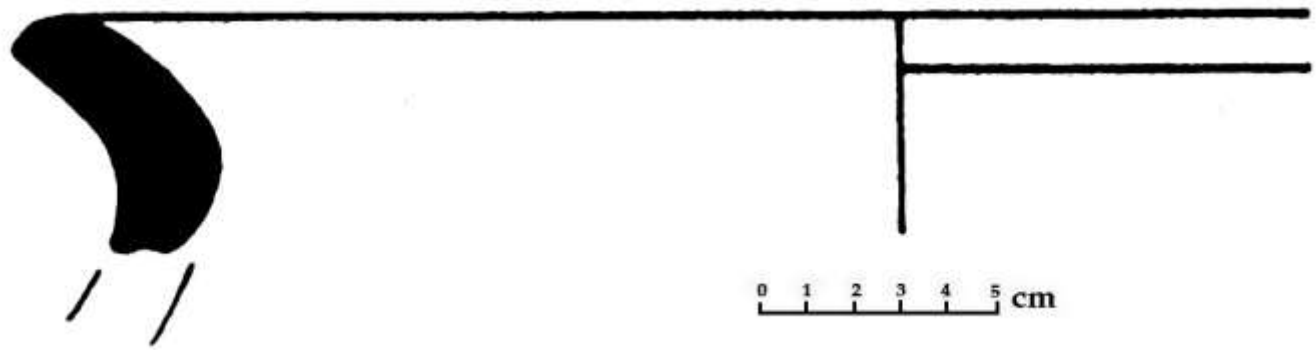


Fig. No. 339: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Out-turned and obliquely beveled externally, Diameter 22 cm

Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-33 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

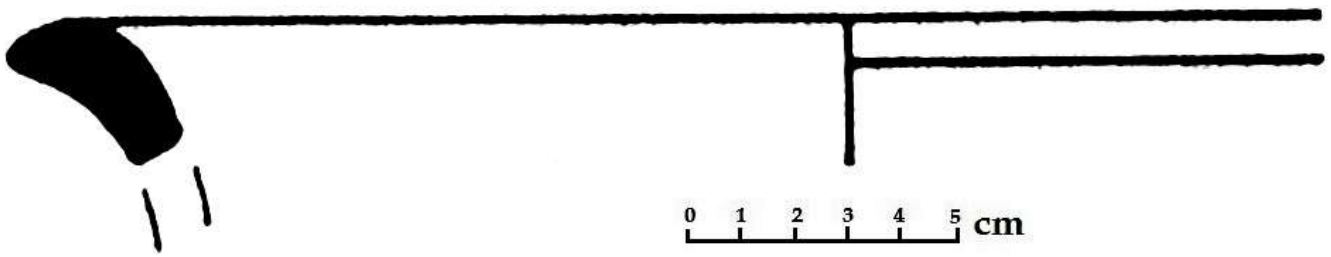


Fig. No. 340: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Out-curved and featureless, Diameter 18 cm
Neck side & Base	-	Flaring concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 30, V-98 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

08. Village Jahrauli, P.S. Iglas district Hathras: The village Jahrauli, tehsil Iglas, lat. 27^{0}39'N and long.77^{0}53' E, lies 8.5 km south-west of the village. The mound lies north of the village. Its area is about 1 acre. It is 4 ft. high. The ceramic industries found are NBP, K and LM[69].The drawings of OCP potteries found at this site are as follows:

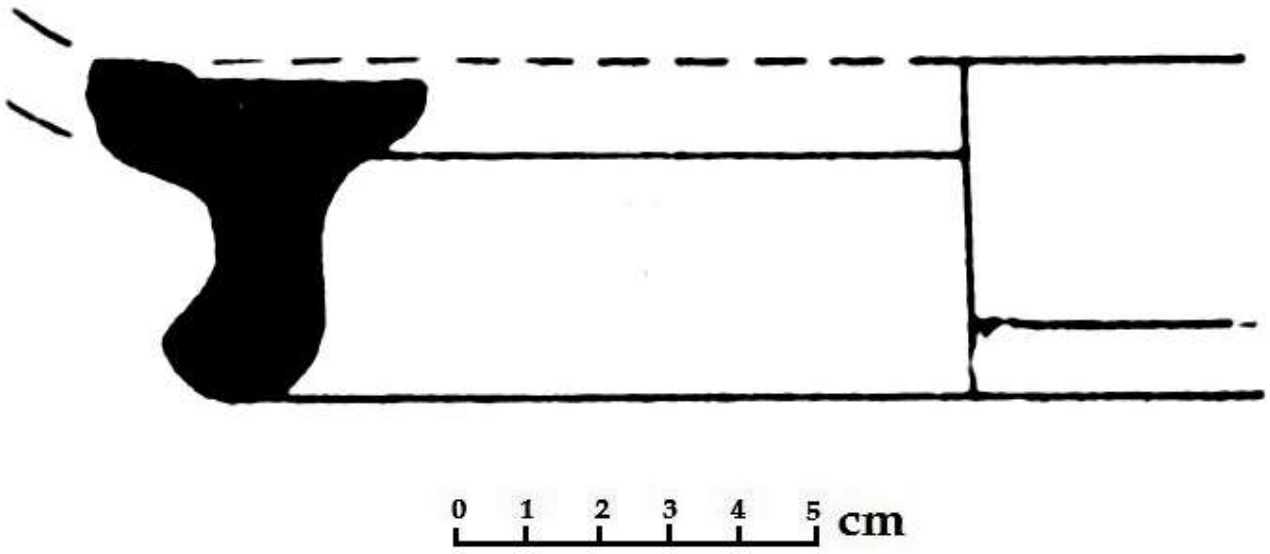


Fig. No. 341: Base

S. No.	-	01
Type	-	Base
Neck side & Base	-	Fragment of a ringed base having concave sides and sharpened or pointed rim base
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Slipped
Reference	-	LQL, Fig. No. 37, BS-2a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

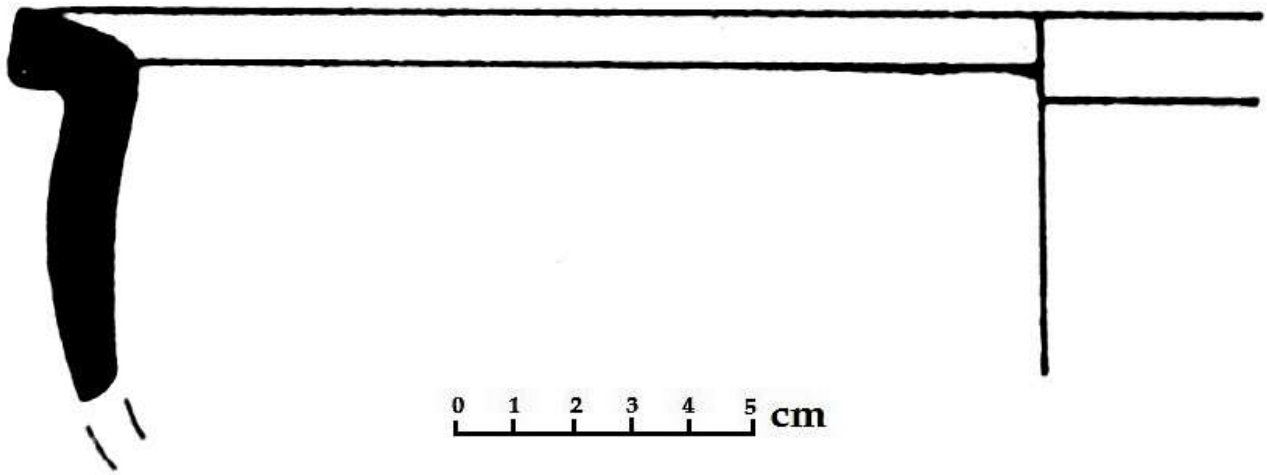


Fig. No. 342: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Horizontal out-projected beveled internally and vertically cut externally, Diameter 24 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 16, BN-7 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

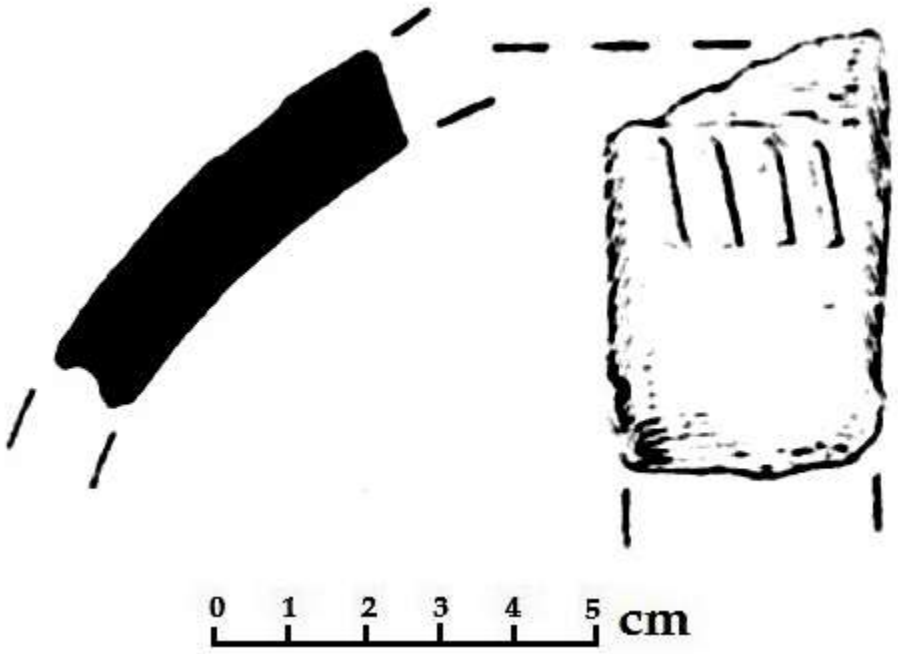


Fig. No. 343: Handle

S. No.	-	03
Type	-	Handle
Neck side & Base	-	An intermediate piece looking like middle part of a flattish Strap handle. It has got four parallel incised notches in a row restricted by a groove at one end externally
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped

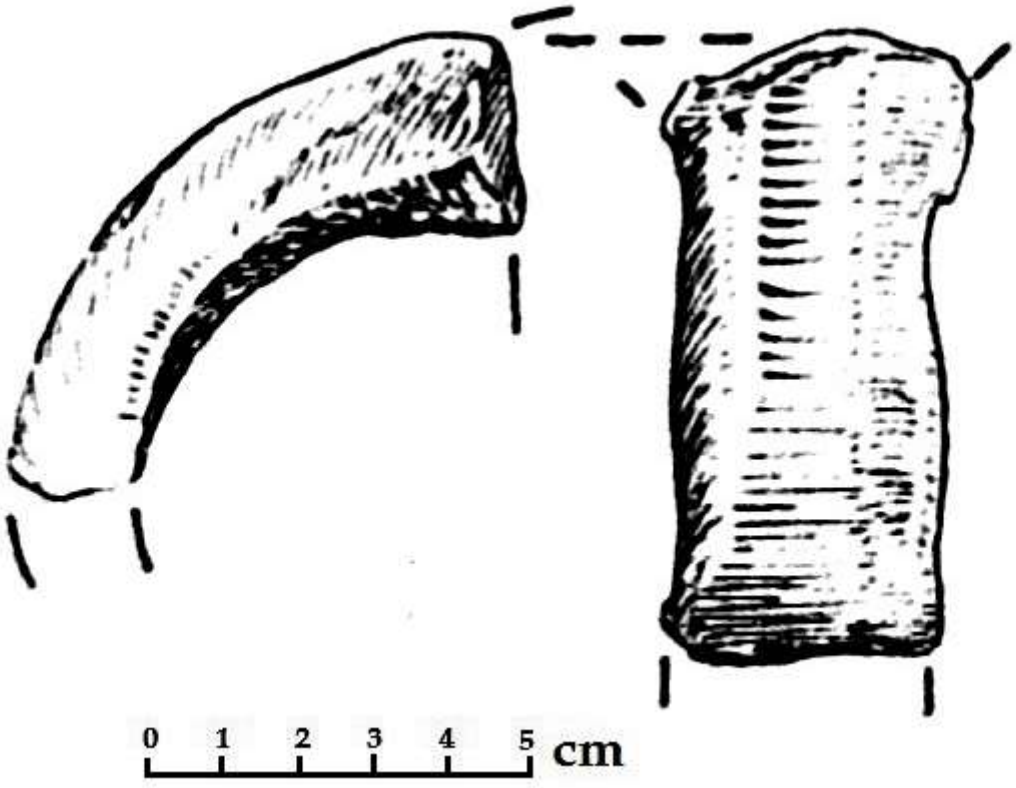


Fig. No. 344: Handle

S. No.	-	04
Type	-	Handle
Neck side & Base	-	Another handle having an oval section but circular at the other end when it joined the pot
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 19, H-11 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

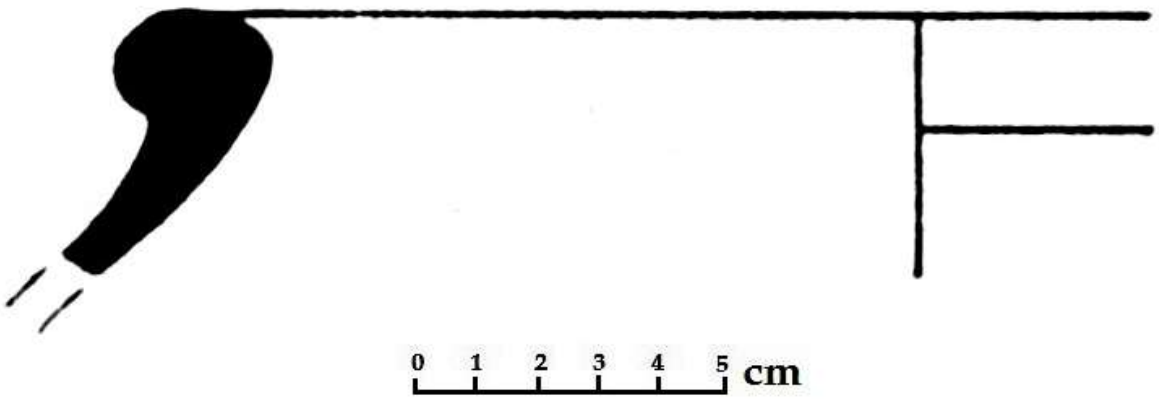


Fig. No. 345: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Incurved, externally thickened & collared rim, Dia. 17 cm
Neck side & Base	-	Concave neck and tapering sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-12 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

09. Village Kalinjari, P.S. Iglas district Aligarh: The village Kalinjari, tehsil Iglas, lat. 27^{0}40'N and long.77^{0}52' E, lies 9 km south-west of the P.S. The mound lies 1 km north of the village. The area ofthe mound is about 20 acres.It is about 20 ft. high.It is under cultivation.The ceramic industries found are OCP, K and LM[70]. The drawings of OCP potteries found at this site are as follows:

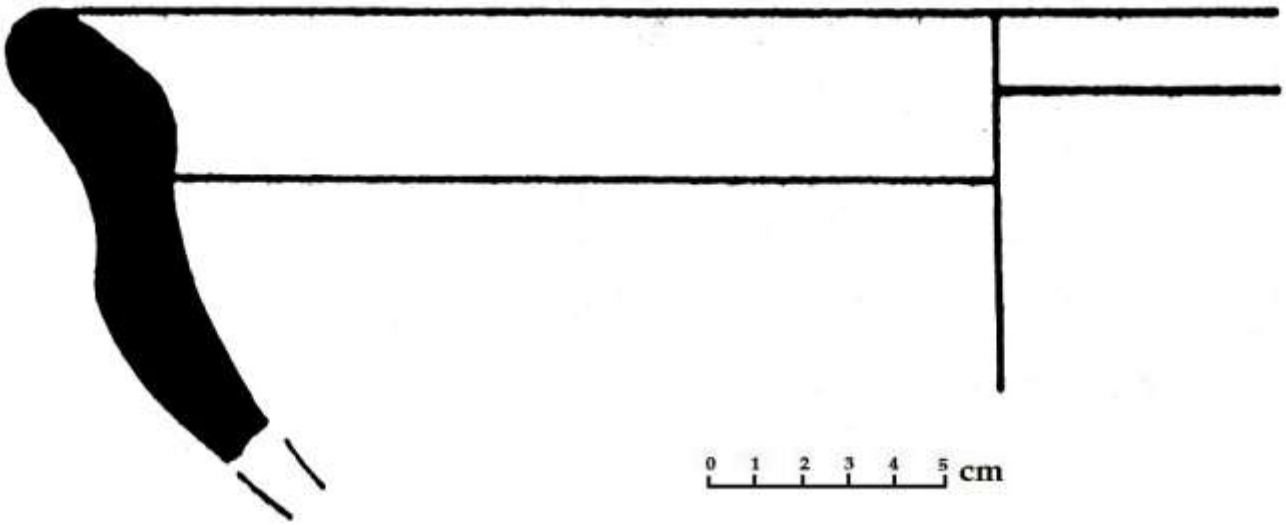


Fig. No. 346: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned, featureless & internally thickened, Dia. 27 cm
Neck side & Base	-	Slightly buldging convex sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 16, BN-02 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

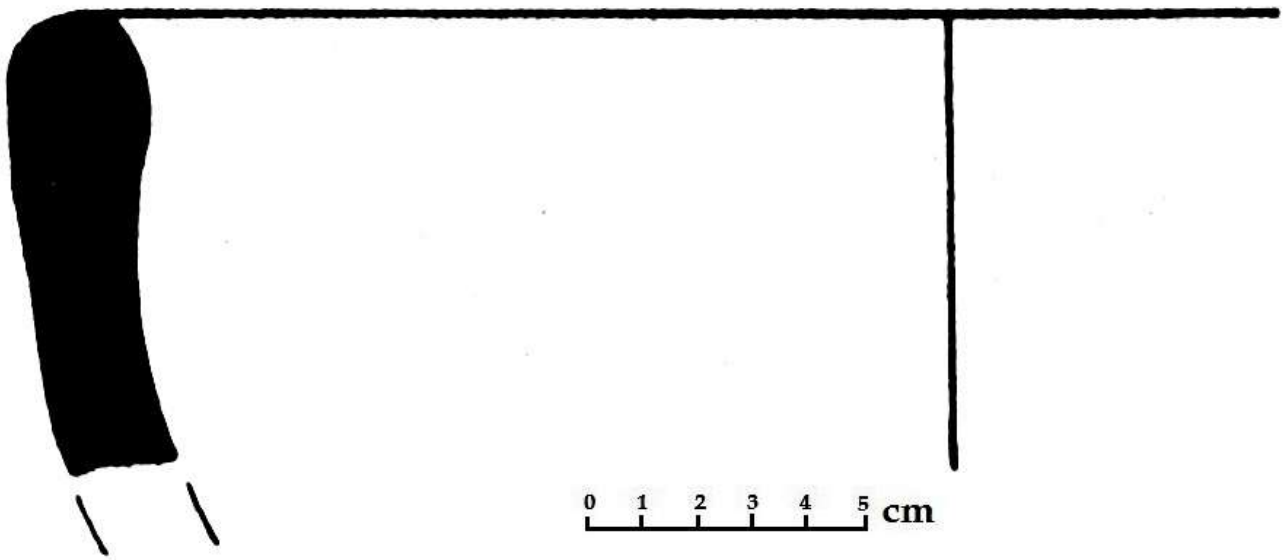


Fig. No. 347: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Incurved, featureless and thickened, Diameter 22 cm
Neck side & Base	-	Roughly convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 20, BN-49 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

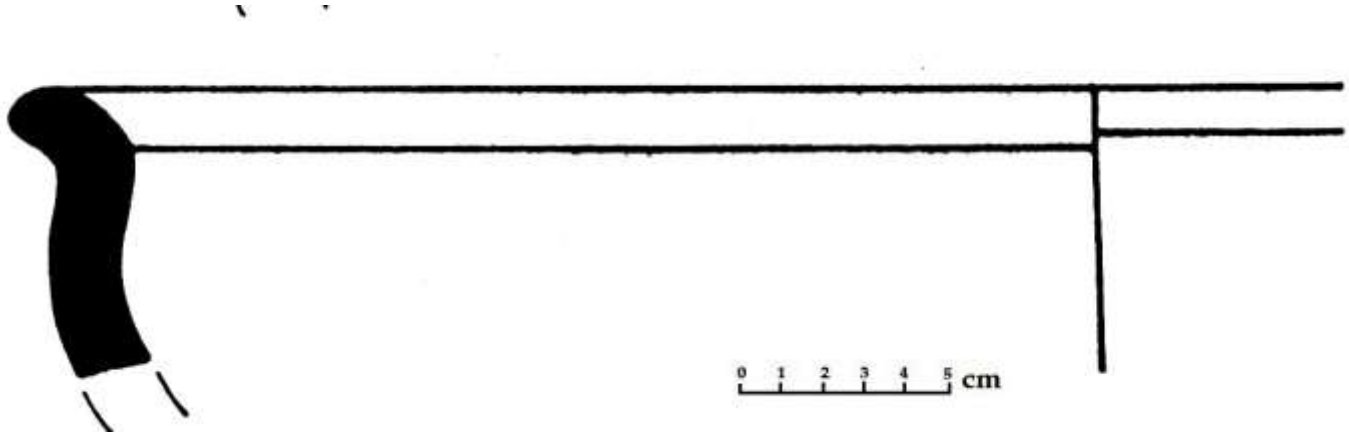


Fig. No. 348: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Prominently, outturned and featureless, Diameter 34 cm
Neck side & Base	-	Convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 16, BN-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

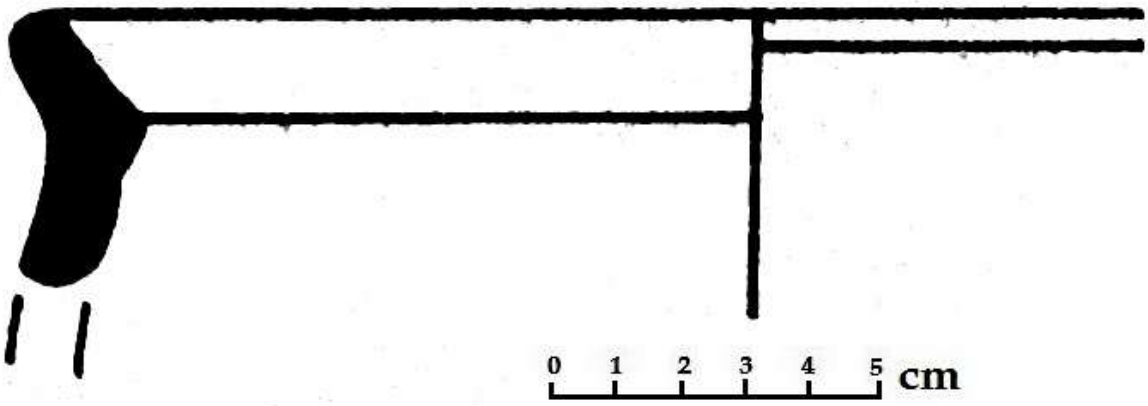


Fig. No. 349: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Splayed out with slight depression internally, Diameter 15 cm
Neck side & Base	-	Carinated neck and globular sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-31 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

10. Village Makrol, P.S. Iglas district Aligarh: The village Makrol, tehsil Iglas, lat. 27^{0}37'N and long.77^{0}54'E, lies 10.5 km south-west of the P.S.The mound lies 0.5 km east of the village.The area of the mound is about 3 acres.It is about 4 ft. high.It is under cultivation.The remains of an indigo factory with 6 vats lie north of the village.The ceramic industries found are OCP, G and LM[71].The drawings of OCP potteries found at this site are as follows:

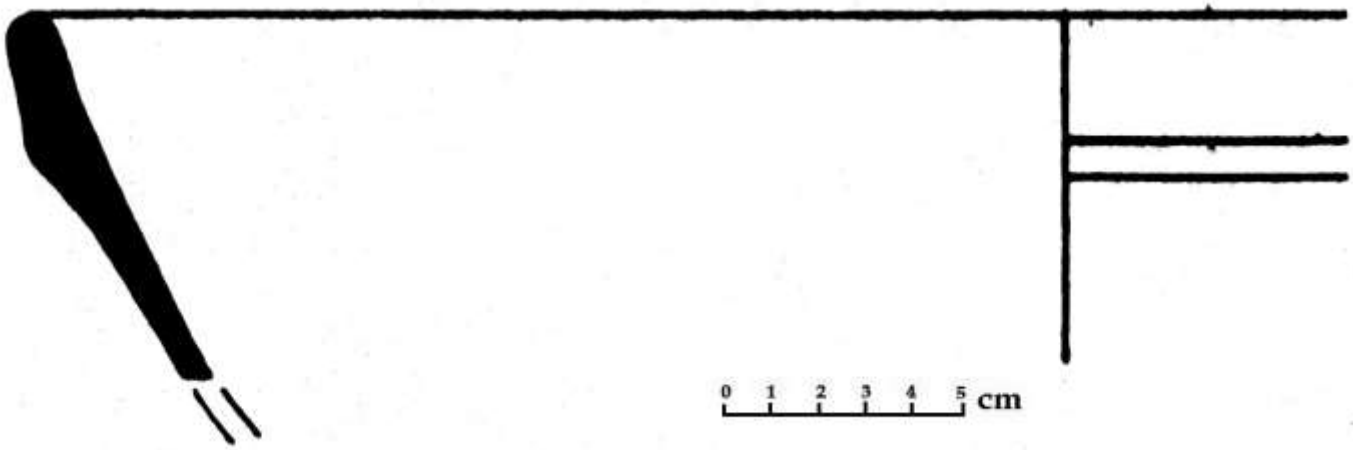


Fig. No. 350: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Outgoing and featureless, Diameter 34 cm
Neck side & Base	-	Roughly incurved sides having mild rim internally
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-29 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

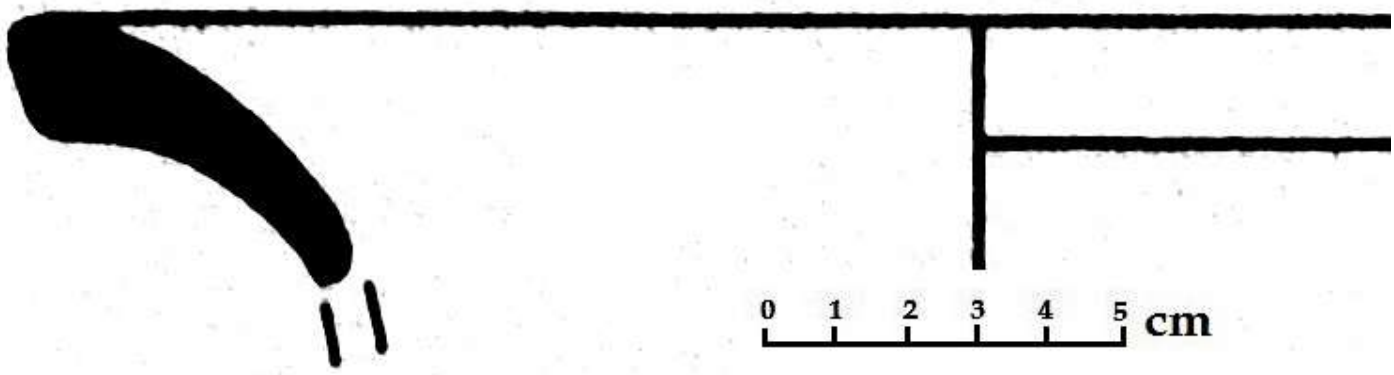


Fig. No. 351: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Outturned, flared and externally thickened, Diameter 17 cm

Neck side & Base - Vertical neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 15, V-17 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

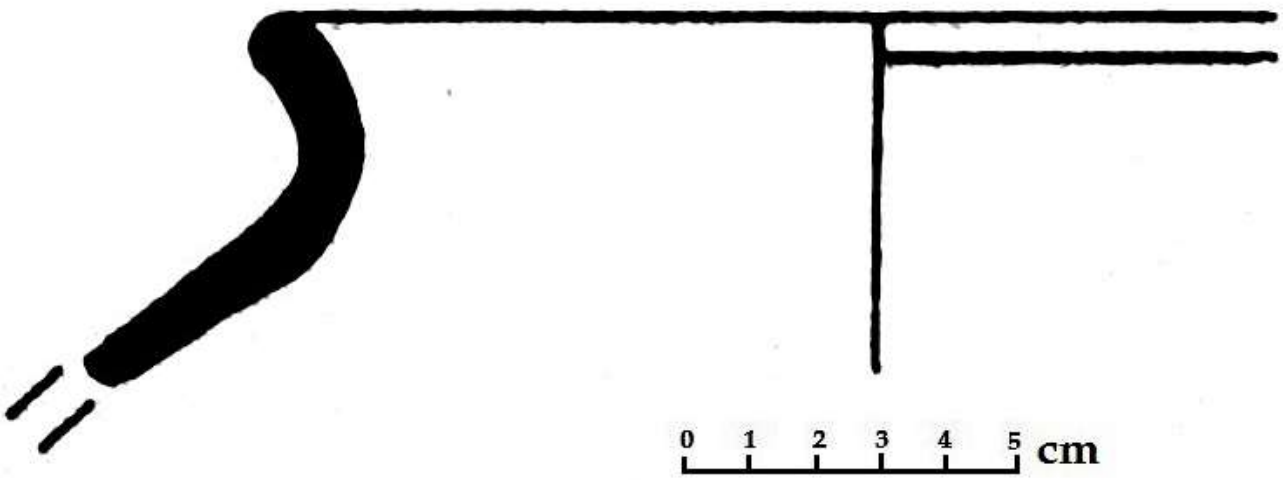


Fig. No. 352: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Outturned, featureless and slightly thickened externally, Diameter 12 cm
Neck side & Base - Concave neck and globular sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 27, V-25 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

11. Village Mohreni, P.S. Iglas district Aligarh: The village Mohreni, tehsil Iglas, lat. 27051'N and long.7800'E, lies 7.5 kms NE of the P.S.Thearea of the mound is about 3 acres.It is about 30 ft. high.It is partly under cultivation andpartly inhabited.The ceramic industries found are K and LM[72].The drawings of OCP potteries found at this site are as follows:

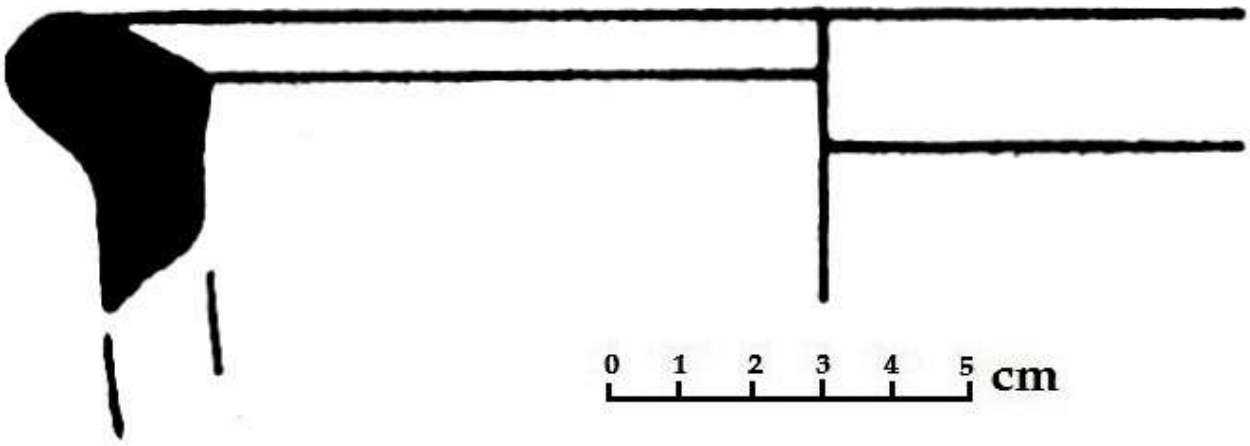


Fig. No. 353: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Out-turned, internally beveled & thickened, Diameter 14 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

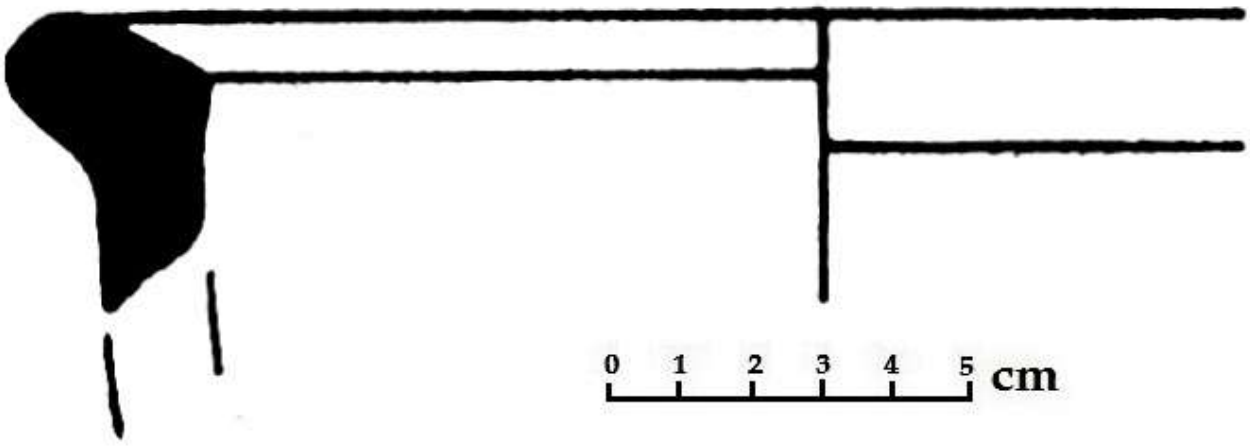


Fig. No. 354: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Out-turned, internally beveled & thickened, Diameter 14 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

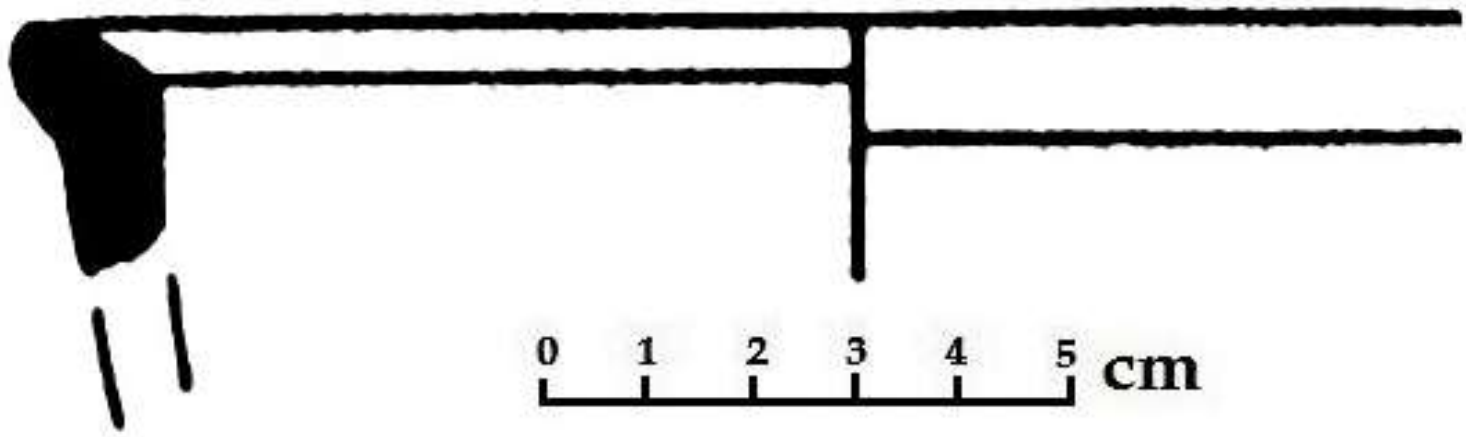


Fig. No. 355: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Outturned, internally beveled & sharpened, Diameter 10 cm
Neck side & Base	-	Mildly convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 10, BL-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

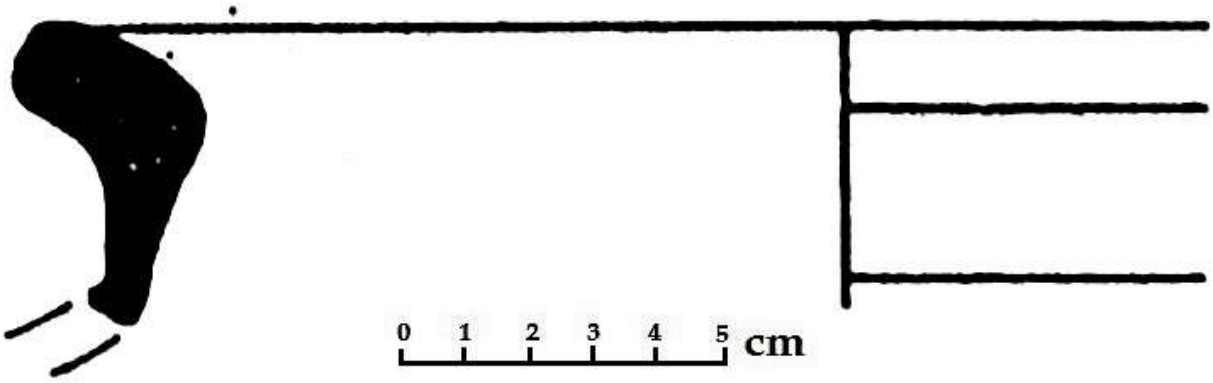


Fig. No. 356: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Splayed out and thickened, Diameter 16 cm
Neck side & Base	-	Internally carinated concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-73 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

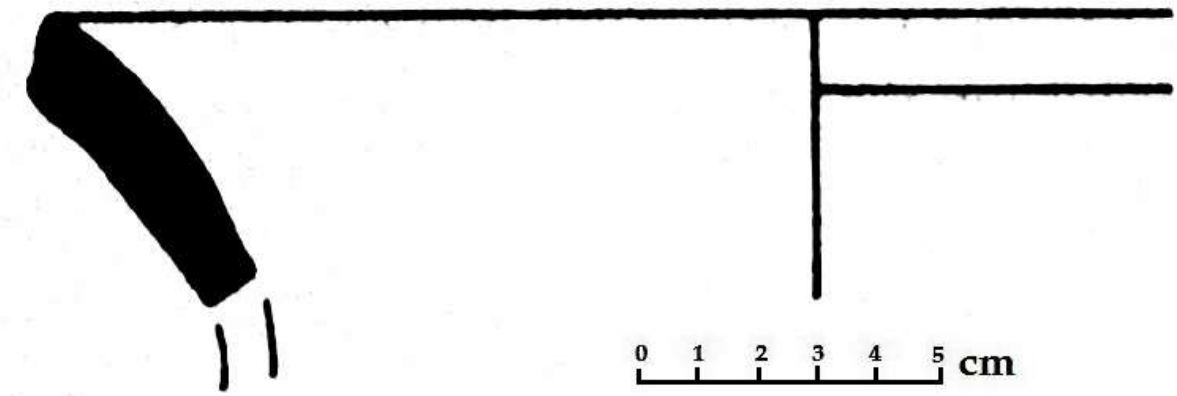


Fig. No. 357: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and obliquely cut externally, Diameter 16 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-16 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

12. Village Nagla Parta, P.S. Iglas district Aligarh: The village Nagla Parta, tehsil Iglas, lat. 27^{0}42'N and long.77^{0}54' E, lies 3 km to the west of the P.S. The mound lies north of the village.The area of the mound is about 1 acre.It is about 2 ft. high.It is under cultivation.The village was named after *Pratap Singh*.The ceramic industries found are OCP, NBP, K, G and LM[73].The drawings of OCP potteries found at this site are as follows:

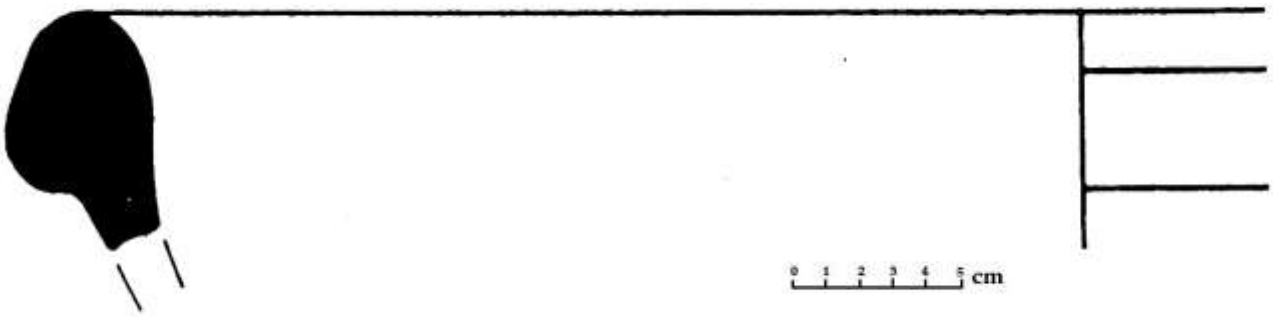


Fig. No. 358: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Vertical externally thickened and collared, Diameter 40 cm
Neck side & Base	-	Convex sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 20, BN-46 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

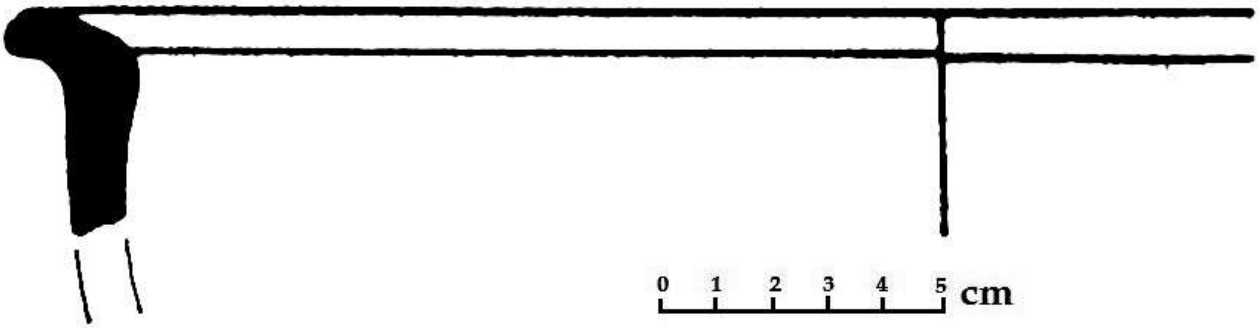


Fig. No. 359: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Splayed out slightly drooping, Diameter 21 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 13, BL-60a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

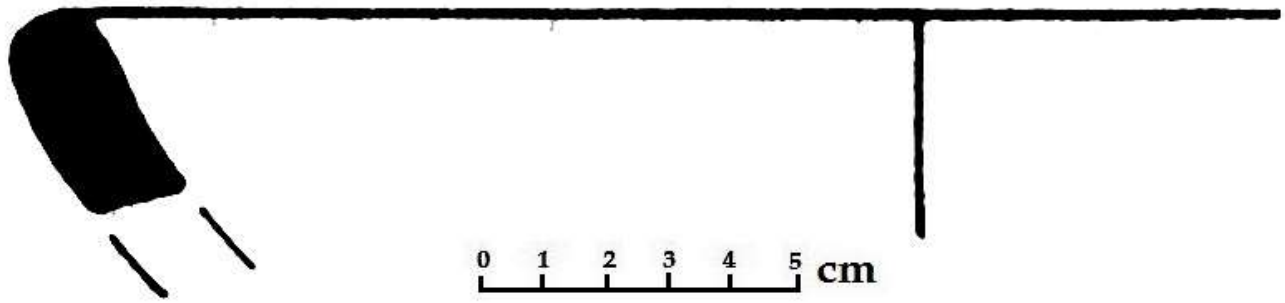


Fig. No. 360: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Outgoing featureless, Diameter 18 cm

Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-29 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

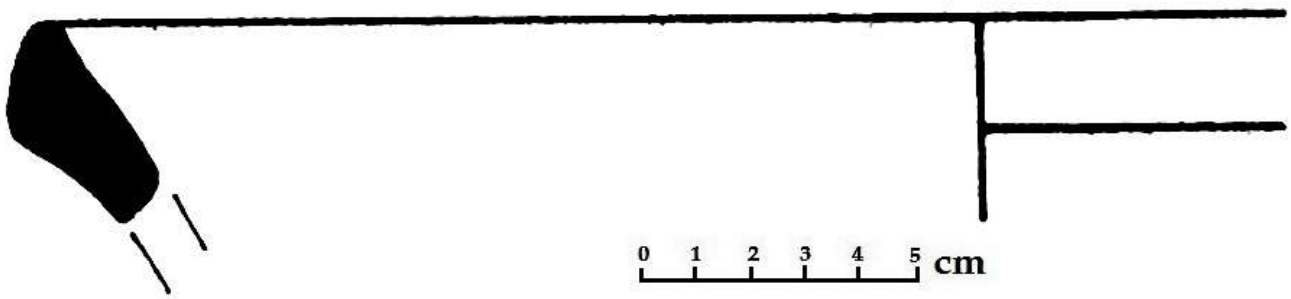


Fig. No. 361: Dish-on-stand

S. No. - 04
Type - Dish-on-stand
Neck side & Base - Fragment of dish-on-stand. This broken piece is the part of stem having elliptically sharpened out.
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 23, DS-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

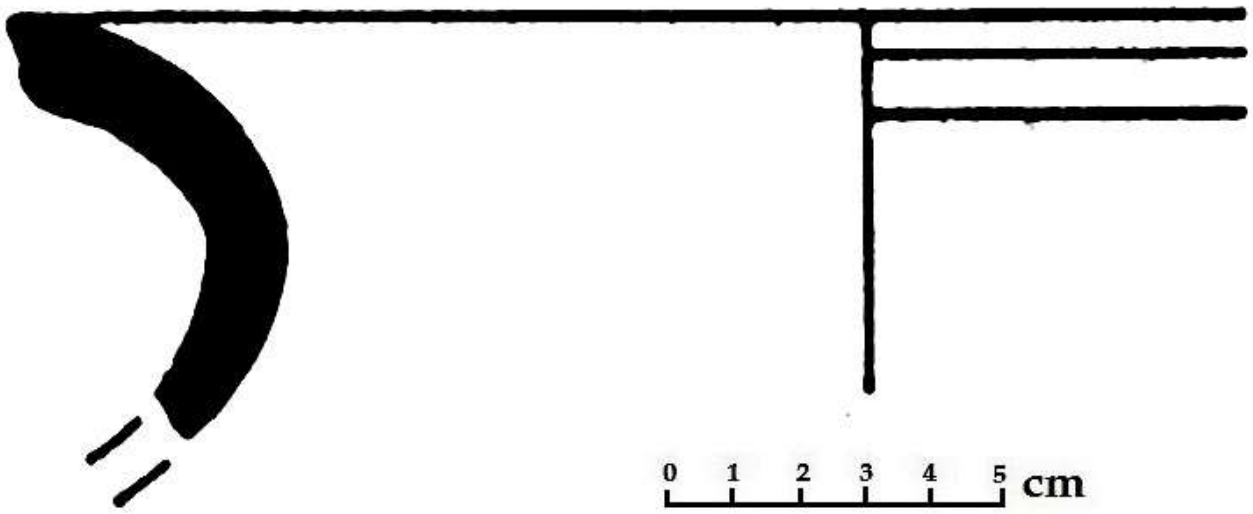


Fig. No. 362: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outcurved and pointed having a mild groove on top, Diameter 16 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-91 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

13. Village Shahpur Thathoi, P.S. Iglas district Aligarh: The village Shahpur Thathoi, tehsil Iglas, lat. 27^{0}44'N and long.77^{0}53' E, lies 5.5 km north-west of the P.S.The mound lies 1.0 km W of the village.The area of the mound is about 1 acre.It is about 2 ft. high.It is under cultivation.The ceramic industries found are OCP, NBP, G and LM[74].The drawings of OCP potteries found at this site are as follows:

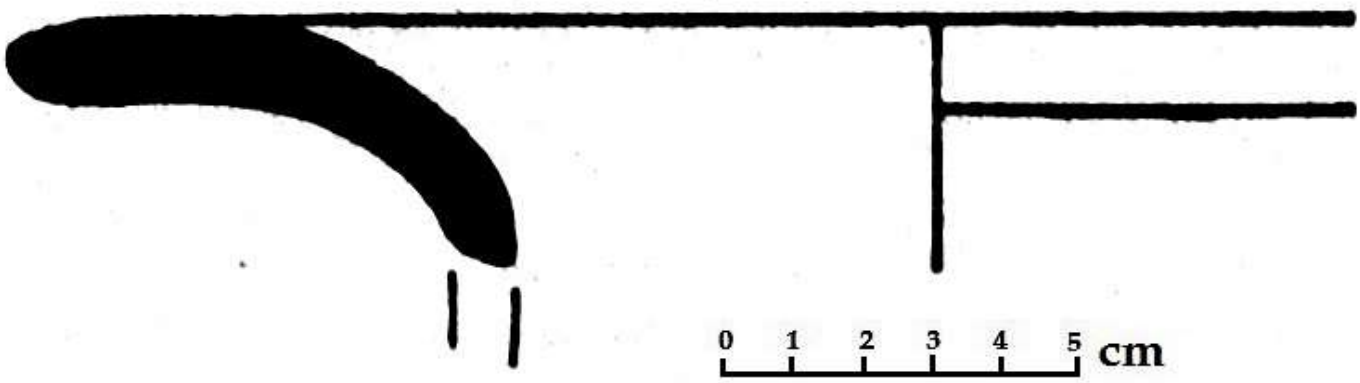


Fig. No. 363: Vase

S. No.	-	01
Type	-	Vase
Rim & Dimension	-	Flanged and slightly drooping externally, Diameter 18 cm
Neck side & Base	-	Elongated tapering neck
Colour	-	Bright red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-36 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

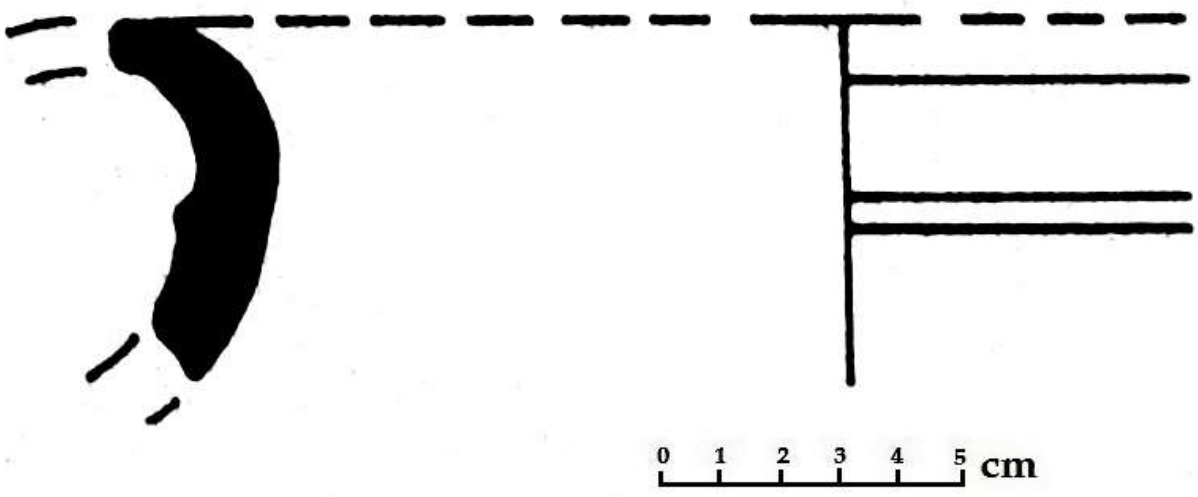


Fig. No. 364: Vase

S. No. - 02

Type - Vase
Neck side & Base - Concave neck with a prominent rim on the shoulder
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-107a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

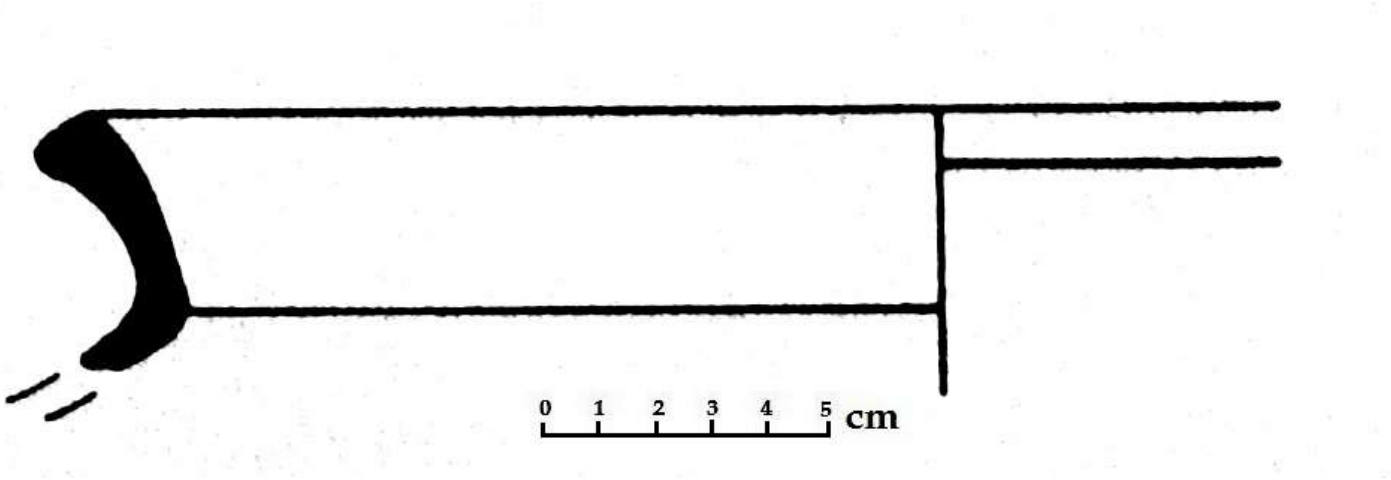


Fig. No. 365: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Out-curved, externally thickened forming a mild collar, Diameter 20 cm
Neck side & Base - Out-curved neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-89 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Jawan District Aligarh:

01. Village Chhalesar, P.S. Jawan district Aligarh: The village Chhalesar, tehsil Gabhana, lat. 28^{0}2'N and long.78^{0}13' E, lies 10 km east of the P.S. The mound lies north of the village. The area of the mound is about 20 acres. It is about 3 ft. high. It is under cultivation. The remains of the fort of *Thakur Lakhan Singh* lie west of the village. The ceramic industries found are OCP, GR, NBP, K and LM[75]. The drawings of OCP potteries found at this site are as follows:

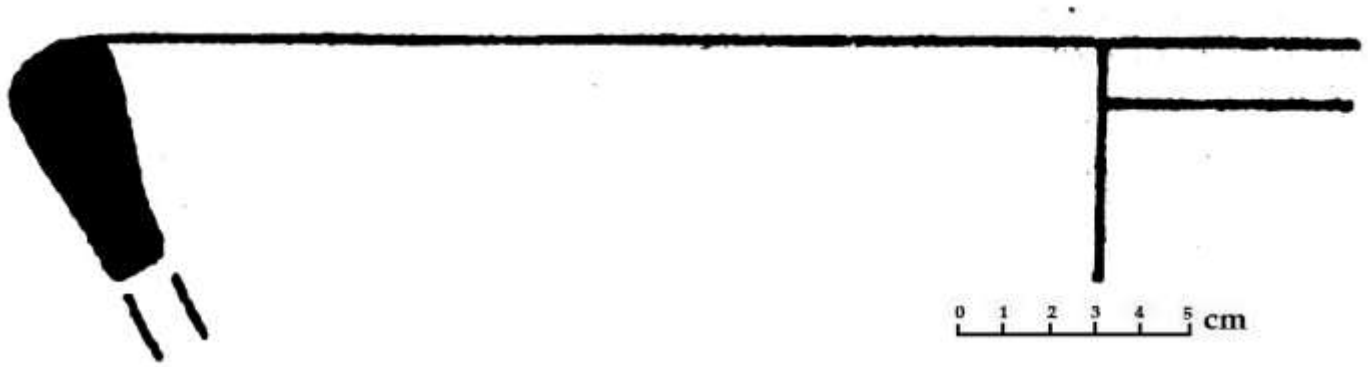


Fig. No. 366: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Outgoing and featureless, Diameter 22 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-36 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

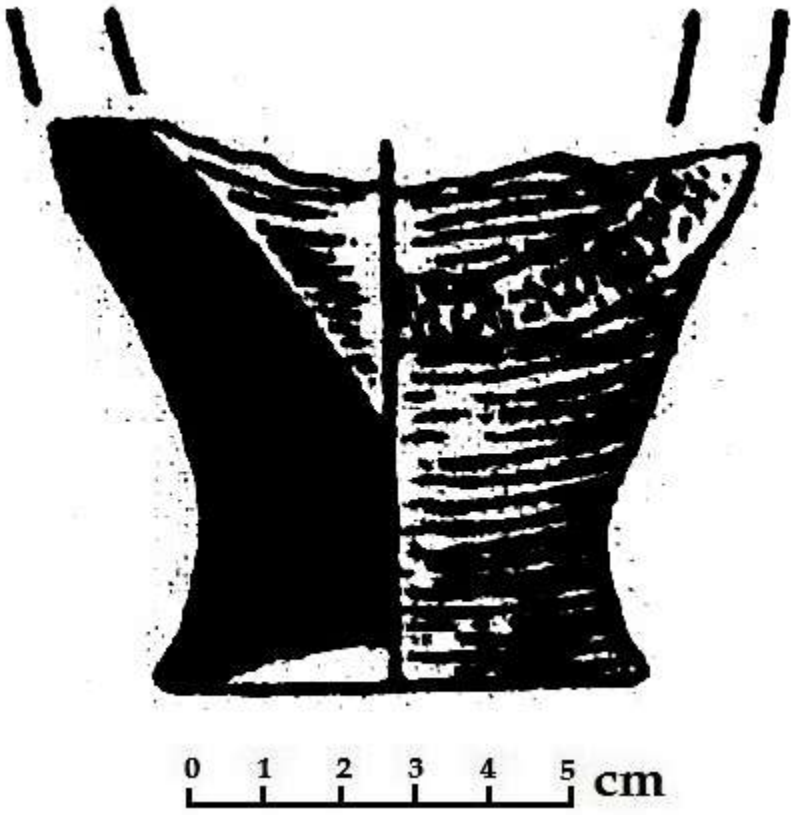


Fig. No. 367: Dish-on-stand

S. No.	-	02
Type	-	Dish-on-stand
Neck side & Base	-	Fragment of a hallow stand most probably supporting a dish
Colour	-	Dull red
Fabric	-	Fine fabric

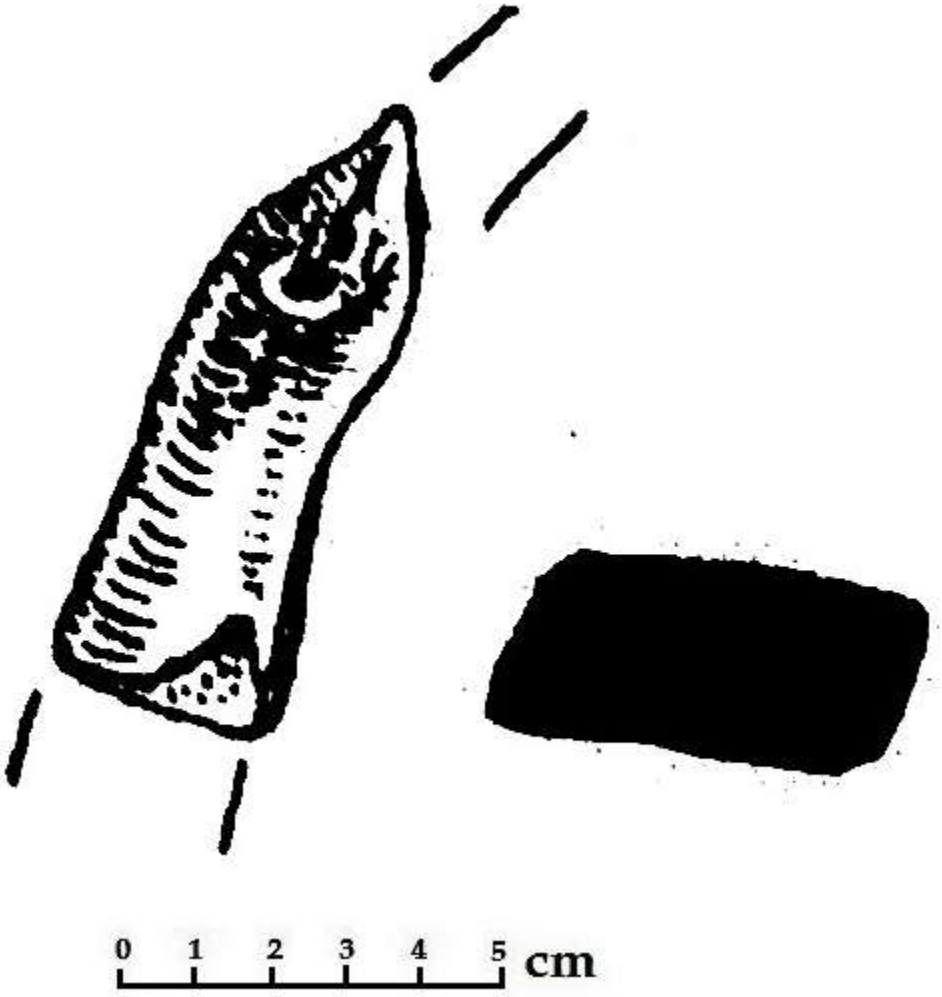


Fig. No. 368: Handle

S. No.	-	03
Type	-	Handle
Neck side & Base	-	Fragment of a solid handle almost straight having oval section
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped

02. Village Chandaukha, P.S. Jawa district Aligarh: The village Chandaukha, tehsil Gabhana, lat. $27^{0}59'$N and long.$78^{0}6'$ E, lies 5 km south-west of the P.S. The mound lies north-west of the village. The area of the mound is about 2 acres. It is about 3 ft. high. It is under cultivation. The ceramic industries found are OCP and PGW[76]. The drawings of OCP potteries found at this site are as follows:

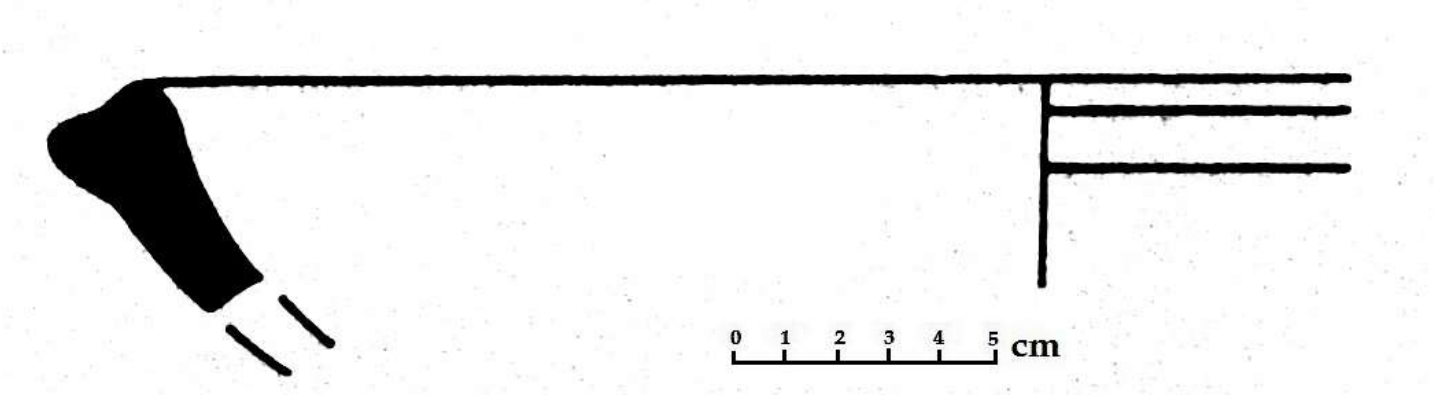


Fig. No. 369: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Nail headed with depression at the top, Diameter 22 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-24 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

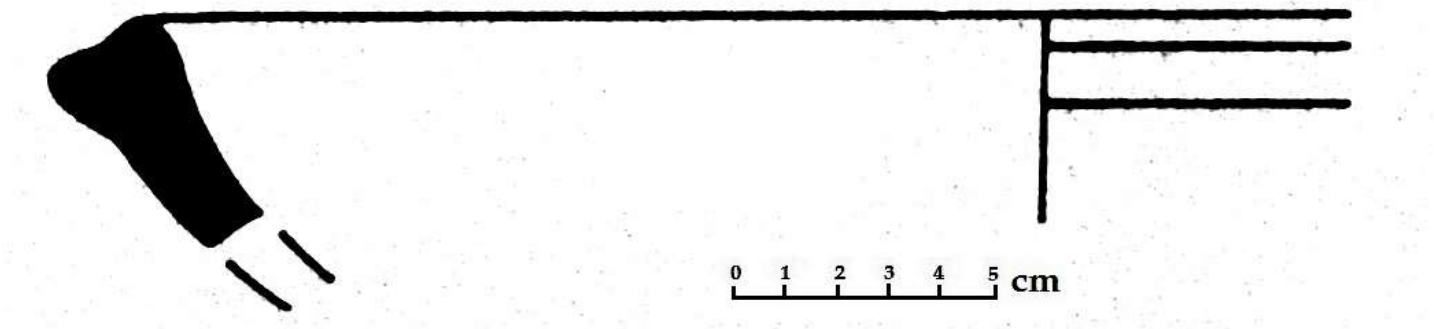


Fig. No. 370: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Nail headed with depression at the top, Diameter 22 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric

Slip - Unslipped

Reference - LQL, Fig. No. 11, BL-24 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

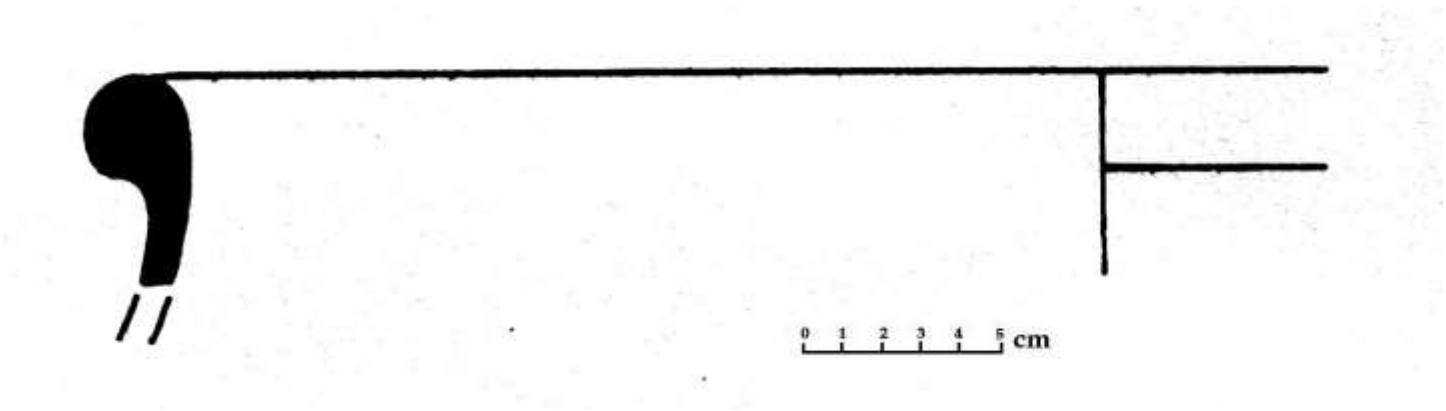


Fig. No. 371: Jar

S. No. - 03

Type - Jar

Rim & Dimension - Outturned, externally thickened and collared, Diameter 32 cm

Neck side & Base - Concave neck

Colour - Greyish

Fabric - Fine fabric

Slip - Unslipped and ill fired

Reference - ARJ, Fig. No. 14, J-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

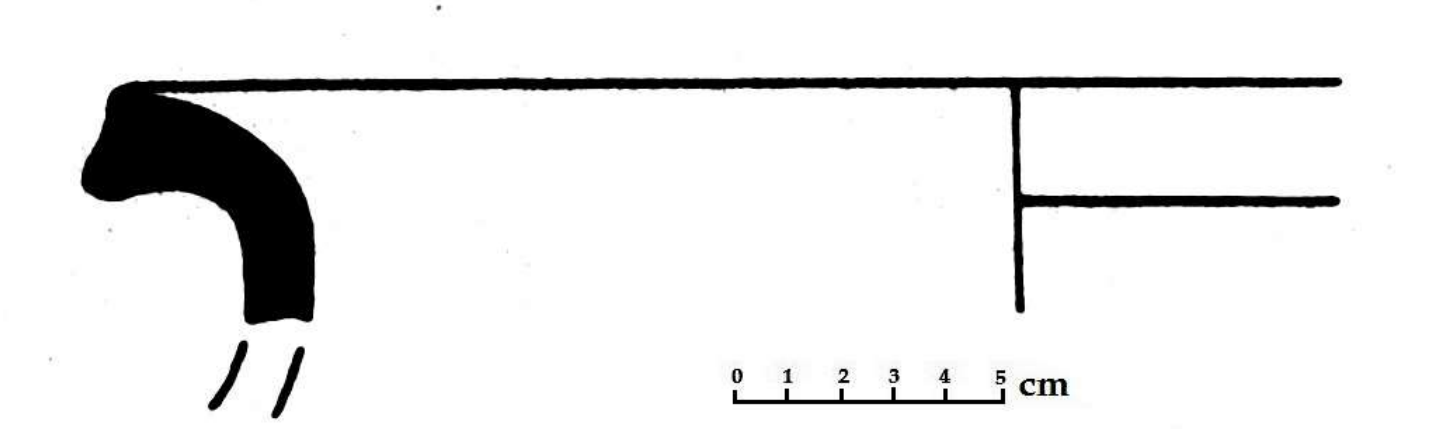


Fig. No. 372: Vase

S. No. - 04

Type - Vase

Rim & Dimension - Outturned and vertically cut having slight depression at the top, Diameter 21 cm

Neck side & Base - Vertical neck

Colour - Ochrous

Fabric - Fine fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 15, V-16a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

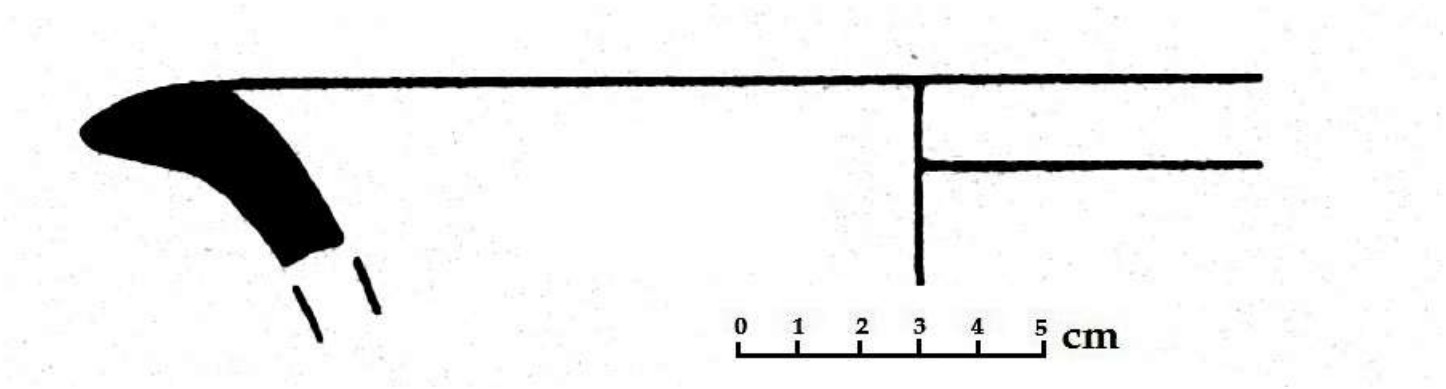


Fig. No. 373: Vase

S. No. - 05

Type - Vase

Rim & Dimension - Flanged and elliptical, Diameter 18 cm

Neck side & Base - Elongated tapering neck

Colour - Ochrous

Fabric - Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 28, V-37 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

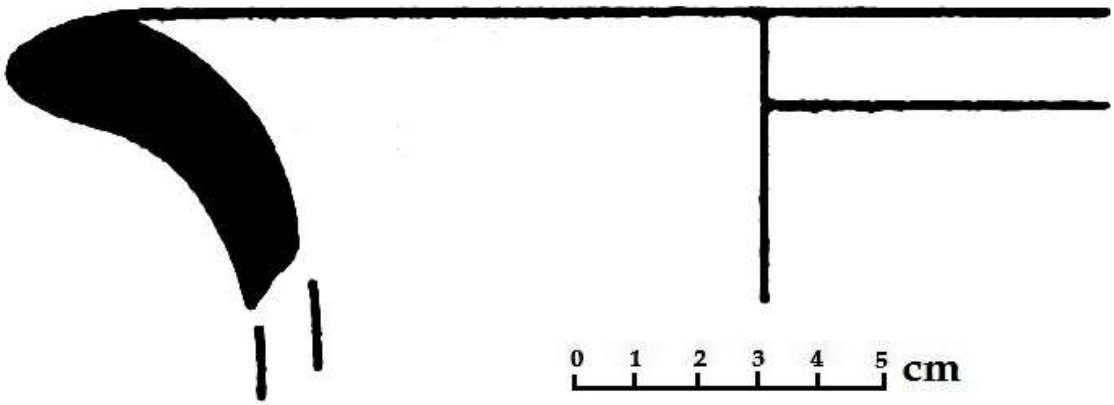


Fig. No. 374: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Flanged and elliptical, Diameter 18 cm
Neck side & Base	-	Vertically elongated neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-37 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Dhenkura, P.S. Jawa district Hathras: The village Dhenkura, tehsil Gabhana, lat. 28^{0}3'N and long.78^{0}14'E,lies 12 kms east of the P.S. The mound lies 1.5 kms north of the village.It lies south of the river Kali. The area of the mound is 2 acres. It is about 3 ft. high. The ceramic industries found are OCP, BRW, PGW, NBP, K and LM[77].The drawings of OCP potteries found at this site are as follows:

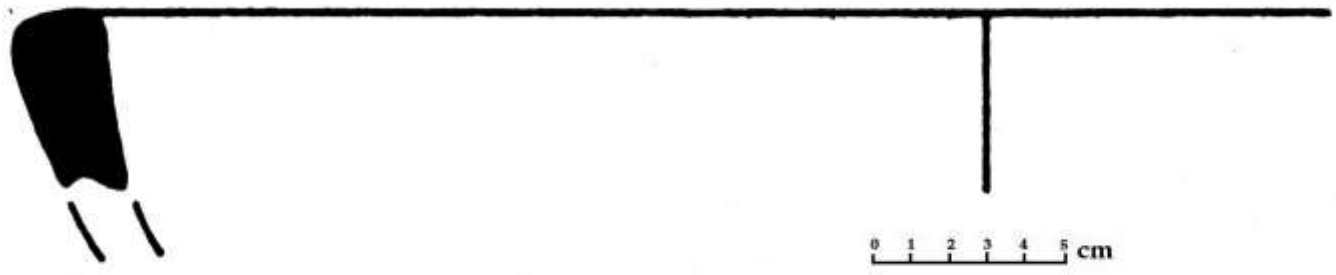


Fig. No. 375: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Roughly nail headed and vertical, Diameter 28 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Lal Qila. Fig. No. 30, BN-22 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

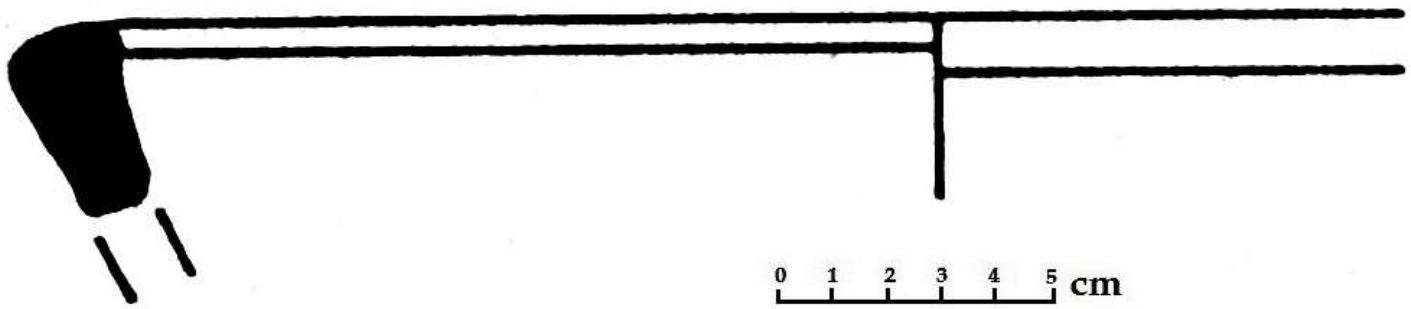


Fig. No. 376: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outgoing, featureless and thickened, Diameter 29 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

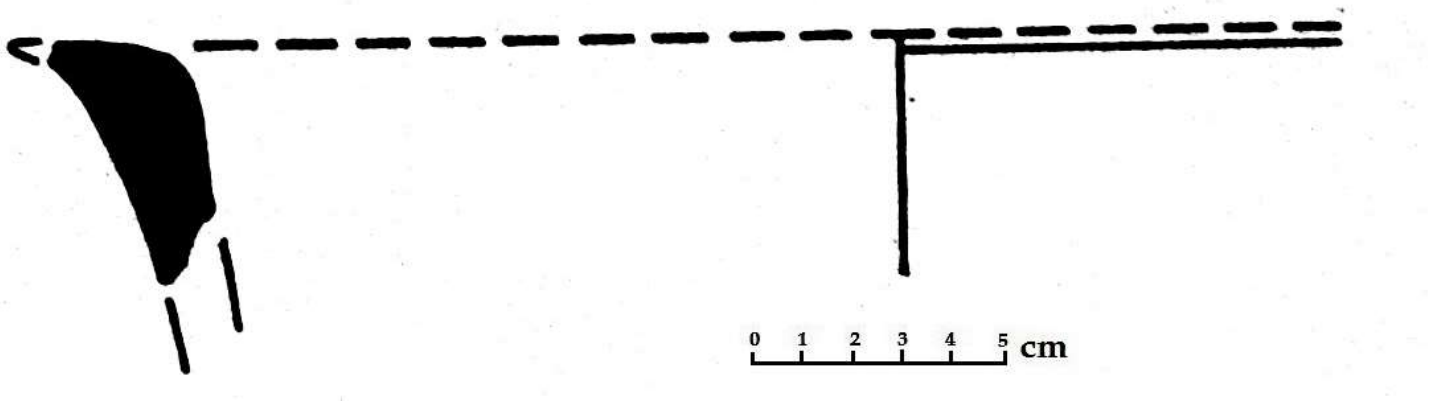


Fig. No. 377: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Outturned and internally sharpened. The tip is broken.
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 7, B-2 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

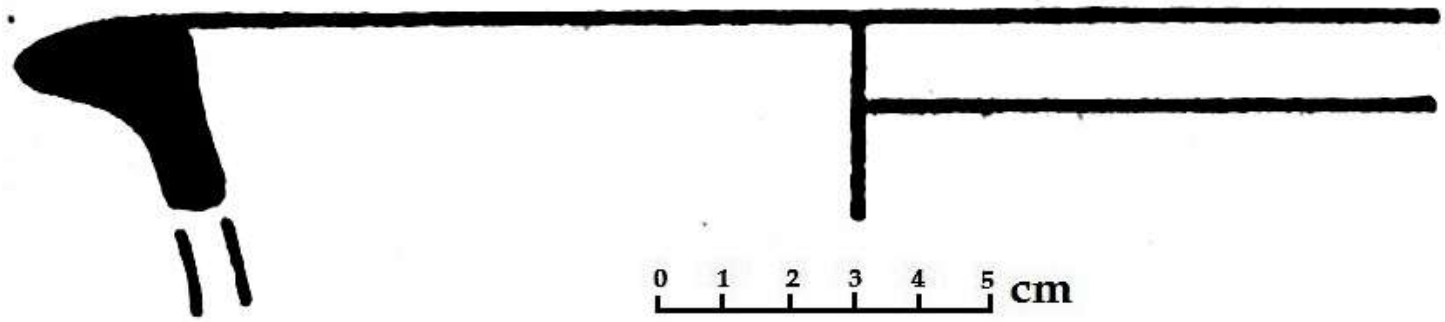


Fig. No. 378: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Outturned, internally beveled and thickened, Diameter 15 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped

Reference - ARJ, Fig. No. 7, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

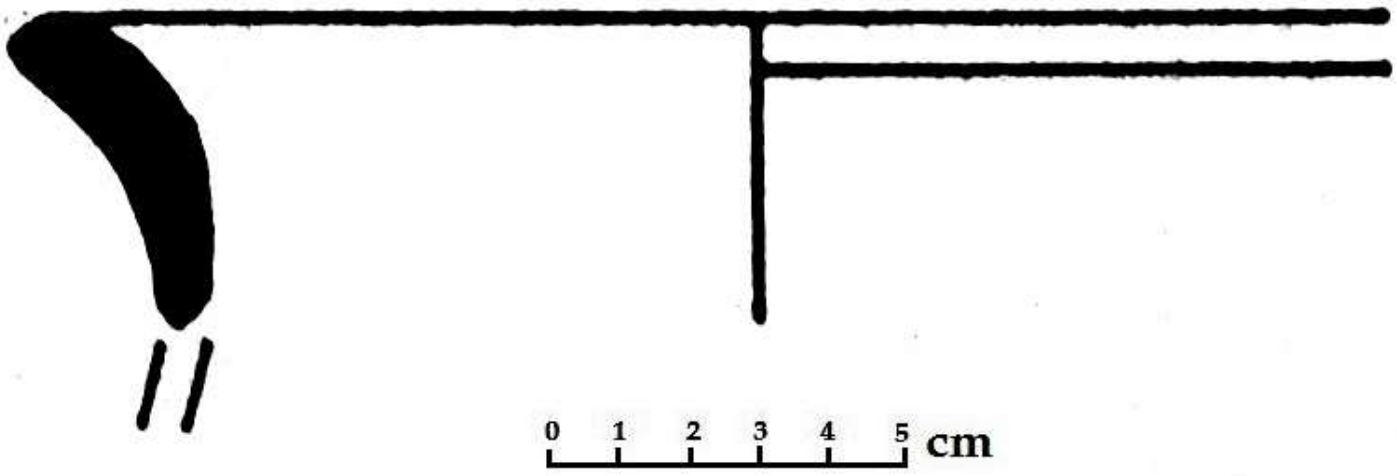


Fig. No. 379: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 12 cm
Neck side & Base - Concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-19a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

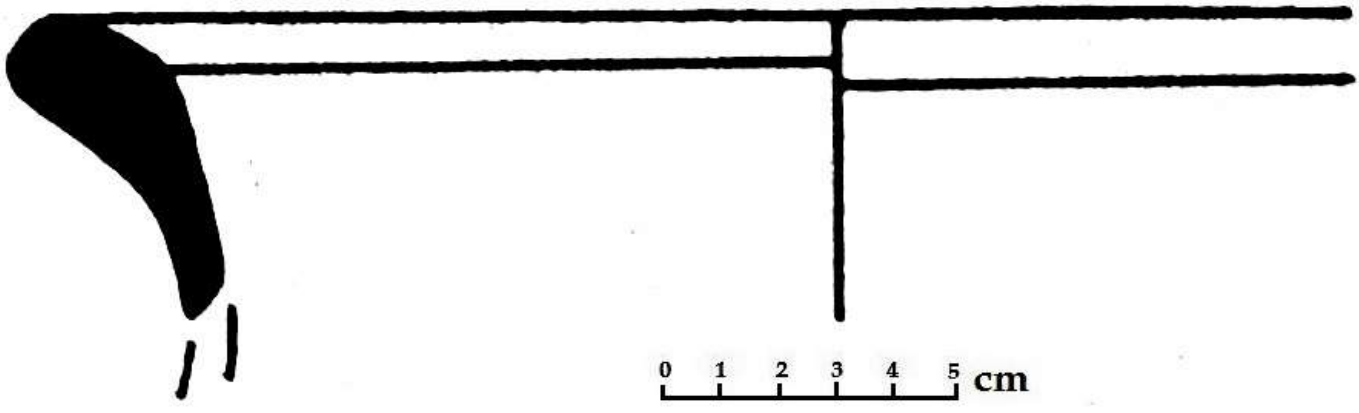


Fig. No. 380: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Out-curved and roughly clubbed, Diameter 16 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-102 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

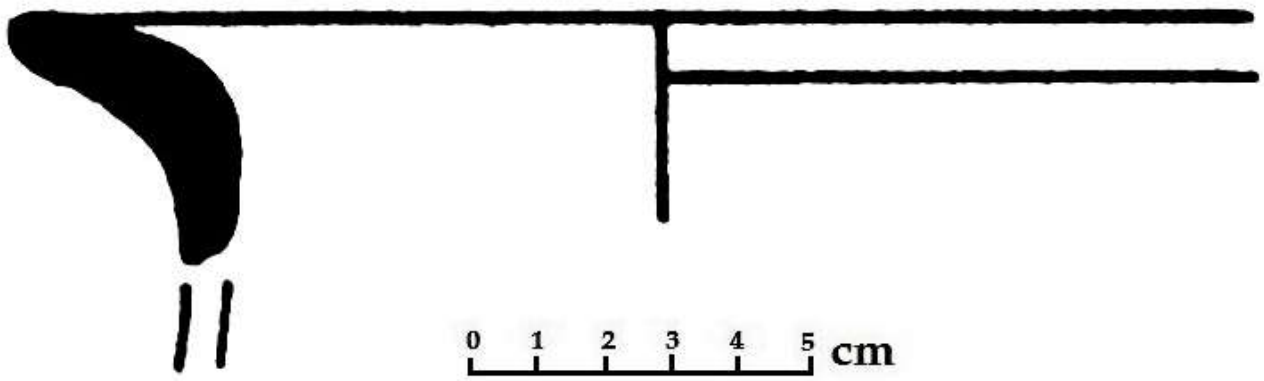


Fig. No. 381: Vase

S. No. - 07
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 11 cm
Neck side & Base - Elongated concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-75 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Khera Bujurg, P.S. Jawa district Aligarh: The village Khera Bujurg, tehsil Gabhana, lat. 28^{0}01'N and long.78^{0}11' E, lies 7 kmsouth-east of the P.S.The village is located on the mound itself.It lies on the western bank of the river *Kali*.The area of the mound is about 4 acres.It is about 2 ft. high.It is partly inhabited and partly under cultivation.The ceramic industries found are OCP, BS, PGW NBP and LM[78]. The drawings of OCP potteries found at this site are as follows:

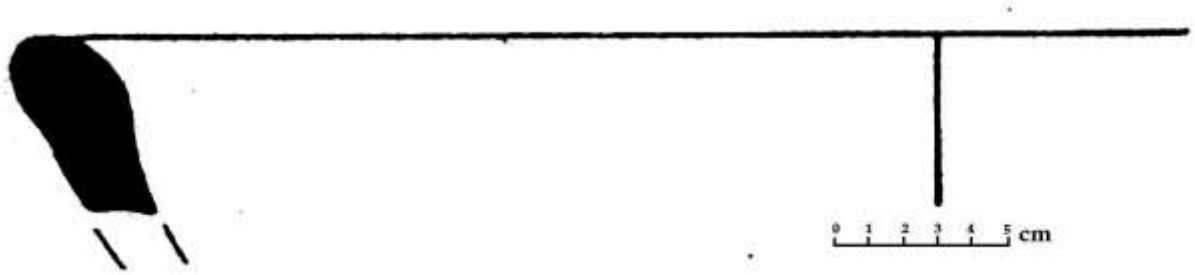


Fig. No. 382: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Slightly outturned, featureless and internally thickened, Diameter 28 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

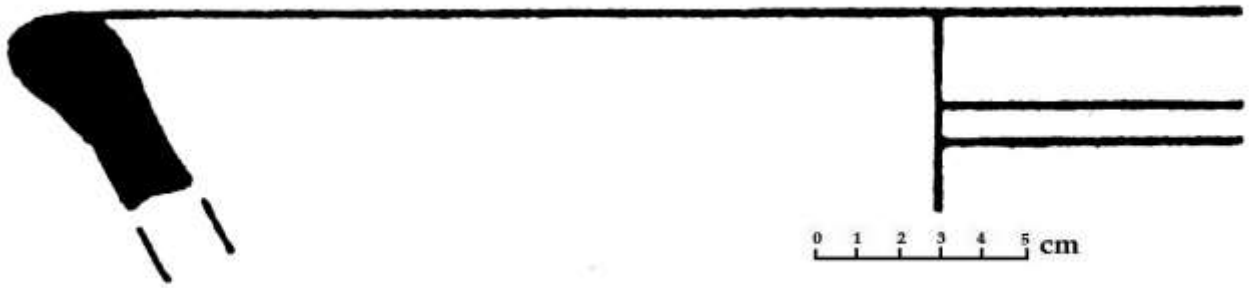


Fig. No. 383: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outgoing, featureless and slightly thickened, Diameter 22 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous

Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, B-36 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

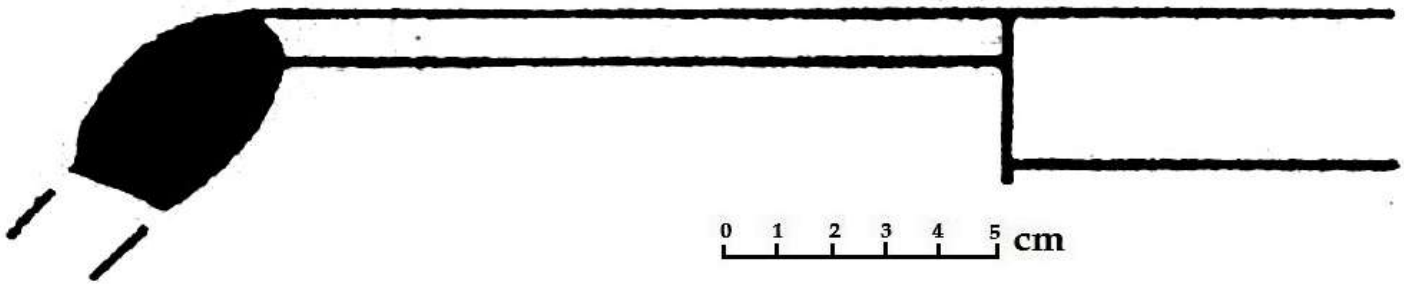


Fig. No. 384: Jar

S. No. - 01
Type - Jar
Rim & Dimension - Incurved, externally beveled and thickened forming a closing mouth, Diameter 18 cm
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 25, J-21 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

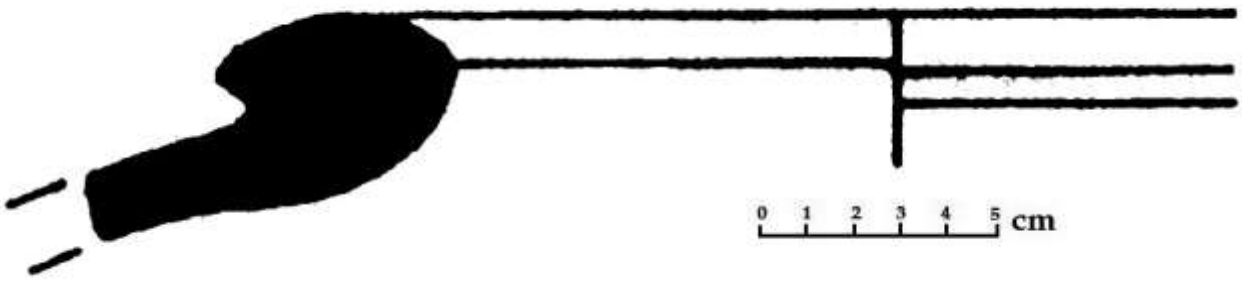


Fig. No. 385: Jar

S. No. - 02
Type - Jar
Rim & Dimension - Thickened, externally beveled and collared forming a closing mouth, Diameter 15 cm

Neck side & Base - Constricted neck and flaring sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

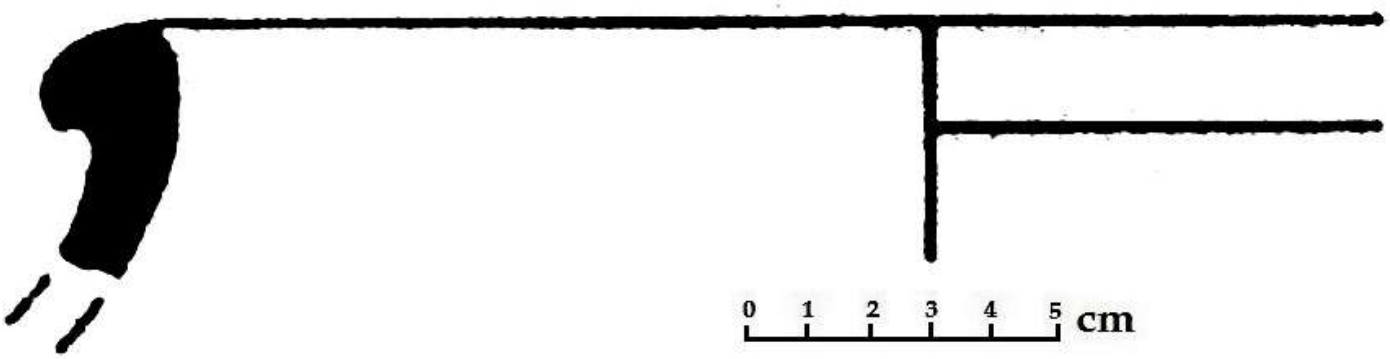


Fig. No. 386: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Outturned, roughly beaded and collared rim, Diameter 15 cm
Neck side & Base - Constricted neck and globular sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-65 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

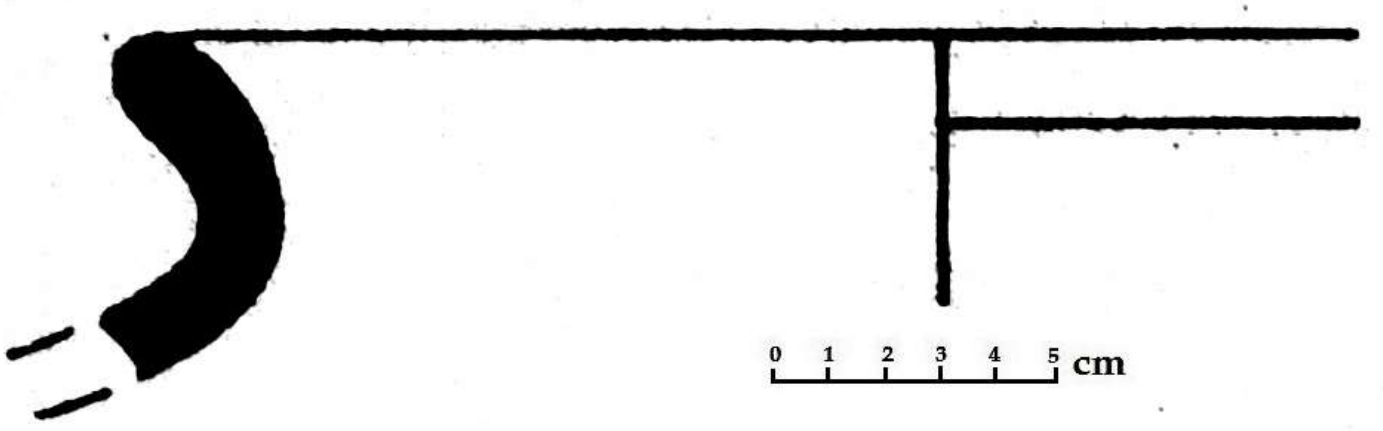


Fig. No. 387: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Out-curved and featureless, Diameter 15 cm
Neck side & Base	-	Concave neck and flaring sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-21a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

05. Village Shikargadhi, P.S. Jawa district Aligarh: The village Shikargarhi, tehsil Gbhana, lat. 28^{0}3'N and long.78^{0}12'E, lies 9 km north-west of the P.S. The mound lies north of the village.The area of the mound is about 8 acres.It is about 8 ft. high.It is under cultivation.Remains of an indigo factory with 7 vats lie south of the village.The ceramic industries found are OCP, NBP, K, G and LM[79]. The drawings of OCP potteries found at this site are as follows:

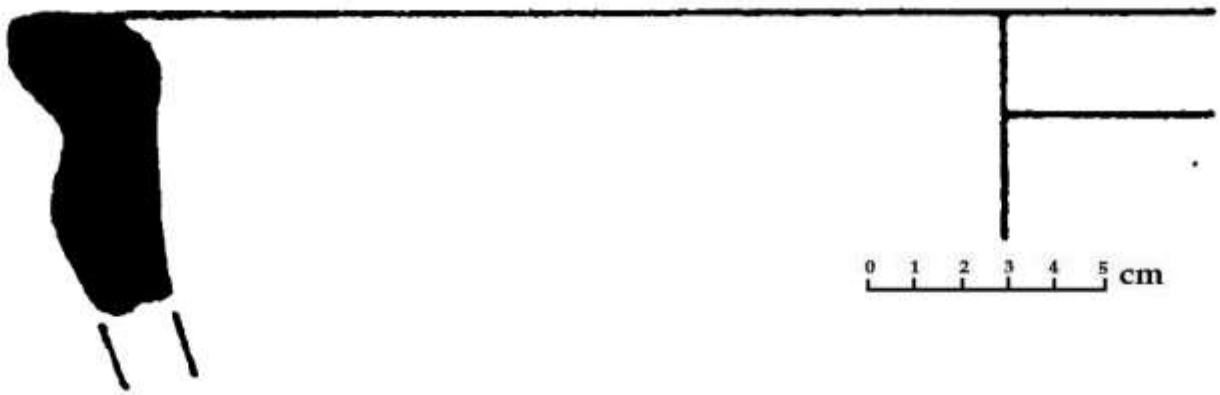


Fig. No. 388: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Nail-headed and slightly projected externally having a depression below the rim, Diameter 22 cm
Neck side & Base	-	Roughly convex sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped

Reference - LQL, Fig. No. 13, BL-74 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

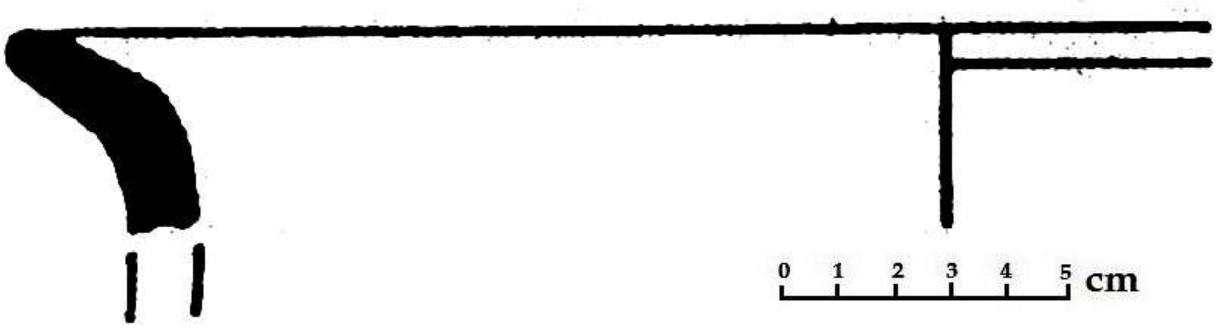


Fig. No. 389: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Outturned and internally sharpened, Diameter 17 cm
Neck side & Base - Roughly incurved sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, B-1 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

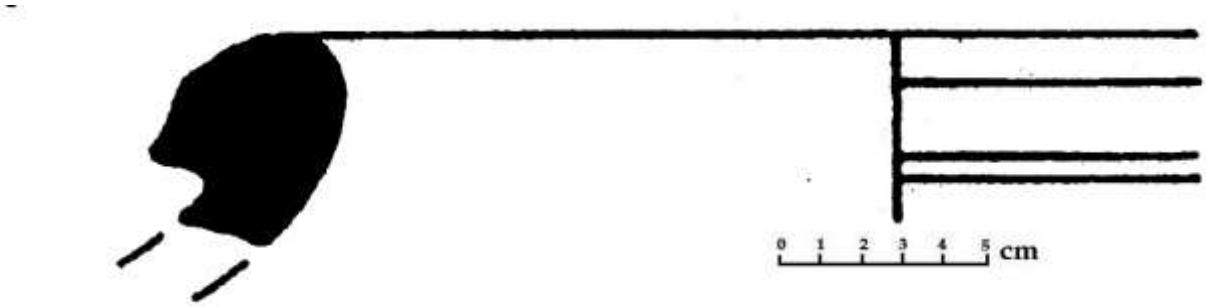


Fig. No. 390: Jar

S. No. - 03
Type - Jar
Rim & Dimension - Thickened, externally beveled and collared rim forming a closing mouth, Diameter 23 cm
Neck side & Base - Constricted neck and flaring sides

Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Khair District Aligarh:

01. Village Gomat, P.S. Khair district Aligarh: The village Gomat, tehsil Khair, lat. 27^{0}57'N and long.77^{0}48' E, lies 5 kmwest of the P.S.The mound known as *Khilawar Khera* lies north-east of the village.The area of the mound is about 5 acres.It is about 6 ft. high.It is under cultivation.Remains of saltpeter work are found in the village.It was run by *Gaurayas* in the old days.A *sati than* and on *pucca* tank lie south of the village.Remains of seven old wells are found inthe village.Remains of 30 indigo vats lie in the village.The ceramic industries found are OCP, K, EM and LM[80]. The drawings of OCP potteries found at this site are as follows:

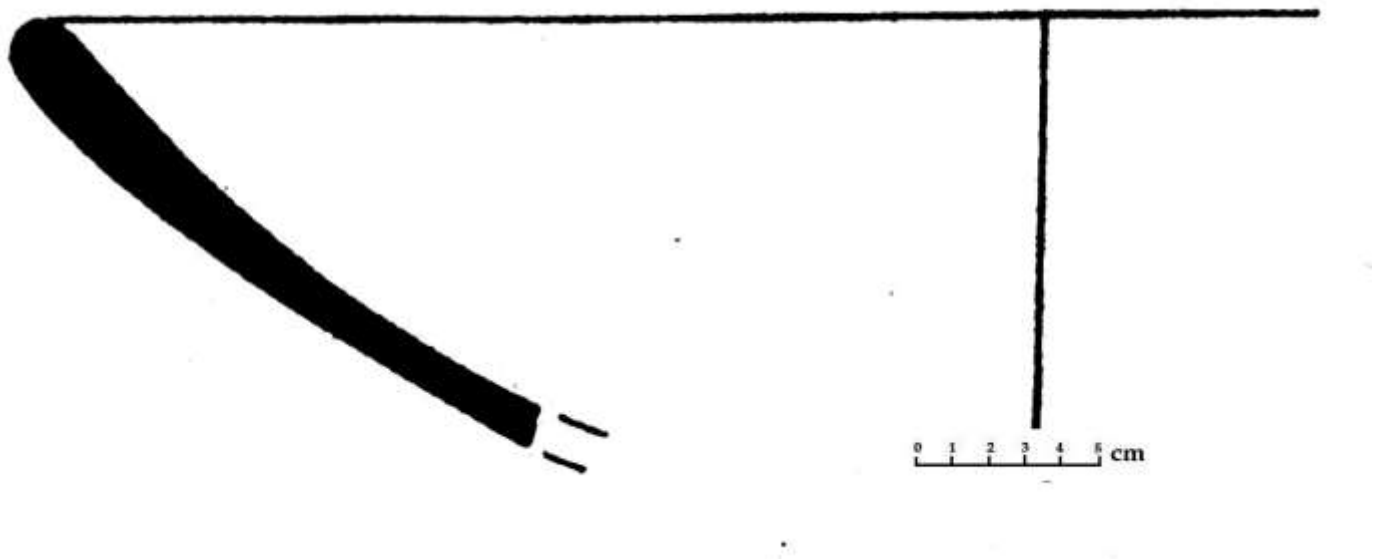


Fig. No. 391: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Featureless, Diameter 28 cm
Neck side & Base - Tapering sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped

Reference - ARJ, Fig. No. 10, BN-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

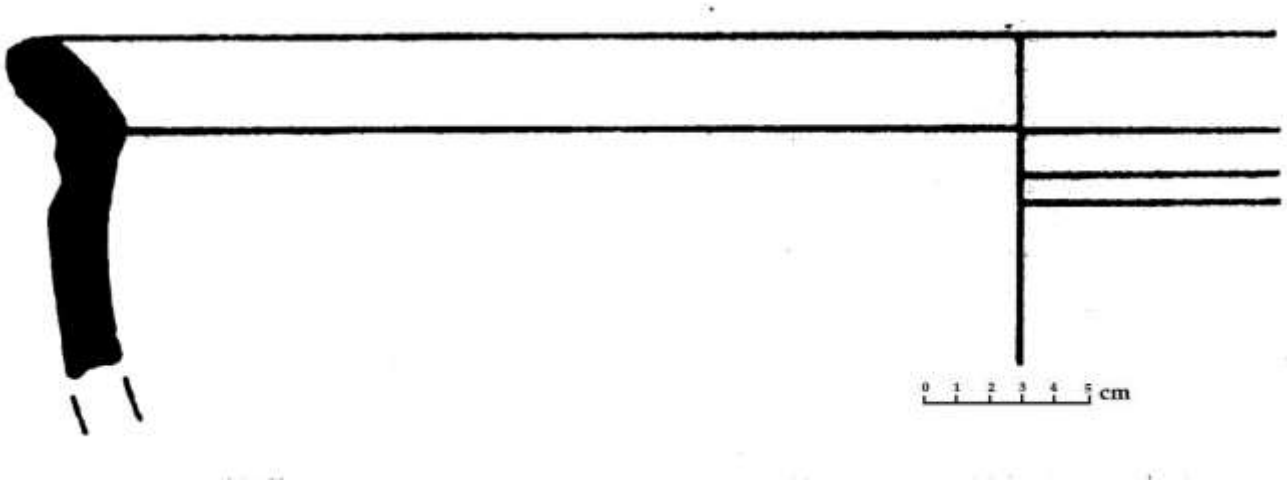


Fig. No. 392: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Out-turned of splayed out featureless having prominent depression externally below the rim, Diameter 30 cm
Neck side & Base - Convex sides mildly carinated internally at the junction of the neck and sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 17, BN-18 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

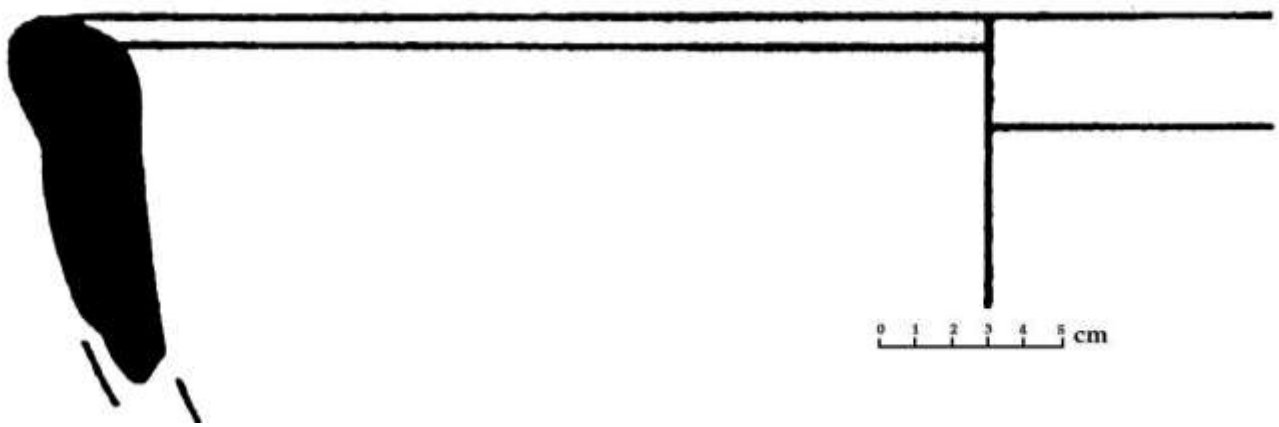


Fig. No. 393: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Outturned and internally beveled, Diameter 26 cm
Neck side & Base - Roughly incurved sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-06 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

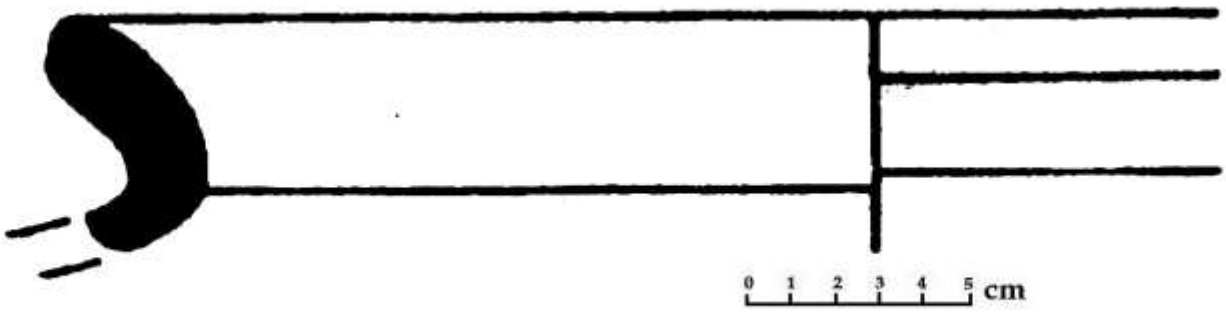


Fig. No. 394: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Slight layout turned and thickened, Diameter 18 cm
Neck side & Base - Angular neck and flaring sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 26, V-9a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Jarara, P.S. Khair district Aligarh: The village Jarara, tehsil Khair, lat. 27^{0}58'N and long.77^{0}54'E, lies 5.5 km north-east of the P.S. The mound lies 1 km west of the village.The area of the mound is about 1 acre.It is about 6 ft. high.It is under cultivation.The ceramic industries found are OCP, K and LM[81]. The drawings of OCP potteries found at this site are as follows:

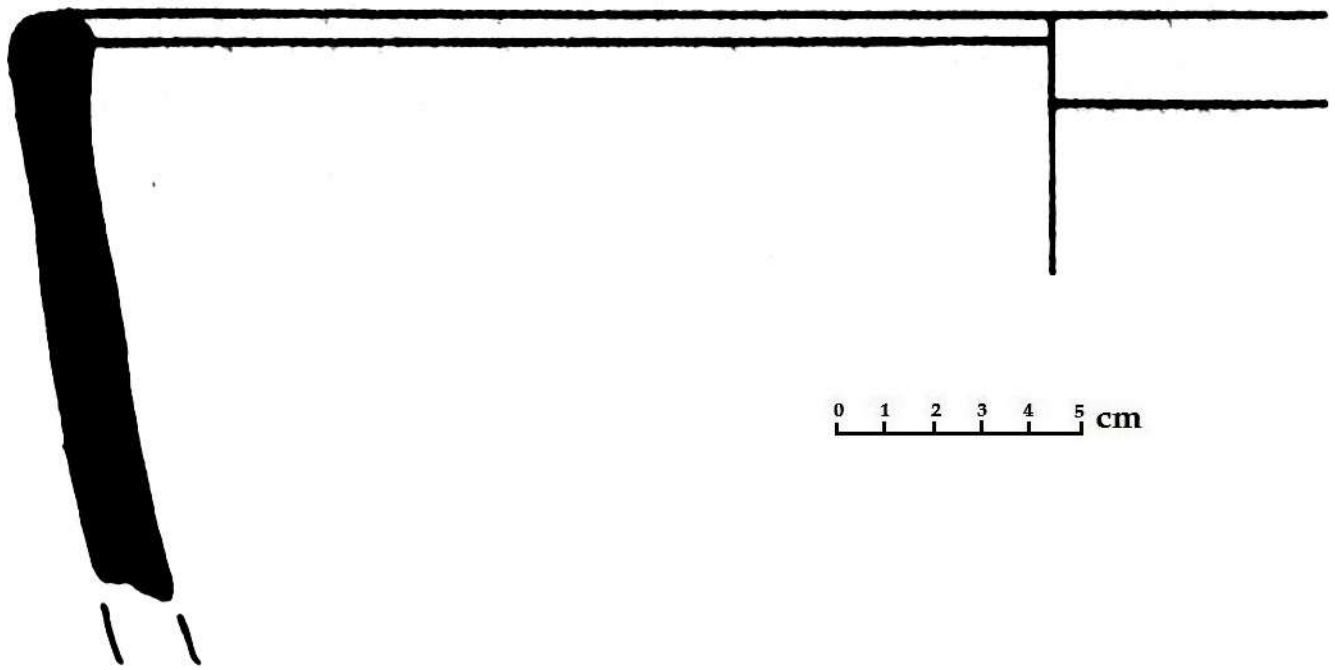


Fig. No. 395: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Featureless, Diameter 26 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

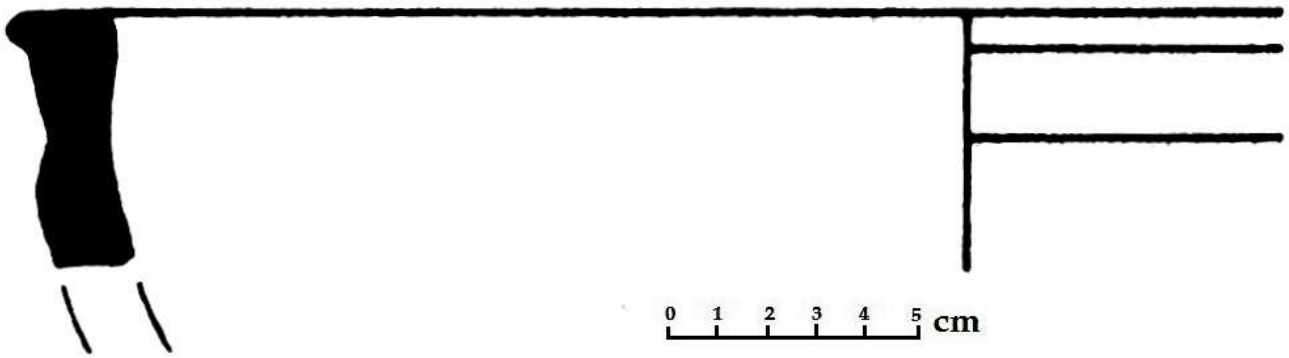


Fig. No. 396: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Roughly nail-headed having depression below the rim externally, Diameter 22 cm
Neck side & Base	-	Slightly buldging but incurved in the lower part
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-28 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

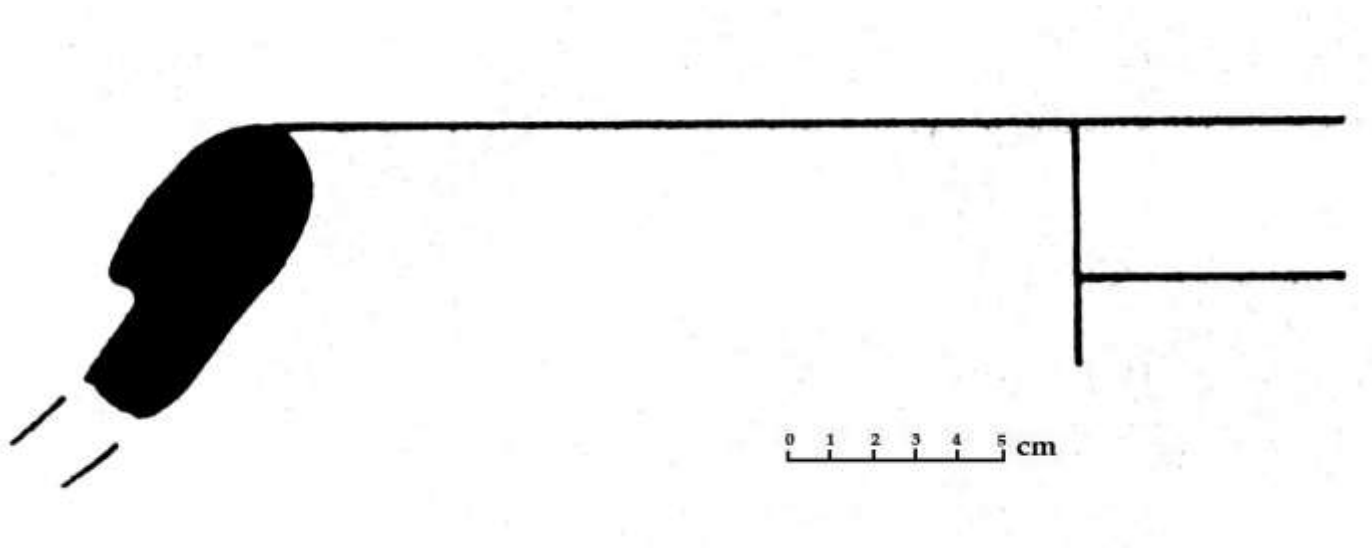


Fig. No. 397: Jar

S. No.	-	03
Type	-	Jar
Rim & Dimension	-	Thickened, obliquely beveled and mildly collared rim forming a closing mouth, Diameter 26 cm
Neck side & Base	-	Constricted neck and flaring sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

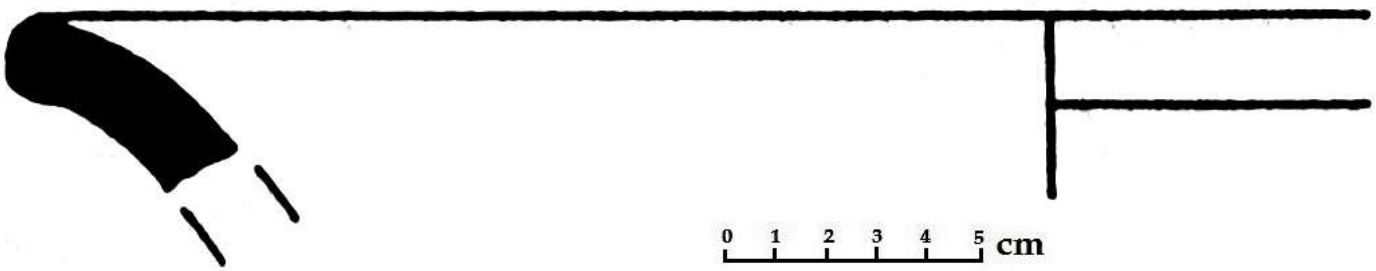


Fig. No. 398: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Outturned and obliquely cut externally, Diameter 24 cm
Neck side & Base	-	Concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-15 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

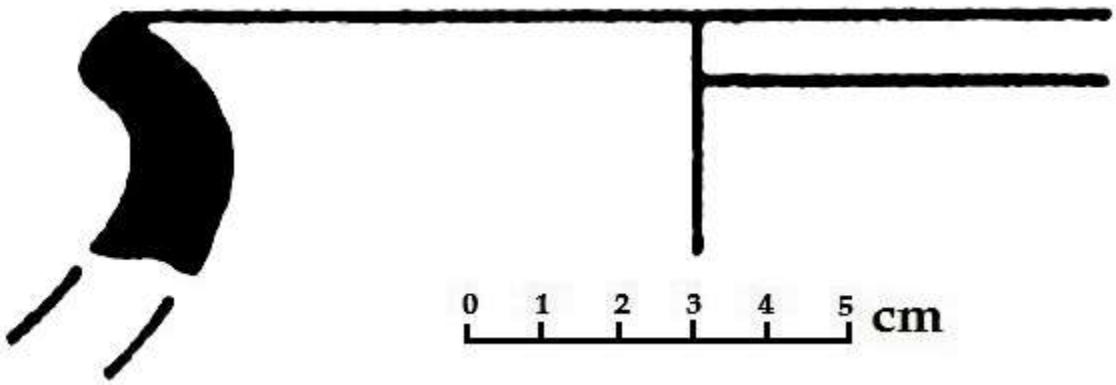


Fig. No. 399: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and obliquely beveled, Diameter 10 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Ochrous

Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, V-70 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Khair, P.S. Khair district Aligarh: The town Khair, tehsil Khair, lat. 27^{0}57'N and long.77^{0}51'E, lies near the P.S.The mound lies norht of the village and west of the river *Karwan*.The area of the mound is about 12 acres.It is about 15 ft. high.It is partly inhabited and partly under cultivation.Khair was previously under Chauhans.A person took it away from *Rao Pirthi Singh*.He gave it to Dunde Khan.Rao Bhopal Singh took hold of it during 1857 A.D.Watson caught him and then hanged him along with his associates on 1 June 1857. Formerly it was known as *Chhoti Kashi*.Old tehsil is located on the mound.The ceramic industries found are OCP, K and LM[82]. The drawings of OCP potteries found at this site are as follows:

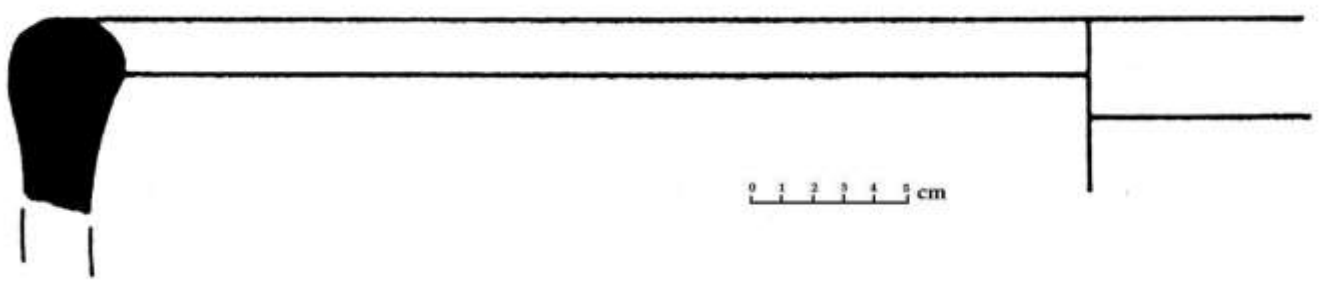


Fig. No. 400: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Incurved roughly clubbed rim, Diameter 38 cm
Colour - Convex sides
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 20, BN-49 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

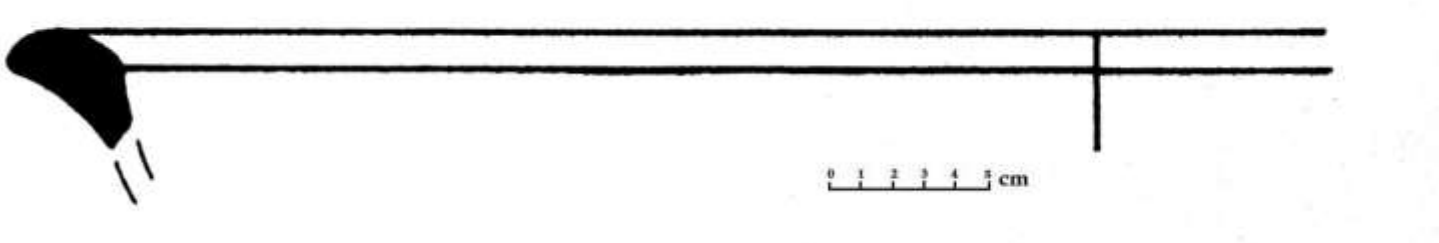


Fig. No. 401: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Out-turned, internally beveled having a depression below internally, Diameter 36 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-20a(Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

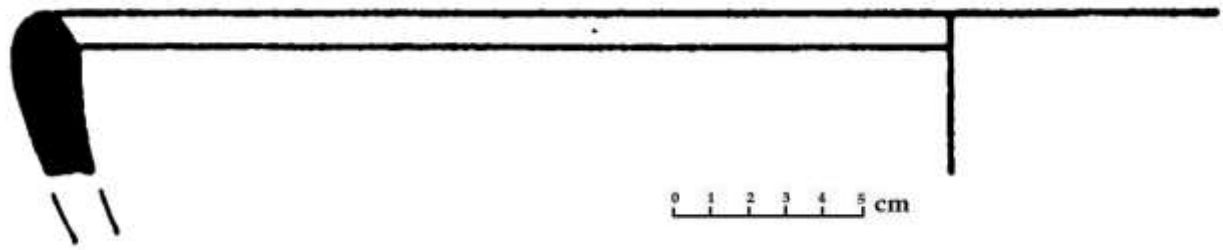


Fig. No. 402: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Featureless, Diameter 26 cm
Neck side & Base	-	Roughly convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

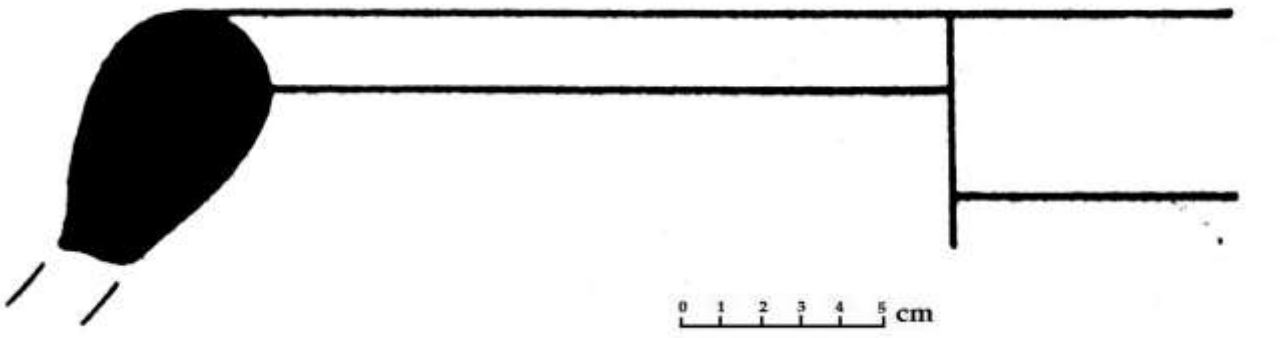


Fig. No. 403: Jar

S. No.	-	04
Type	-	Jar
Rim & Dimension	-	Incurved and clubbed with a depression below externally forming a close mouth, Diameter 24 cm
Neck side & Base	-	Flaring sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 25, J-21 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

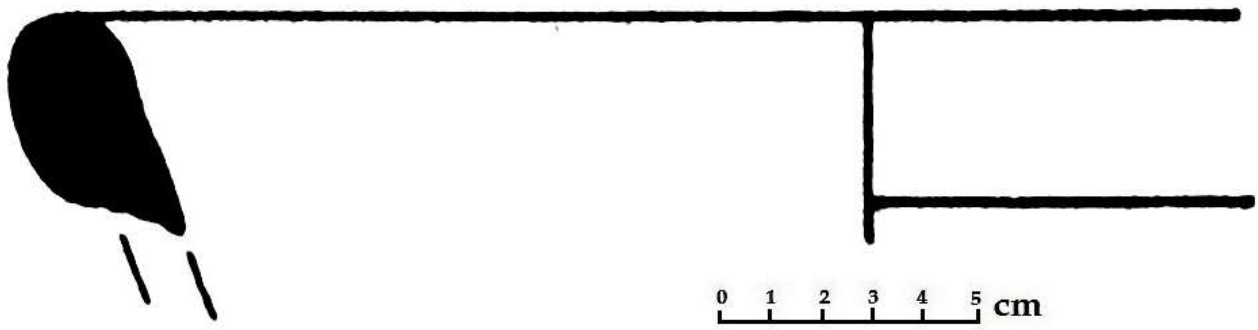


Fig. No. 404: Jar

S. No.	-	05
Type	-	Jar
Rim & Dimension	-	Outturned and roughly beaded, Diameter 18 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red

Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

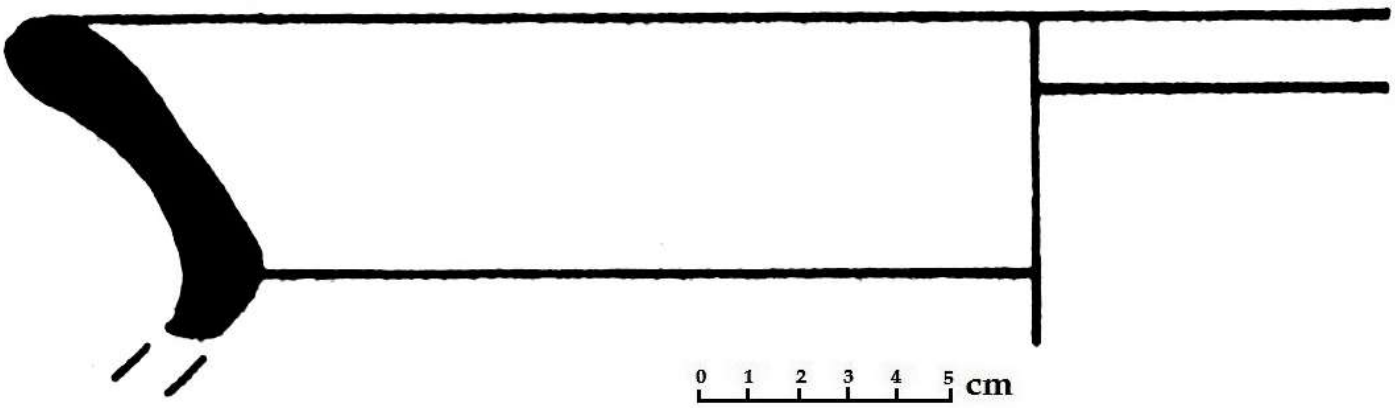


Fig. No. 405: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Out-turned and externally thickened, Diameter 22 cm
Neck side & Base - Internally carinated and roughly angular neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 26, J-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Raipur, P.S. Khair district Aligarh: The village Raipur tehsil Khair, lat. 27^{0}57'N and long.77^{0}50' E, lies 1 km north of the P.S.The mound lies north of the village.It lies on the southern bank of the river Karwan.The area of the mound is about 3 acres.It is about 3 ft. high.It is under cultivation.The ceramic industries found are K, G and LM[83]. The drawings of OCP potteries found at this site are as follows:

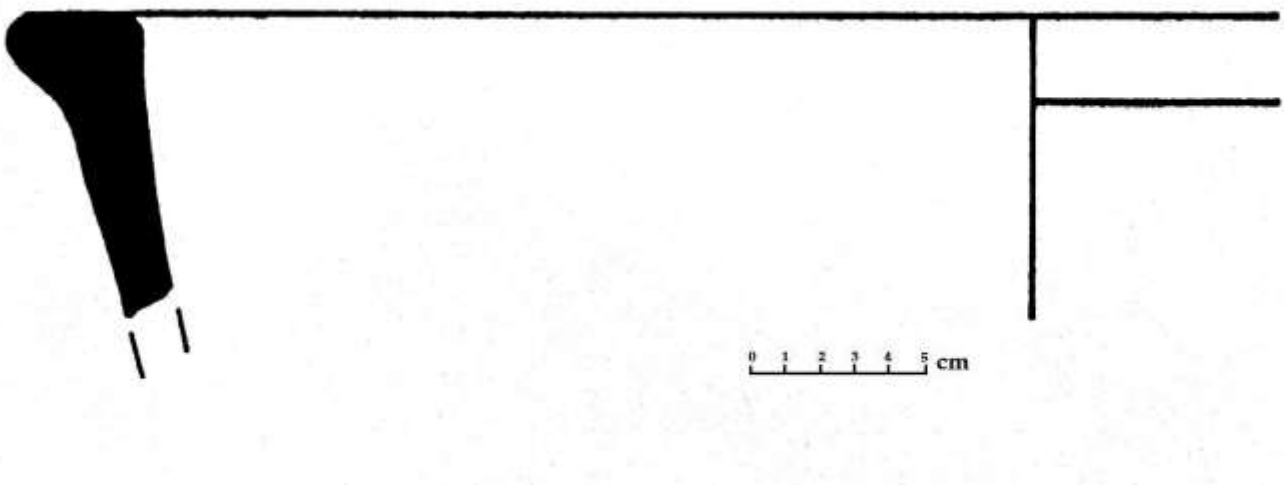


Fig. No. 406: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Nail-headed and projected externally, Diameter 32 cm
Neck side & Base - Tapering sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-24 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

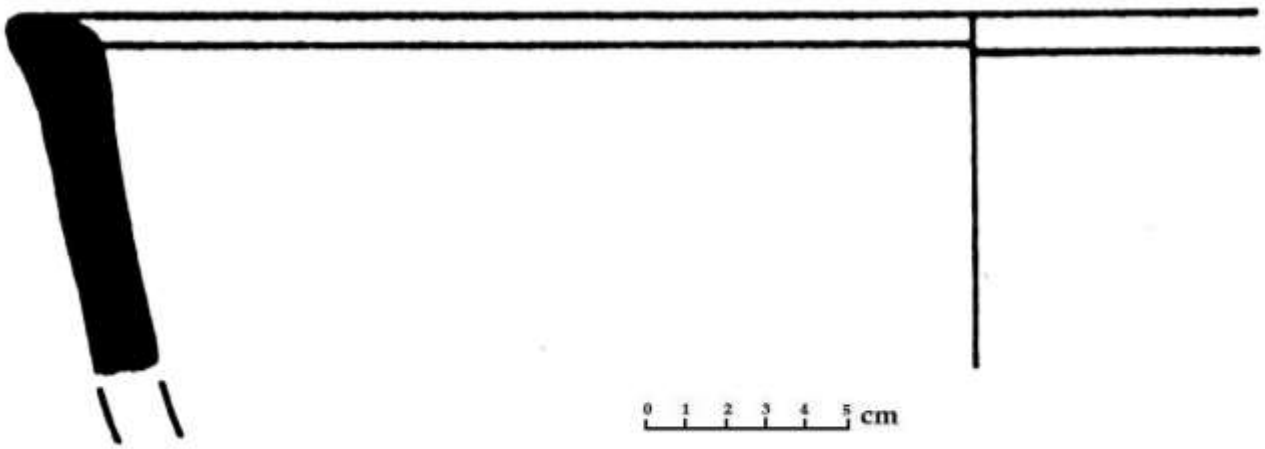


Fig. No. 407: Basin

S. No. - 02
Type - Basin

Rim & Dimension - Roughly nail-headed and slightly projected externally, Diameter 26 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-26 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

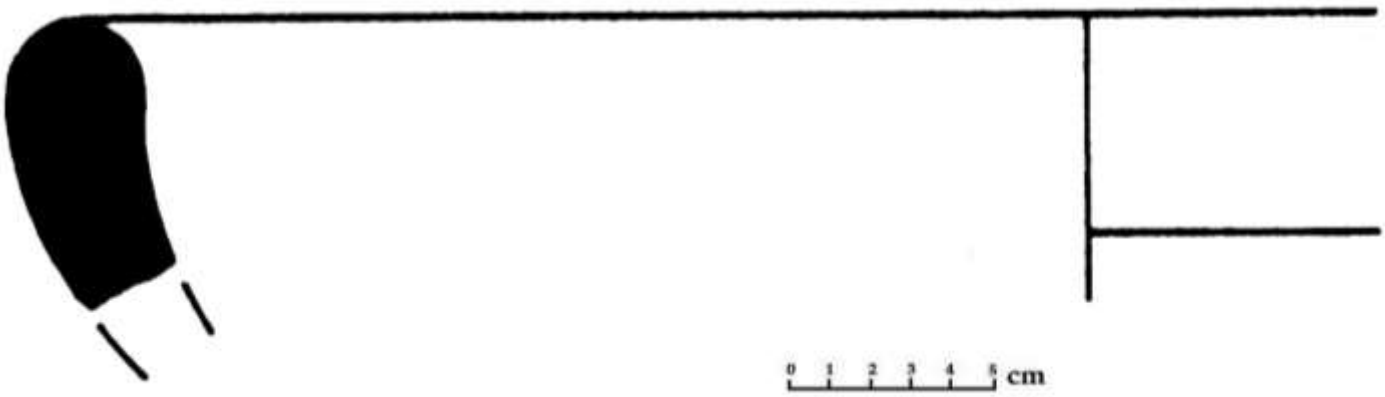


Fig. No. 408: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Almost vertical and featureless, Diameter 28 cm
Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 20, BN-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

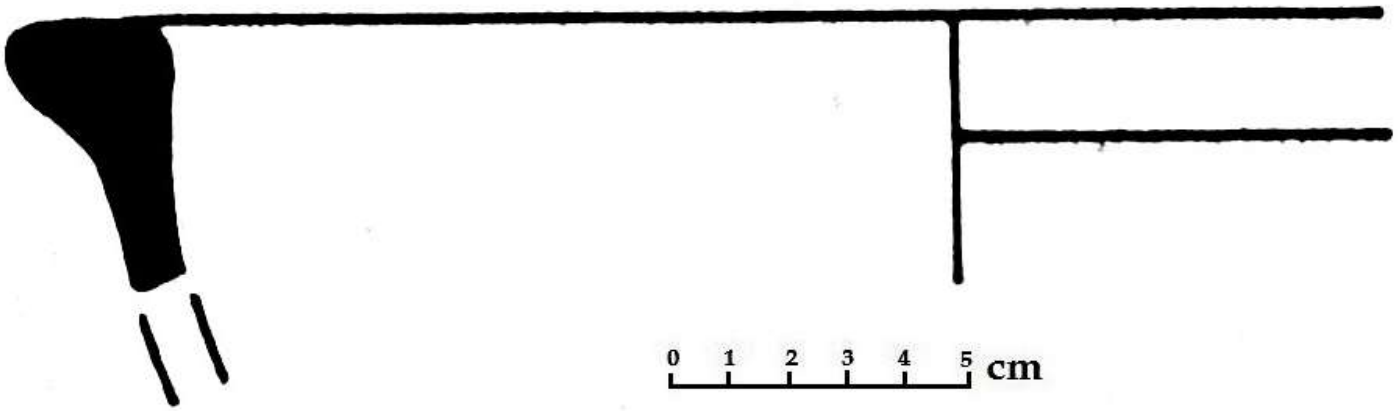


Fig. No. 409: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Nail-headed having a depression below the rim externally, Diameter 17 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-28 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

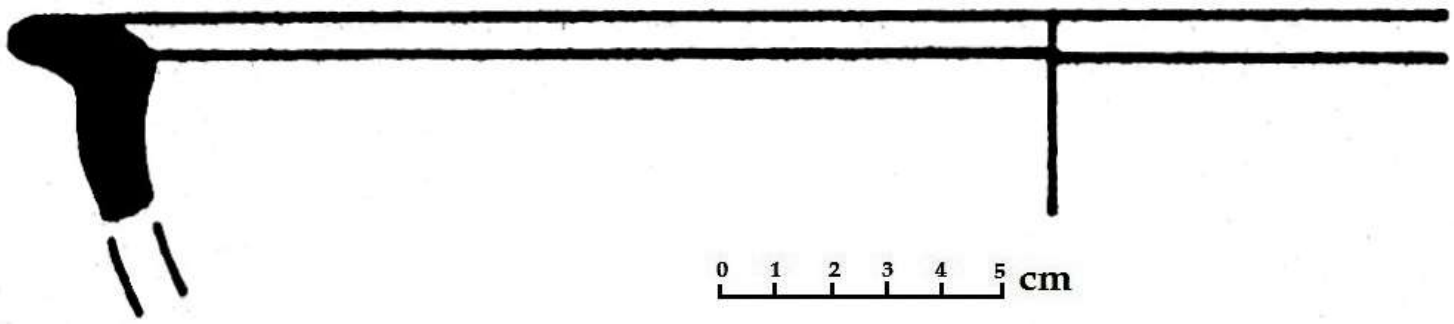


Fig. No. 410: Bowl

S. No.	-	05
Type	-	Bowl
Rim & Dimension	-	Out-turned and internally beveled, Diameter 20 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Ochrous

Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

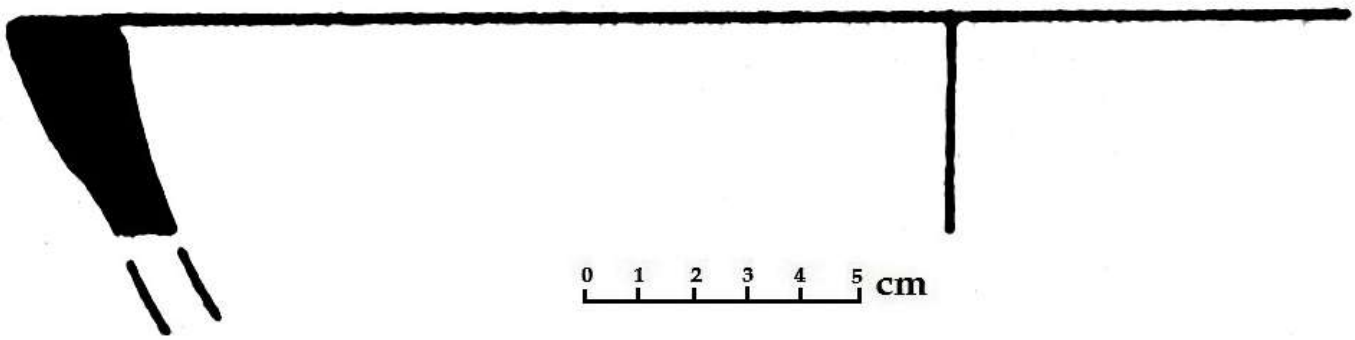


Fig. No. 411: Bowl

S. No. - 06
Type - Bowl
Rim & Dimension - Nail-headed, Diameter 21 cm
Neck side & Base - Hemispherical sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, V-21 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

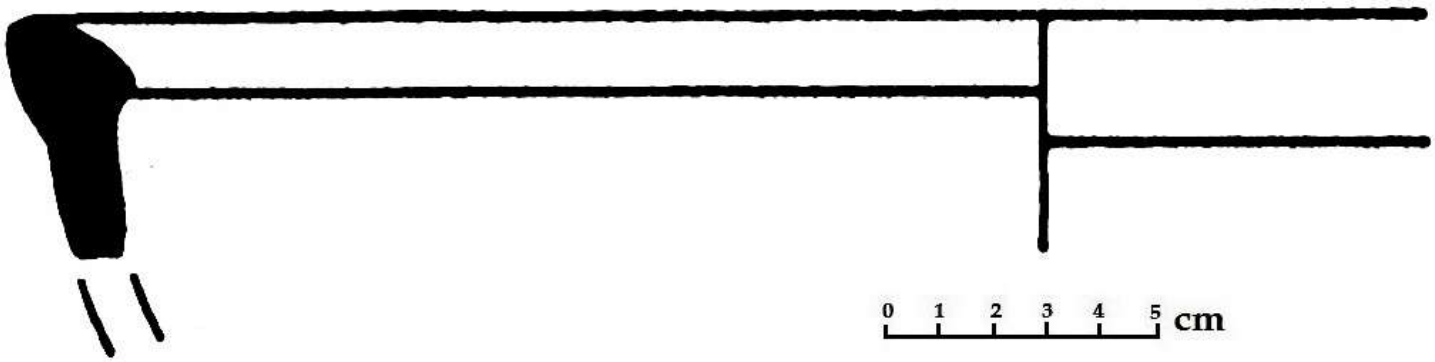


Fig. No. 412: Bowl

S. No. - 07
Type - Bowl
Rim & Dimension - Externally thickened and internally beveled, Diameter 20 cm

Neck side & Base - Incurved sides
Colour - Greyish
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 7, B-7 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

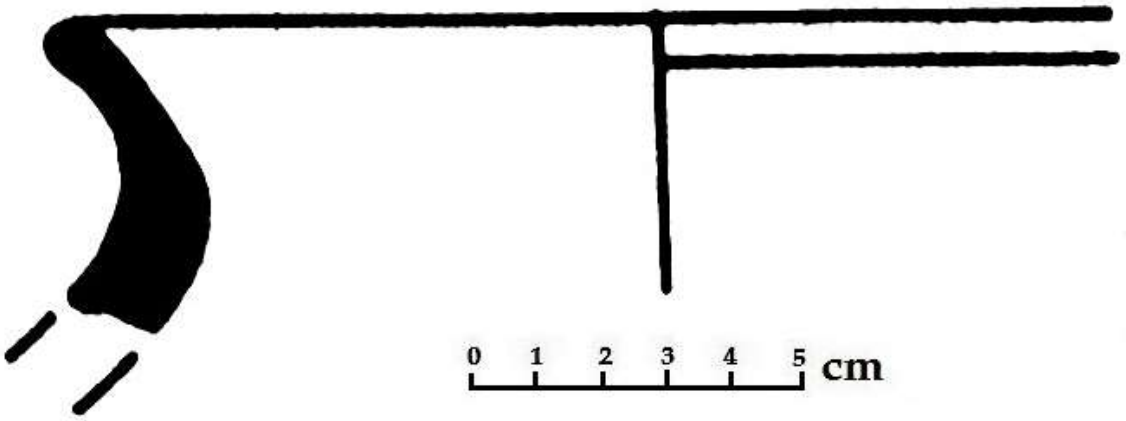


Fig. No. 413: Vase

S. No. - 08
Type - Vase
Rim & Dimension - Outturned and featureless, Diameter 10 cm
Neck side & Base - Concave neck and globular sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-106 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

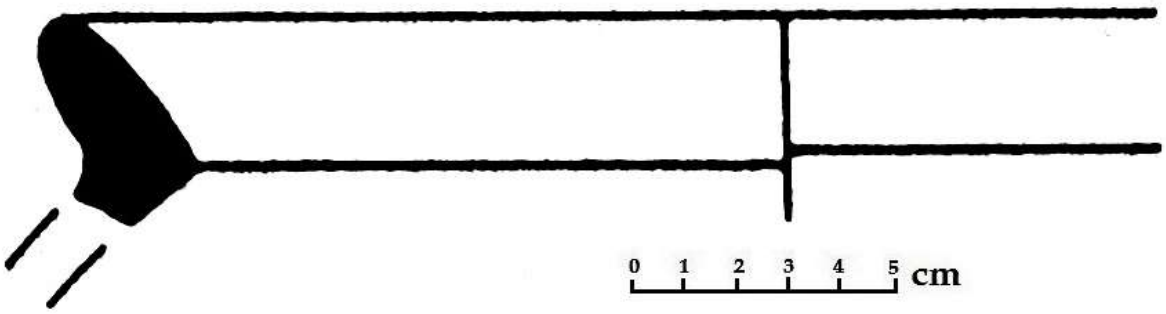


Fig. No. 414: Vase

S. No.	-	09
Type	-	Vase
Rim & Dimension	-	Outturned, featureless and squattish, Diameter 15 cm
Neck side & Base	-	Bluntly carinated and thickened neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 16, VL-1 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

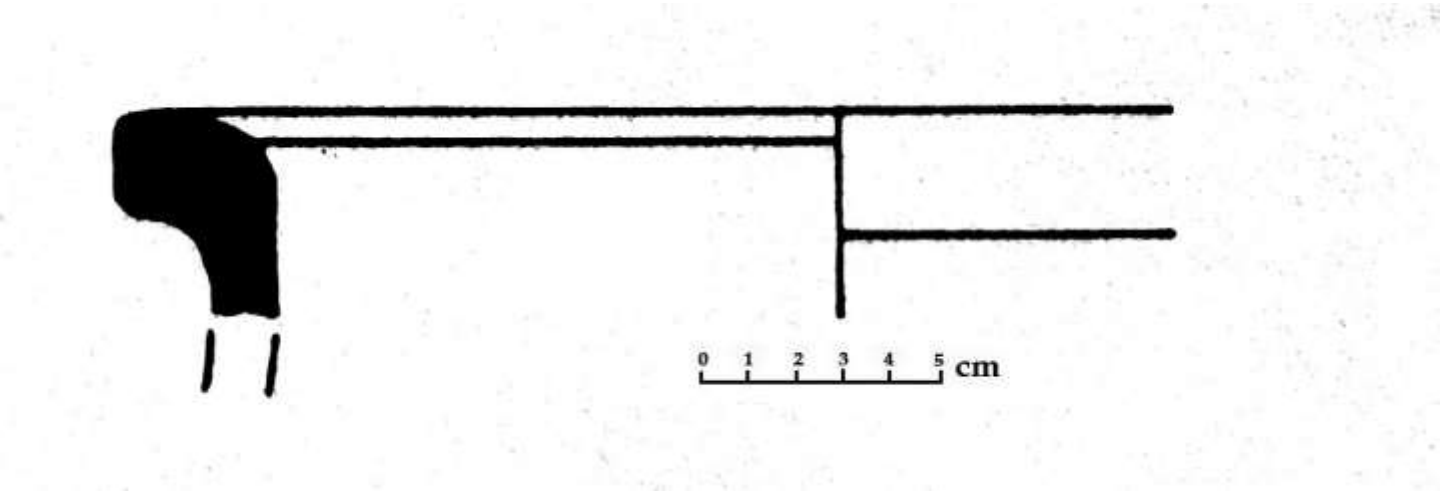


Fig. No. 415: Vase

S. No.	-	10
Type	-	Vase
Rim & Dimension	-	Outturned, thickened and internally beveled, Diameter 16 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped

05. Village Tarora @ Peepal Gaon, P.S. Khair district Aligarh: The village Tarora @ Pipalgaon, tehsil Khair, lat. 27^{0}57'N and long.77^{0}54'E, lies 5.5 km east of the P.S. The mound lies 1 km north of the village.The area of the mound is about 2 acres.It is about 4 ft. high.It is under cultivation.The ceramic industries found are OCP, GR, NBP, K, G and LM[84]. The drawings of OCP potteries found at this site are as follows:

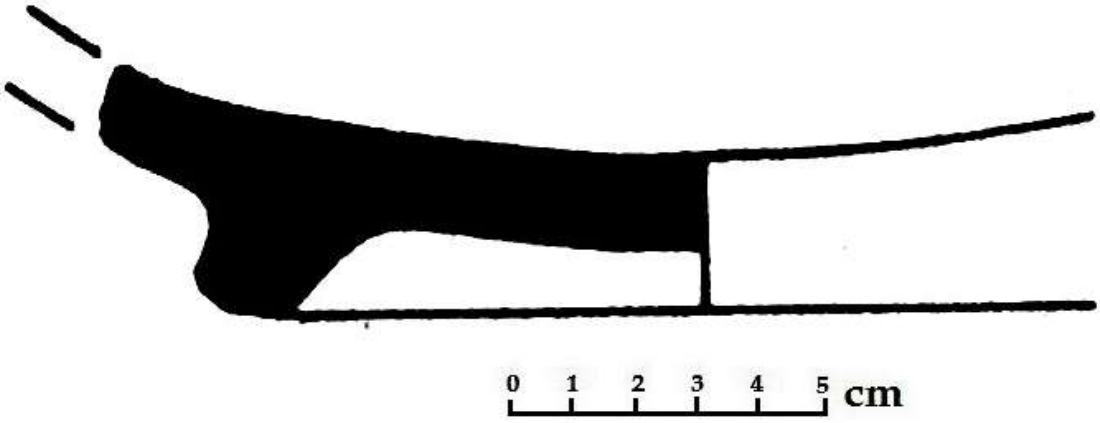


Fig. No. 416: Base

S. No. - 01
Type - Base
Neck side & Base - Fragment of a vase having a ringed base with concave sides And obliquely cut edge.
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 37, BS-1c (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

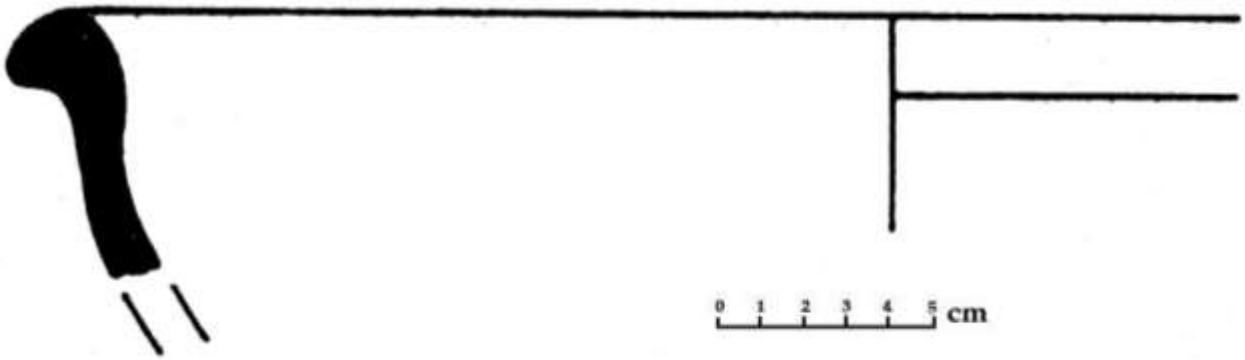


Fig. No. 417: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outturned, internally thickened looks like a beak, Dia. 26 cm
Neck side & Base - Convex sides
Colour - Ochrous
Fabric - Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 30, BN-41 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

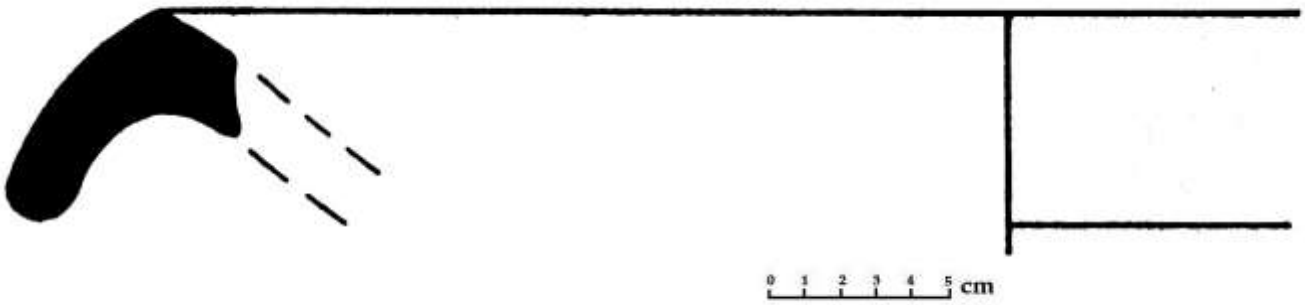


Fig. No. 418: Dish-on-stand

S. No. - 03

Type - Dish-on-stand

Rim & Dimension - Shallow dish having a featureless drooping, Diameter 34 cm

Colour - Ochrous

Fabric - Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 23, DS-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

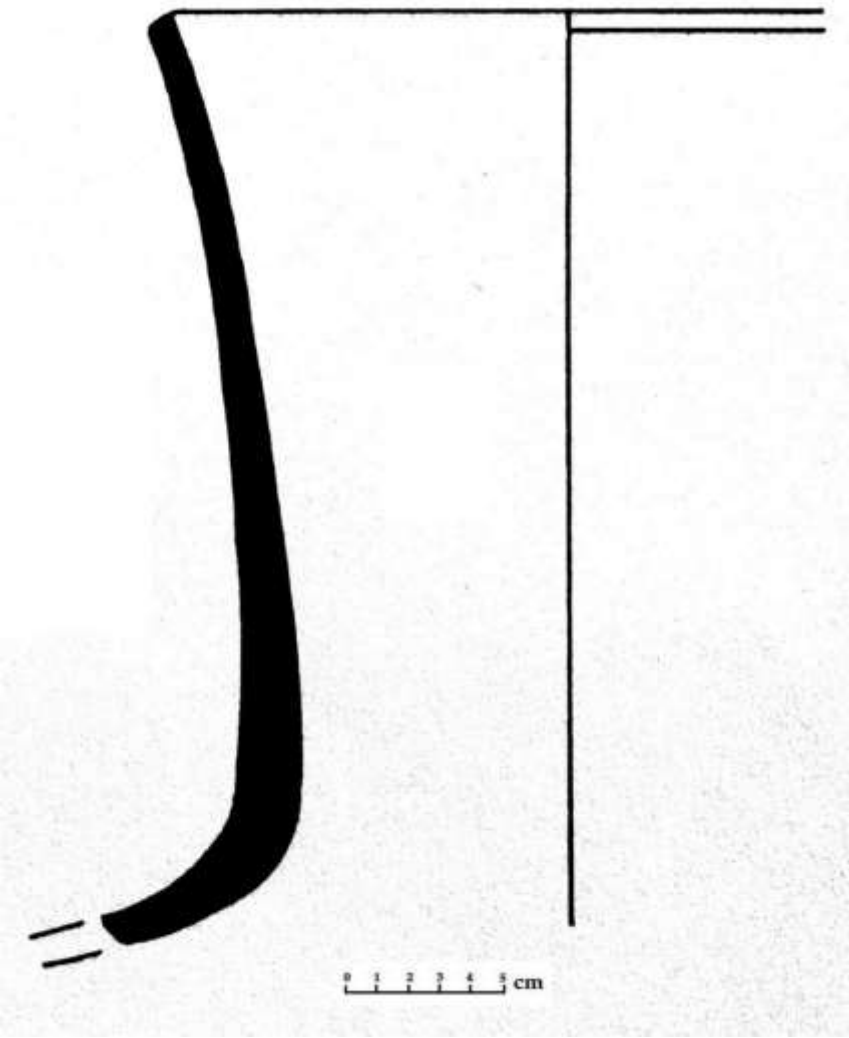


Fig. No. 419: Stand

S. No.	-	04
Type	-	Stand
Neck side & Base	-	Hollow stem of an elongated cylindrical stand. It is broken at Both the ends. Neither rim nor the base is intact.
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped

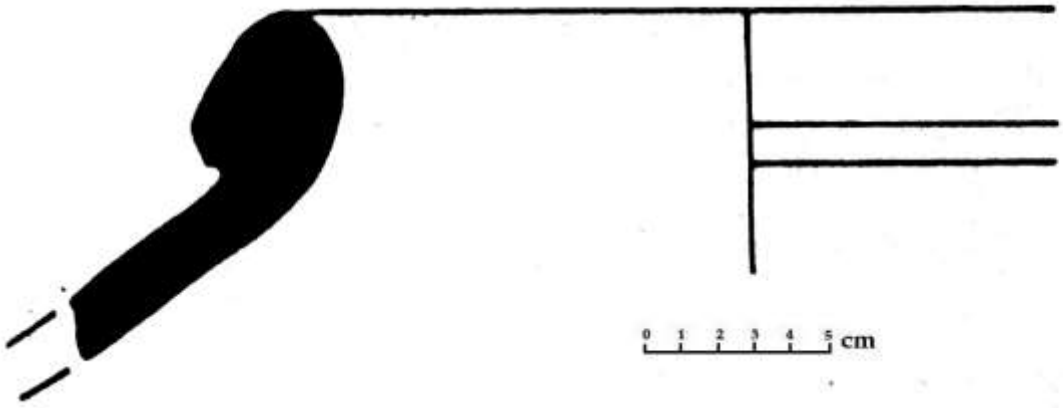


Fig. No. 420: Jar

S. No.	-	05
Type	-	Jar
Rim & Dimension	-	Thickened obliquely beveled and collared rim forming a Narrow mouth, Diameter 18 cm
Neck side & Base	-	Constricted neck and flaring sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

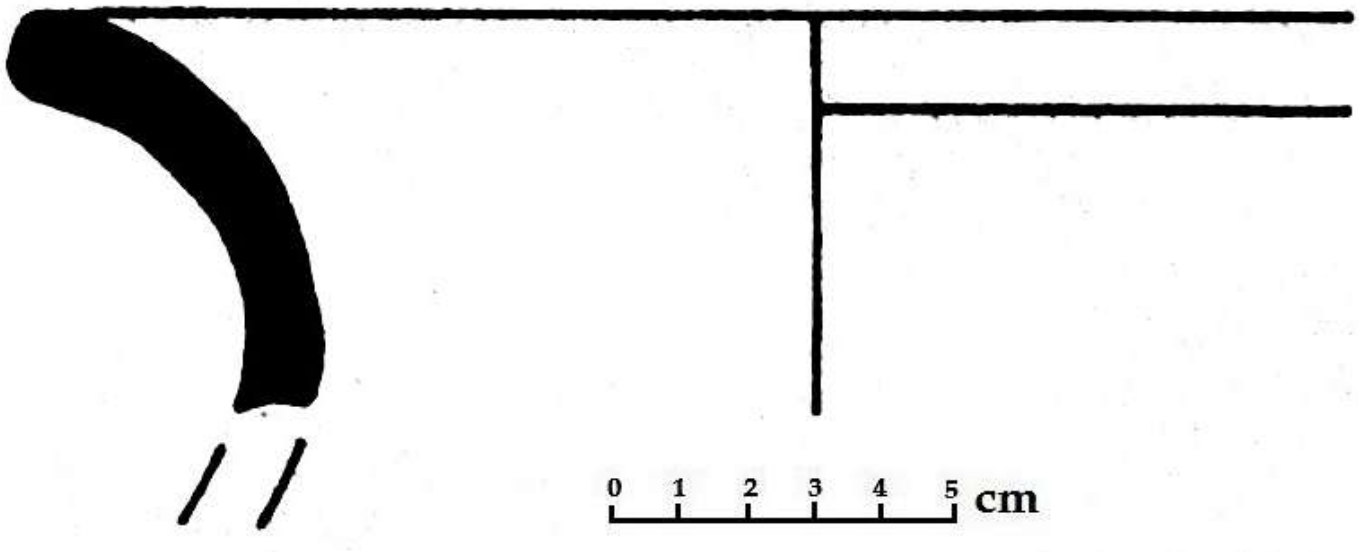


Fig. No. 421: Vase

S. No.	-	06

Type - Vase
Rim & Dimension - Out-curved and slightly thickened, Diameter 15 cm
Neck side & Base - Elongated concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-103 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

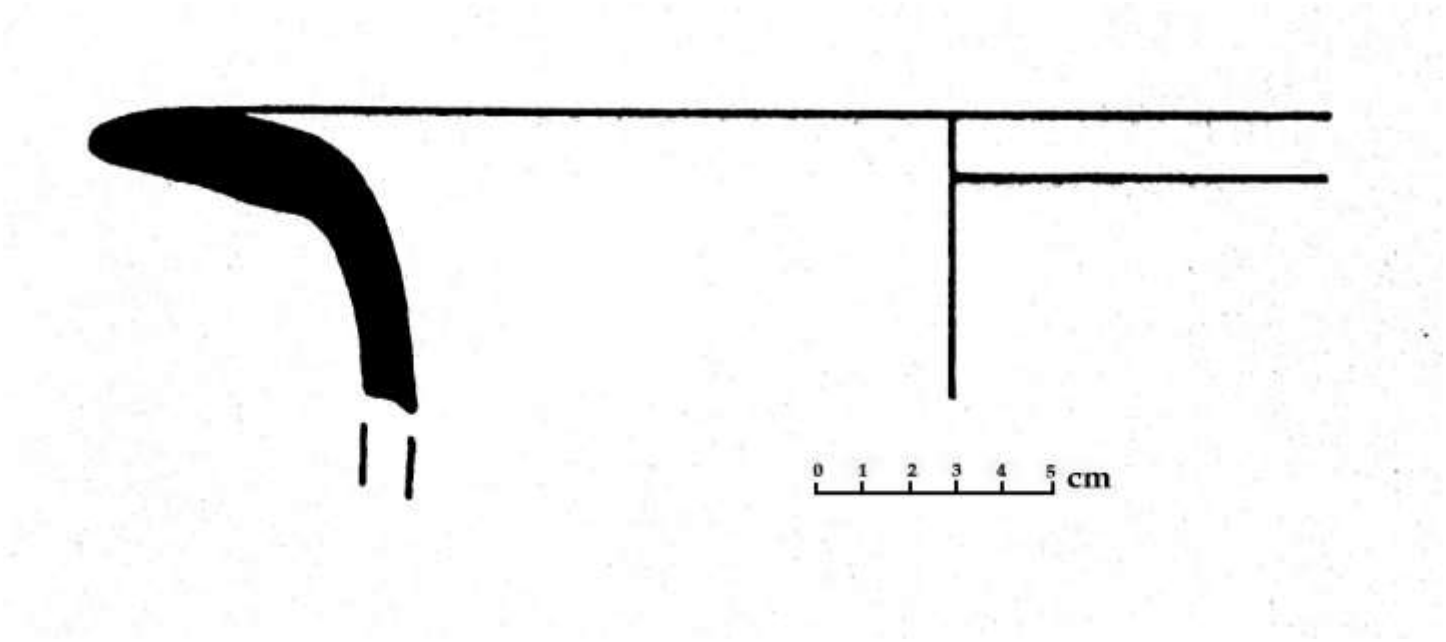


Fig. No. 422: Vase

S. No. - 07
Type - Vase
Rim & Dimension - Flanged, elliptical slightly drooping externally, Dia. 23 cm
Neck side & Base - Elongated vertical neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-38b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

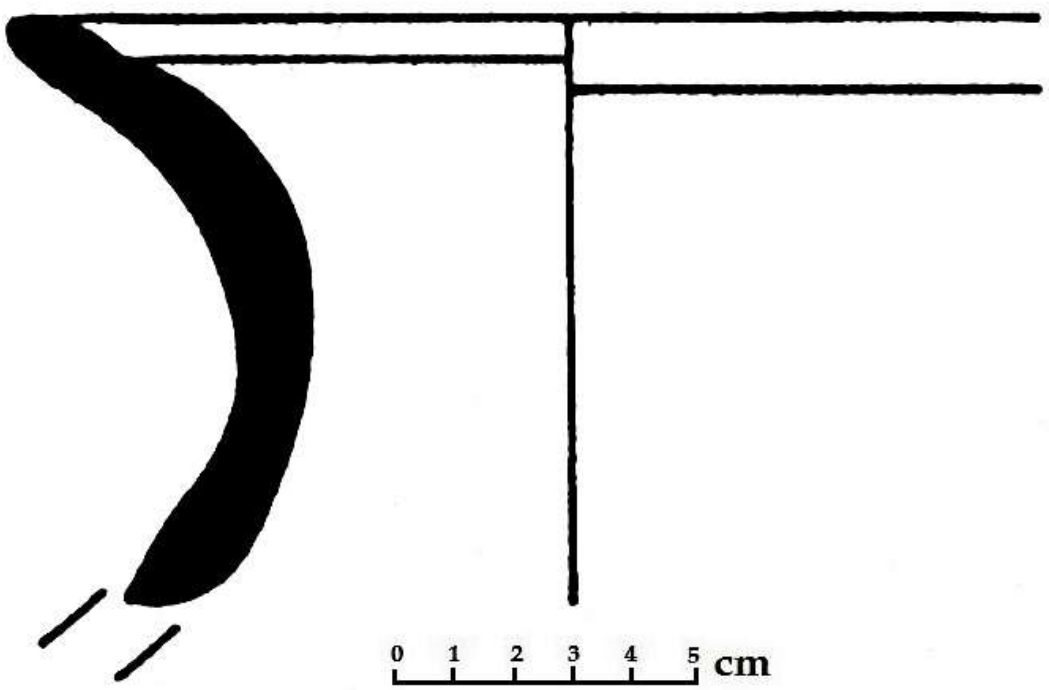


Fig. No. 423: Vase

S. No.	-	08
Type	-	Vase
Rim & Dimension	-	Out-curved, featureless having a depression internally, Diameter 12 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-106 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

06. Village Utwara, P.S. Khair district Aligarh: The village Utwara, tehsil Khair, lat. 27^{0}58'N and long.77^{0}54' E, lies 6 kmnorth-east of the P.S.The village lies on the mound itself.The mound extends northward beyond the village limits.The area of the mound is about 5 acres.It is about 2 ft. high.It is inhabited.The ceramic industries found are OCP, NBP, K, G and LM[85]. The drawings of OCP potteries found at this site are as follows:

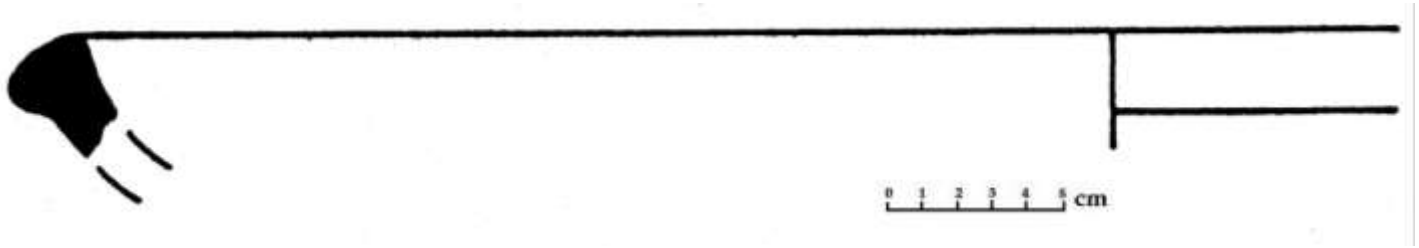


Fig. No. 424: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Nail-headed & obliquely projected externally, Dia. 38 cm
Neck side & Base - Incurved sides
Colour - Medium red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-23 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

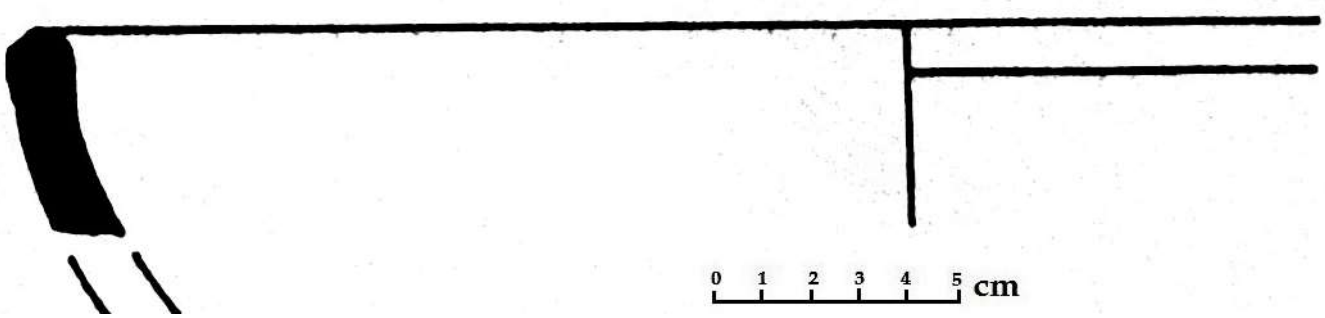


Fig. No. 425: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Vertical and featureless, Diameter 22 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-23a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

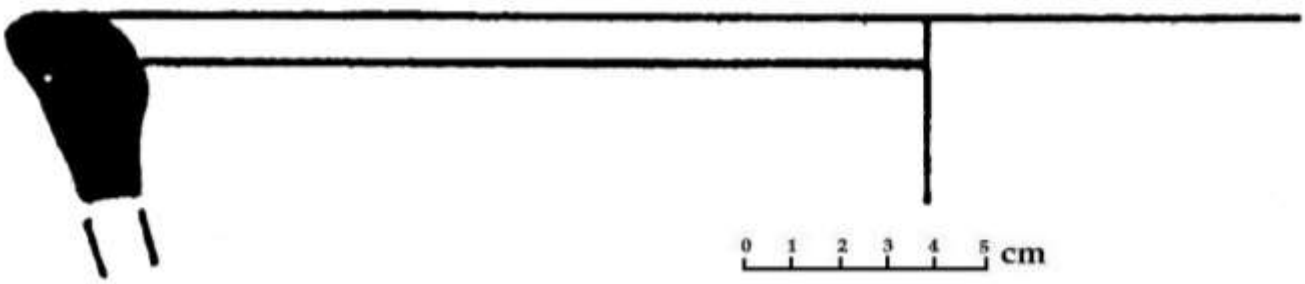


Fig. No. 426: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Externally projected and internally thickened having slight depression below, Diameter 24 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-32 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

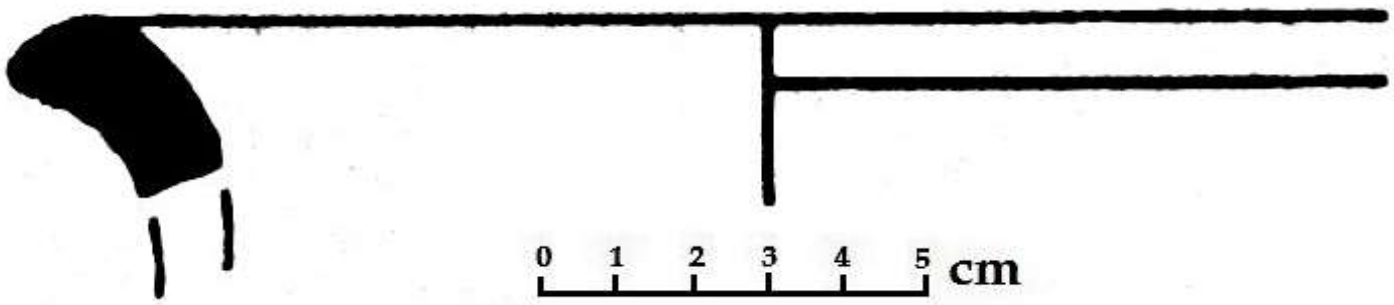


Fig. No. 427: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Slight thickened & flanged with a pointed tip, Dia. 12.5 cm
Neck side & Base	-	Elongated neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-41a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

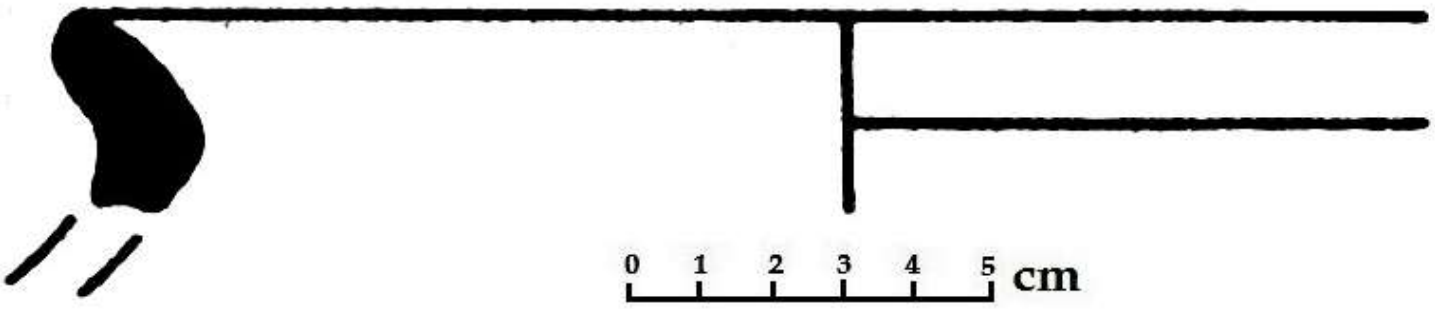


Fig. No. 428: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 14 cm
Neck side & Base	-	Bluntly carinated slightly carinated neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 16, VL-1a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Kwarsi District Aligarh:

01. Village Gardrana, P.S. Kwarsi district Aligarh: The village Gardrana, tehsil Kol, lat. 27^{0}52'N and long.78^{0}5' E, lies 5 km south-west of the P.S.The mound lies 1 km west of the village.The area of the mound is about 1 acre.It is about 3 ft. high.Remains of an old Garhi made of kakai bricks lie in the middle of the village. Remains of indigo vats lie in the village.The ceramic industries found are OCP, BS and LM[86]. The drawings of OCP potteries found at this site are as follows:

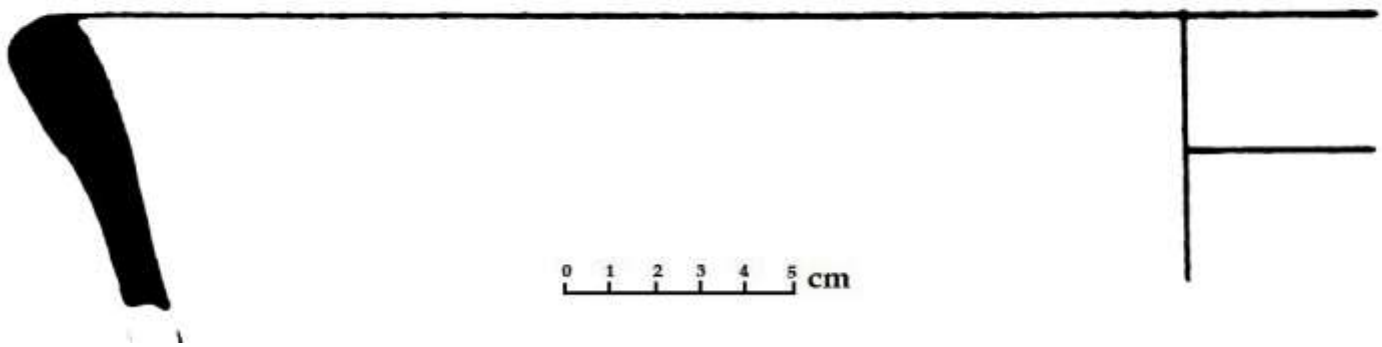


Fig. No. 429: Basin

S. No.	-	01

Type - Basin
Rim & Dimension - Featureless, slightly thickened internally, Diameter 31 cm
Neck side & Base - Tapering sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

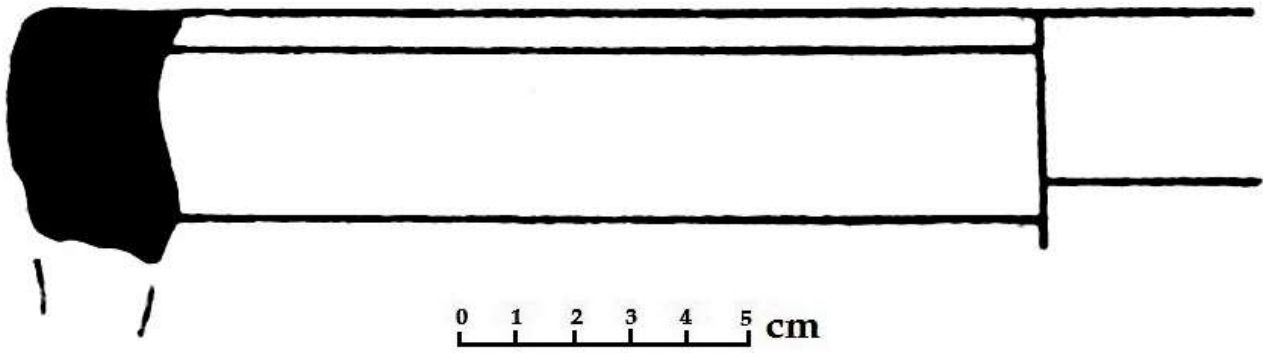


Fig. No. 430: Basin

S. No. - 02
Type - Basin
Neck side & Base - Fragment of a ringed base having a flattened edge to make it stable
Colour - Dark red
Fabric - Medium fabric
Slip - Unslipped

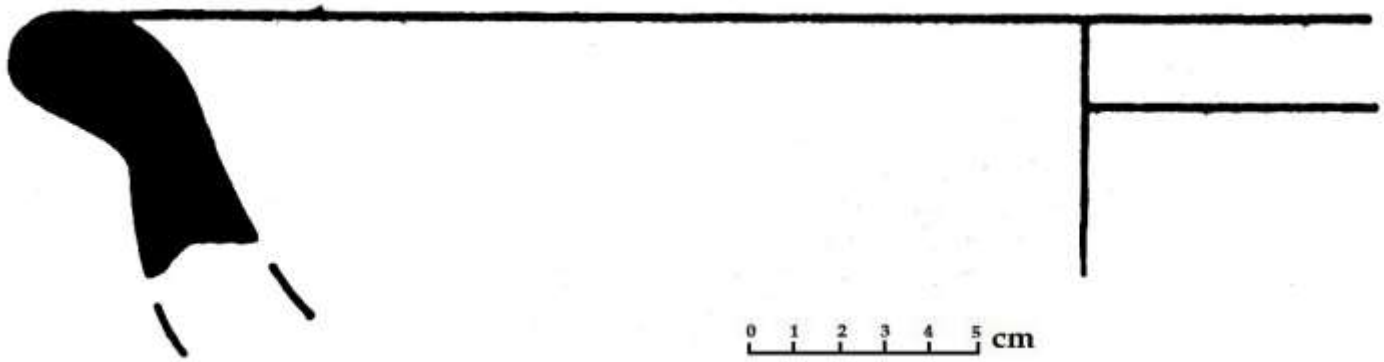


Fig. No. 431: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Splayed our, featureless and thickened, Diameter 29 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-60 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

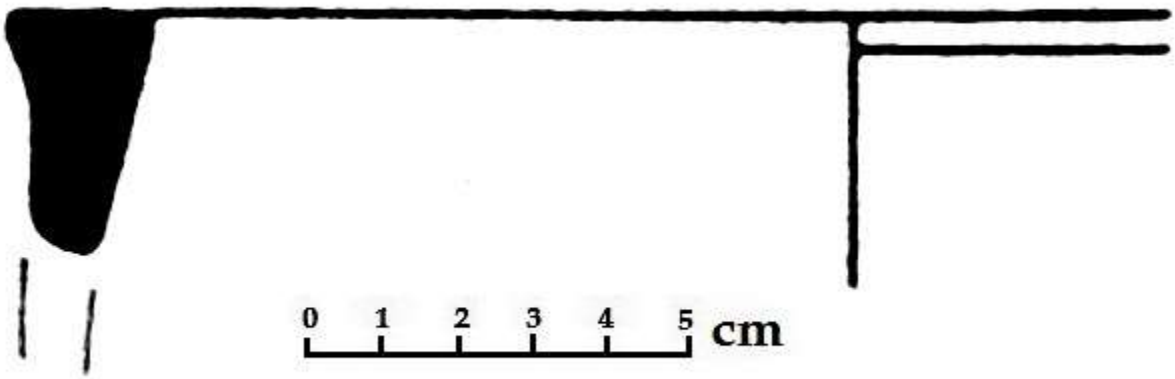


Fig. No. 432: Bowl

S. No. - 04
Type - Bowl
Rim & Dimension - Nail-headed, Diameter 14 cm
Neck side & Base - Hemispherical sides
Colour - Dark red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-21(Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

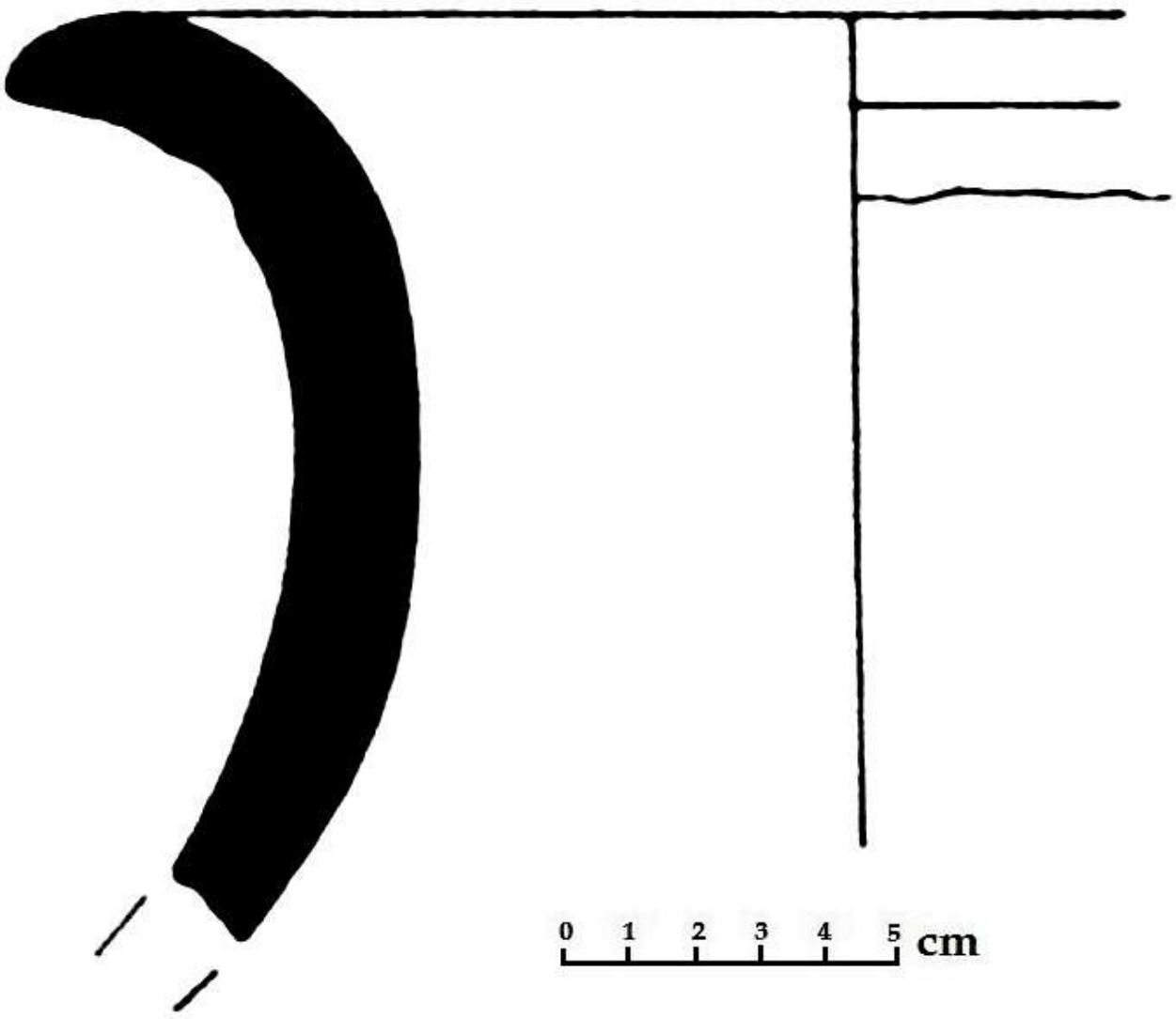


Fig. No. 433: Vase

S. No. - 05

Type - Vase
Rim & Dimension - Almost flanged and slightly drooping, Diameter 16 cm
Neck side & Base - Elongated concave neck
Colour - Dark red
Fabric - Medium fabric
Slip - Slipped
Reference - ARJ, Fig. No. 15, V-14 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

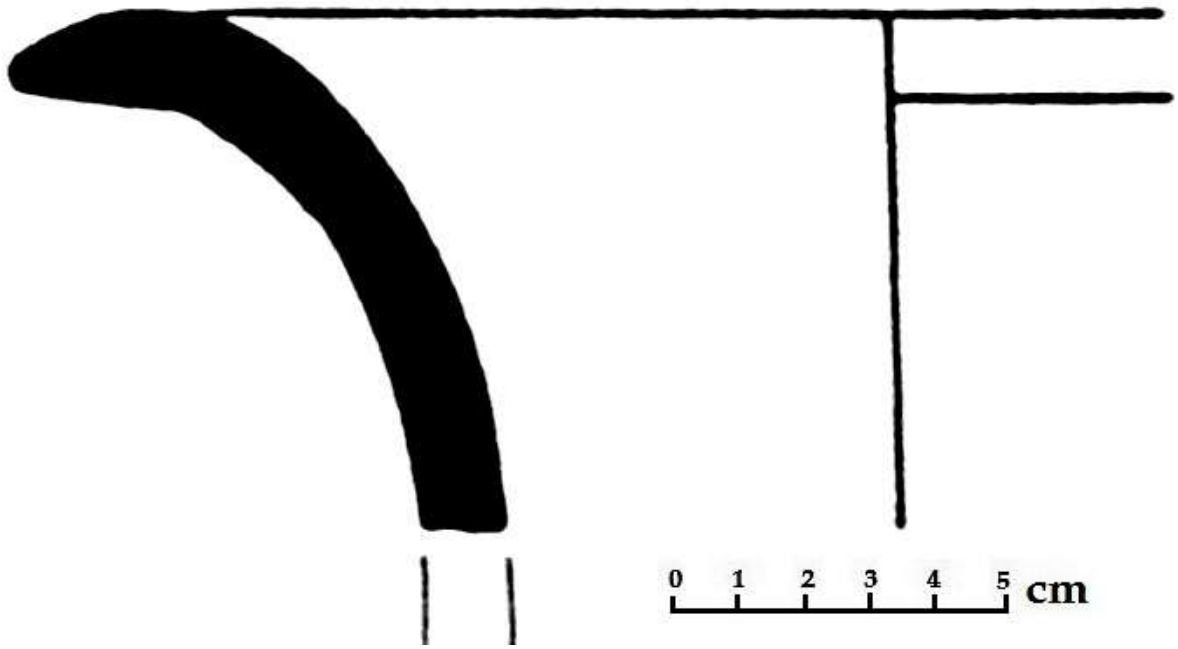


Fig. No. 434: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Flanged and externally drooping, Diameter 16 cm
Neck side & Base - Elongated concave neck
Colour - Dark red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

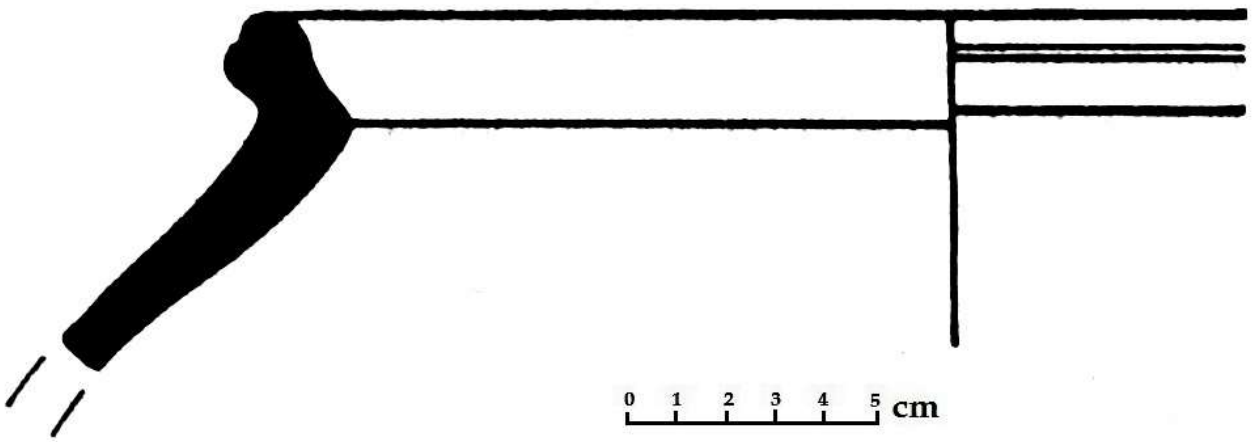


Fig. No. 435: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Outturned and slightly thickened having a depression Internally and thin groove over the top externally, Diameter 19 cm
Neck side & Base	-	Constricted neck and bluntly carinated flaring sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, V-10 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Nagla Paukhani, P.S. Kwarsi district Aligarh: The village Nagla Paukhani, tehsil Kol, lat. 27^{0}51'N and long.78^{0}7' E, lies 7 kms south of theP.S.The mound lies 2 kms south of the village. The area of the mound is about 4 acres.It is about 4ft. high.It is under cultivation.The ceramic industries found are OCP, NBP and K[87]. The drawings of OCP potteries found at this site are as follows:

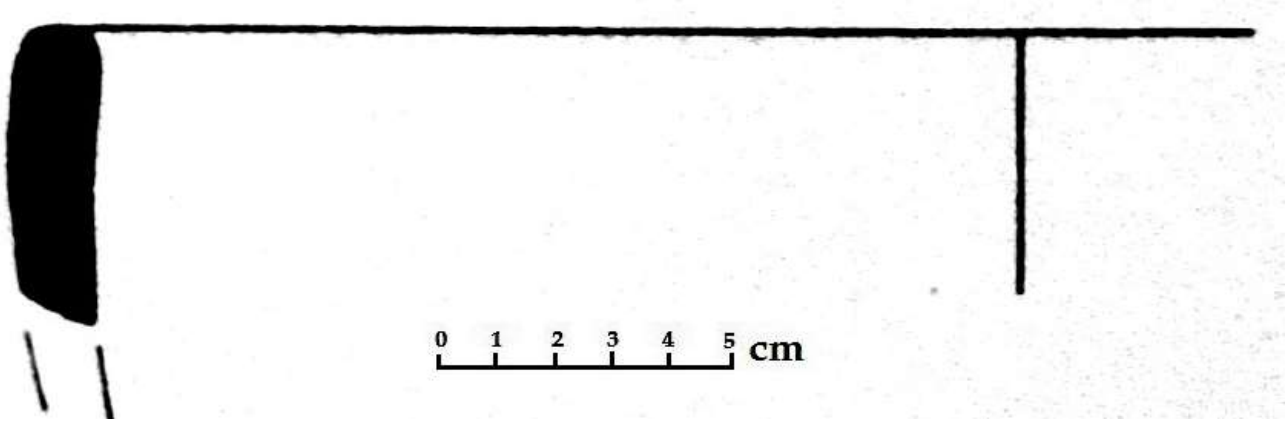


Fig. No. 436: Bowl

S. No. - 01
Type - Bowl
Rim & Dimension - Almost vertical and featureless, Diameter 22 cm
Neck side & Base - Hemispherical sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 14, J-4 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

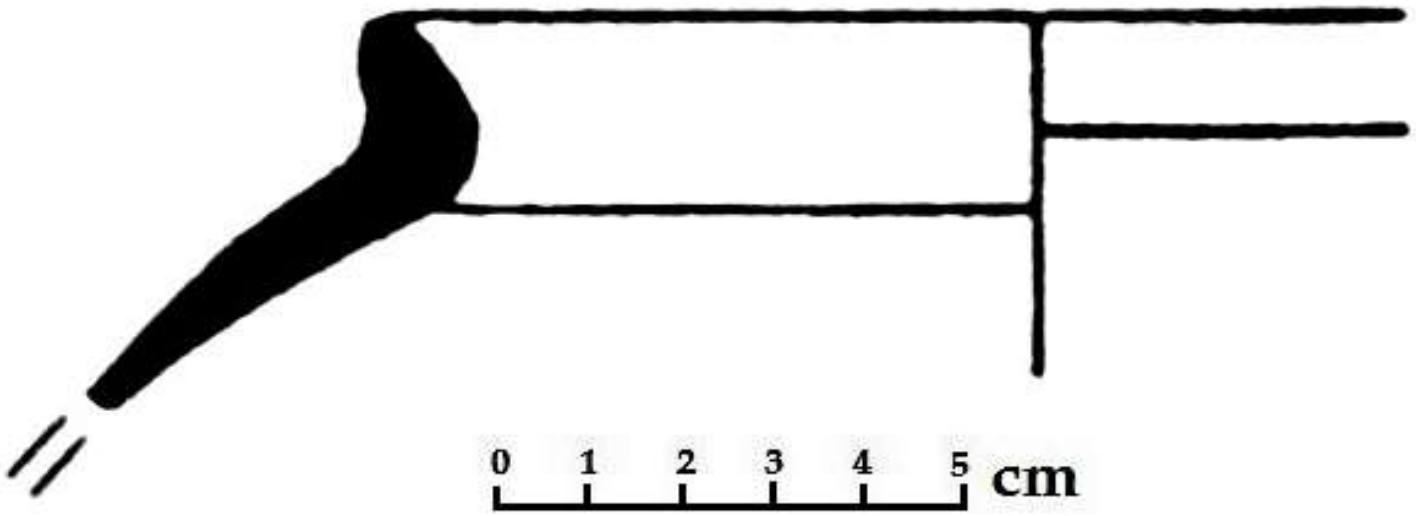


Fig. No. 437: Vase

S. No. - 02
Type - Vase

Rim & Dimension	-	Vertically and obliquely beveled internally, Diameter 9 cm
Neck side & Base	-	Flaring sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-52 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Sukhrawali, P.S. Kuarasi district Aligarh: The village Sukhrawali, tehsil Kol, lat. 27^{0}54'N and long.78^{0}08' E, lies 2 kmeast of the P.S. Manihar Khera lies 2 kms north-east of the village.Village itself is located on the mound.A low lying land lies between Manihar Khera and the village.The area of the mound is about 10 acres.It is about 8 ft. high.The area of the village mound is about 16 acres. A coin of *Sikandar Lodi* was found from the village mound itself.The ceramic industries found are OCP, GR, K and LM[88]. The drawings of OCP potteries found at this site are as follows:

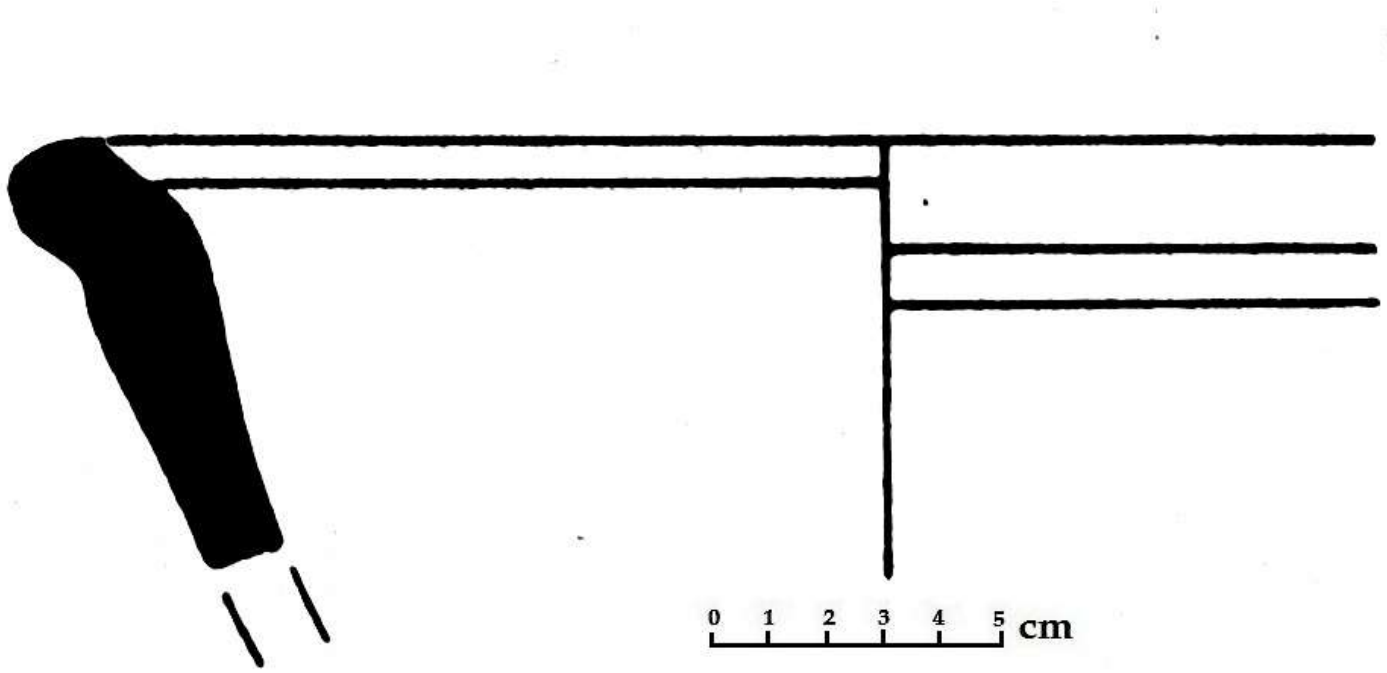


Fig. No. 438: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Outturned, featureless having slight depression externally, Diameter 18 cm

Neck side & Base - Tapering sides
Colour - Ochrous
Fabric - Coarse fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-1(Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

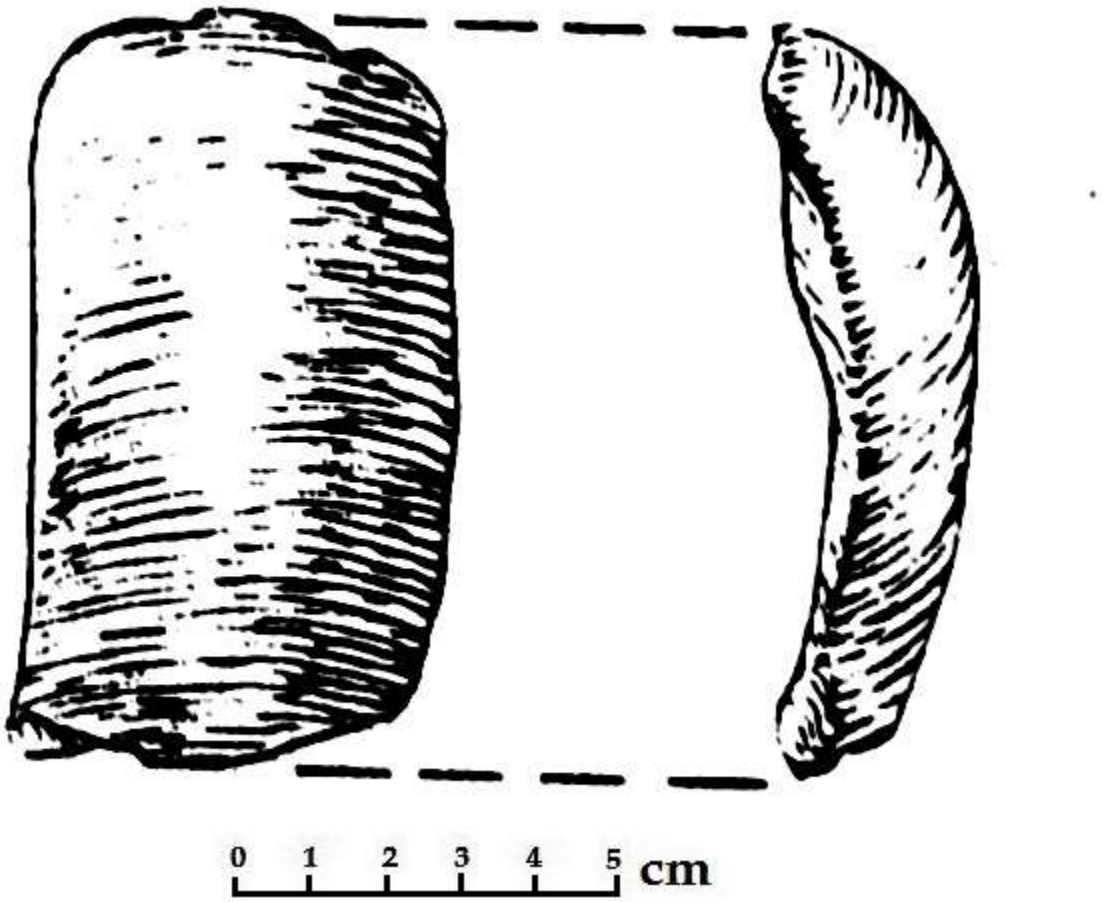


Fig. No. 439: Handle

S. No. - 02
Type - Handle
Neck side & Base - Middle part of a strap handle having oval section
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped

Reference - ARJ, Fig. No. 19, H-2 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

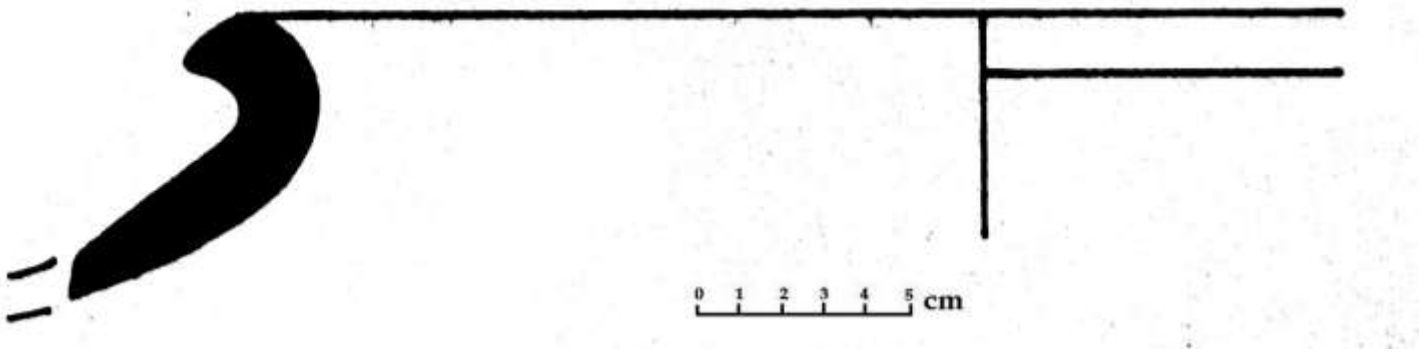


Fig. No. 440: Jar

S. No.	-	03
Type	-	Jar
Rim & Dimension	-	Outturned, drooping and collared, Diameter 22 cm
Neck side & Base	-	Concave neck and flaring sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-10 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

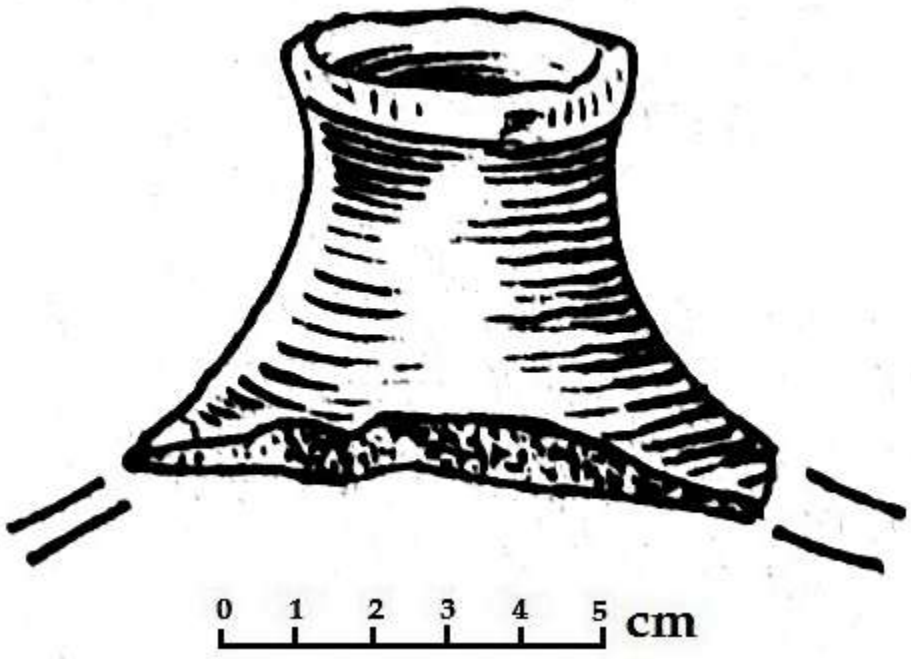


Fig. No. 441: Lid

S. No.	-	04
Type	-	Lid
Neck side & Base	-	Flaring sides with a raised knob of a lid having concave base and a deep circular depression at the top
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Having black painting externally
Reference	-	LQL, Fig. No. 13, L-13 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

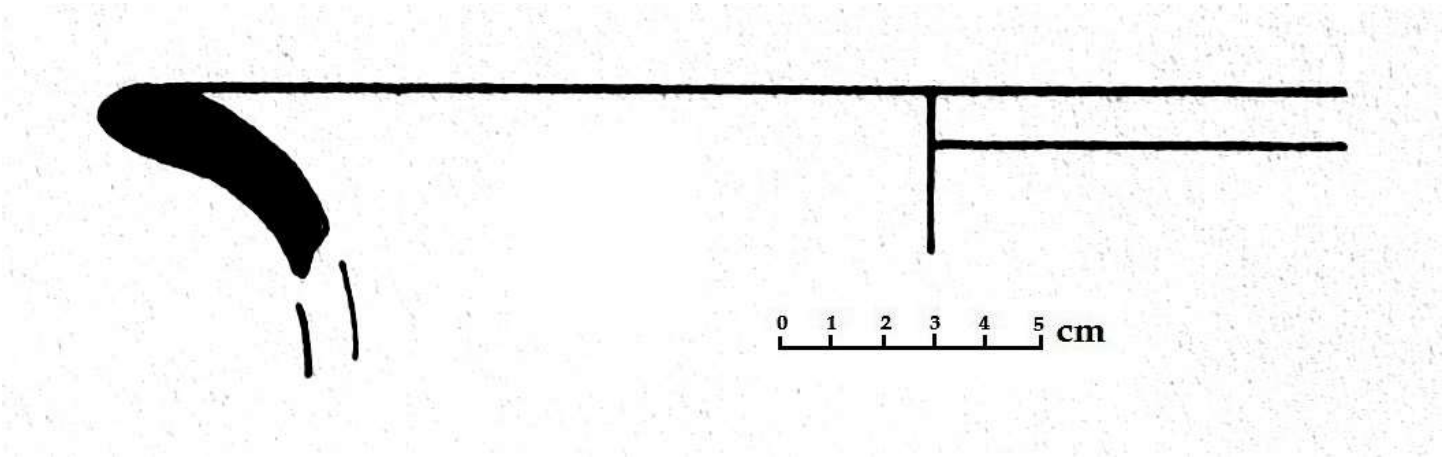


Fig. No. 442: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Flared and featureless, Diameter 20 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-7 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

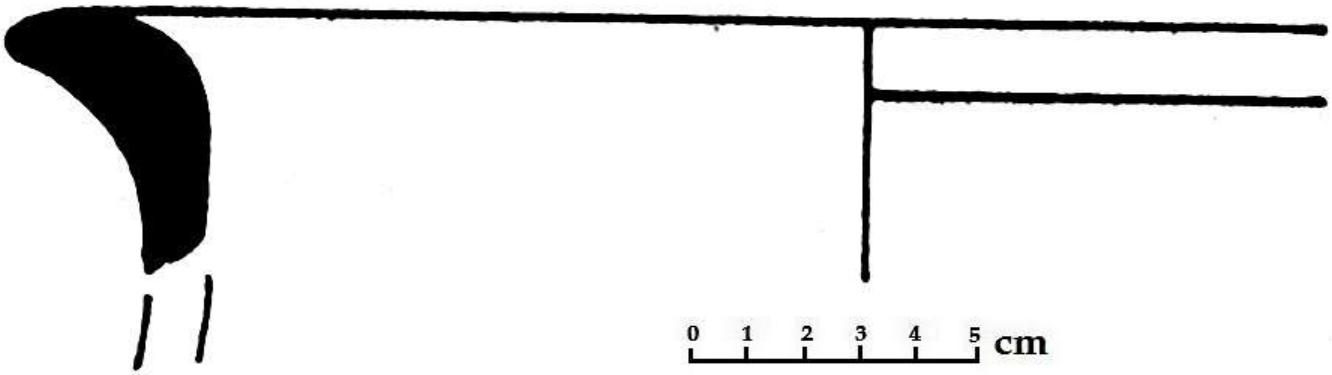


Fig. No. 443: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Slightly flanged and drooping externally
Neck side & Base	-	Elongated vertical neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-42 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Lodha District Aligarh:

01. Village Badon, P.S. Lodha district Aligarh: The village Badon, tehsil Kol, lat. 27^{0}53' N and long. 77^{0}57' E, lies 4 kmsouth-west of the P.S. The mound lies south of the village.One old well lies north-west of the Village.The area of the mound is about 6 acres.It is about 5 ft. high.It is under cultivation. Remains of saltpeter works lie south of the village.The ceramic industries found are OCP, BRW, BS, PGW, NBP, K and LM[89]. The drawings of OCP potteries found at this site are as follows:

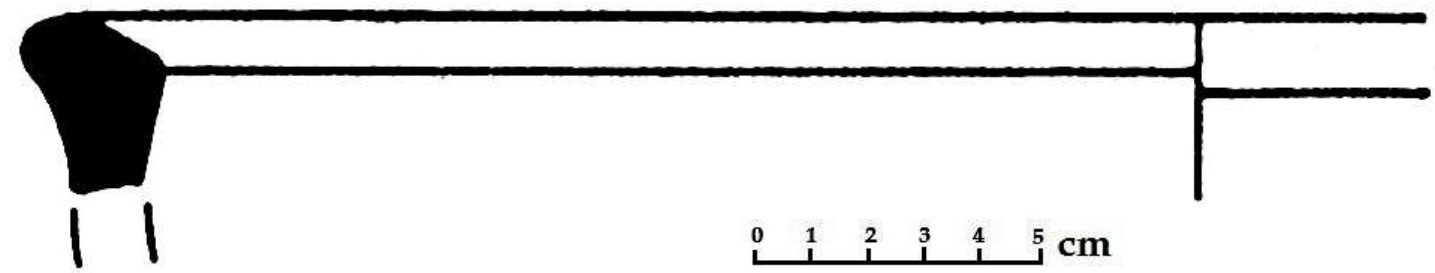


Fig. No. 444: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Slightly out-turned and internally beveled, Diameter 27 cm
Neck side & Base	-	Roughly vertical sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-26 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

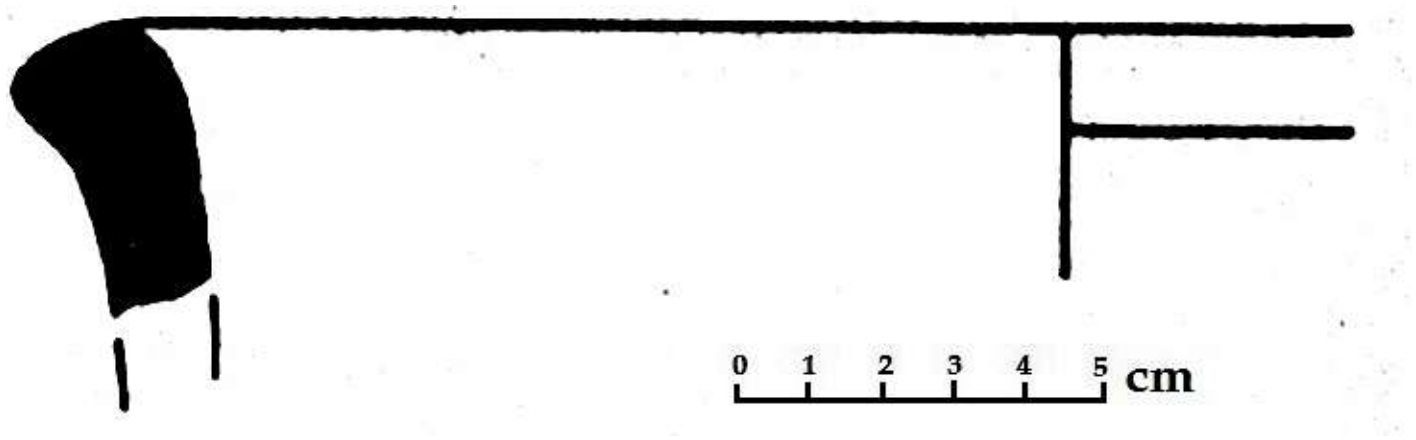


Fig. No. 445: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Slightly out-turned and externally thickened having a depression below the rim externally, Diameter 19 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-17 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

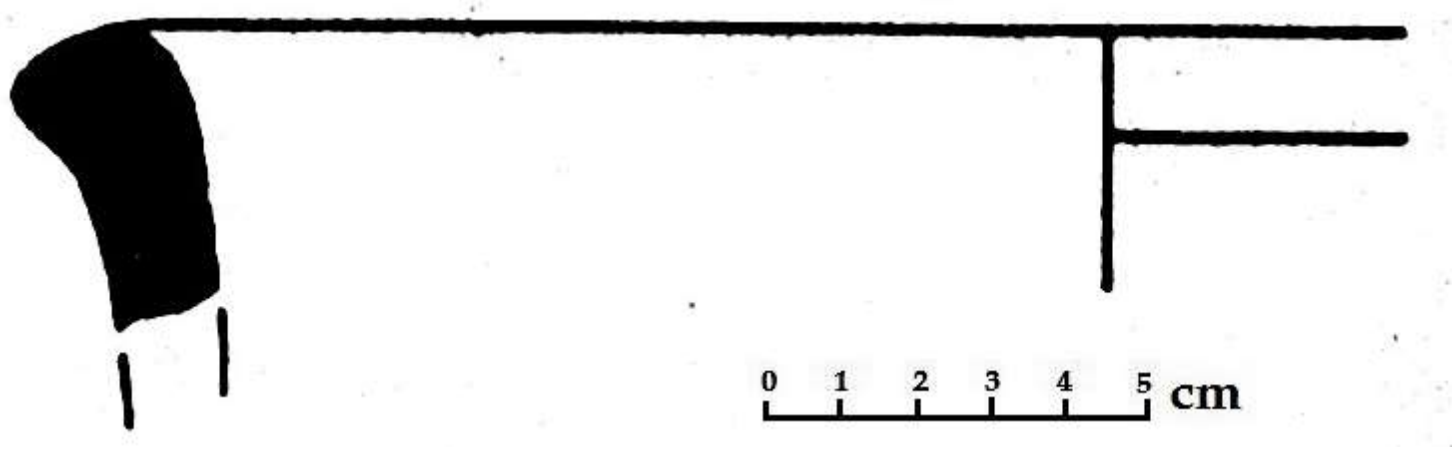


Fig. No. 446: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Slightly out-turned and externally thickened having a depression below the rim externally, Diameter 19 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-17 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

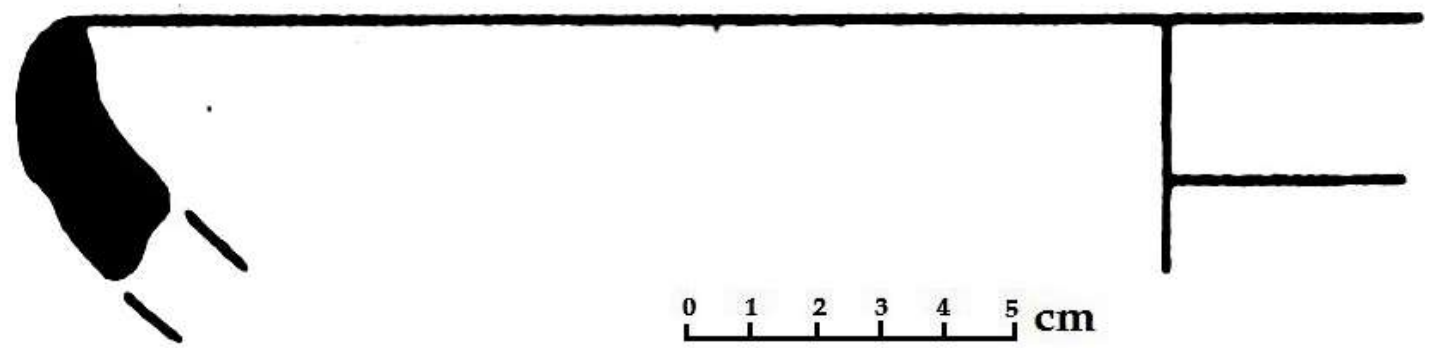


Fig. No. 447: Dish

S. No.	-	04
Type	-	Dish
Rim & Dimension	-	Almost vertical and featureless, Diameter 23 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous

Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 22, D-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

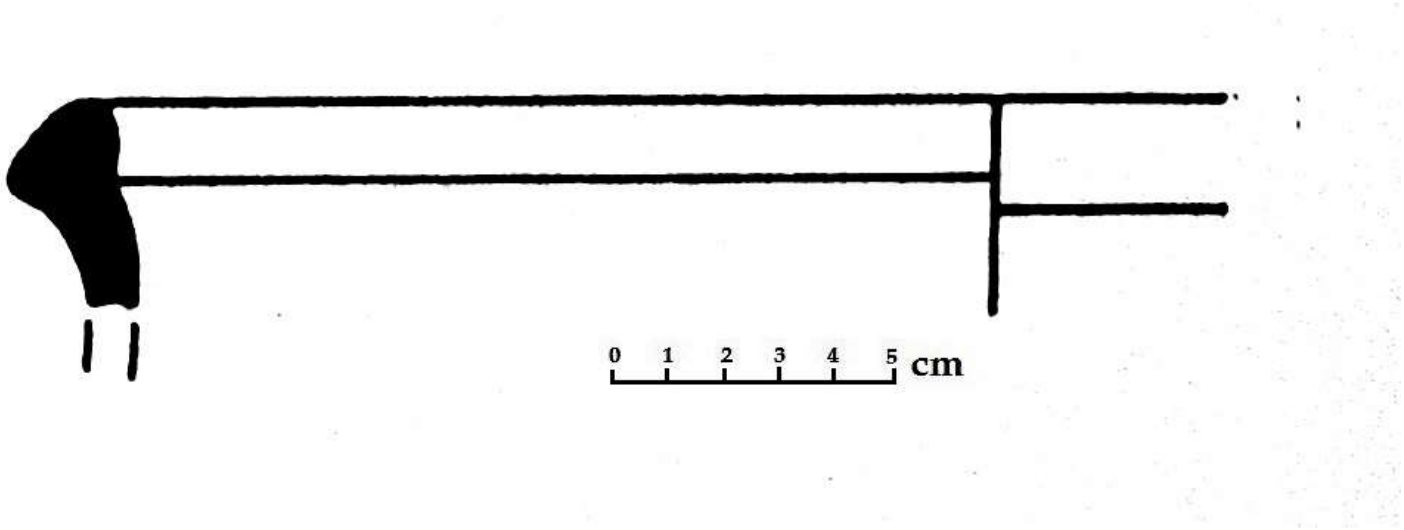


Fig. No. 448: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Out-turned & obliquely beveled externally, Diameter 22 cm
Neck side & Base - Almost vertical neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-16c (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

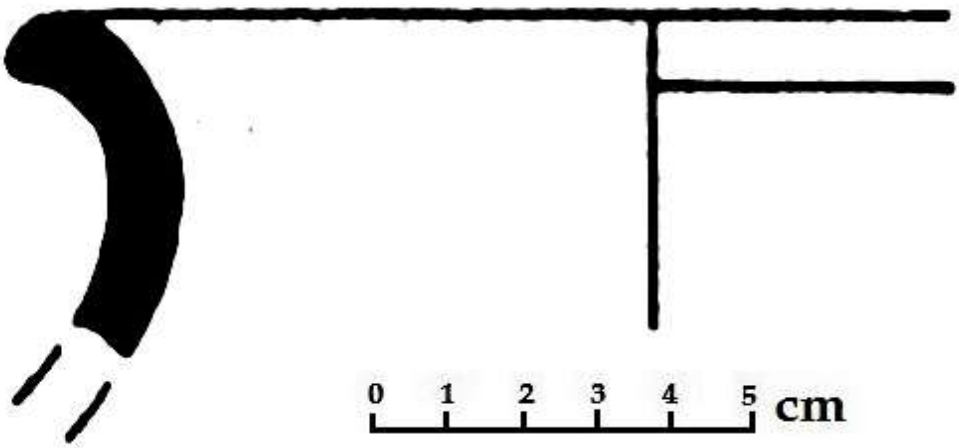


Fig. No. 449: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Out-curved and roughly beveled externally, Diameter 11 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-78b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Hayatpur Bajhera Bajhera, P.S. Lodha district Aligarh: The village Hayatpur Bajhera Bajhera, tehsil Kol, lat. 27^{0}58'N and long. 77^{0}59'E, lies 6.5 km north-east of the P.S.The village is located on the mound itself.The area of the mound is about 3 acres.It is about 10 ft. high.Remains of a kachchi garhi lie in the village.Its four bastions are still surviving.The ceramic industries found are OCP, NBP and LM[90]. The drawings of OCP potteries found at this site are as follows:

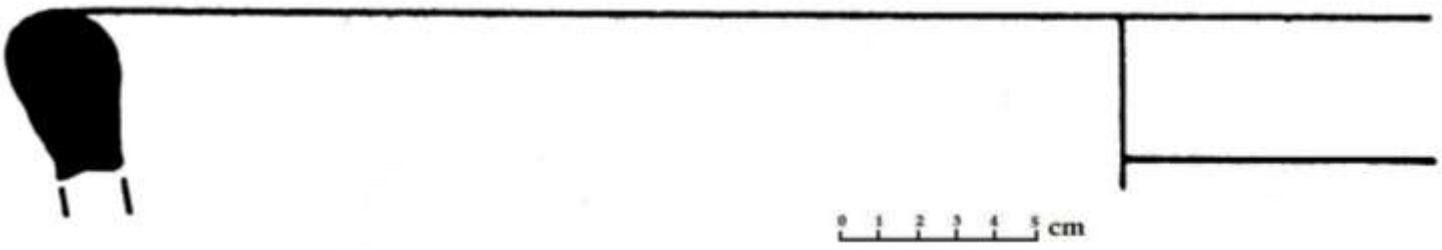


Fig. No. 450: Basin

S. No.	-	01
Type	-	Basin

Rim & Dimension - Slightly outgoing, featureless and thickened, Diameter 36 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-35 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

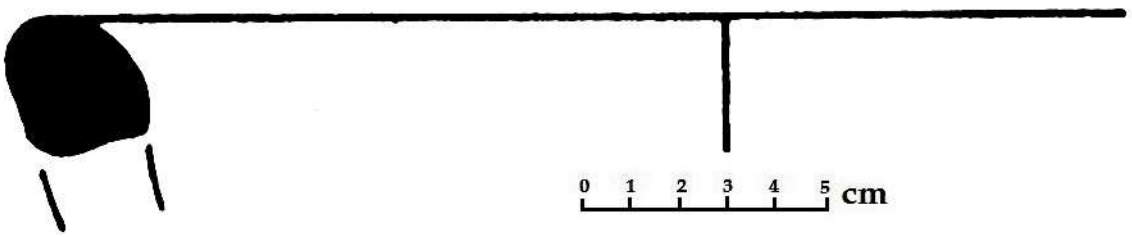


Fig. No. 451: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Thickened and featureless, Diameter 18 cm
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-39 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

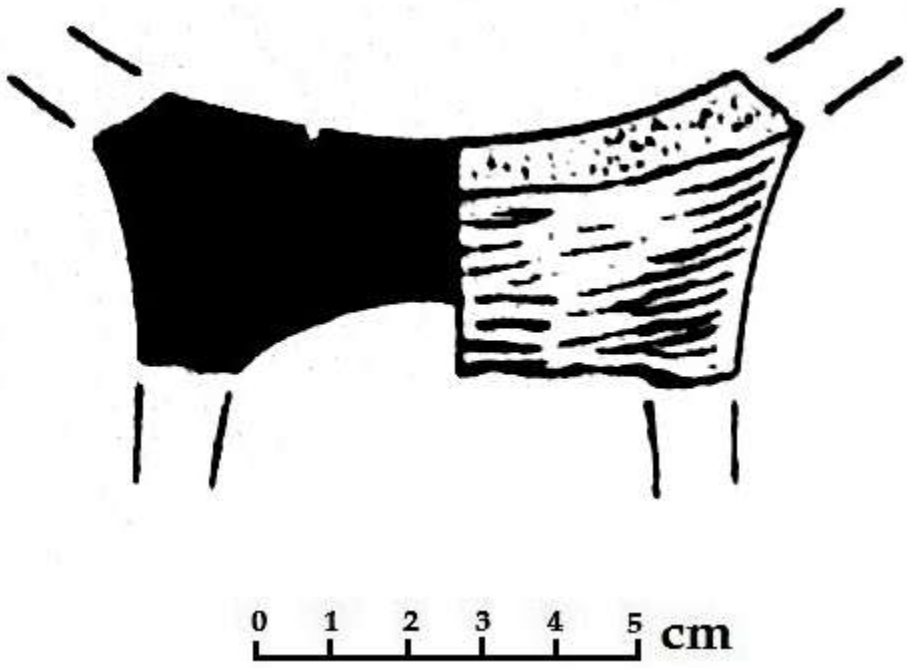


Fig. No. 452:

S. No. - 03
Neck side & Base - Lower part of a hollow stem of dish/bowl of stand
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 23, BS-6 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

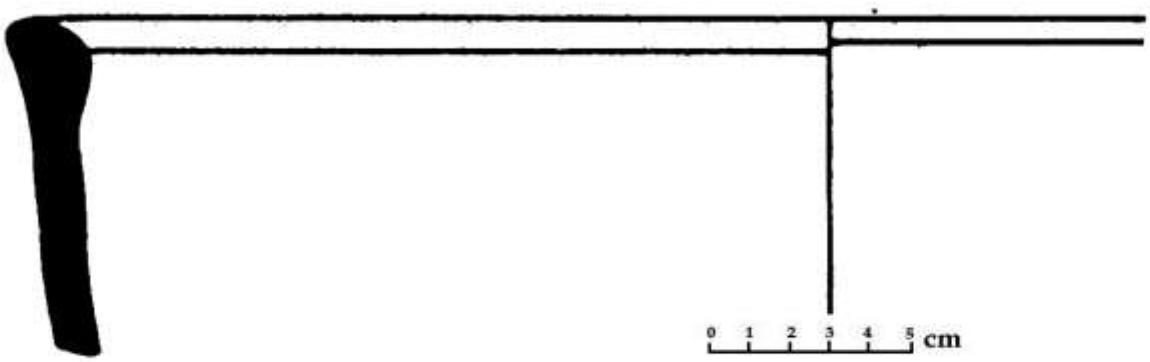


Fig. No. 453: Trough

S. No. - 04

Type	-	Trough
Rim & Dimension	-	Slightly outturned, thickened with flat top having depression below the rim externally
Neck side & Base	-	Vertical sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 12, T-5 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Inayatpur Bajhera, P.S. Lodha district Aligarh: The village Inayatpur Bajhera, tehsil Kol, lat. 27^{0}50' N and long. 78^{0}01' E, lies 9.5 km south-east of the P.S. The mound lies south-west of the P.S.The area of the mound is about 4 acres.It is about 3 ft. high.It is under cultivation.It is partly inhabited.The ceramic industries found are OCP, NBP and K[91]. The drawings of OCP potteries found at this site are as follows:

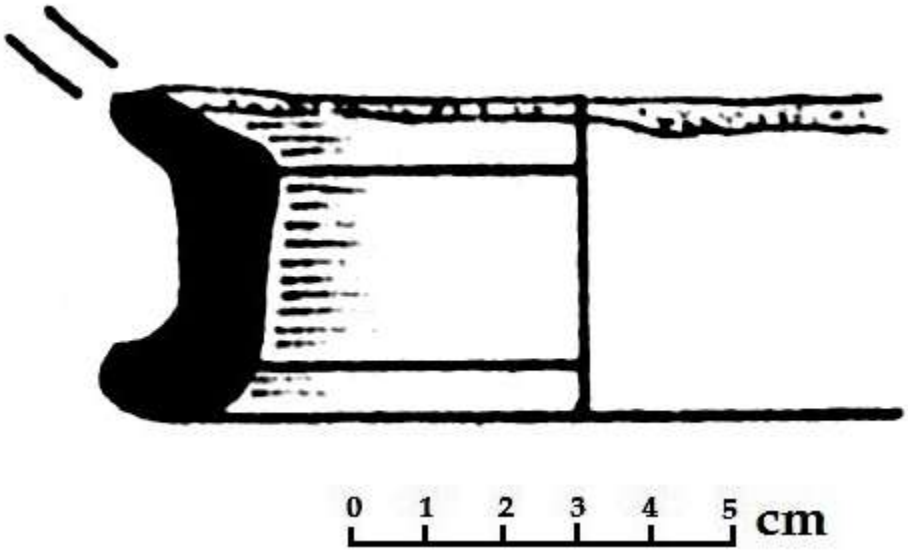


Fig. No. 454: Base

S. No.	-	01
Type	-	Base
Neck side & Base	-	Fragment of ringed base having a beaded end most probably supporting a vase
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped

Reference - LQL, Fig. No. 37, BS-3a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

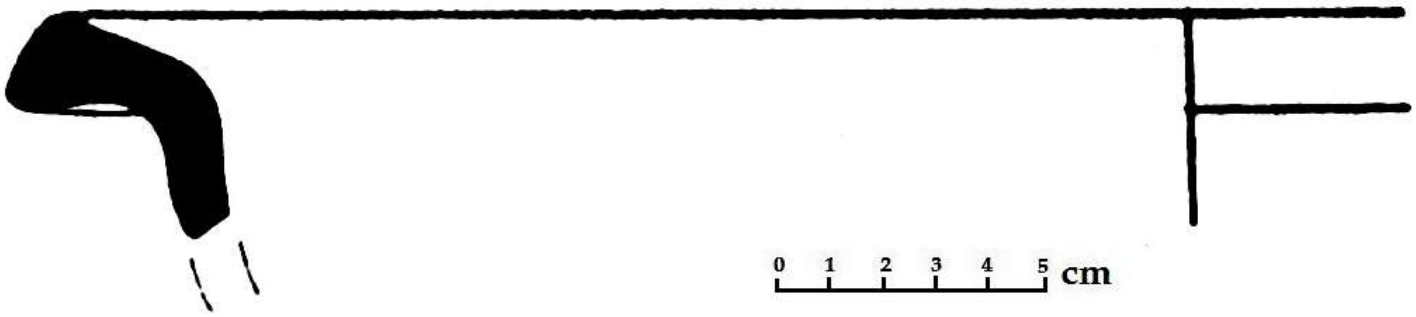


Fig. No. 455: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Almost flanged, obliquely cur and mildly carinated internally, Diameter 28 cm
Neck side & Base - Roughly incurved sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped having some traces of black painting internally over the neck and rim
Reference - LQL, Fig. No. 18, BN-32 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

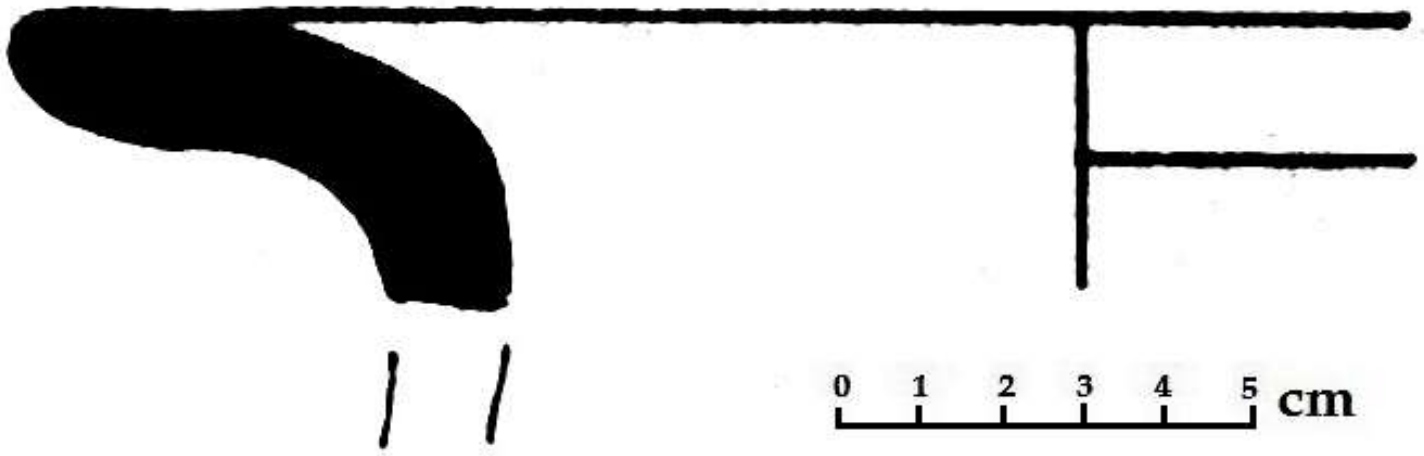


Fig. No. 456: Vase

S. No. - 03

Type - Vase
Rim & Dimension - Horizontally flanked, Diameter 17 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-13 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

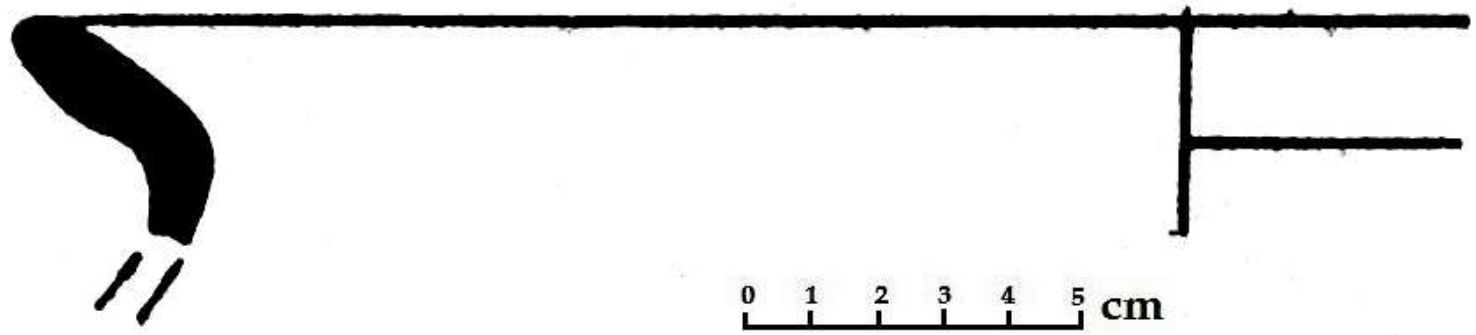


Fig. No. 457: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 23 cm
Neck side & Base - Concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 20, V-44 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

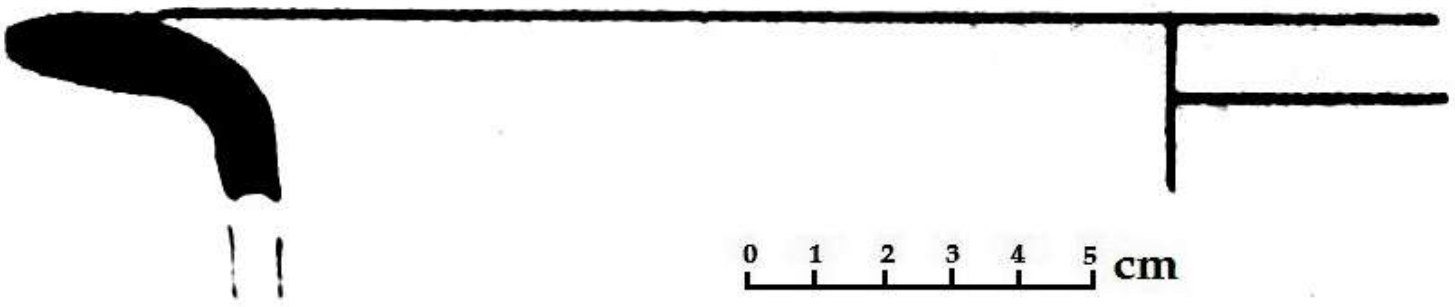


Fig. No. 458: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Flanged and elliptical, Diameter 22 cm
Neck side & Base - Elongated vertical neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-103 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

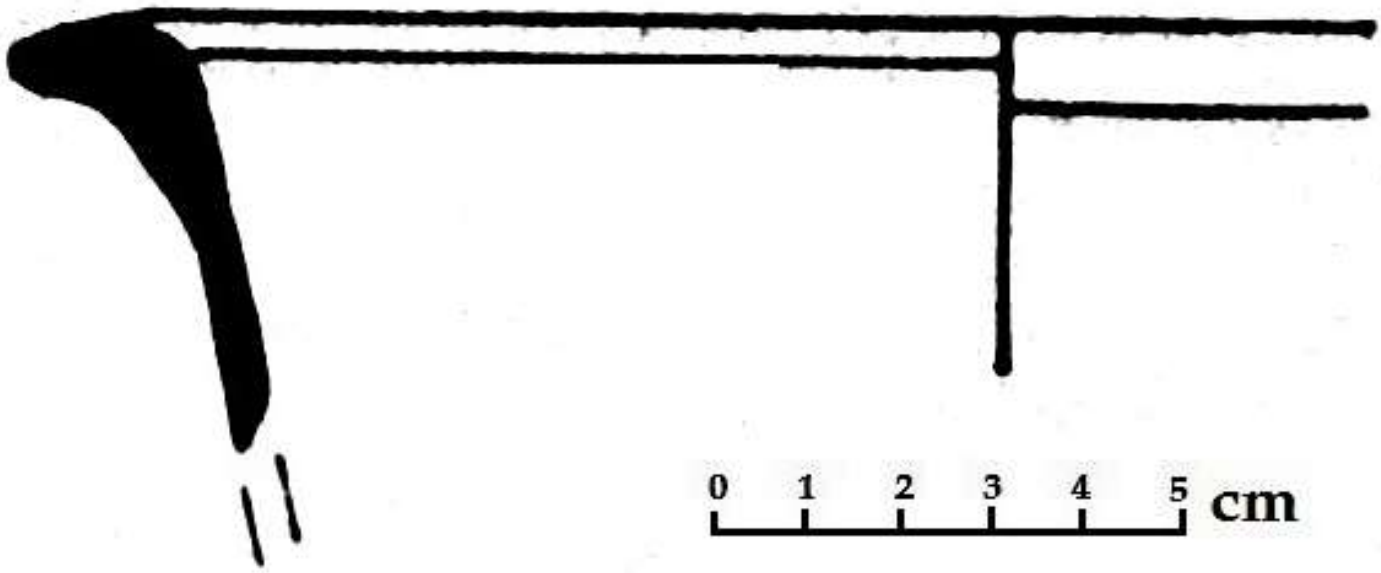


Fig. No. 459: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Outturned, slightly thickened and obliquely beveled externally, Diameter 14 cm
Neck side & Base - Elongated tapering neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, V-103 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

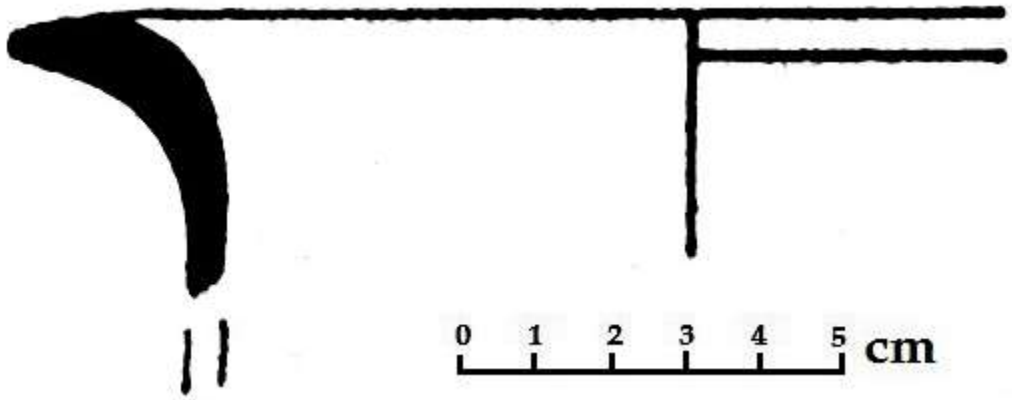


Fig. No. 460: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Flanged having a pointed tip, Diameter 12 cm
Neck side & Base	-	Elongated vertical neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-41a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Mir ki Nagariya, P.S. Lodha district Aligarh: The village Mir Ki Nagaria, tehsil Kol, lat. $27^{0}52'$N and long. $78^{0}0'$E, lies 4 km south-east of the P.S. The mound lies 2 km south-west of the village.The mound has one old well made of kankar blocks.The ceramic industries found are OCP, NBP, K and LM[92]. The drawings of OCP potteries found at this site are as follows:

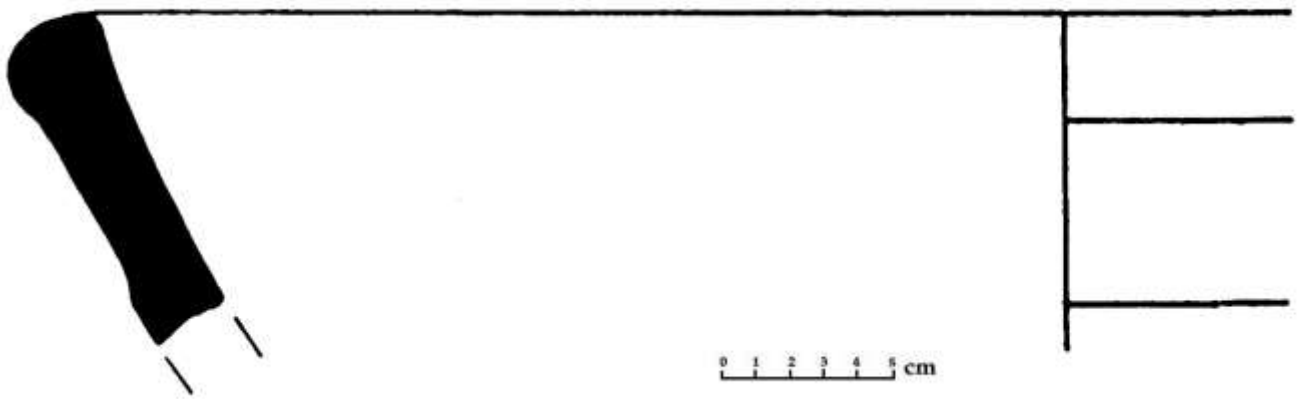


Fig. No. 461: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Thickened and externally beveled, Diameter 17 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 19, BN-37 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

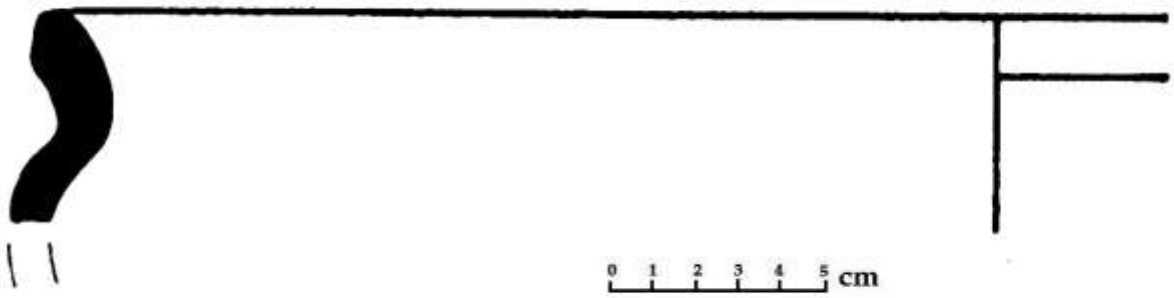


Fig. No. 462: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Outturned and featureless, Diameter 30 cm
Neck side & Base	-	Slightly building convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 16, BN-4 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

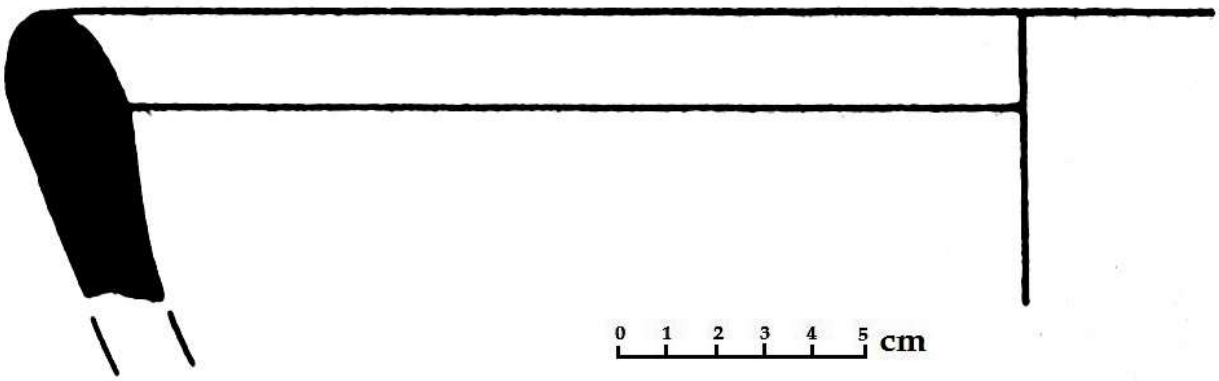


Fig. No. 463: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Out-going, featureless and slightly thickened internally, Diameter 26 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-7 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

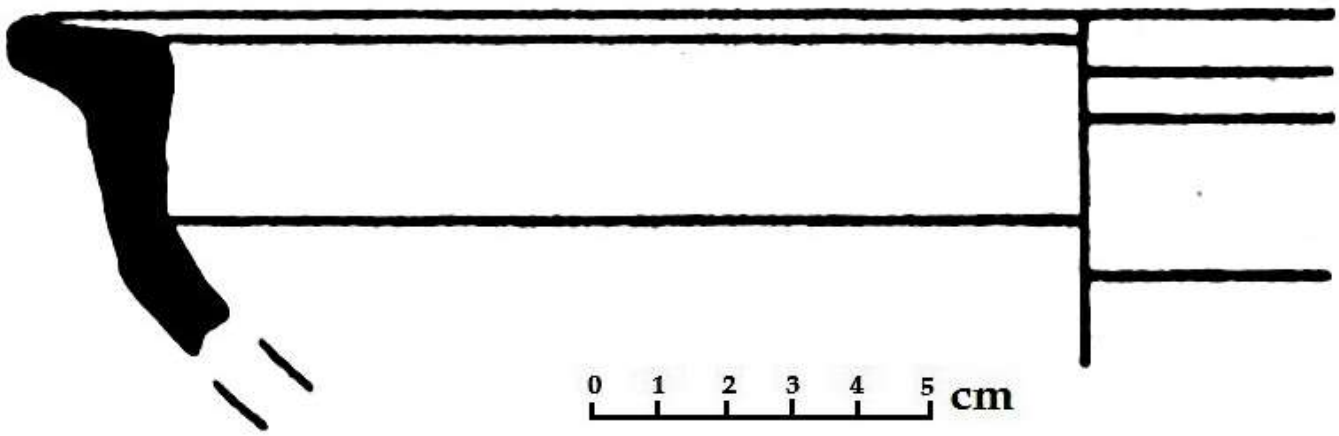


Fig. No. 464: Bowl

S. No. - 04

Type - Bowl
Rim & Dimension - Splayed out and internally beveled, Diameter 22 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-60 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

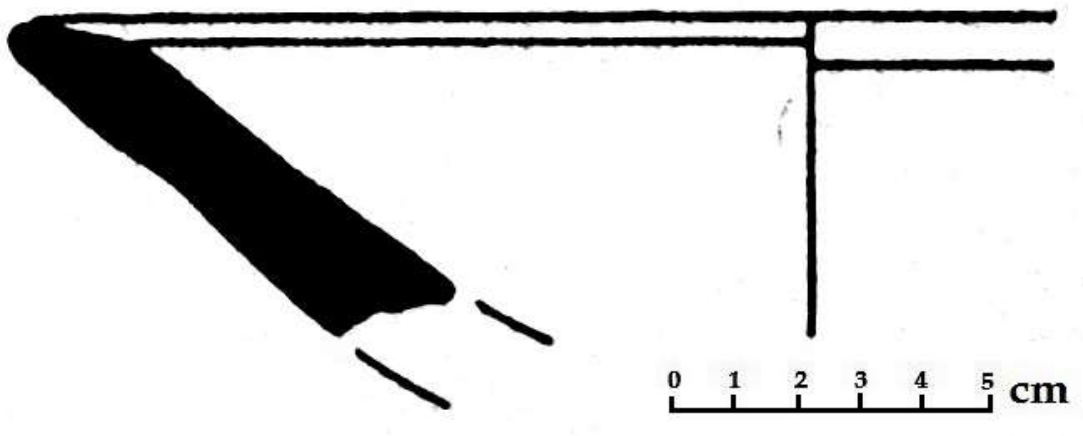


Fig. No. 465: Lid

S. No. - 05
Type - Lid
Rim & Dimension - Horizontally splayed out and featureless, Diameter 17 cm
Neck side & Base - Tapering sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 15, L-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Mandrak District Aligarh:

01. Village Baroth: The village Baroth, tehsil Kol, lat. $27^{0}48'$ N and long. $78^{0}2'$ E, lies 7 km west of the P.S. The village is located on the mound itself. The area of the mound is about 4 acres. It is about 10 ft. high. It is under cultivation. The ceramic industries found are OCP, K and LM[93]. The drawings of OCP potteries found at this site are as follows:

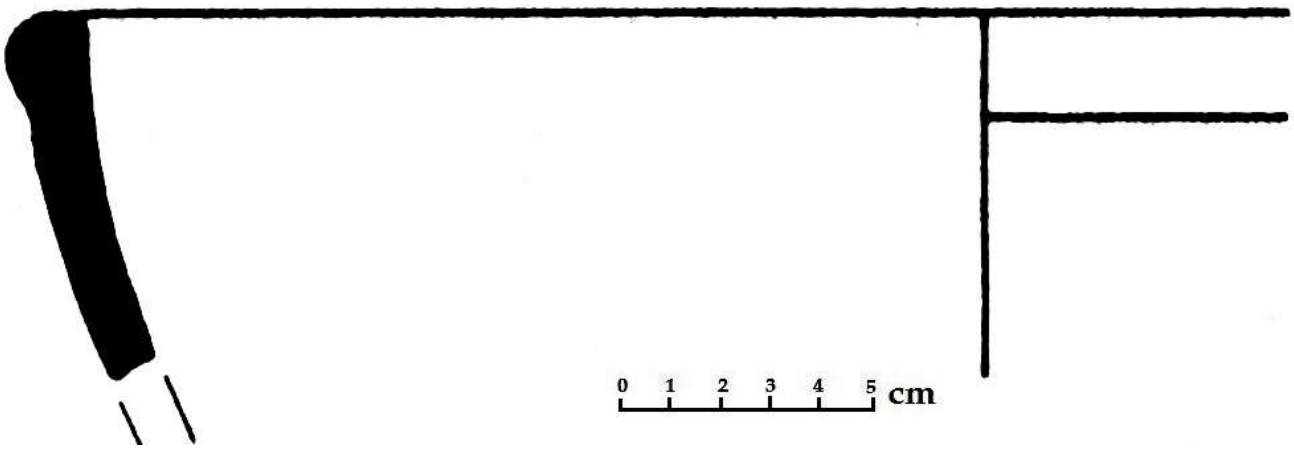


Fig. No. 466: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Slight out-turned and thickened having depression below rim externally, Diameter 25 cm
Neck side & Base	-	Almost tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 17, BN-18a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

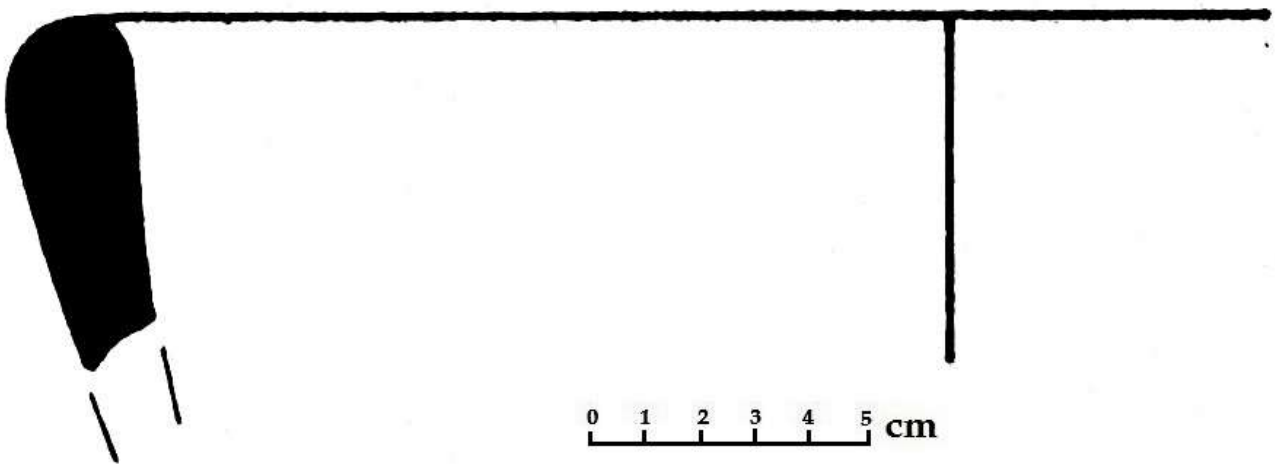


Fig. No. 467: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Slightly outturned and featureless, Diameter 40 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-21 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

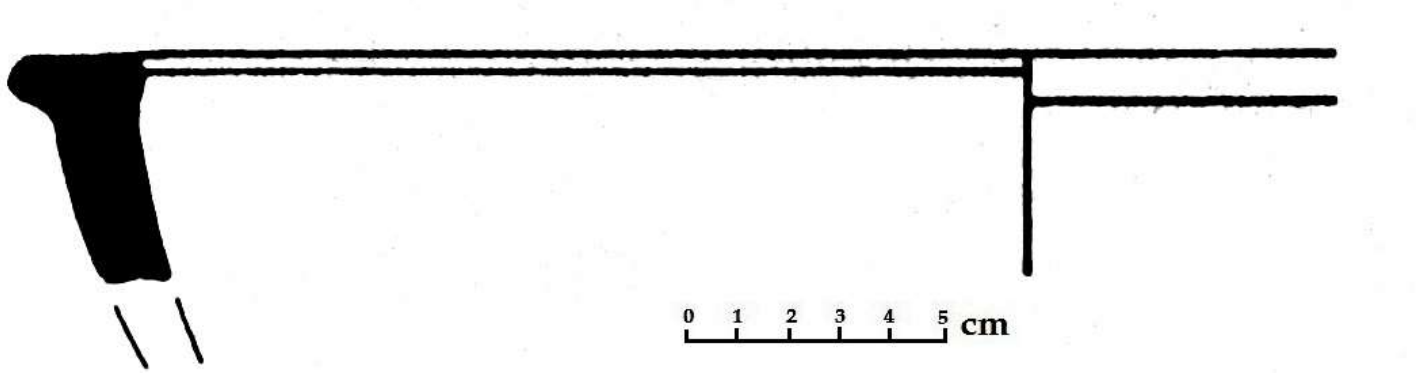


Fig. No. 468: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Nail-headed having a depression below the rim externally, Diameter 25 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-28 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

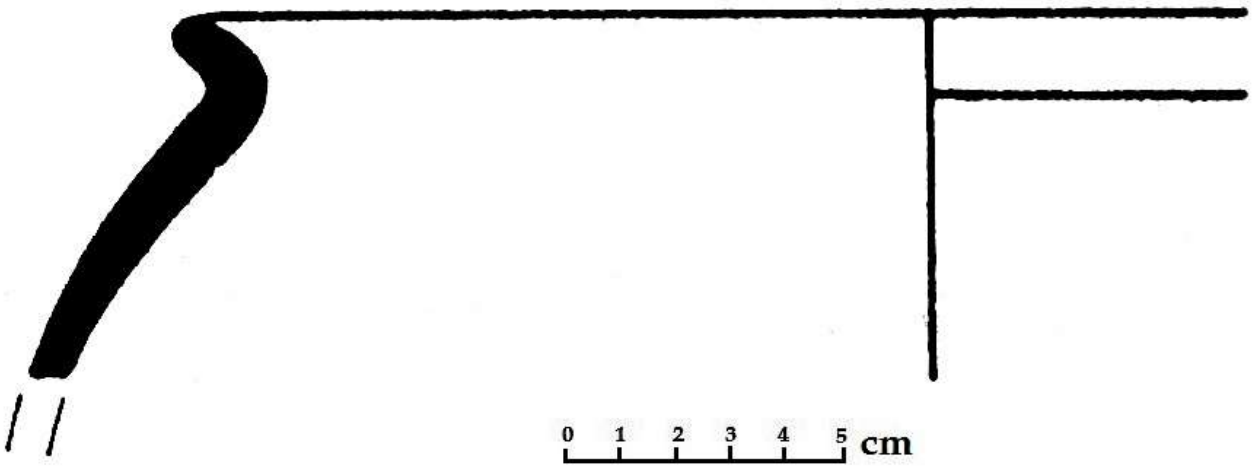


Fig. No. 469: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Outturned, featureless and squattish, Diameter 18 cm
Neck side & Base - Squattish neck and globular sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-5 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

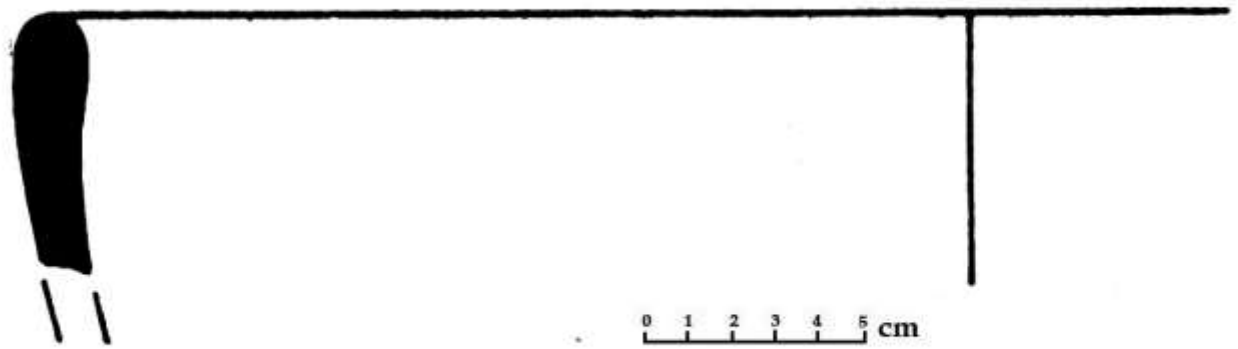


Fig. No. 470: Vase

S. No. - 05
Type - Vase

Rim & Dimension - Out-curved, featureless and thickened, Diameter 16 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, VL-17 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

02. Village Bijera, P.S. Madrak district Aligarh: The village Bijera, tehsil Kol, lat. 27^{0}45'N and long. 78^{0}01'E, lies 9.5 km south-west of the P.S. The mound I lies north of the village.The mound II, called Kana Khera, lies north-west of the village.The area of the mound I is about 1 acres.It is about 9 ft. high.It is under cultivation.The area of the mound II is about 1 acres.It is about 6 ft. high.It is inhabited.The ceramic industries found on themound I and mound II are OCP, GR, PGW, NBP, K and LM[94]. The drawings of OCP potteries found at this site are as follows:

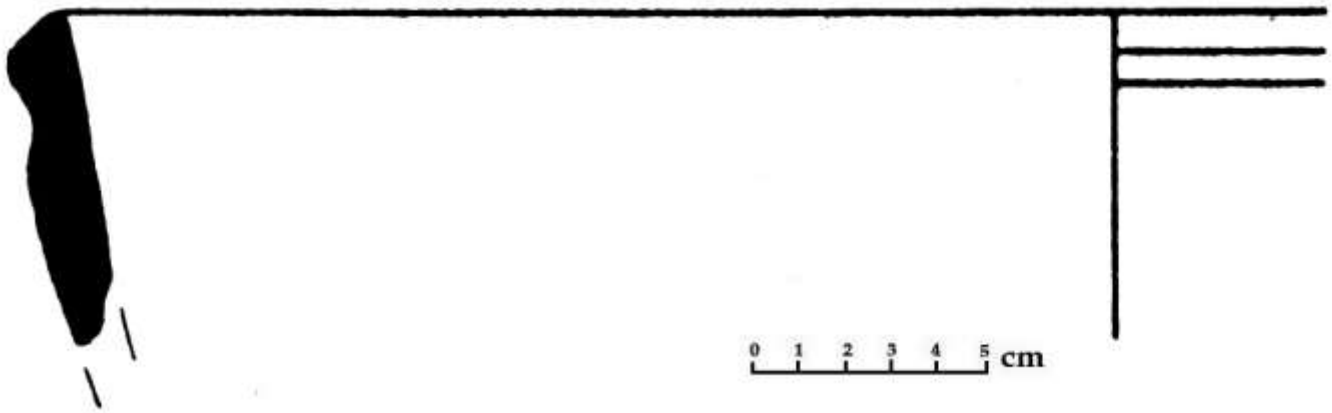


Fig. No. 471: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Vertically pointed and externally having a depression below, Diameter 30 cm
Neck side & Base - Hemispherical sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-17 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

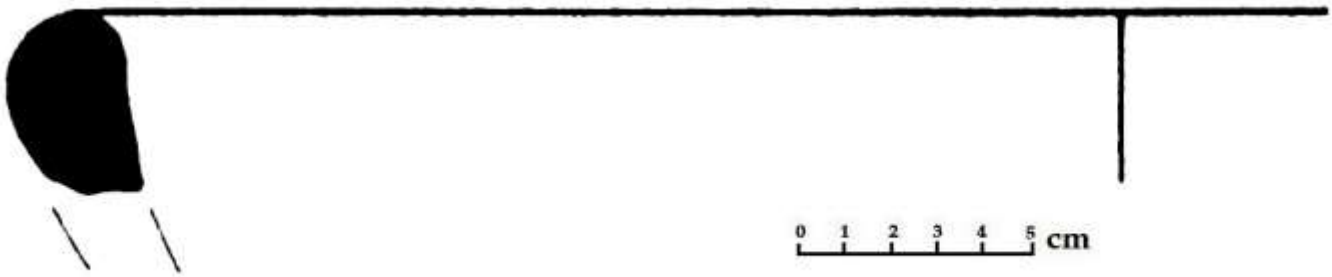


Fig. No. 472: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Outgoing, featureless & externally thickened, Diameter 30 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

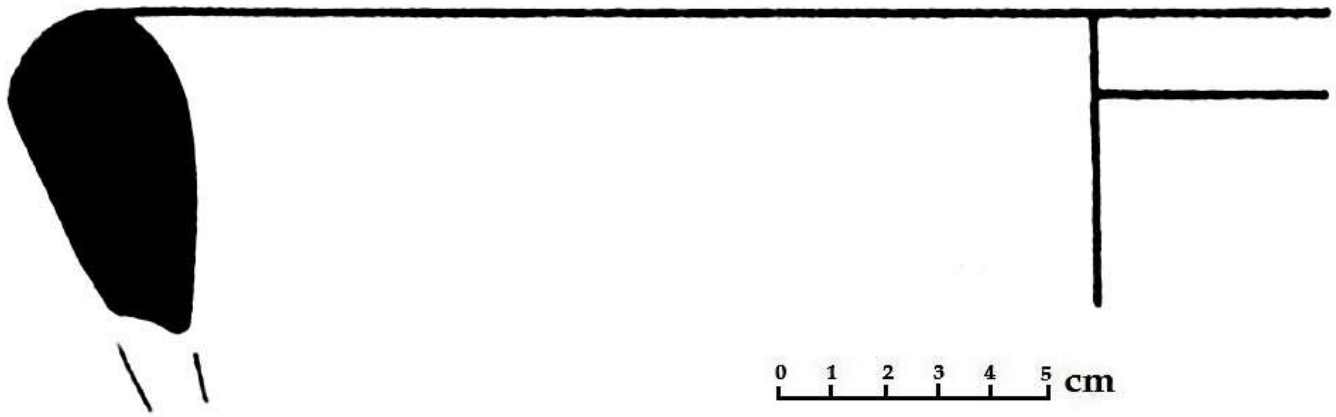


Fig. No. 473: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Vertical, featureless and almost clubbed, Diameter 26 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red

Fabric - Coarse fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-16a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

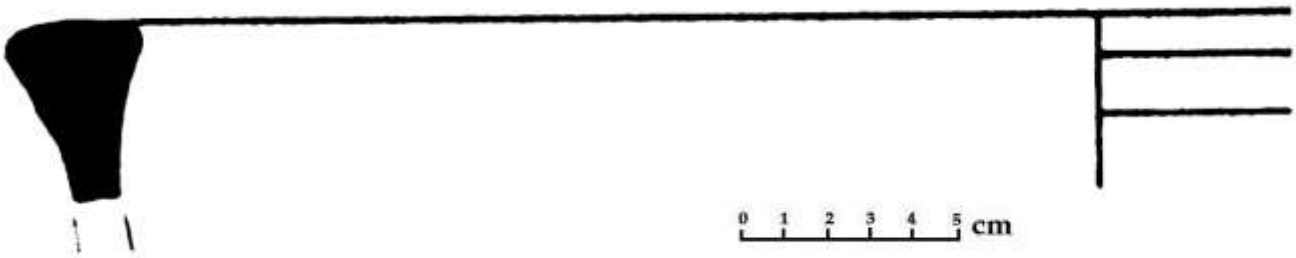


Fig. No. 474: Basin

S. No. - 04
Type - Basin
Rim & Dimension - Nail-headed, Diameter 32 cm
Neck side & Base - Convex sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-19a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

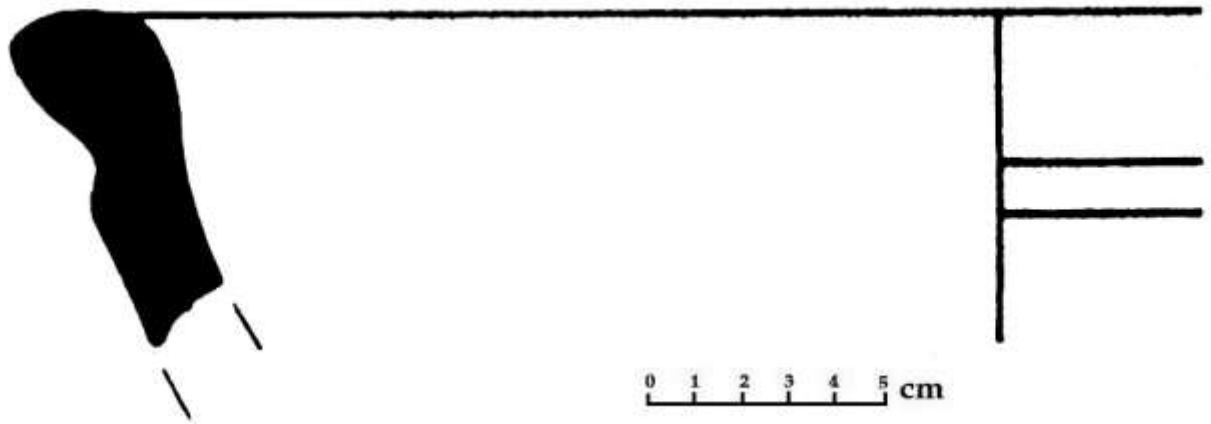


Fig. No. 475: Basin

S. No. - 05

Type - Basin
Rim & Dimension - Outturned, thickened having a depression below externally, Diameter 28 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 17, BN-16 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

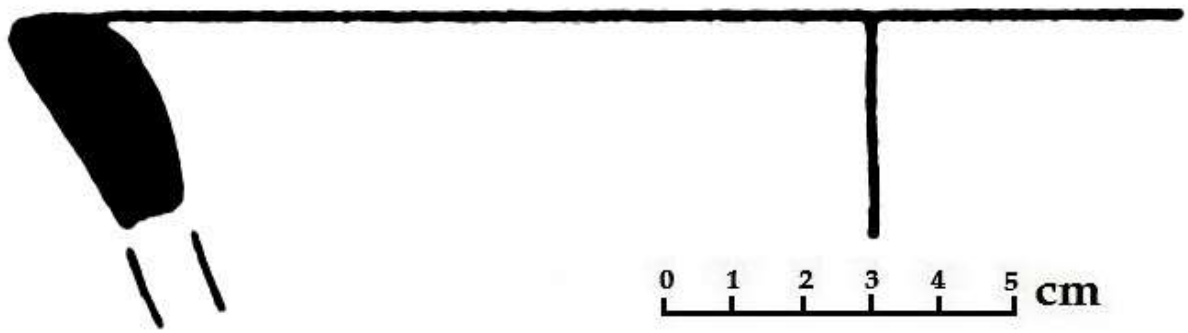


Fig. No. 476: Bowl

S. No. - 06
Type - Bowl
Rim & Dimension - Out-turned and beveled internally, Diameter 14 cm
Neck side & Base - Incurved/ tapering sides
Colour - Greyish
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 1, BL-71(Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

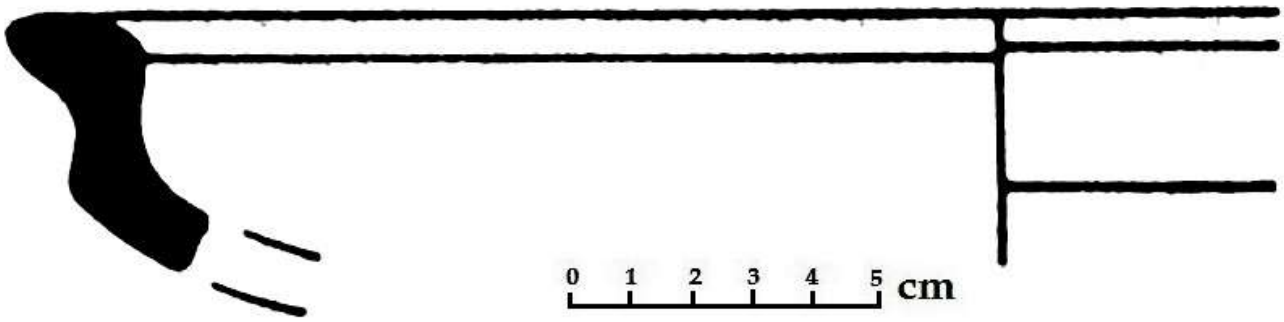


Fig. No. 477: Bowl

S. No.	-	07
Type	-	Bowl
Rim & Dimension	-	Outturned and beak shaped, Diameter 20 cm
Neck side & Base	-	Incurved externally carinated to a sager base
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-55 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).



Fig. No. 478: Bowl

S. No.	-	08
Type	-	Bowl
Rim & Dimension	-	Outturned internally, thickened and beveled, Diameter 22 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Ochrous

Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

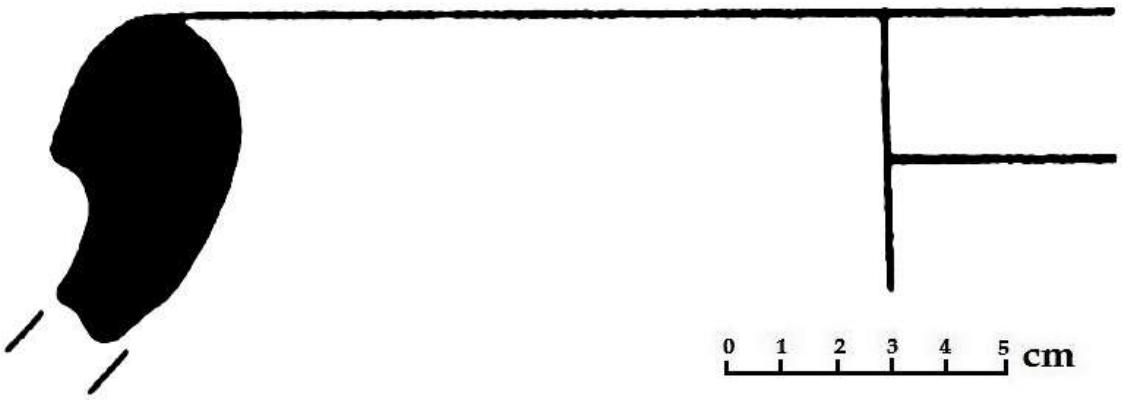


Fig. No. 479: Jar

S. No. - 09
Type - Jar
Rim & Dimension - Thickened, obliquely beveled and collared, Diameter 20 cm
Neck side & Base - Constricted neck and flaring sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

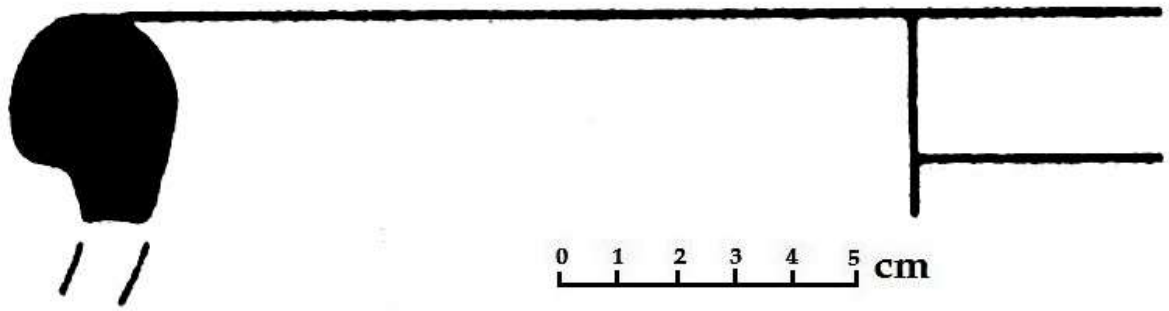


Fig. No. 480: Jar

S. No. - 10
Type - Jar
Rim & Dimension - Outturned, externally thickened and collared, Diameter 20 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 14, J-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

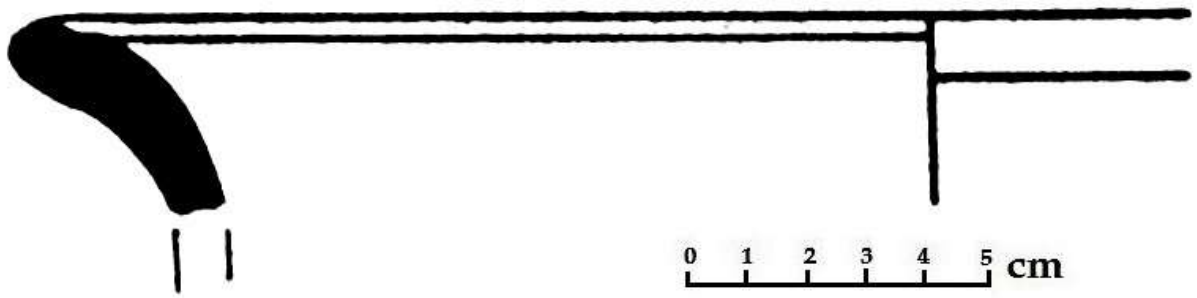


Fig. No. 481: Vase

S. No. - 11
Type - Vase
Rim & Dimension - Out-curved, featureless having a depression below internally, Diameter 20 cm

Neck side & Base - Elongated concave neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-75 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

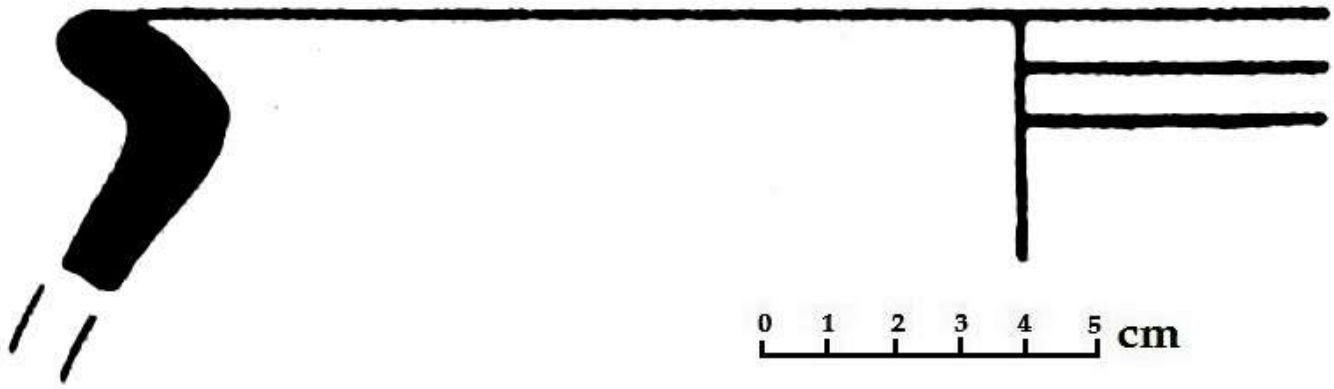


Fig. No. 482: Vase

S. No. - 12
Type - Vase
Rim & Dimension - Outturned, featureless and squattish, Diameter 18 cm
Neck side & Base - Squattish neck and globular sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, BL-5a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Pali Mukimpur District Aligarh:

01. Village Bijauli, P.S. Pali Mukimpur district Aligarh: The village Bijauli, tehsil Atrauli, lat. 27^{0}59'N and long. 78024' E, lies 4 kmsouth of the P.S.The mound lies 0.8 km east of the village.Its area is about 9 acres.It's 6ft.high.Its being cultivated at present. The ceramic industries found are OCP, K, G, EM and LM[95]. The drawings of OCP potteries found at this site are as follows:

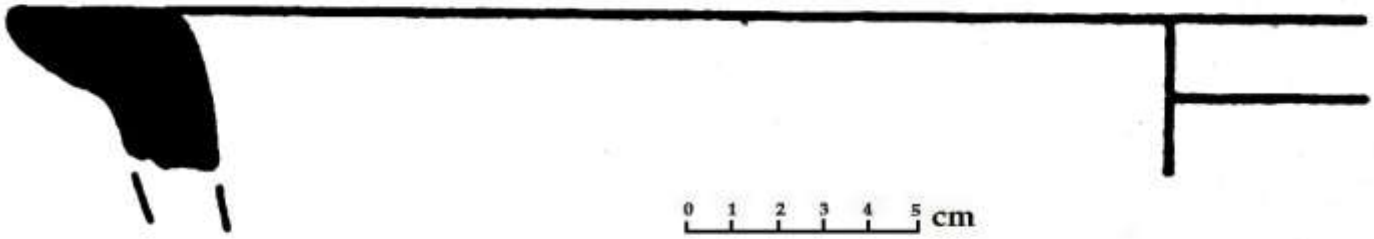


Fig. No. 483: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Nail-headed externally projected & flattened, Diameter 30 cm
Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-26a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

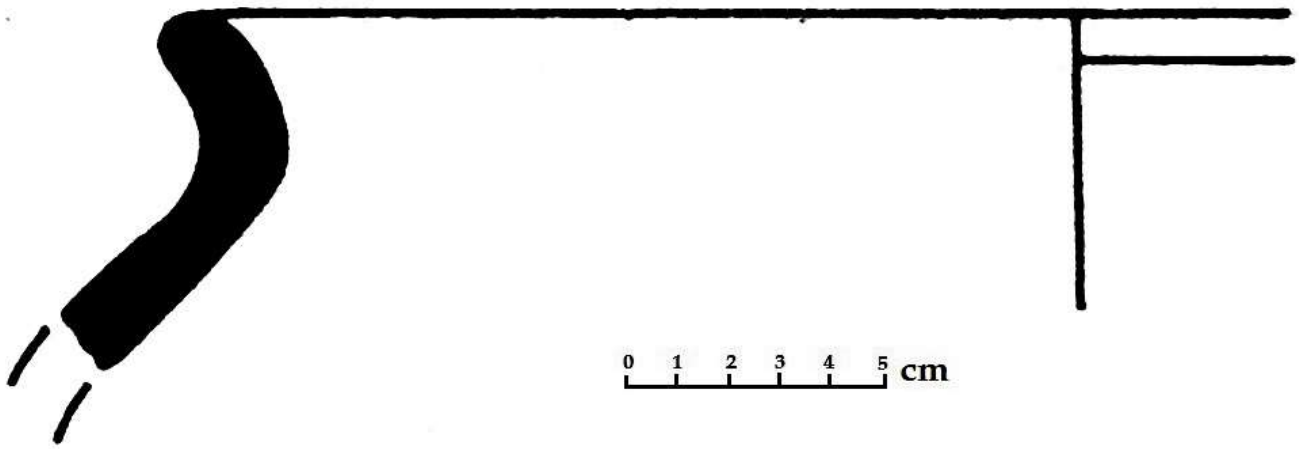


Fig. No. 484: Vase

S. No. - 02
Type - Vase
Rim & Dimension - Out-turned and featureless, Diameter 22 cm

Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

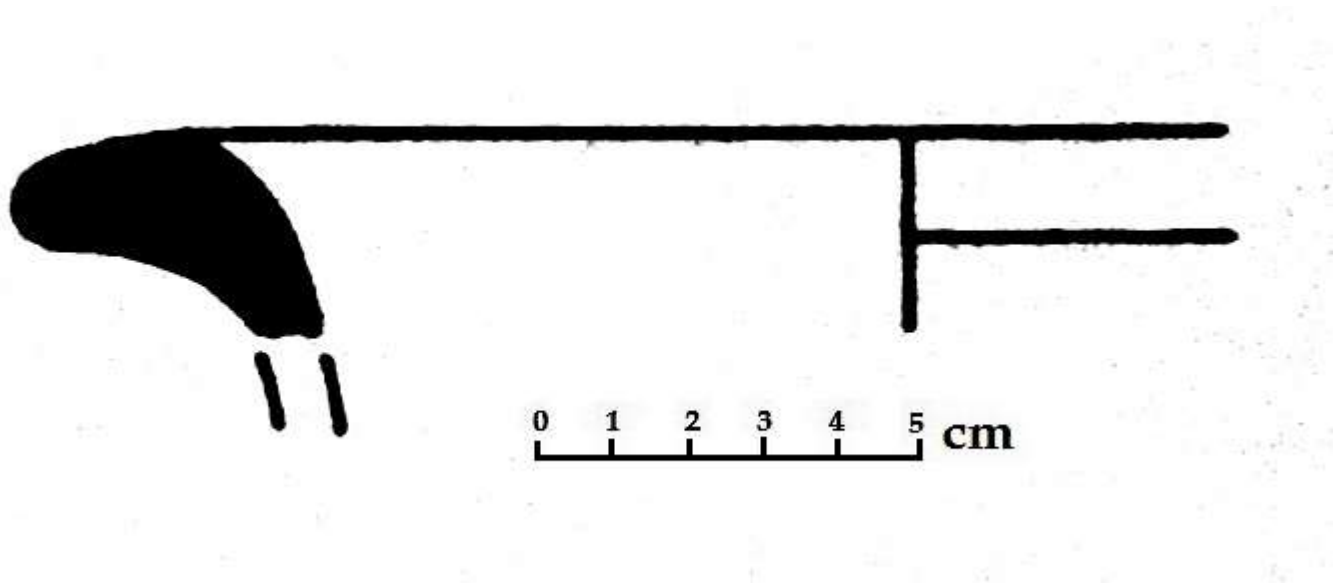


Fig. No. 485: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Flanged and slightly drooping, Diameter 14 cm
Neck side & Base - Elongated tapering neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-38 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

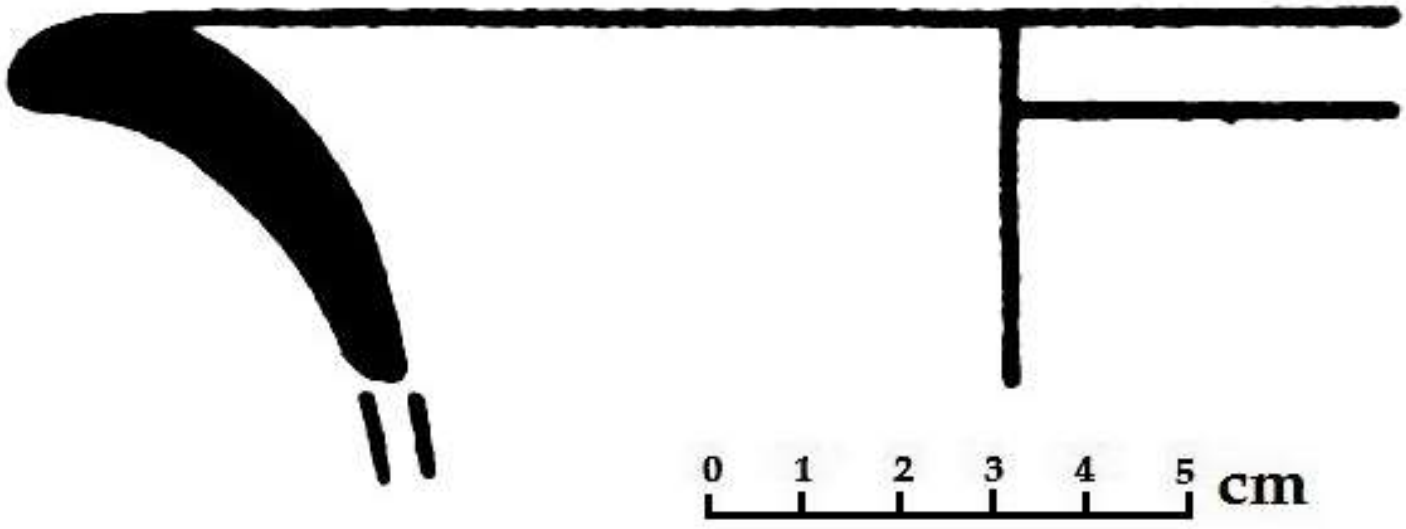


Fig. No. 486: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flanged and slightly drooping, Diameter 13 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-14 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

02. Village Dudhma Garhi, P.S. Pali Mukimpur district Aligarh: The village Dudhma Garhi, tehsil Atrauli, lat. 28^{0}01'N and long. 78^{0}26'E, lies 5 km north-east of theP.S.The village is located on the mound itself.It lies on the western bank of the river Nim.Thearea of the mound is about 1 acre.It is about 10 ft. high.It is under cultivation.The ceramicindustries found are OCP, GR, NBP, K and EM[96]. The drawings of OCP potteries found at this site are as follows:

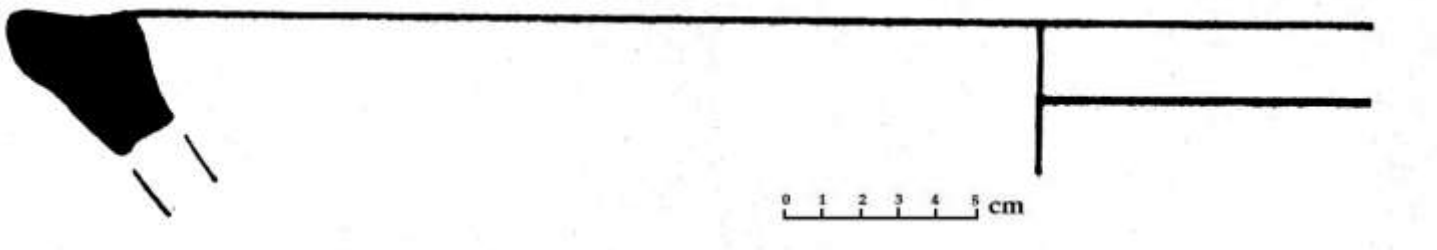


Fig. No. 487: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Nail headed, externally projected having a depression below externally, Diameter 32 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-26 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

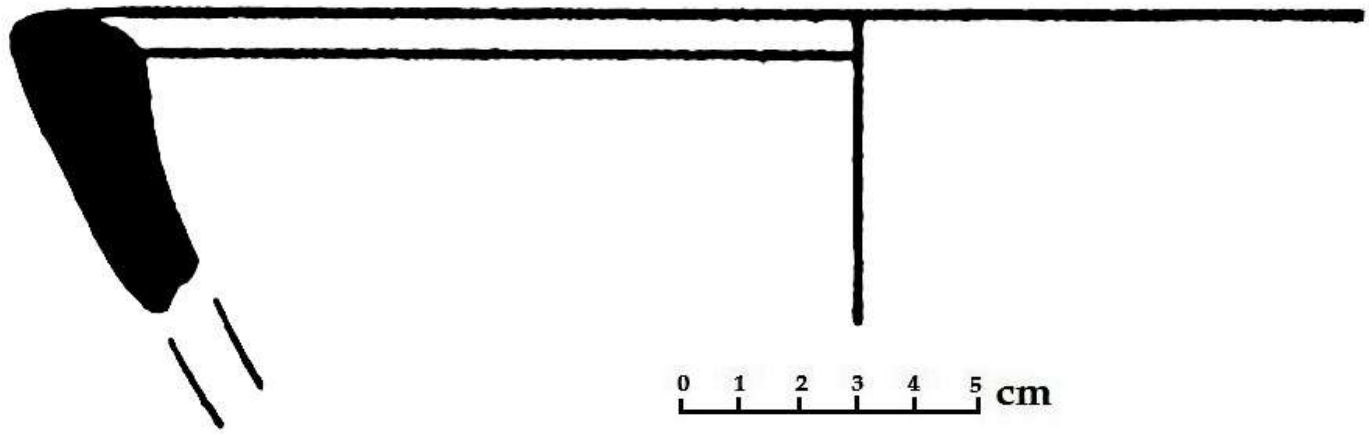


Fig. No. 488: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Outgoing and internally beveled, Diameter 17 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, BL-76 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

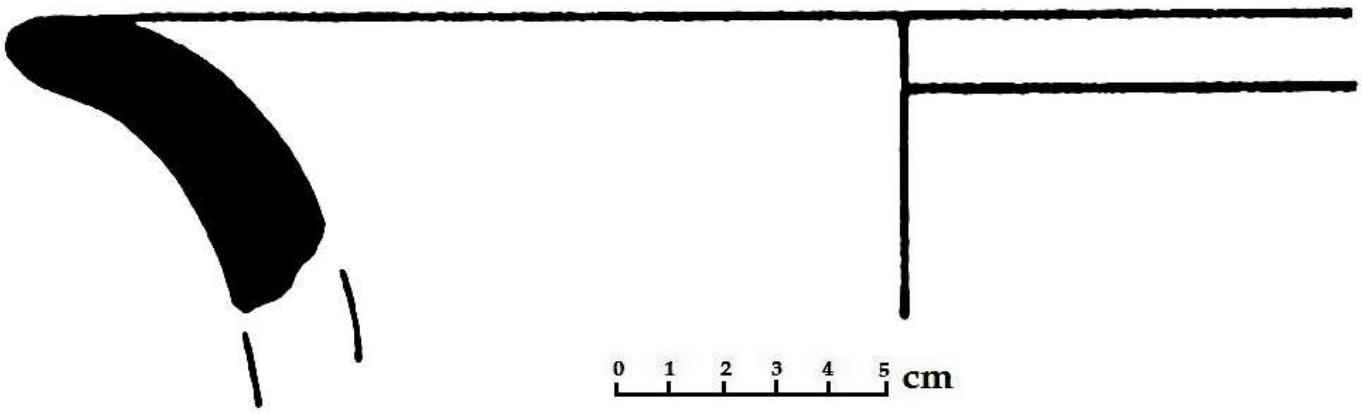


Fig. No. 489: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Flanged and featureless, Diameter 20 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	ARJ, Fig. No. 15, V-14 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Pali Mukimpur, P.S. Pali Mukimpur district Aligarh: The village Pali Mukimpur, tehsil Atrauli, lat. 28^{0}01'N and long. 78^{0}22'E, lies near the P.S.The western part of the village lies on the mound.The area of the mound is about 2 acres.It is about 6 ft. high.It is inhabited.The mound marks the site of a garhi.The ceramic industries found are OCP, K and LM[97]. The drawings of OCP potteries found at this site are as follows:

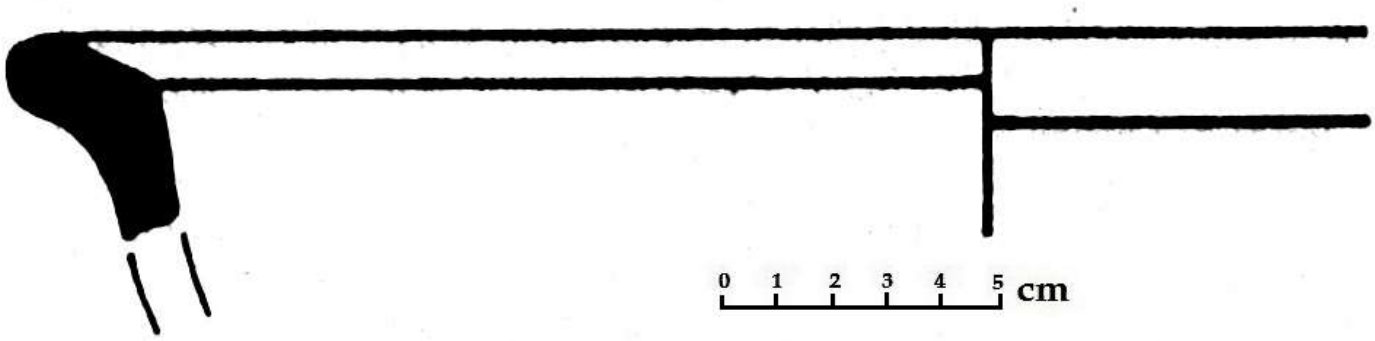


Fig. No. 490: Bowl

S. No. - 01
Type - Bowl
Rim & Dimension - Out-turned, internally beveled and slightly thickened, Diameter 20 cm
Neck side & Base - Hemispherical sides
Colour - Dull red
Fabric - Fine fabric
Slip - Slipped and painted externally
Reference - ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

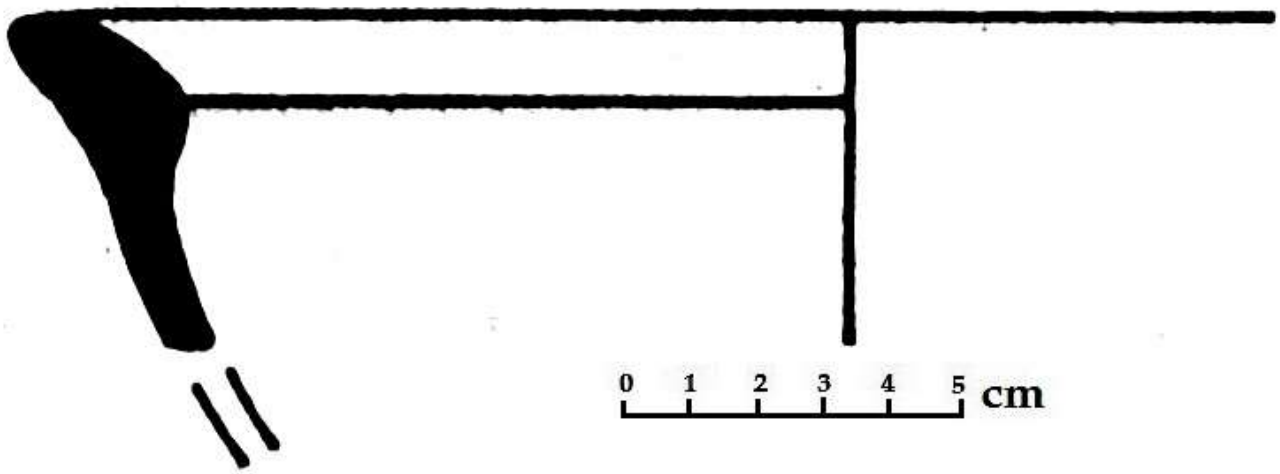


Fig. No. 491: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Outturned, internally beveled and externally thickened, Diameter 15 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped

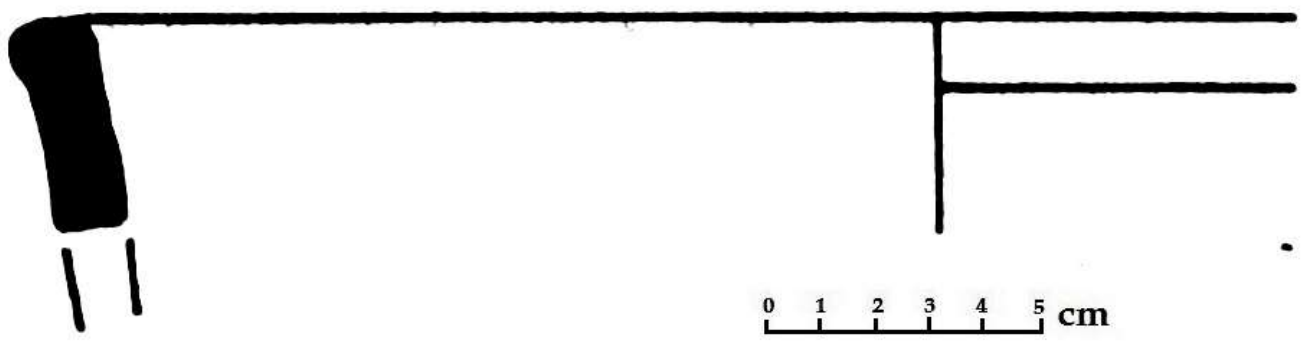


Fig. No. 492: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Roughly nail headed, Diameter 20 cm
Neck side & Base	-	Roughly tapering sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 13, BL-74 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

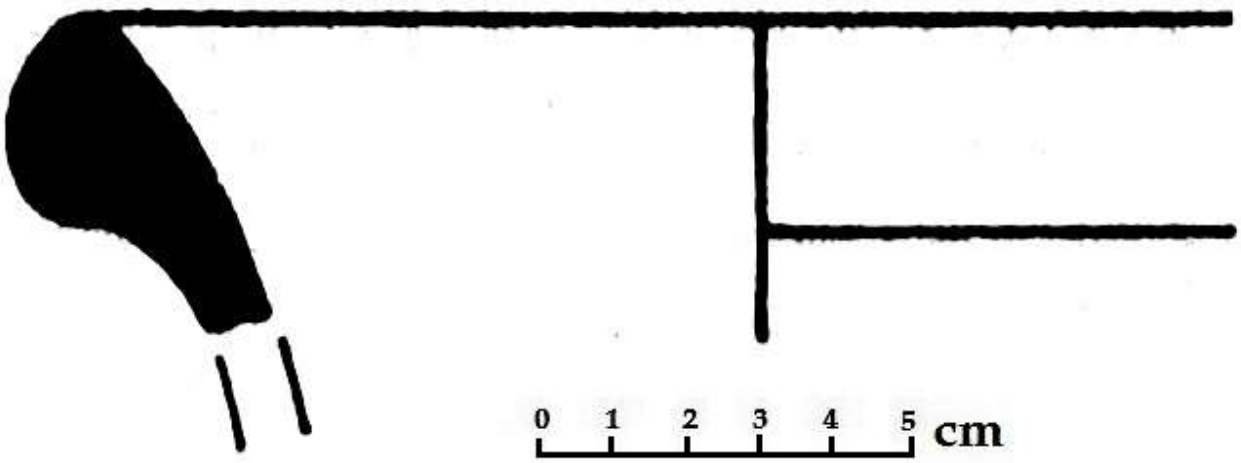


Fig. No. 493: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Out-curved, externally thickened forming a collar, Diameter 12 cm
Neck side & Base	-	Out-curved neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-89a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Safipur, P.S. Pali Mukimpur district Aligarh: The village Safipur, tehsil Atrauli, lat. $27^{0}58'$N and long. $78^{0}25'$ E, lies 4.5 kmsouth of the P.S. The mound lies north of the village.It lies on the northern bank of the river *Chhoiya*.The area of the mound is about 2 acres.It is about 1 ft. high.It is under cultivation.The ceramic industries found are OCP and G[98]. The drawings of OCP potteries found at this site are as follows:

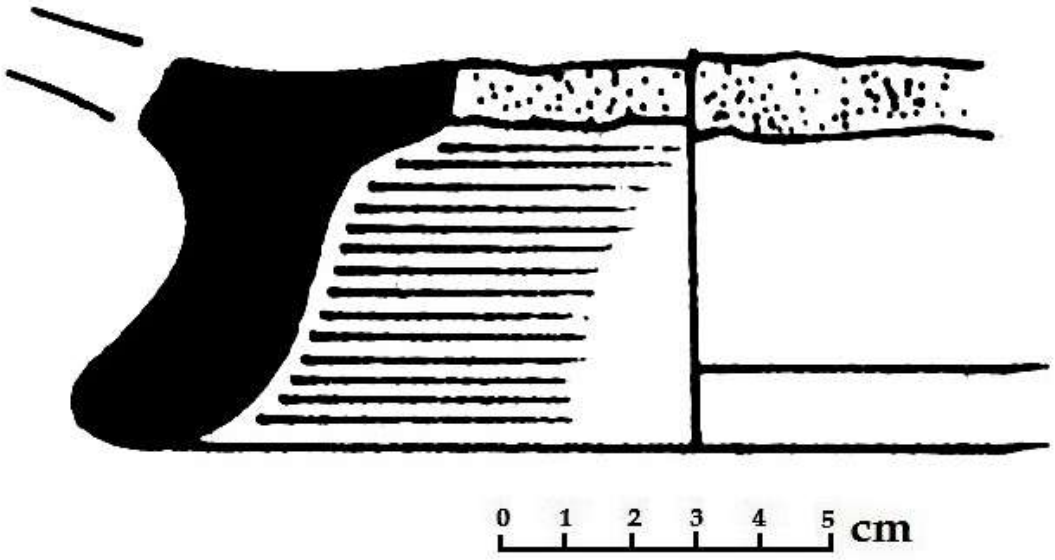


Fig. No. 494: Base

S. No.	-	01
Type	-	Base
Neck side & Base	-	Fragment of a ringed base having concave sides and featureless resting end
Colour	-	Ochrous
Fabric	-	Medium fabric

Slip - Unslipped

Reference - LQL, Fig. No. 37, BS-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

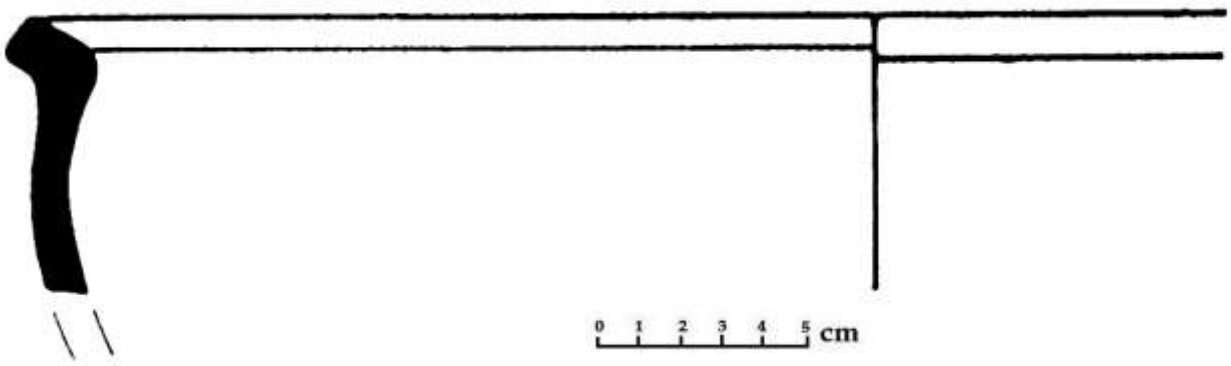


Fig. No. 495: Basin

S. No. - 02

Type - Basin

Rim & Dimension - Everted, obliquely cut externally and mildly carinated internally, Diameter 26 cm

Neck side & Base - Convex sides

Colour - Ochrous

Fabric - Medium fabric

Slip - Unslipped

Reference - LQL, Fig. No. 19, BN-33 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

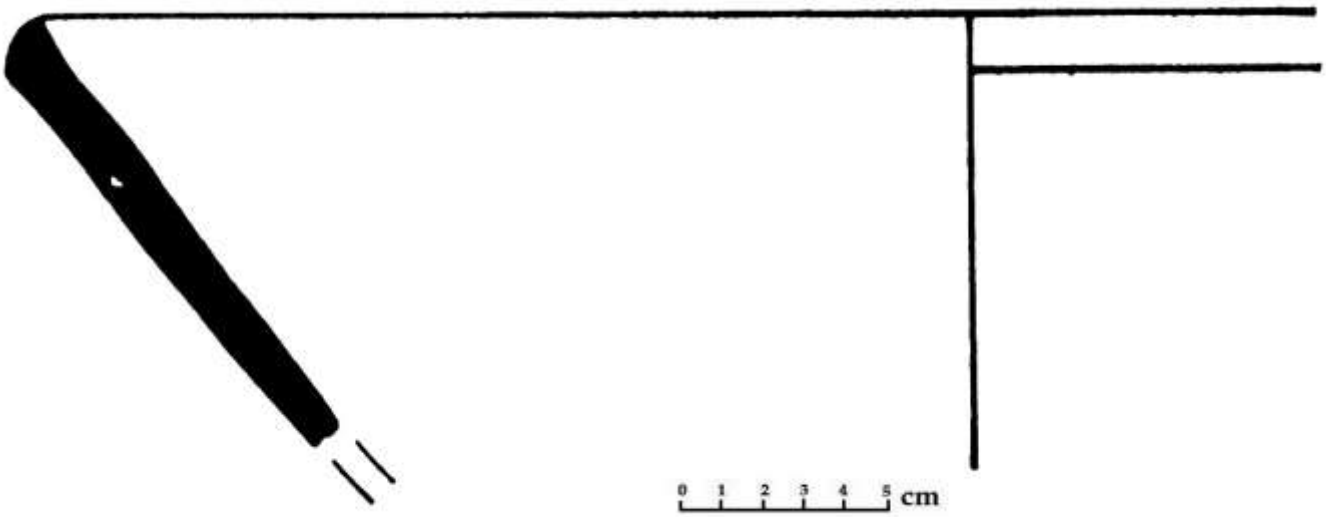


Fig. No. 496: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Outgoing externally beveled, Diameter 28 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-28 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

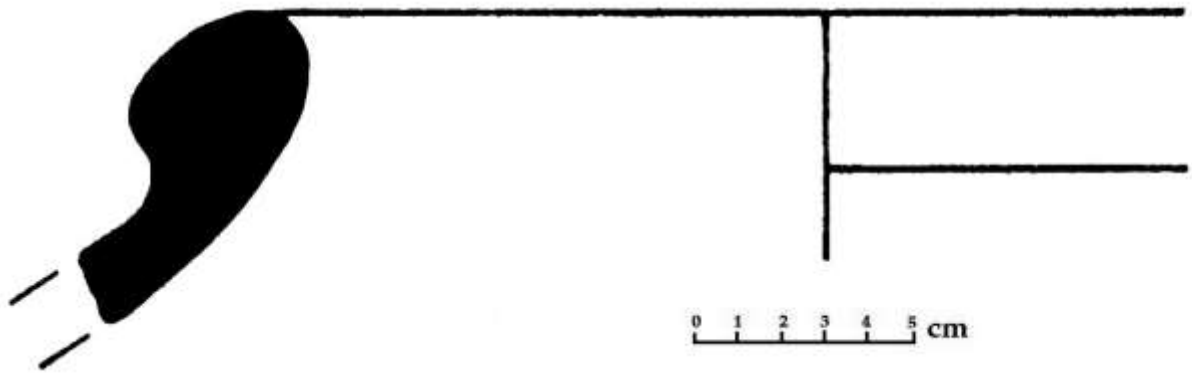


Fig. No. 497: Jar

S. No.	-	04
Type	-	Jar

Rim & Dimension - Externally, obliquely beveled and collared rim forming a closing mouth, Diameter 22 cm
Neck side & Base - Constricted neck and flaring sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

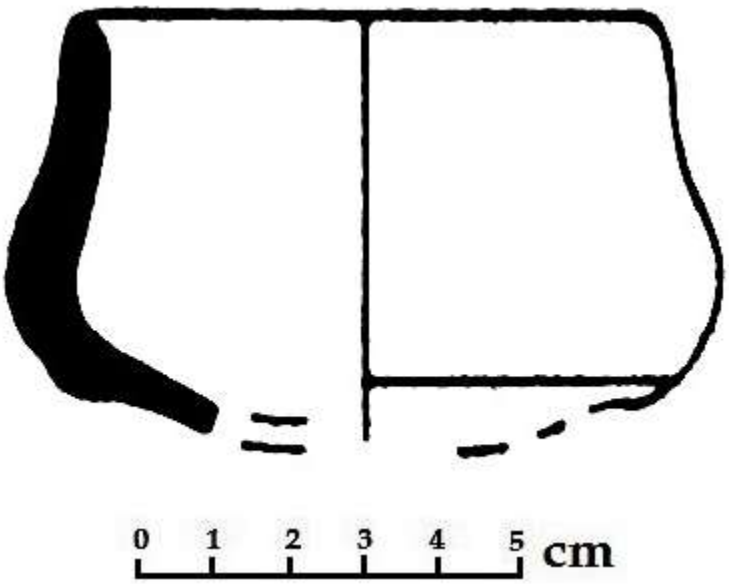


Fig. No. 498: Miniature pot

S. No. - 05
Type - Miniature pot
Rim & Dimension - Almost vertical and featureless, Diameter 5 cm
Neck side & Base - Mildly concave neck and buldging sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 35, RT-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Pisawa District Aligarh:

01. Village Jalokhari, P.S. Pisawan district Aligarh: The village Jalokhari, tehsil Khair, lat. 28^{0}08'N and long. 77^{0}46' E, lies 2 km north of the P.S. The mound lies 0.5 km east of the village.The area of the mound

is about 20 acres.It is about 10 ft. high.It is under cultivation.Remains of a garhi lie in the middle of the village.The ceramic industries found are OCP, PGW and NBP.The pieces of kakai bricks are found strewn on the mound[99]. The drawings of OCP potteries found at this site are as follows:

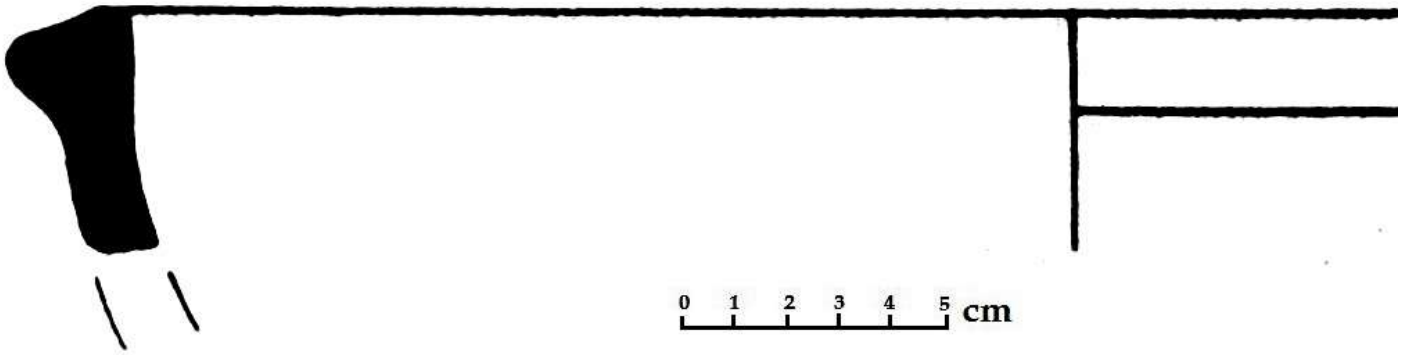


Fig. No. 499: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Slightly outgoing and externally thickened
Neck side & Base	-	Roughly convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BN-43 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

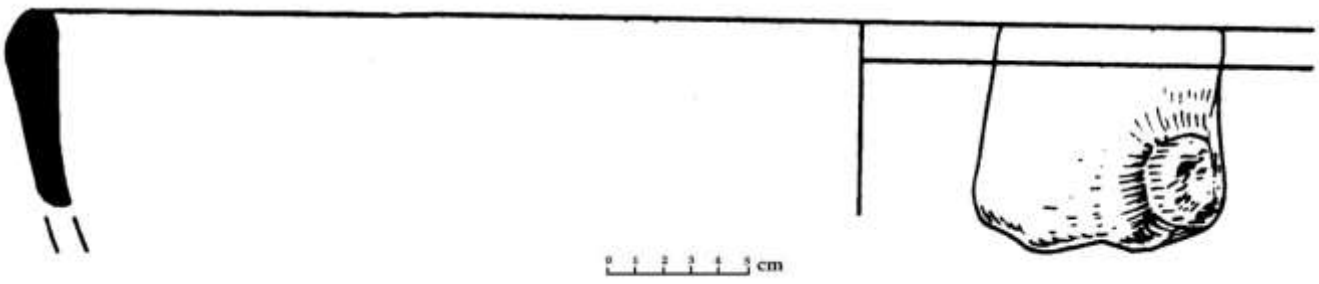


Fig. No. 500: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Vertical, thickened & obliquely cut externally, Diameter 38 cm

Neck side & Base - Almost vertical sides having a solid and circular strap handle attached below the rim
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 20, BN-48 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

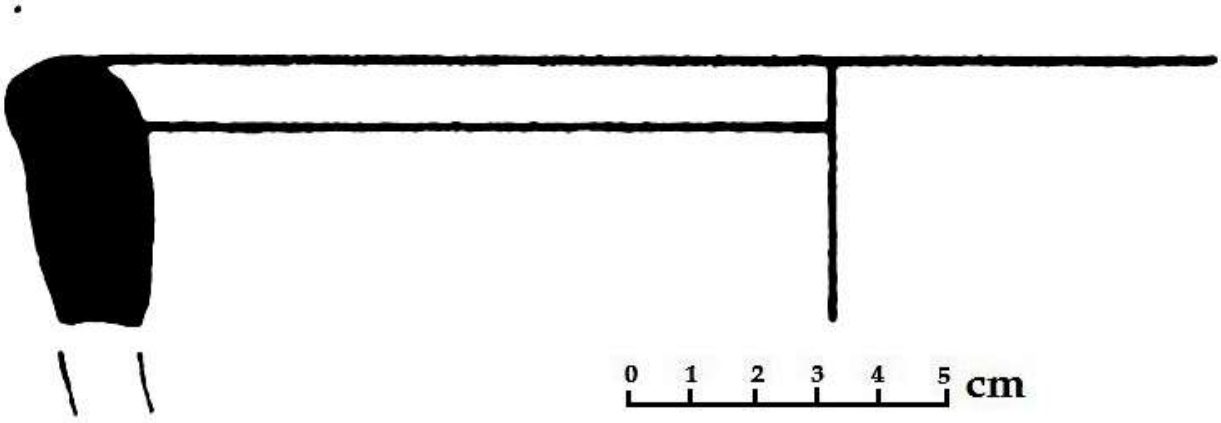


Fig. No. 501: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Almost vertical and featureless having slight depression externally, Diameter 16 cm
Neck side & Base - Almost vertical sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-53 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

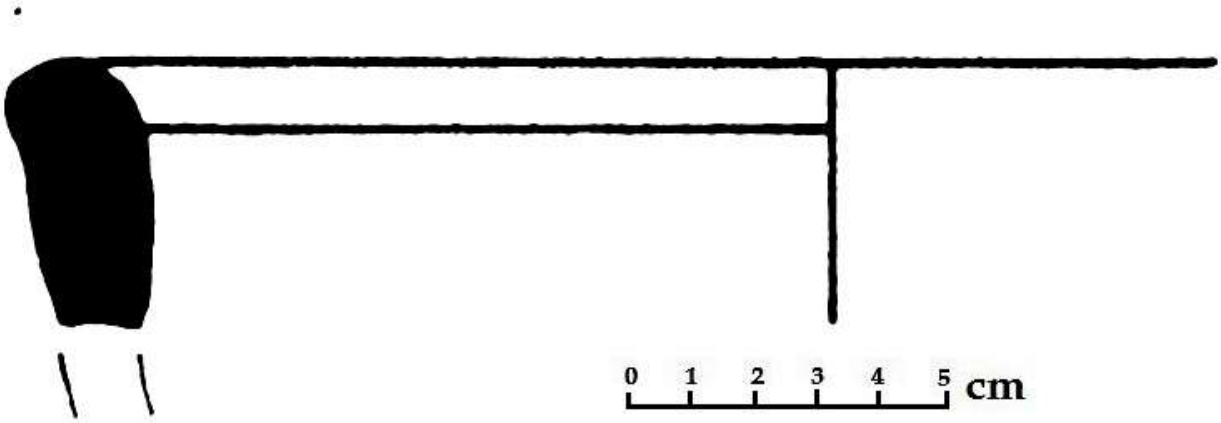


Fig. No. 502: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Almost vertical and featureless having slight depression externally, Diameter 16 cm
Neck side & Base	-	Almost vertical sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-53 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

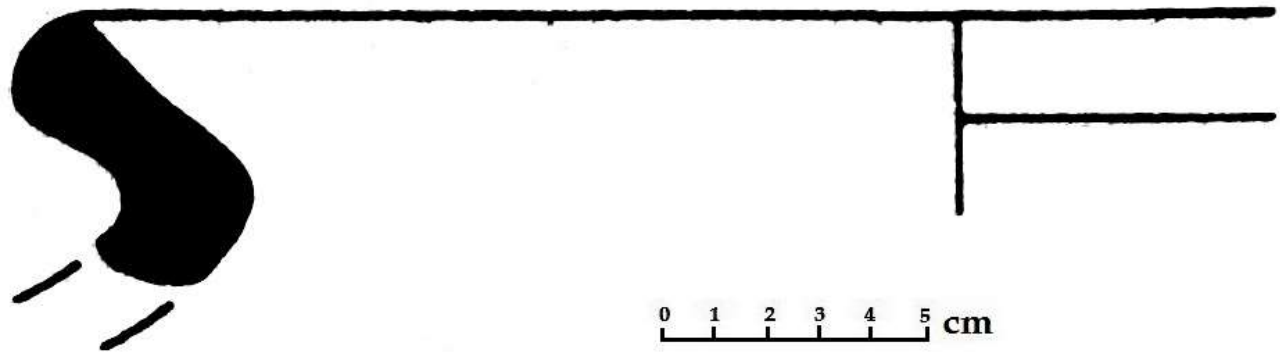


Fig. No. 503: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and thickened, Diameter 22 cm
Neck side & Base	-	Mildly carinated neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 16, VL-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

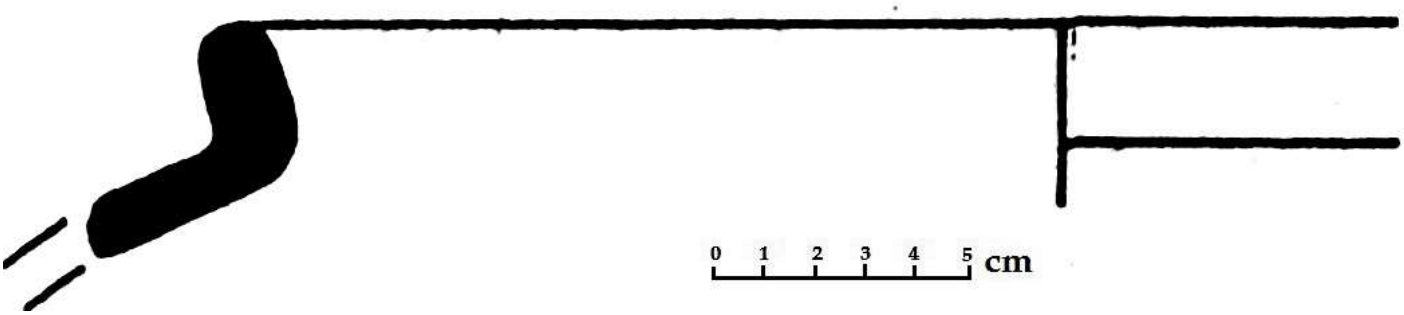


Fig. No. 504: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 20 cm
Neck side & Base	-	Squattish concave neck and globular sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-68 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Mirpur Dhaura, P.S. Pisawa district Aligarh: The village Mirpur Dhaura, tehsil Khair, lat. 28^{0}4'N and long. 77^{0}45'E, lies 4.5 km south-west of the P.S.The mound called *Dhaura Khera* lies 1 km south of the village.The area of the mound is about 8 acres.It is about 5 ft. high.It is under cultivation.The ceramic industries found are OCP, K, G and LM[100]. The drawings of OCP potteries found at this site are as follows:

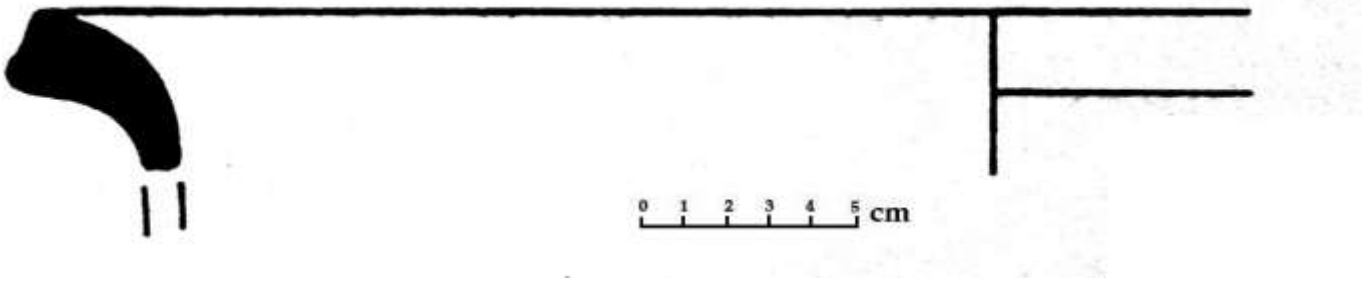


Fig. No. 505: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned thickened & vertically cut externally, Dia. 29 cm
Neck side & Base	-	Concave neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 19, BN-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

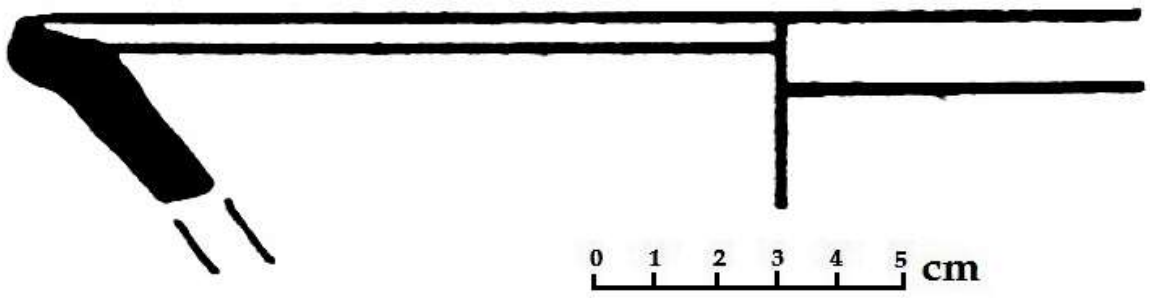


Fig. No. 506: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outturned obliquely flattened and pointed, Diameter 16 cm
Neck side & Base	-	Tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 07, BL-4a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

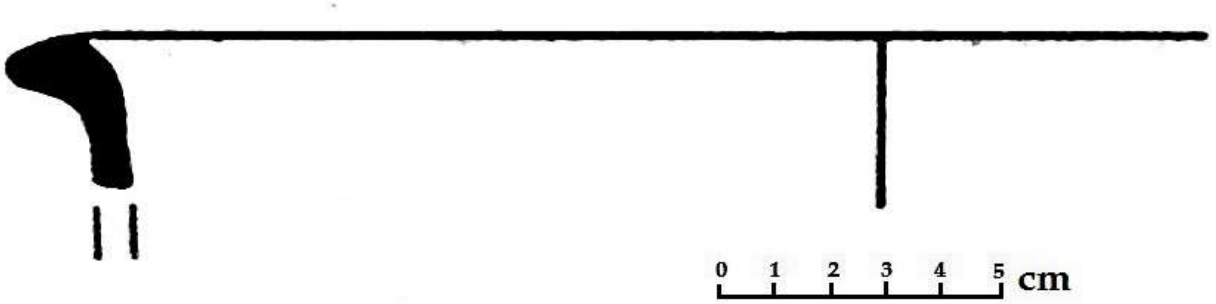


Fig. No. 507: Bowl

S. No. - 03

Type - Bowl

Rim & Dimension - Outturned and internally sharpened, Diameter 20 cm

Neck side & Base - Roughly convex side

Colour - Dull red

Fabric - Medium fabric

Slip - Unslipped

Reference - ARJ, Fig. No. 7, D-2a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

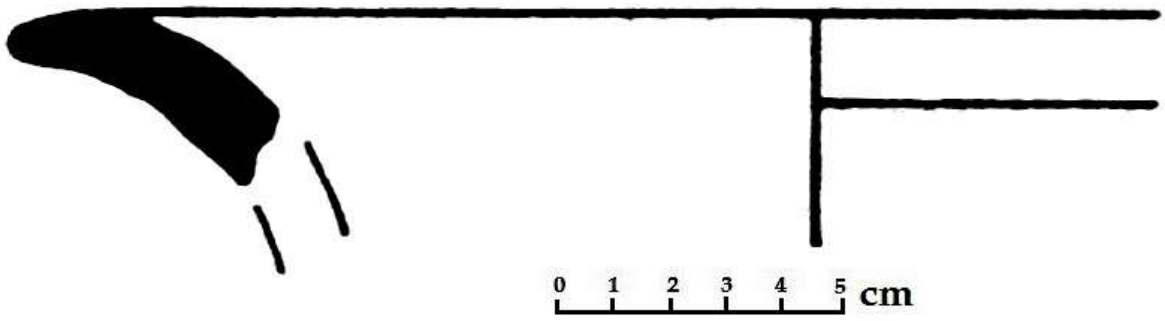


Fig. No. 508: Vase

S. No. - 04

Type - Vase

Rim & Dimension - Flared and internally sharpened, Diameter 17 cm

Neck side & Base - Tapering neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-13 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Tappal District Aligarh:

01. Village Harji Gadhi/ Gadhi Surajmal, P.S. Tappal district Aligarh: The village Harji Garhi @ Garhi Surajmal, tehsil Khair, lat. 28^{0}03'N and long. 77^{0}37' E, lies 4 kmnorth-east of the P.S. The mound lies 0.2 km north-west of the village.Khera extends to the boundary of village *Khandeha*.The area of the mound is about 20 acres.It is about 10 ft. high.It is under cultivation.Harji and Surajmal were two brothers.Harji had no issue.The village got its two names from these brothers.The mound is called Gauroli after Gaur Rajputs.The remains of a fort lie in the village.The ceramic industries found are OCP, PGW, K and LM.The Kushan bricks are found strewn on the mound[101]. The drawings of OCP potteries found at this site are as follows:

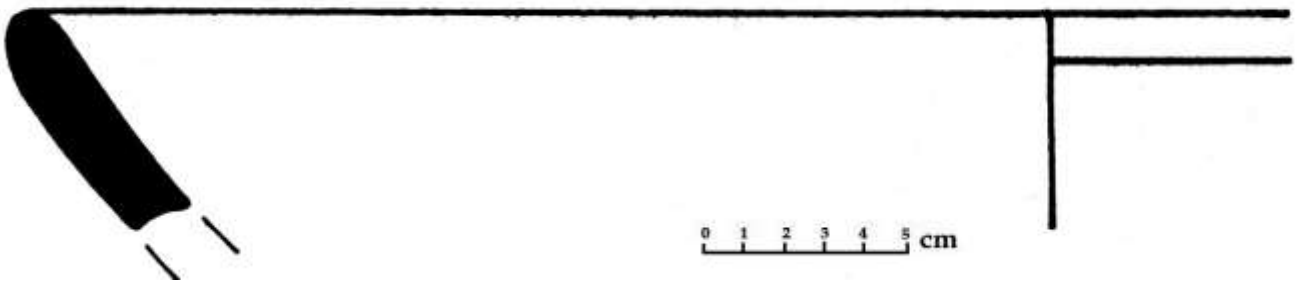


Fig. No. 509: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Outgoing and featureless, Diameter 33 cm
Neck side & Base - Incurved sides
Colour - Greyish
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-36 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

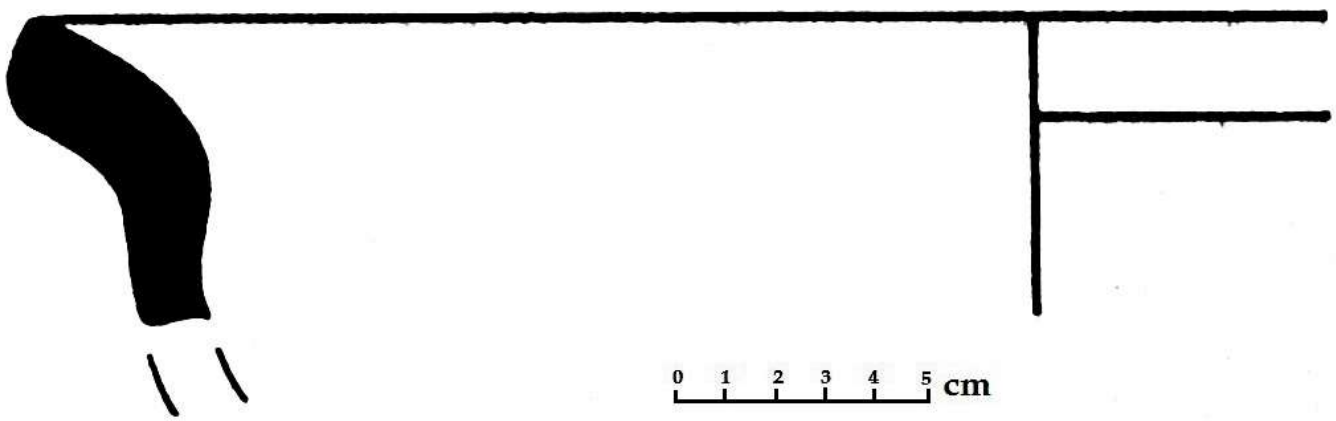


Fig. No. 510: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Splayed out, Diameter 26 cm
Neck side & Base	-	Incurved sides
Colour	-	Dark red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 19, BL-60 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

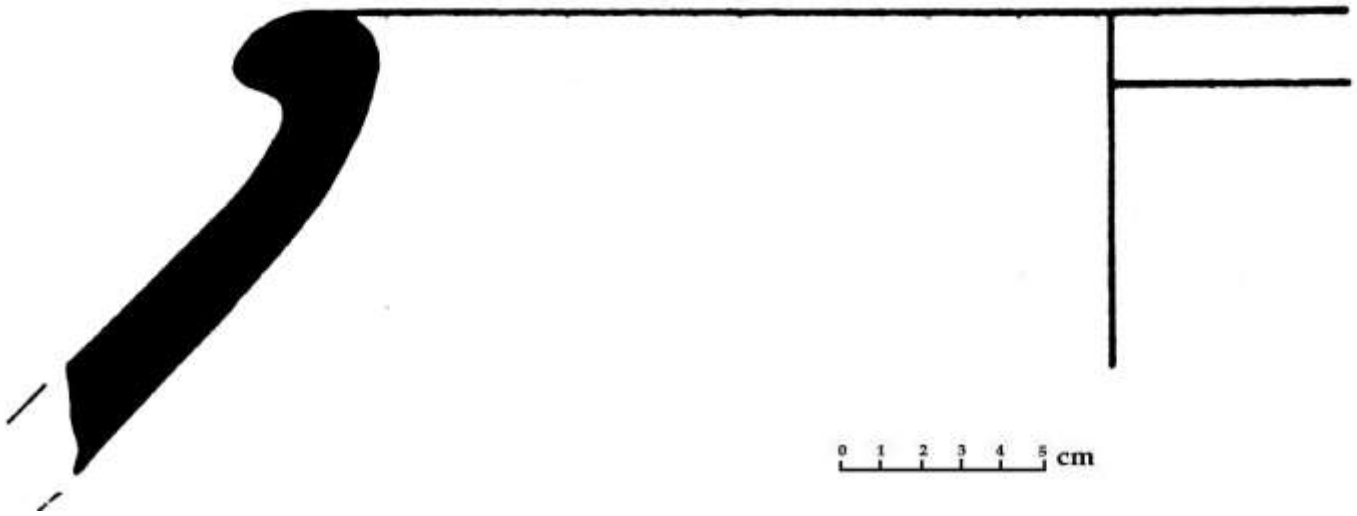


Fig. No. 511: Jar

S. No. - 03
Type - Jar
Rim & Dimension - Thickened and collared rim forming a narrow mouth, Diameter 28 cm
Neck side & Base - Carinated neck and flaring sides
Colour - Dull red
Fabric - Medium fabric
Slip - Treated with a wash
Reference - LQL, Fig. No. 24, J-12 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

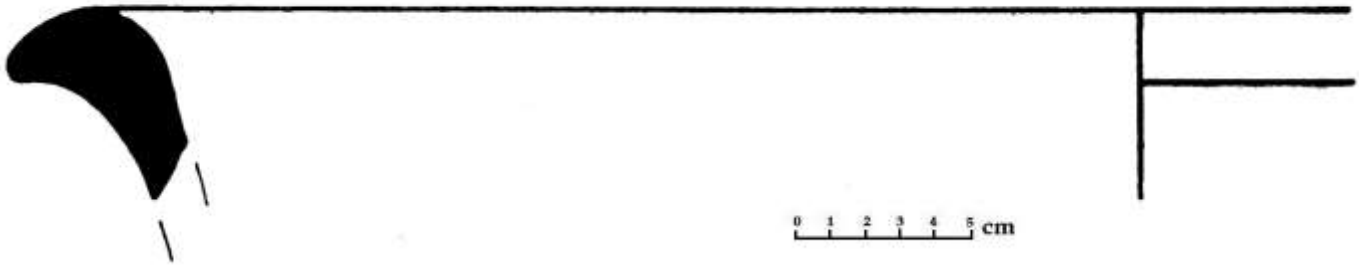


Fig. No. 512: Trough

S. No. - 04
Type - Trough
Rim & Dimension - Outturned and internally thickened looking like a beak, Diameter 42 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 12, T-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

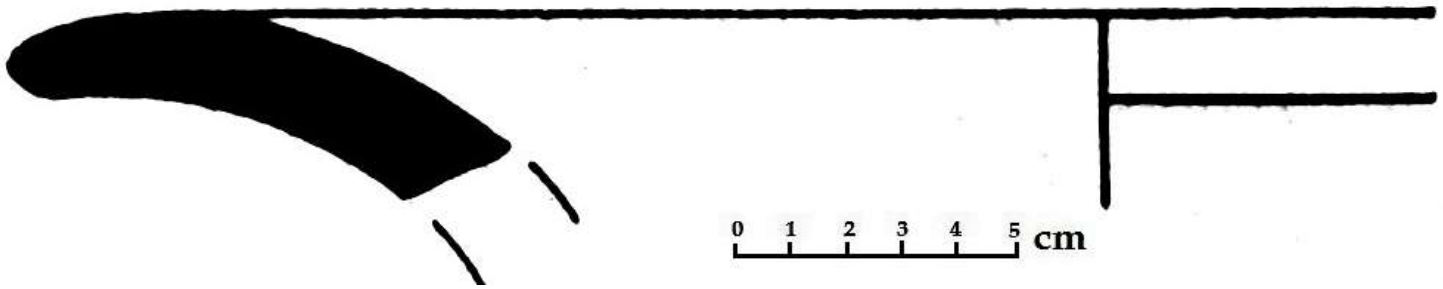


Fig. No. 513: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Flanged and externally drooping, Diameter 25 cm
Neck side & Base	-	Tapering concave neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

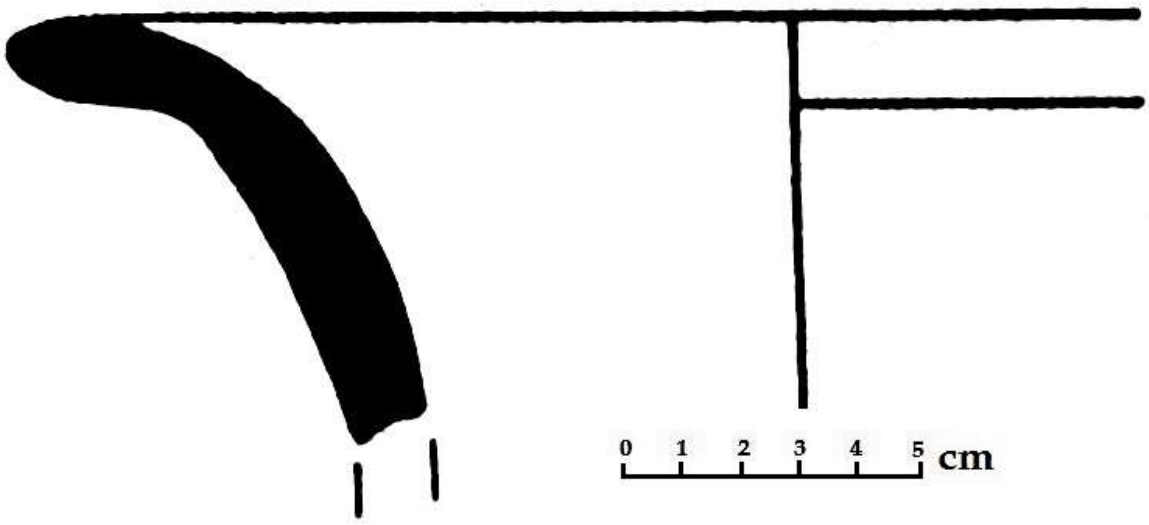


Fig. No. 514: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Flanged and horizontal, Diameter 17 cm
Neck side & Base	-	Vertically elongated neck
Colour	-	Dark red

Fabric - Fine fabric
Slip - Treated with wash
Reference - ARJ, Fig. No. 15, V-9a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

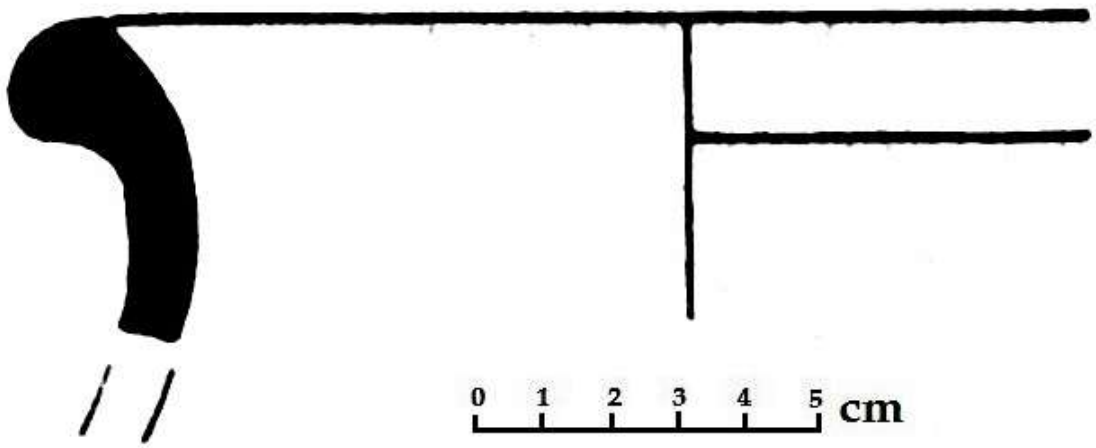


Fig. No. 515: Vase

S. No. - 07
Type - Vase
Rim & Dimension - Outturned and externally thickened forming a mild corner, Diameter 13 cm
Neck side & Base - Out-curved neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, V-89 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Ratangarhi, P.S. Tappal district Aligarh: The village Ratangarhi, tehsil Khair, lat. 27^{0}56'N and long. 77^{0}34'E, lies 11 km south of the P.S. The mound lies 0.5 km west of the village on the bank of river Yamuna.The area of the mound is about 4 acres.It is about 5 ft. high.It is under cultivation.This village is named after its founder Pt. Ratan Lal.The ceramic industries found are OCP, G and EM[102]. The drawings of OCP potteries found at this site are as follows:

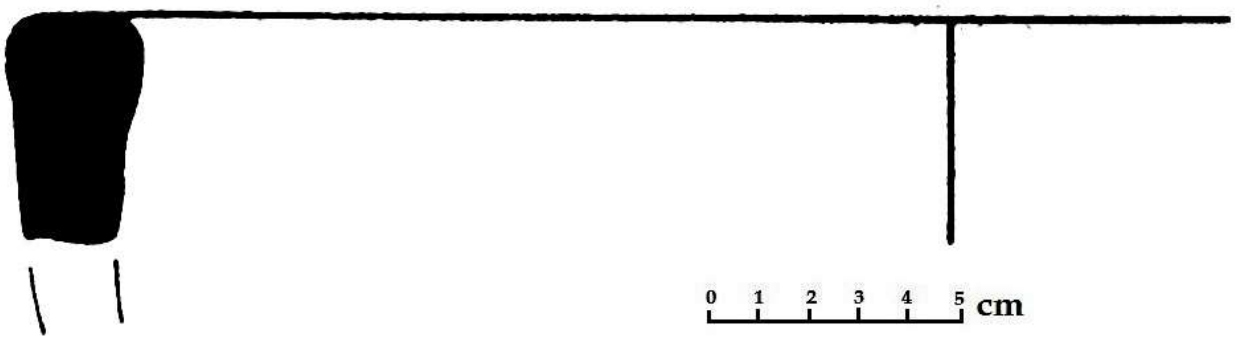


Fig. No. 516: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Roughly Nail-headed incurved, Diameter 24 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Dull red
Fabric	-	Coarse fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-22 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

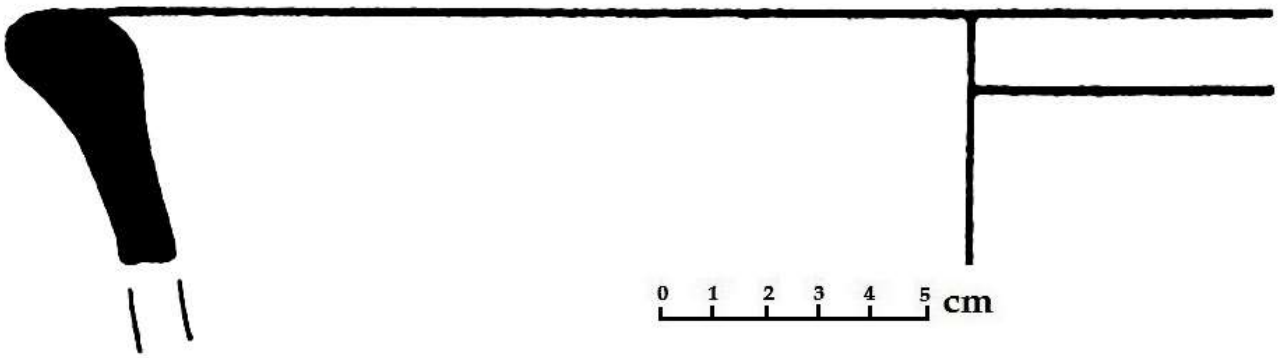


Fig. No. 517: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Outturned, internally beveled and thickened, Diameter 22 cm
Neck side & Base	-	Incurved in lower sides
Colour	-	Dull red

Fabric - Medium fabric
Slip - Treated with a wash
Reference - ARJ, Fig. No. 11, BN-20a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

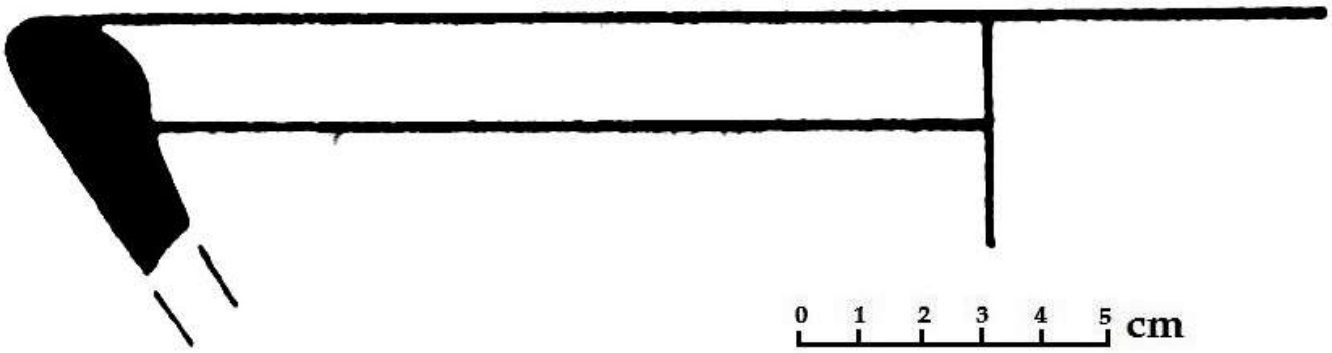


Fig. No. 518: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Outturned, internally beveled & featureless, Diameter 20 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-20a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

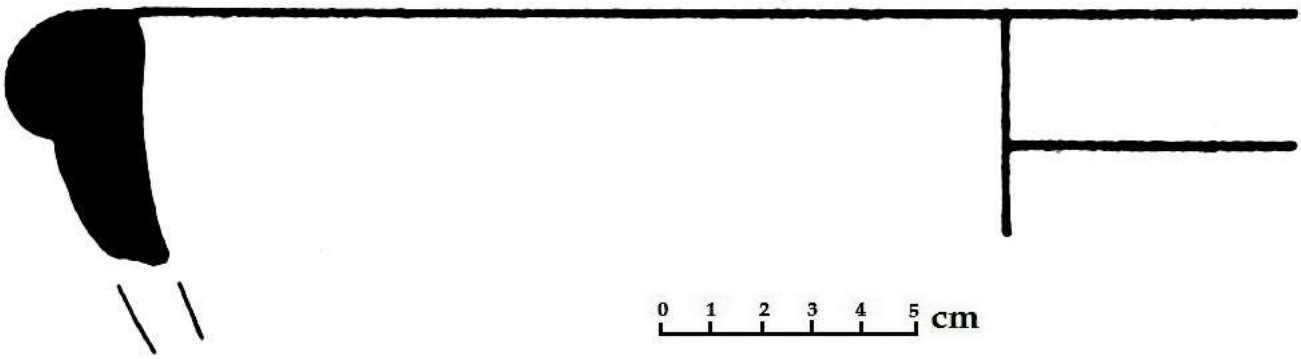


Fig. No. 519: Bowl

S. No. - 04

Type	-	Bowl
Rim & Dimension	-	Slightly unturned, externally thickened and collared, Diameter 24 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 13, BL-76 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Salpur, P.S. Tappal district Aligarh: The village Salpur, tehsil Khair, lat. 27^{0}57'N and long. 77^{0}41'E, lies 14 km south-east of the P.S. The mound lies east of the village.The area of the mound is about 1 acre.It is about 2 ft. high.It is under cultivation.Remains of a garhi lie in the middle of the village. Remains of an indigo factory lie 1 km east of the village.The ceramic industries found are OCP, K and LM[103]. The drawings of OCP potteries found at this site are as follows:

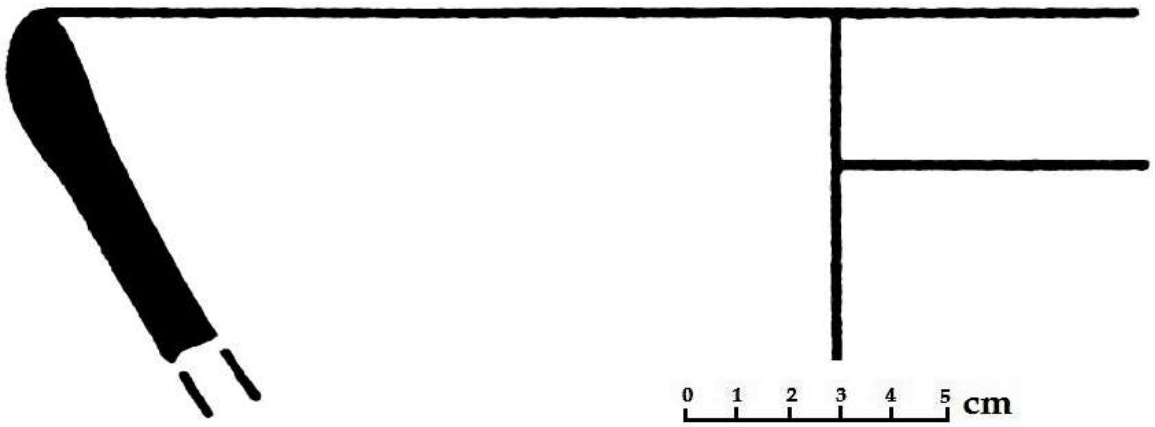


Fig. No. 520: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Outgoing and externally thickened, Diameter 21 cm
Neck side & Base	-	Tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-42 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

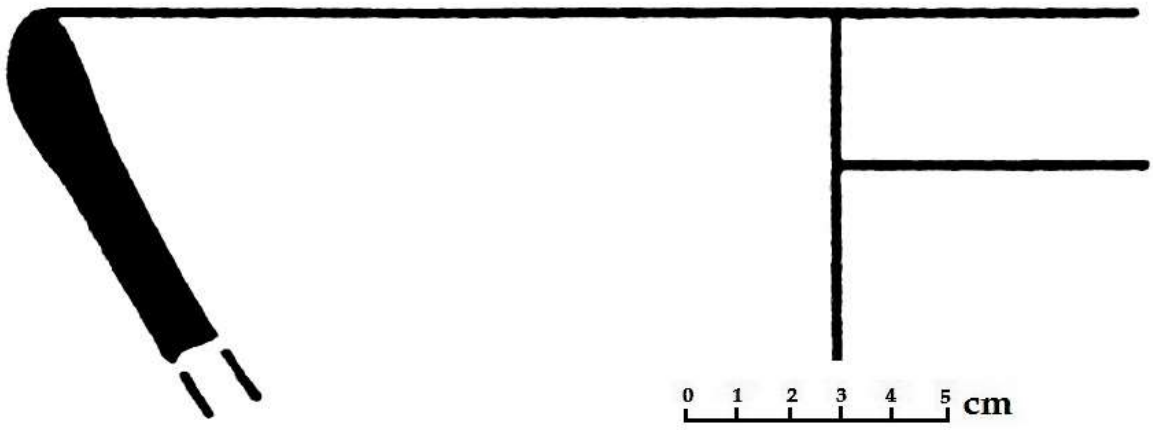


Fig. No. 521: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outgoing and externally thickened, Diameter 21 cm
Neck side & Base	-	Tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-42 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

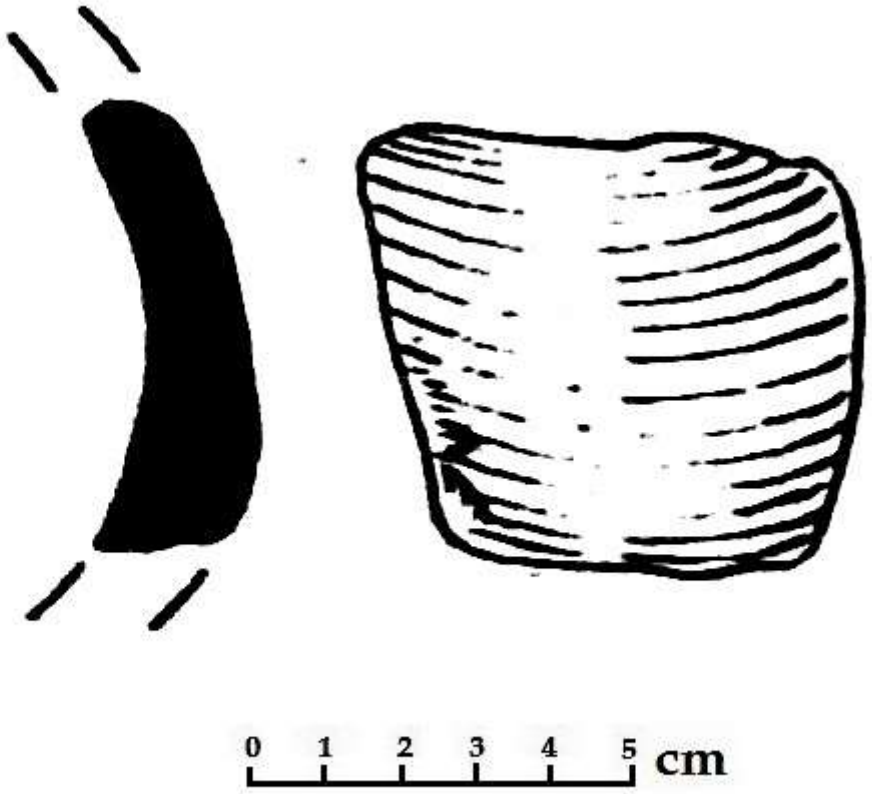


Fig. No. 522: Handle

S. No.	-	03
Type	-	Handle
Neck side & Base	-	Fragment of a strap handle having flattish section
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped

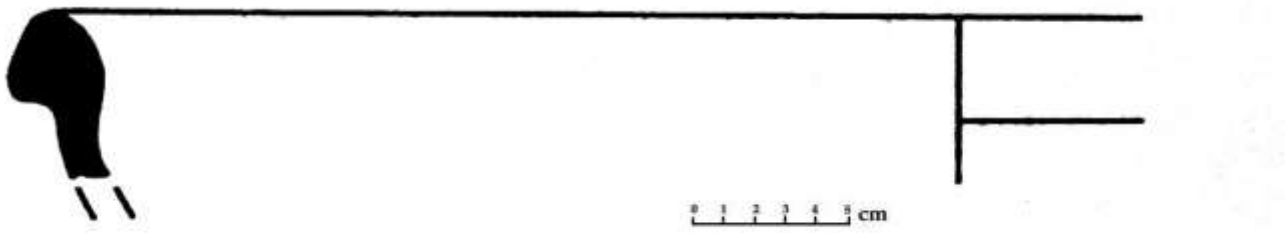


Fig. No. 523: Trough

S. No. - 04
Type - Trough
Rim & Dimension - Vertical thickened and collared, Diameter 40 cm
Neck side & Base - Convex side
Colour - Dull red
Fabric - Medium fabric
Slip - Treated with a wash
Reference - LQL, Fig. No. 21, T-5 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

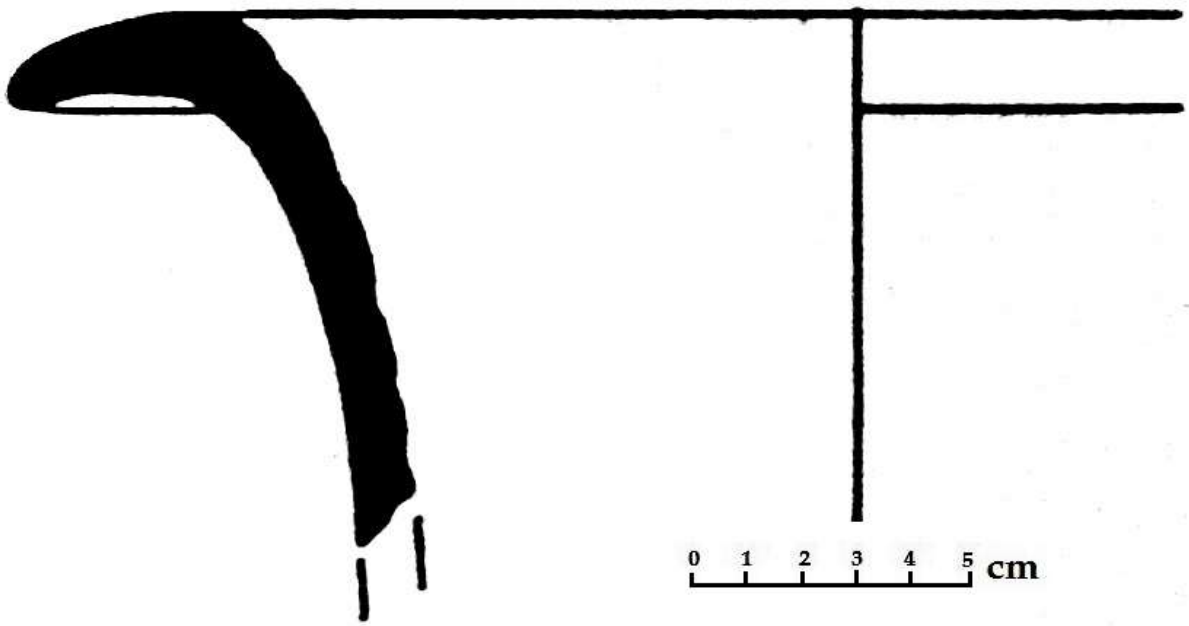


Fig. No. 524: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Flanged and slightly drooping, Diameter 20 cm
Neck side & Base - Elongated neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Slipped
Reference - LQL, Fig. No. 28, V-38c (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

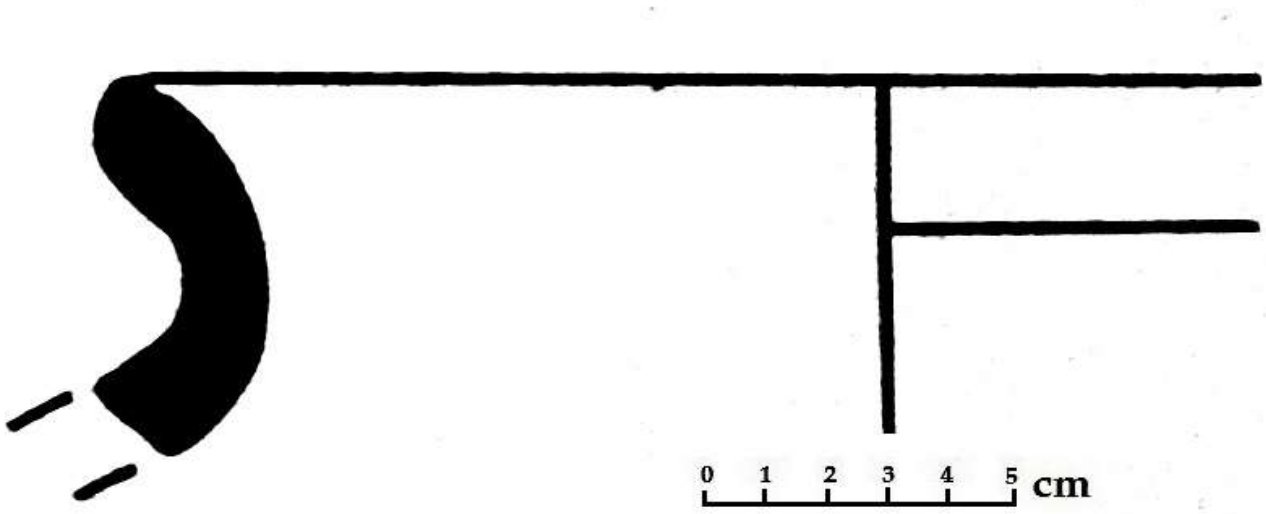


Fig. No. 525: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 17 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-63a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Utwara, P.S. Tappal district Aligarh: The village Utwara, tehsil Khair, lat. 27^{0}58'N and long. 77^{0}35'E, lies 8.5 km south of the P.S.The mound lies west of the village. The Kunda Nala and Palar Jhil lie north of the village.The area of the mound is about 60 acres.It is about 22 ft. high.It is under cultivation.The ceramic industries found on the mound are OCP, PGW, NBP, K, G and LM[104]. The drawings of OCP potteries found at this site are as follows:

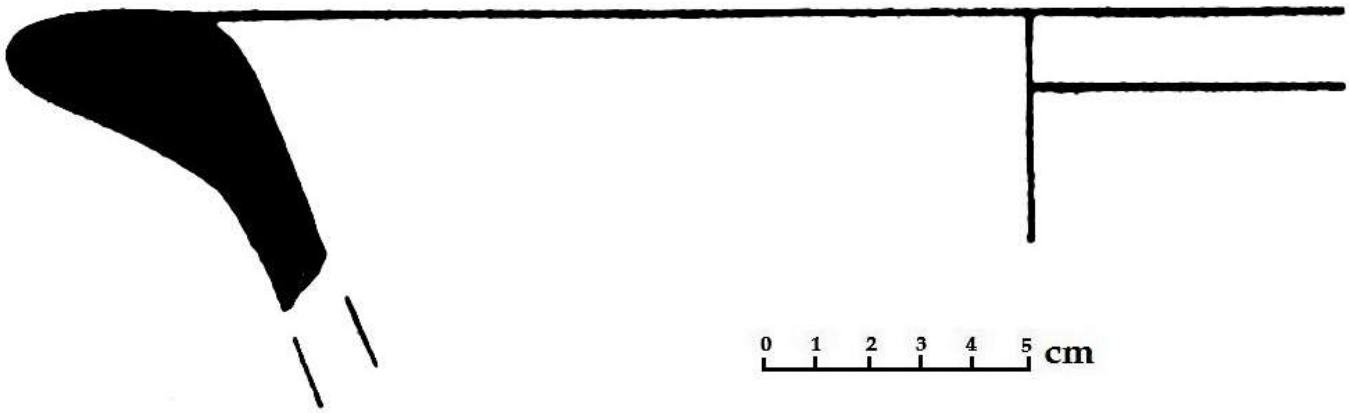


Fig. No. 526: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out and internally thickened
Neck side & Base	-	Tapering sides
Colour	-	Greyish
Fabric	-	Medium fabric
Slip	-	Slipped and painted
Reference	-	ARJ, Fig. No. 12, BN-12 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

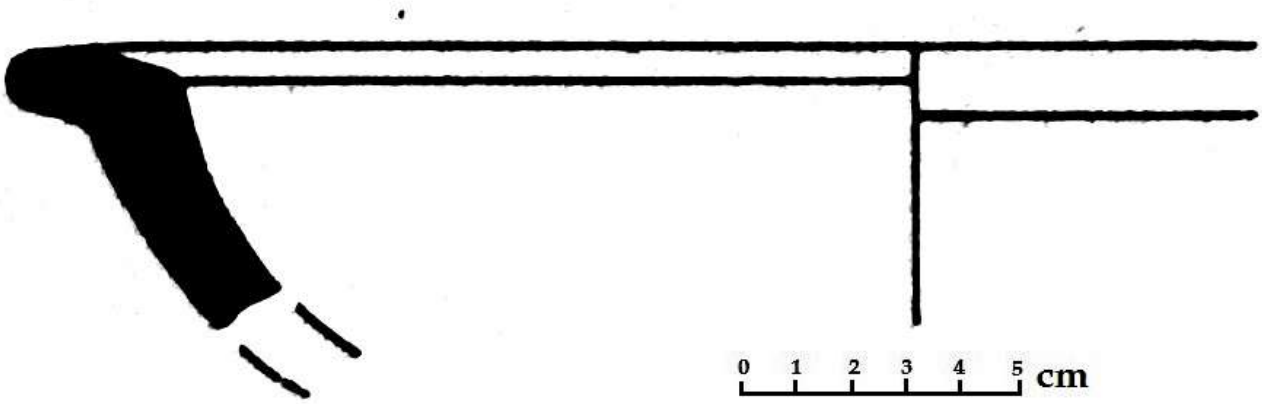


Fig. No. 527: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Out-projected and featureless, Diameter 20 cm

Neck side & Base - Incurved sides forming a carination at the junction of rim and sides
Colour - Greyish
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 17, BN-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

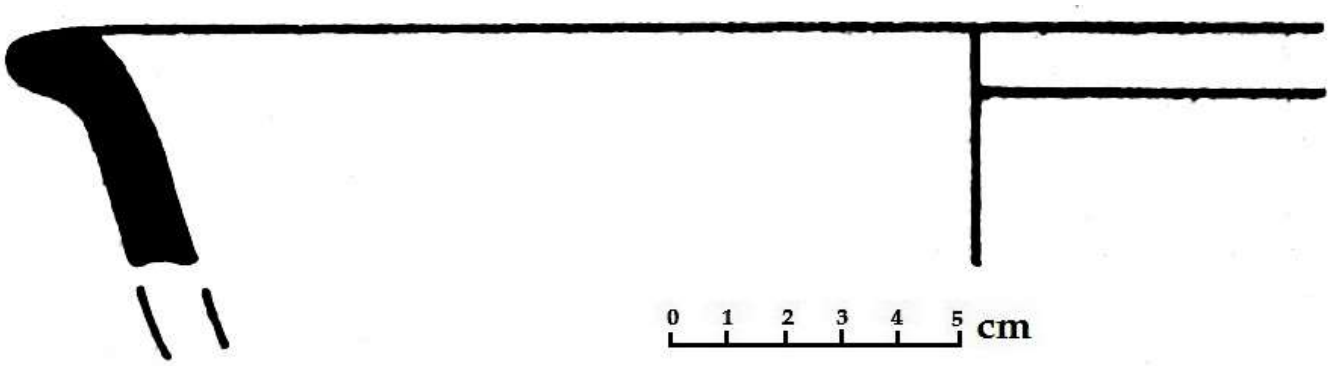


Fig. No. 528: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Out-projected and featureless, Diameter 20 cm
Neck side & Base - Vertical sides but incurved in the lower part
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-8a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

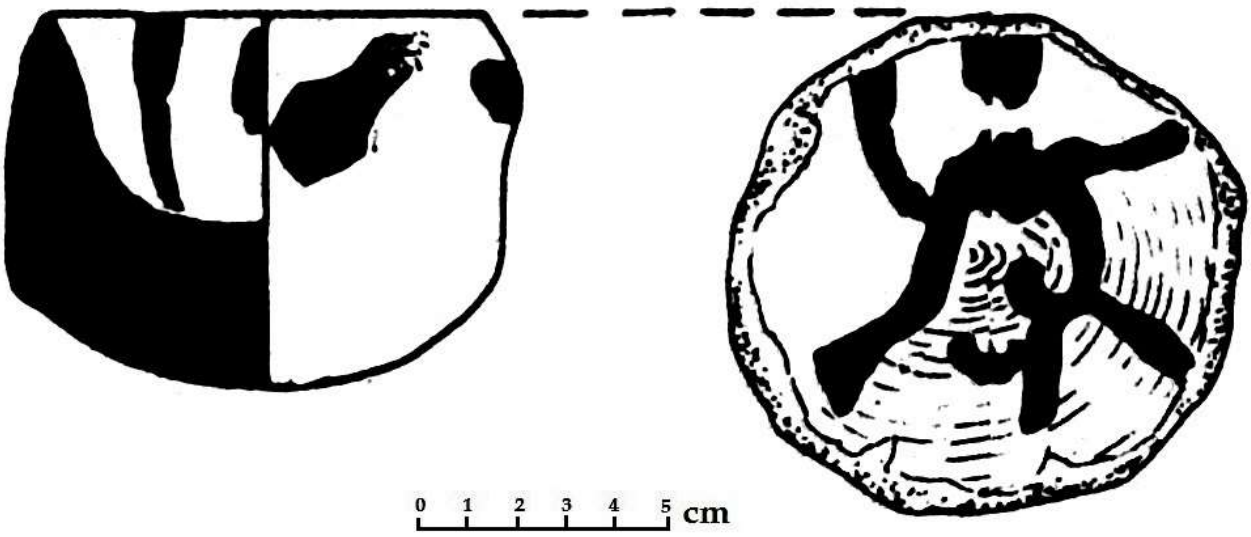


Fig. No. 529: Miniature bowl

S. No.	-	04
Type	-	Miniature Bowl
Rim & Dimension	-	Handmade bowl having sharpened vertical rim, Dia. 6 cm
Neck side & Base	-	Almost vertical sides having finger depression and a sager Base
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped and painted internally as well as externally. Internally a crudely executed circle in the middle of the Bottom having four or five strokes emanating from it. Two rods between the strokes are also visible. Externally, there are patches of painting but no clear motive or design can be perceived.
Reference	-	LQL, Fig. No. 14, MB-10 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

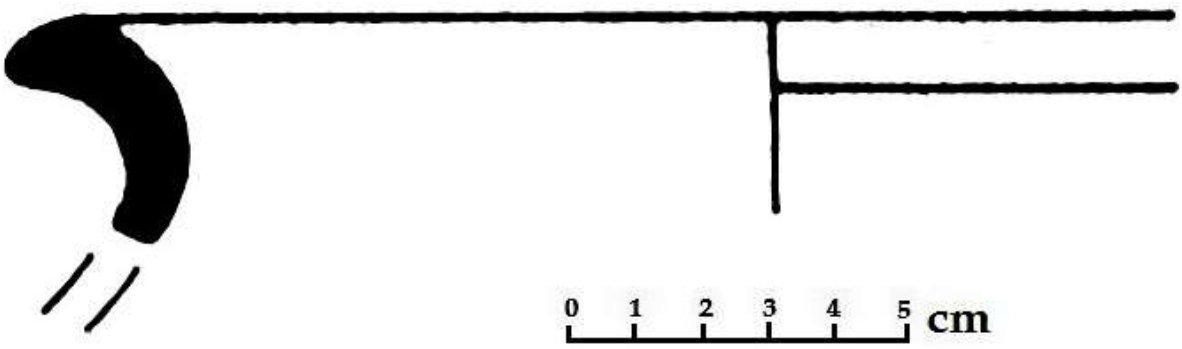


Fig. No. 530: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and thickened, Diameter 14 cm
Neck side & Base	-	Internally thickened and squattish concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 16, VL-2c (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Vijaygarh District Aligarh:

01. Village Barhad, P.S. Vijaygarh district Aligarh: The village Barhad, tehsil Kol, lat. 27^{0}42'N and long. 78^{0}12' E, lies 3 km south-west of the P.S.The mound I lies east of the village.The mound II known as *Vibhamai Khera*, lies west of thevillage. The village lies east of the river *Sengar* and a large lake.The area of the mound I is about4 acres.It is about 5 ft. high.The area of the mound II is about 6 acres.It is about 10 ft. high.It isunder cultivation.A Tuglaq coin from Delhi Mint was found on themound.One Sindhia coinfrom Gwalior Mint, one coin of Shah Alam Badshah (1759-1788 A.D.) and 4 quarter Annacoins of East India Company were found on the mound.The ceramic industries found onmound I are OCP, BRW, BS, PGW, NBP, K, G and LM[105]. The drawings of OCP potteries found at this site are as follows:

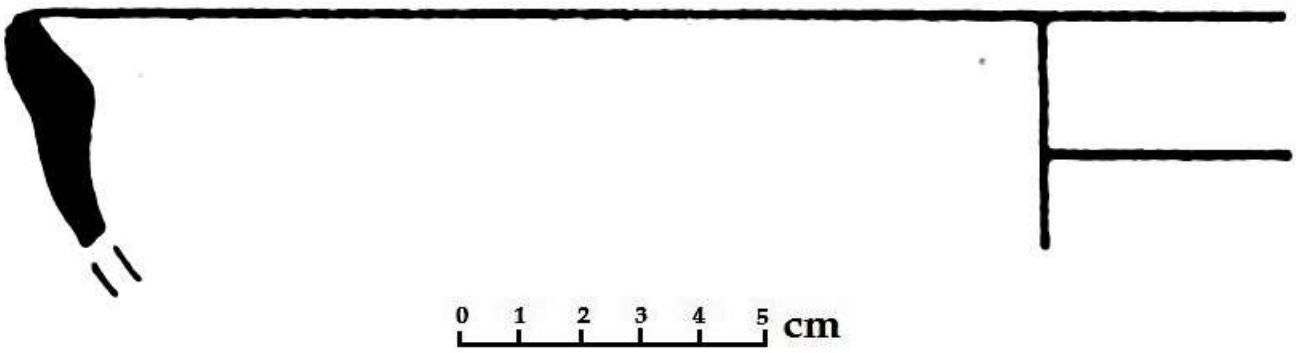


Fig. No. 531: Bowl

S. No. - 01
Type - Bowl
Rim & Dimension - Outturned, obliquely beveled internally, Diameter 22 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 7, B-3 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

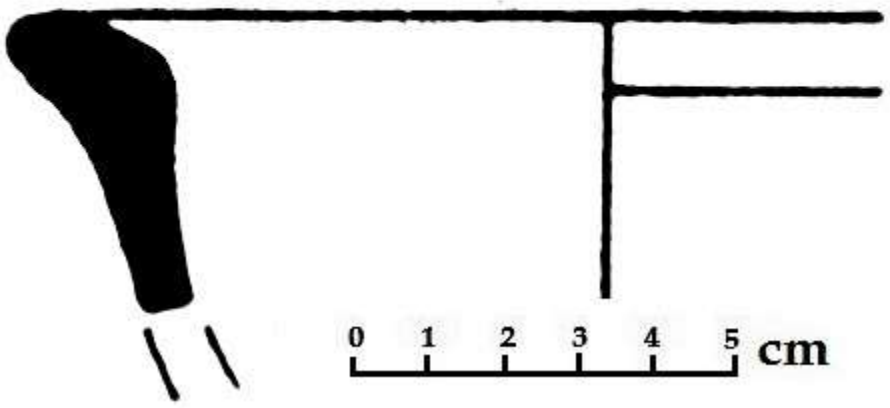


Fig. No. 532: Bowl

S. No. - 02
Type - Bowl

Rim & Dimension - Outturned and internally beveled, Diameter 11 cm
Neck side & Base - Convex sides
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - LQL, Fig. No. 10, BL-3 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

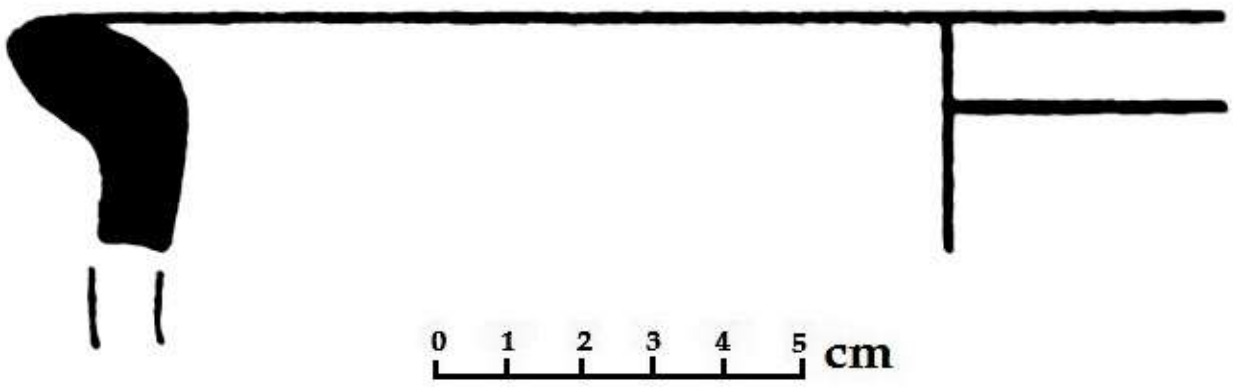


Fig. No. 533: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Outturned and internally beveled, Diameter 17 cm
Neck side & Base - Convex sides
Colour - Dull red
Fabric - Medium fabric
Slip - Slipped
Reference - LQL, Fig. No. 10, BL-3 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

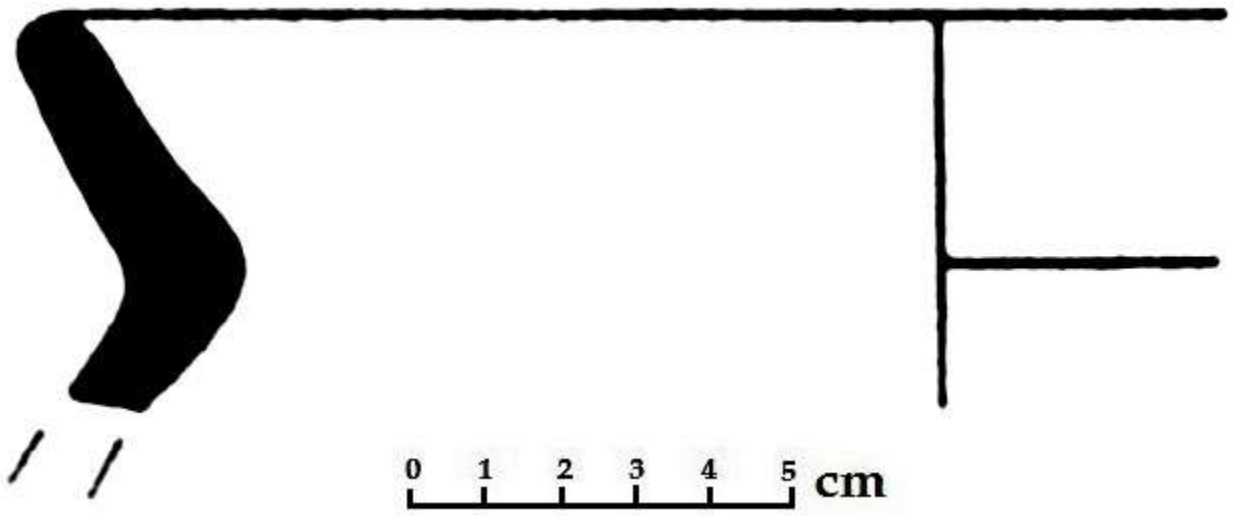


Fig. No. 534: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Outturned and featureless beveled, Diameter 16 cm
Neck side & Base	-	Concave and globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 29 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

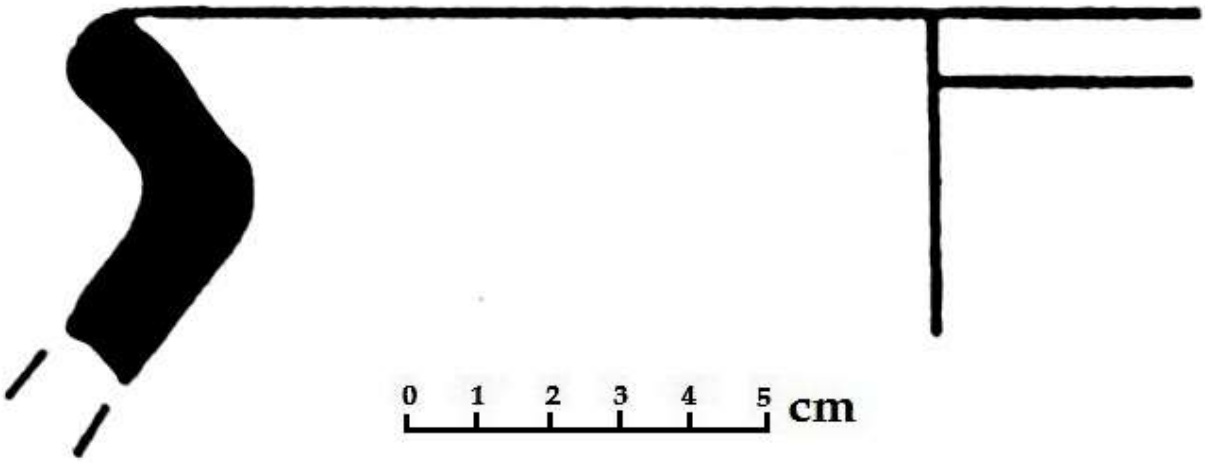


Fig. No. 535: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Splayed out and featureless with slight depression internally, Diameter 16 cm
Neck side & Base	-	Blunt Carinated neck and globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Bijalpur no. 1, P.S. Vijaygarh district Aligarh: The village Bijalpur, tehsil Kol, lat. 27^{0}44'N and long. 78^{0}15'E, lies 3 km north-east of the P.S.The village is located on the mound I and the mound II lies 2 km south of the village.The area of the mound I is about 2 acres.It is about 10 ft. high.It is inhabited.The area of the mound II is about 12 acres.It is about 3 ft. high.It is under cultivation.The village marks the site of an old fort which was in the possession of *Queen Tika Kunwar*.The ceramic industries found on the mound I are OCP, NBP, G and LM.The ceramic industries found on the mound II are NBP, K, G and LM[106]. The drawings of OCP potteries found at this site are as follows:

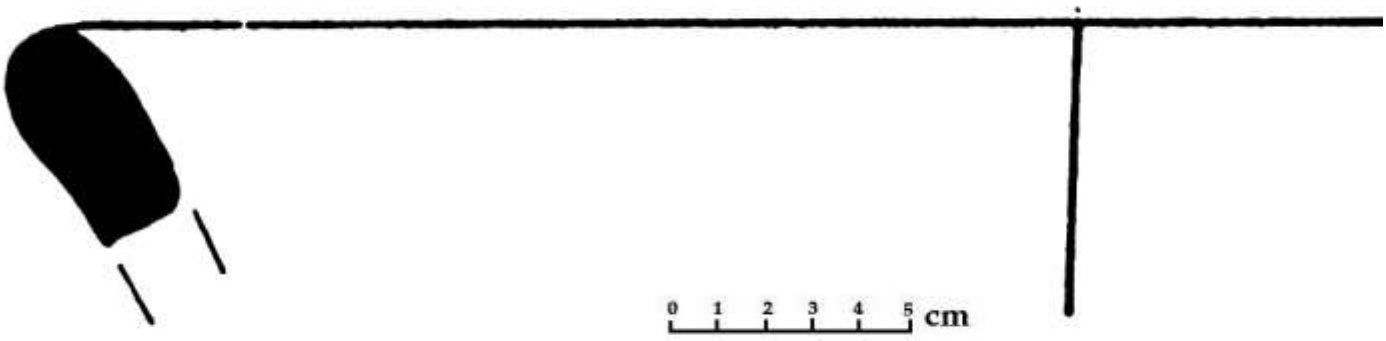


Fig. No. 536: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Outturned featureless having depression below externally, Diameter 25 cm
Neck side & Base - Slightly incurved sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

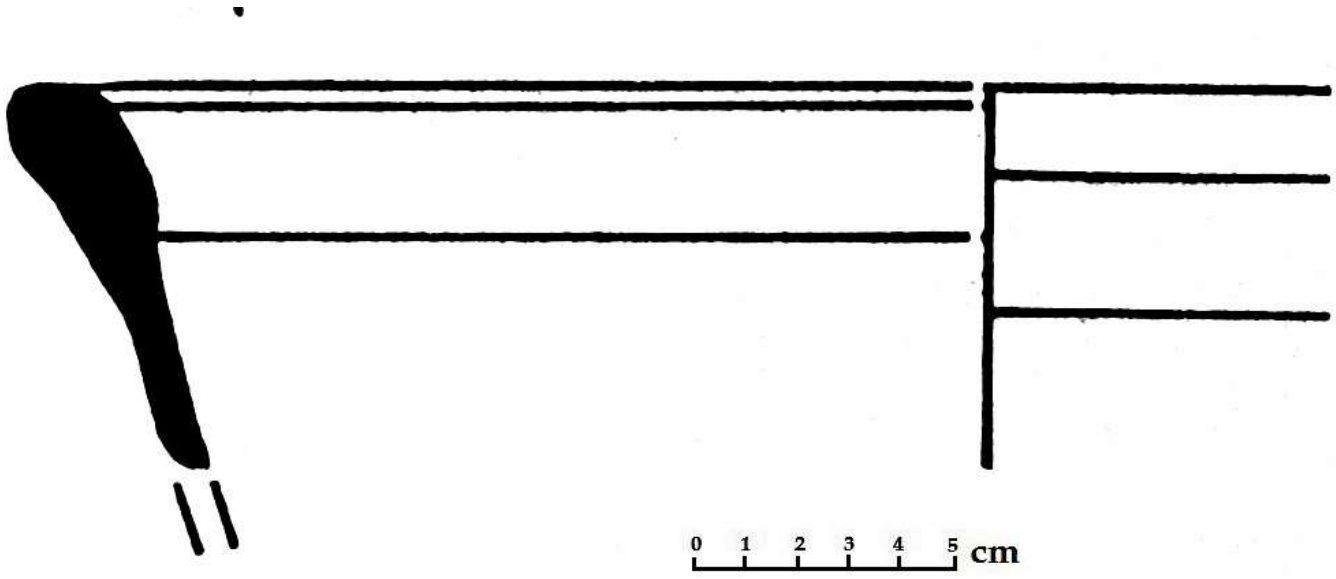


Fig. No. 537: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outturned, thickened and obliquely beveled internally, Diameter 22 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-18 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

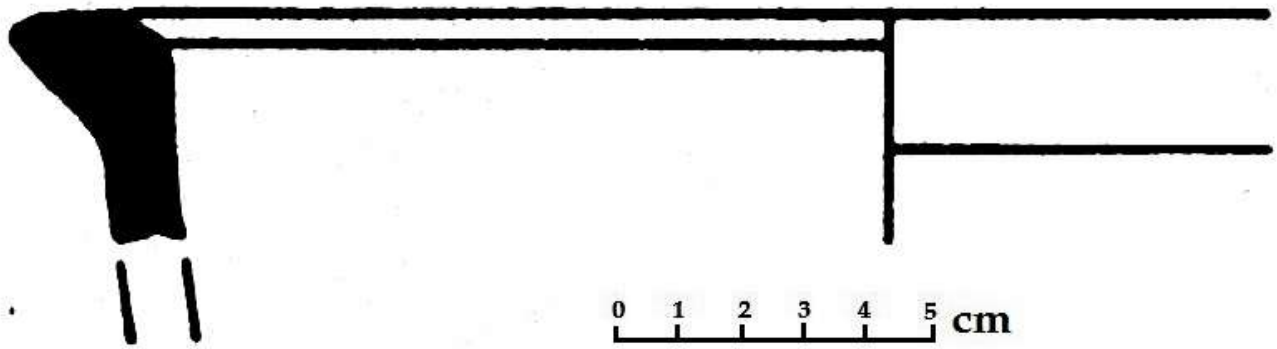


Fig. No. 538: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Everted and beak shaped, Diameter 17 cm
Neck side & Base	-	Roughly convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 10, BL-14 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

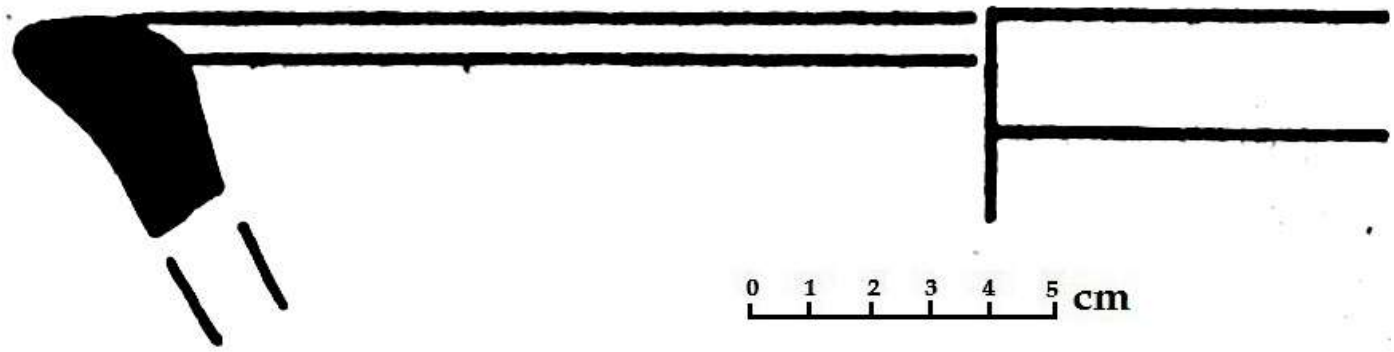


Fig. No. 539: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Outturned, internally beveled, Diameter 17 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 13, BL-70 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

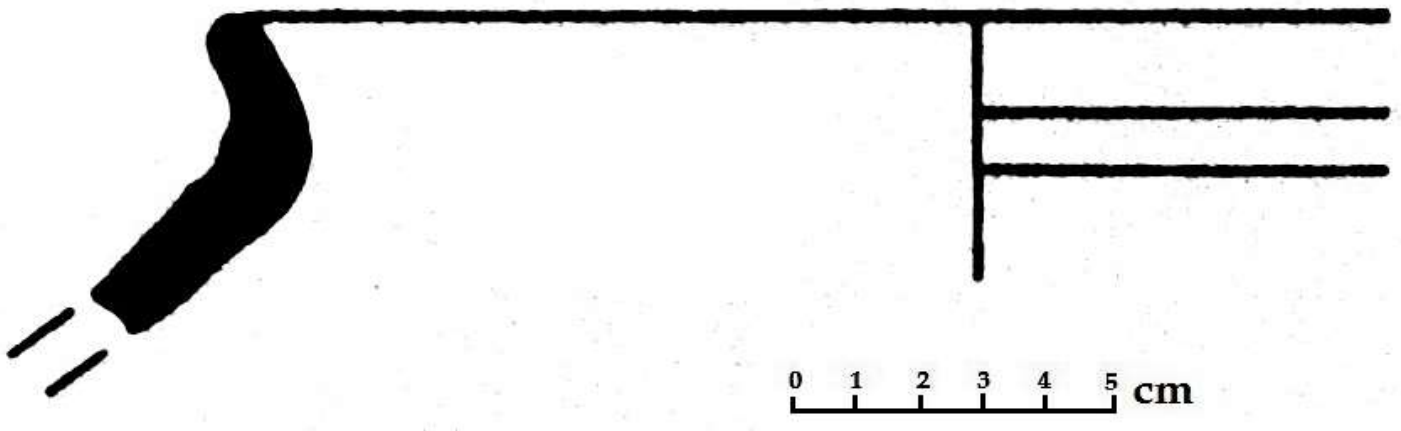


Fig. No. 540: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 22 cm
Neck side & Base	-	Concave neck flaring sides

Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 27, V-21 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

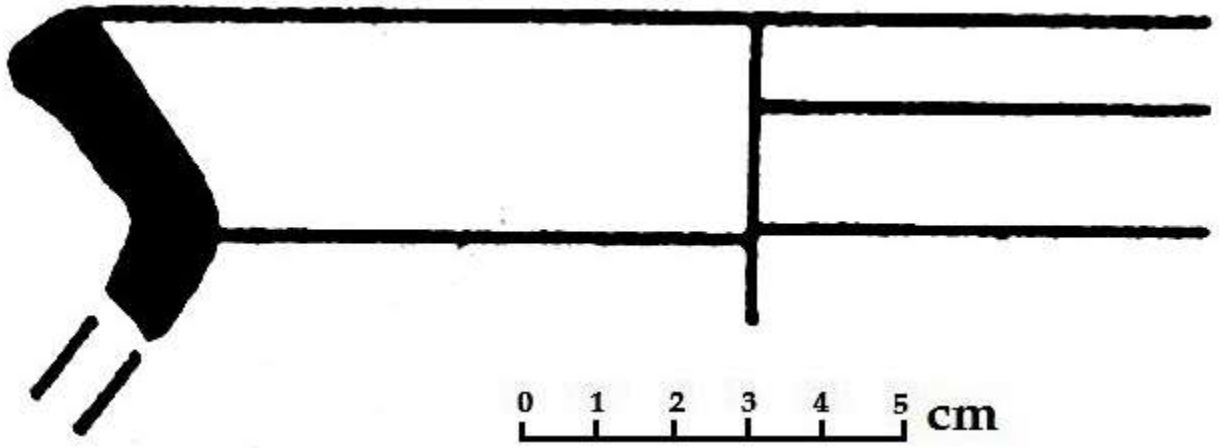


Fig. No. 541: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Out-curved externally thickened forming a mild collar, Diameter 12 cm
Neck side & Base - Out-curved neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 30, BL-89 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

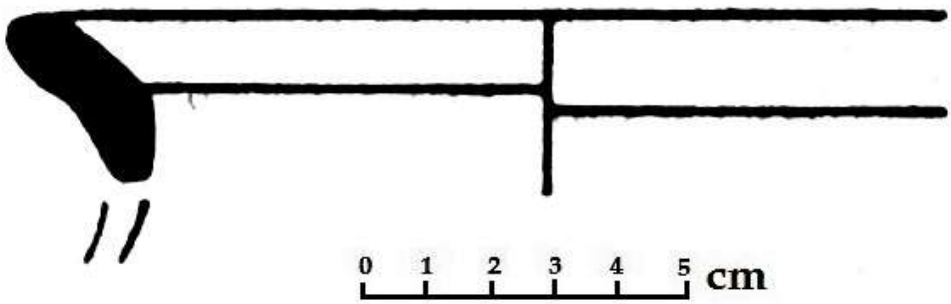


Fig. No. 542: Vase

S. No. - 07
Type - Vase
Rim & Dimension - Outturned and featureless, Diameter 10 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-61 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Komri, P.S. Vijaygarh district Aligarh: The village Komri, tehsil Kol, lat. 27^{0}44'N and long. 78^{0}10'E, lies 7 km west of the P.S.The mound lies south of the village.The area of the mound is about 15 acres.It is about 12 ft. high.It is partly under cultivation and partly inhabited.R.C. Gaur reported PGW from this place. The ceramic industries found are OCP, BS, GR, NBP, K and LM[107]. The drawings of OCP potteries found at this site are as follows:

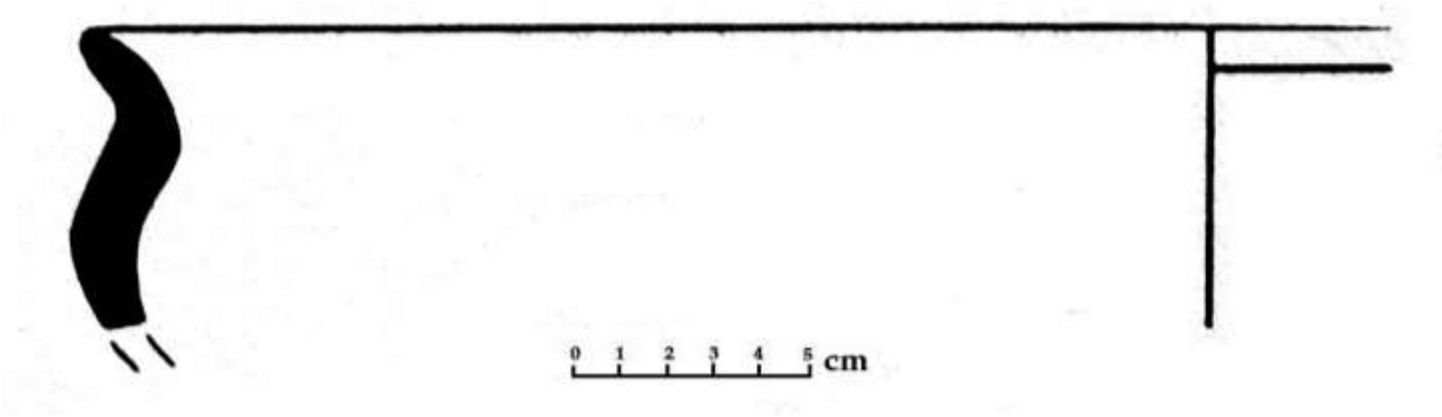


Fig. No. 543: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Prominently outturned and featureless, Diameter 33 cm
Neck side & Base - Slightly build zing convex sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

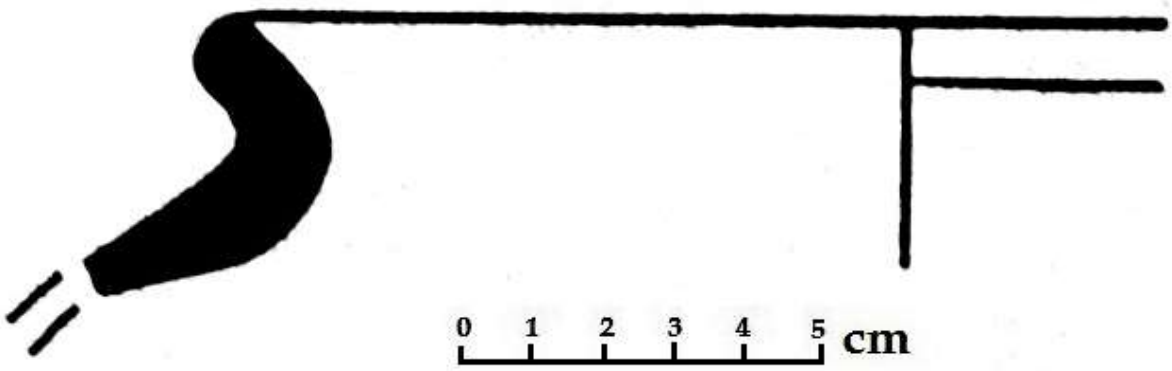


Fig. No. 544: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 14 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 29, V-68 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

District Hathras:

P.S. Chandpa District Hathras:

01. Village Rohai, P.S. Chandpa district Hathras: The village Rohai, tehsil Hathras, lat. 27^{0}32'N and long. 78^{0}1' E, lies 3 km north-west of the P.S.The village is inhabited on the mound itself.The area of the mound is about 1.5 acres.It is about 6 ft. high.Remains of saltpeter works are found in the village.The remains of two indigo factories with 16 and 8 vats respectively are found in the village.The ceramic industries found are GR and G[108]. The drawings of OCP potteries found at this site are as follows:

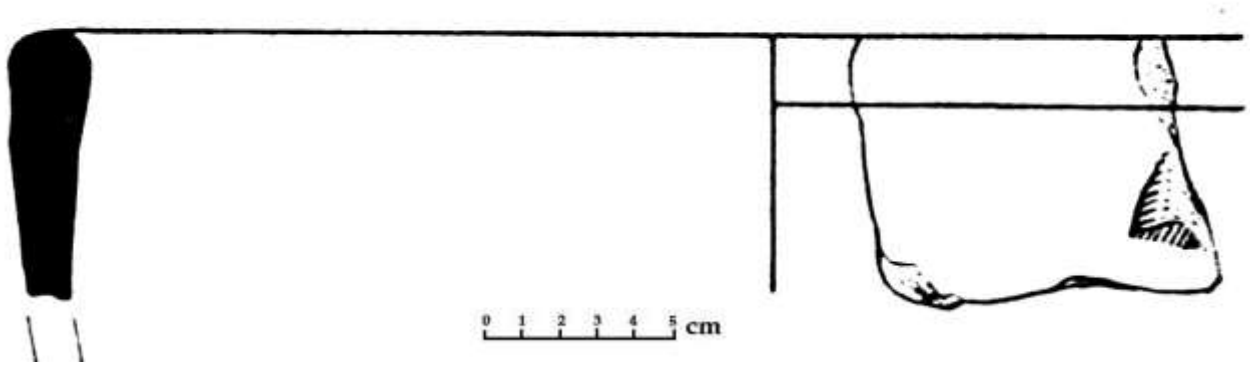


Fig. No. 545: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Slightly incurved and featureless, Diameter 26 cm
Neck side & Base	-	Almost vertical sides having a luting point which shows that a handle was attached
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 20, BN-47 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

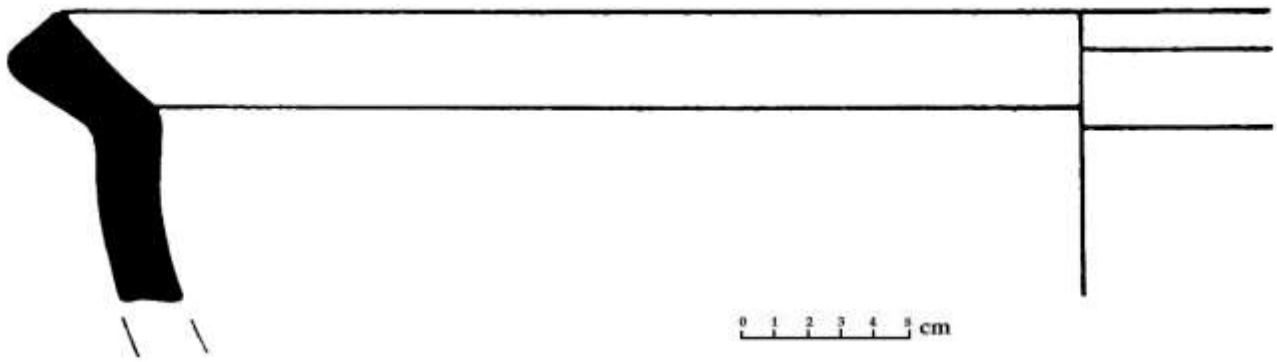


Fig. No. 546: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outturned externally, beveled and thickened having slight Depression internally, Diameter 42 cm
Neck side & Base - Almost vertical sides internally carinated at the junction of Rim and sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 17, BN-14 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

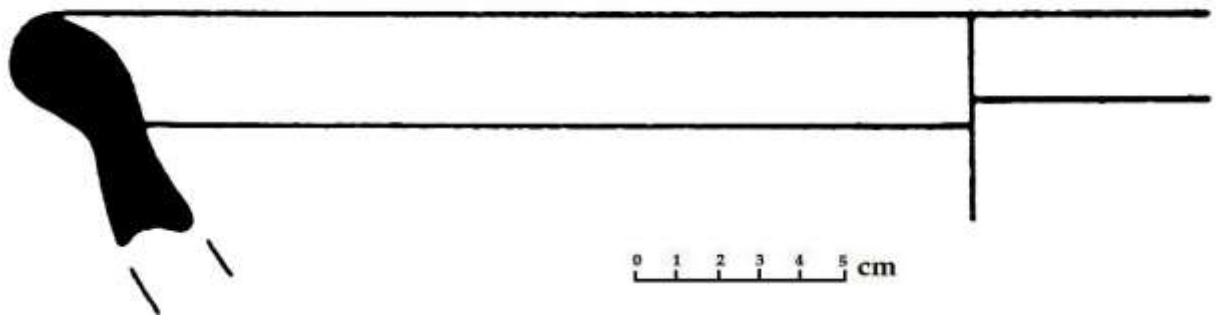


Fig. No. 547: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Splayed out, thickened & internally beveled, Diameter 30 cm
Neck side & Base - Convex side

Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, BL-61 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

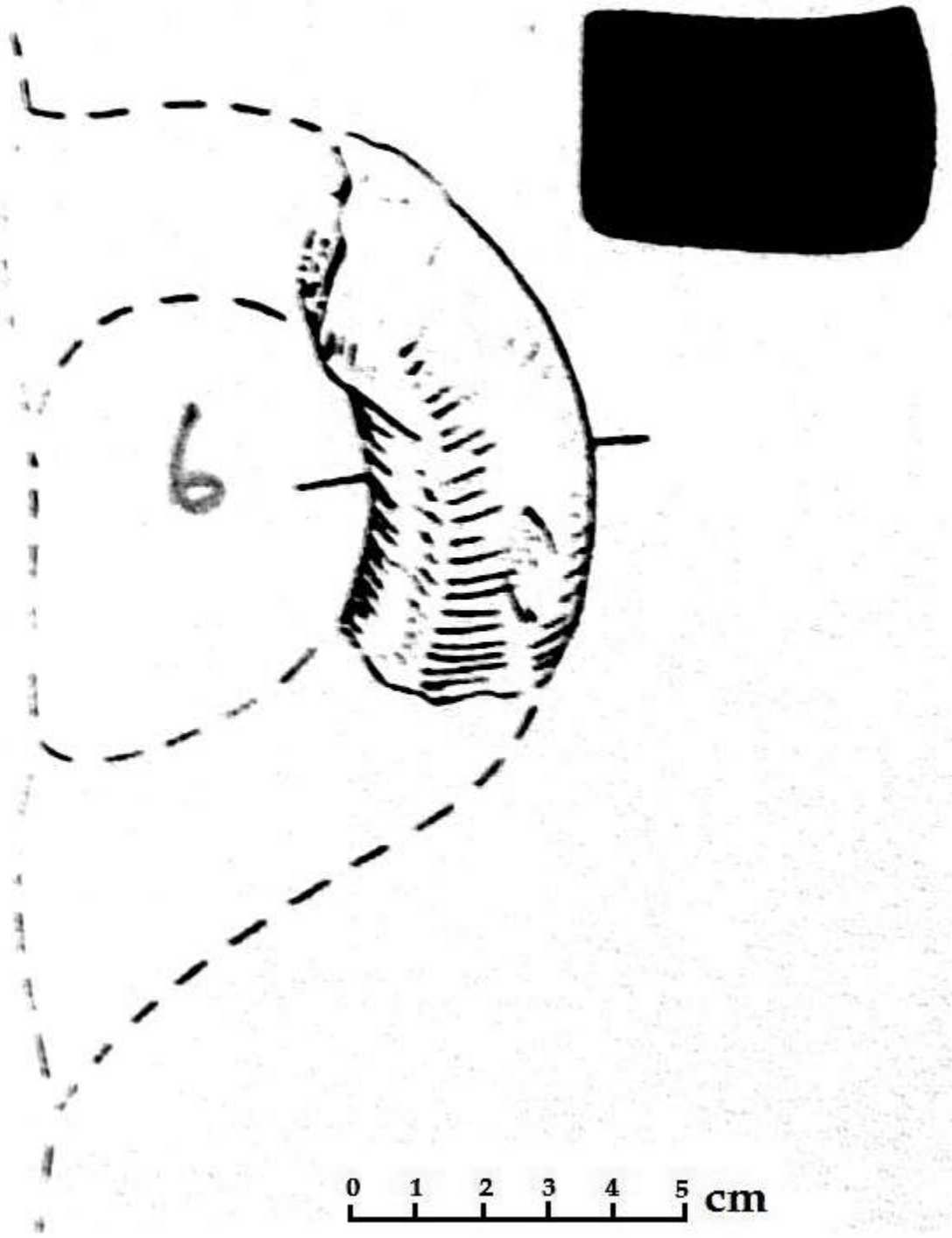


Fig. No. 548: Handle

S. No.	-	04
Type	-	Handle
Neck side & Base	-	Fragment of a handle having oval section
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped

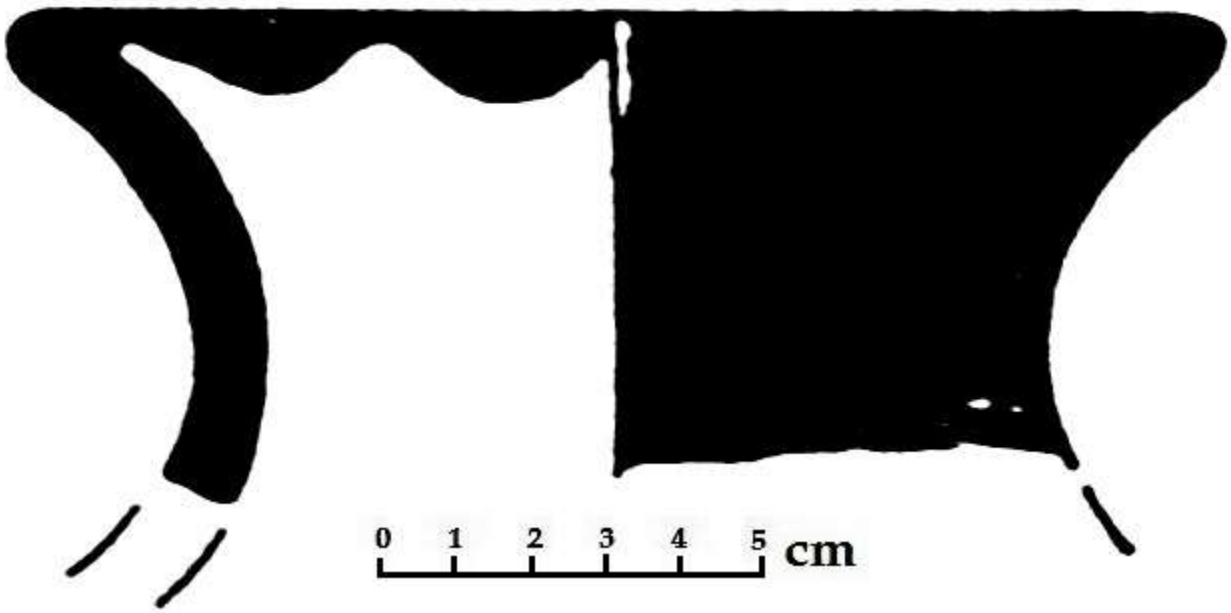


Fig. No. 549: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Out-curved and featureless forming a narrow mouth, Diameter 10 cm
Neck side & Base	-	Concave neck
Colour	-	Red
Fabric	-	Medium fabric
Slip	-	Slipped and painted in black externally. Internally a wavy Pattern has been made over the rim
Reference	-	LQL, Fig. No. 33, V-111 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

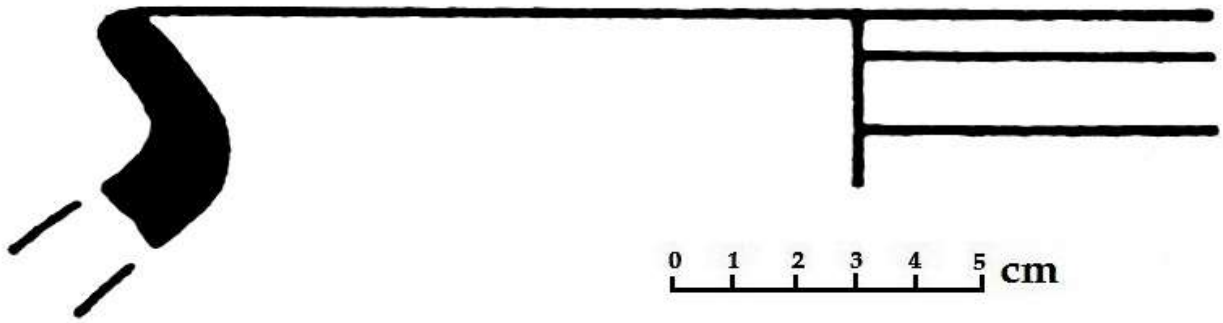


Fig. No. 550: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Splayed out and thin, Diameter 16 cm
Neck side & Base	-	Squattish and mildly carinated neck and globular sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-27 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Shahjadpur, P.S. Chandpa district Hathras: The village Shahjadpur, tehsil Hathras, lat. 27^{0}33'N and long. 78^{0}5' E, lies 5 kmnorth-west of the P.S.The village is inhabited on the mound itself.The area of the mound is about 5 acres.It is about 5 ft. high.The ceramic industries found are GR, K and LM[109]. The drawings of OCP potteries found at this site are as follows:

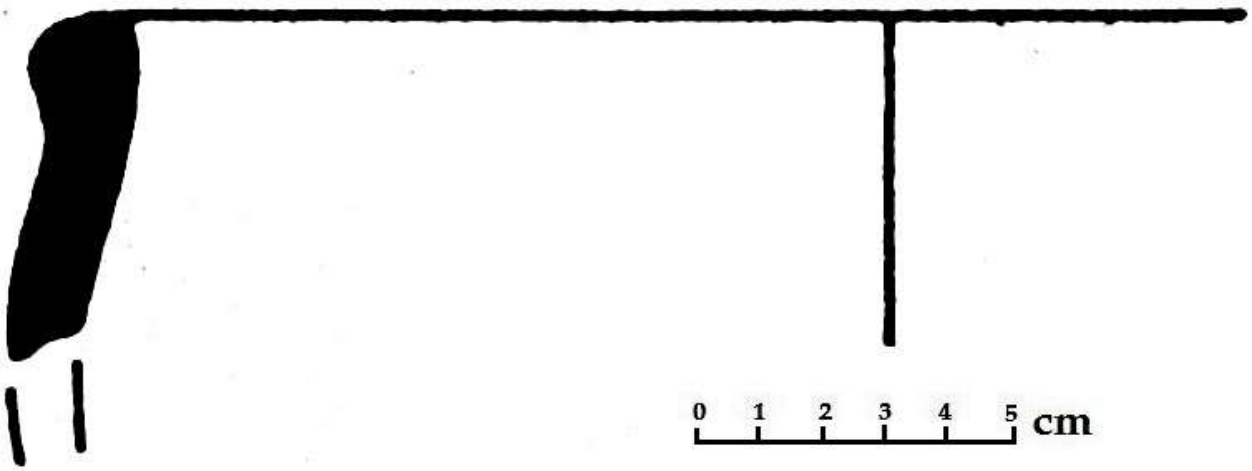


Fig. No. 551: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Almost vertical having slight depression below the rim externally, Diameter 16 cm
Neck side & Base	-	Convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-53 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

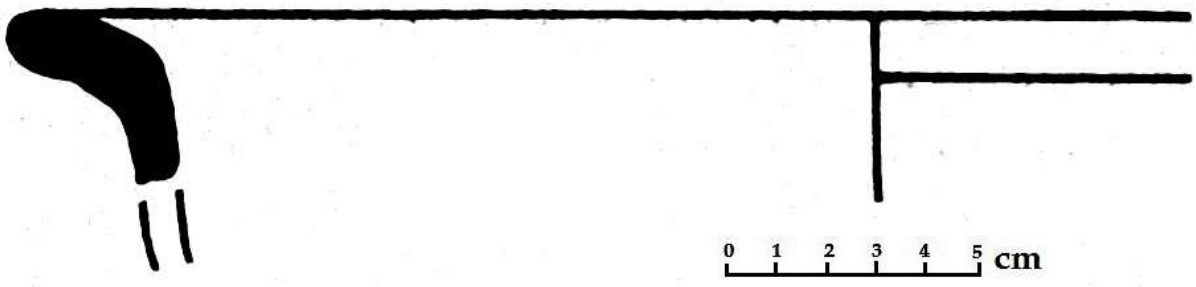


Fig. No. 552: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Splayed out & slightly thickened externally, Diameter 20 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, BL-6a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

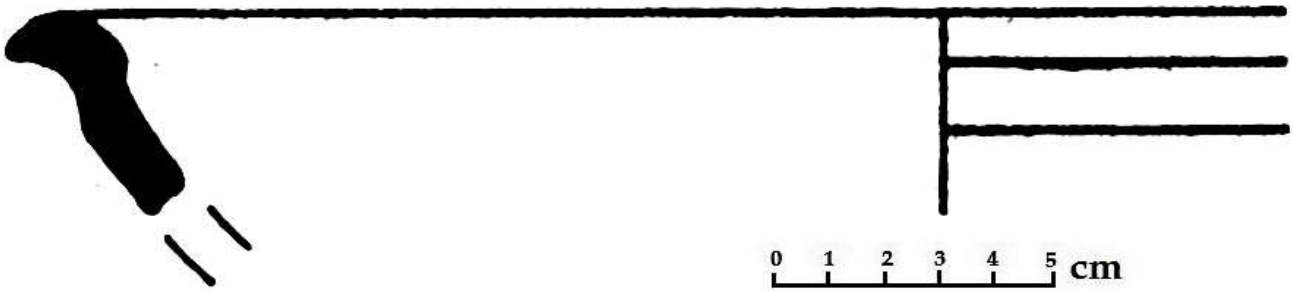


Fig. No. 553: Bowl

S. No. - 03
Type - Bowl
Rim & Dimension - Outturned, sharpened, obliquely beveled rim having a mild Carination internally and a depression below externally, Diameter 20 cm
Neck side & Base - Incurved sides having a carination on the shoulder
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 12, BL-55 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

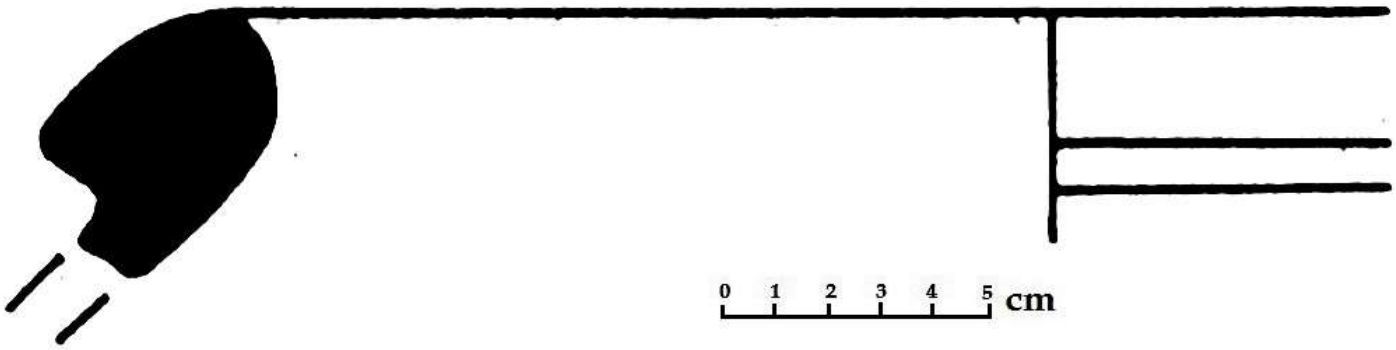


Fig. No. 554: Jar

S. No.	-	04
Type	-	Jar
Rim & Dimension	-	Externally thickened obliquely beveled and collared rim Forming a close mouth, Diameter 22 cm
Neck side & Base	-	Constricted neck and flaring sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

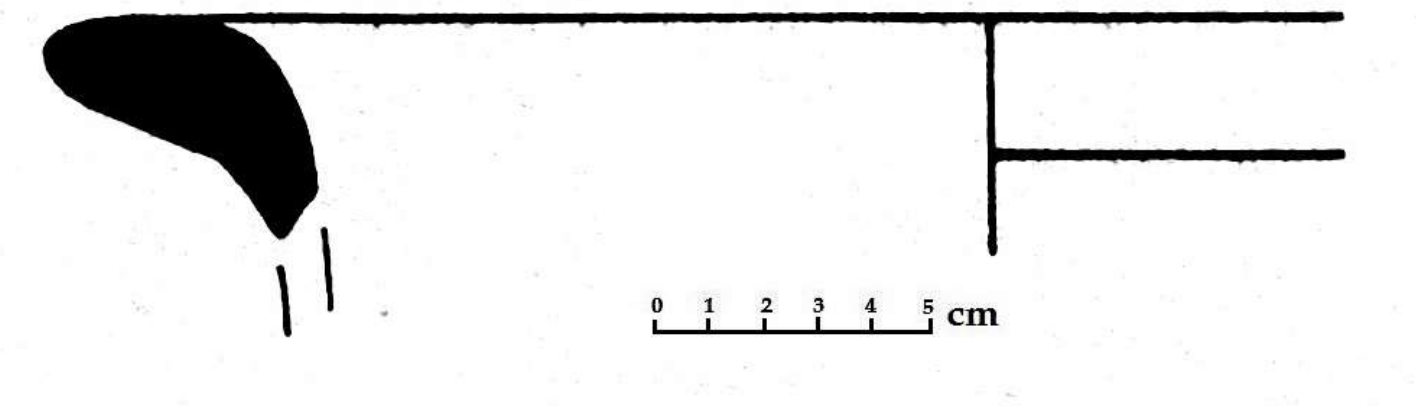


Fig. No. 555: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Flanged and elliptically thickened, Diameter 20 cm

Neck side & Base - Elongated vertical neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-39 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

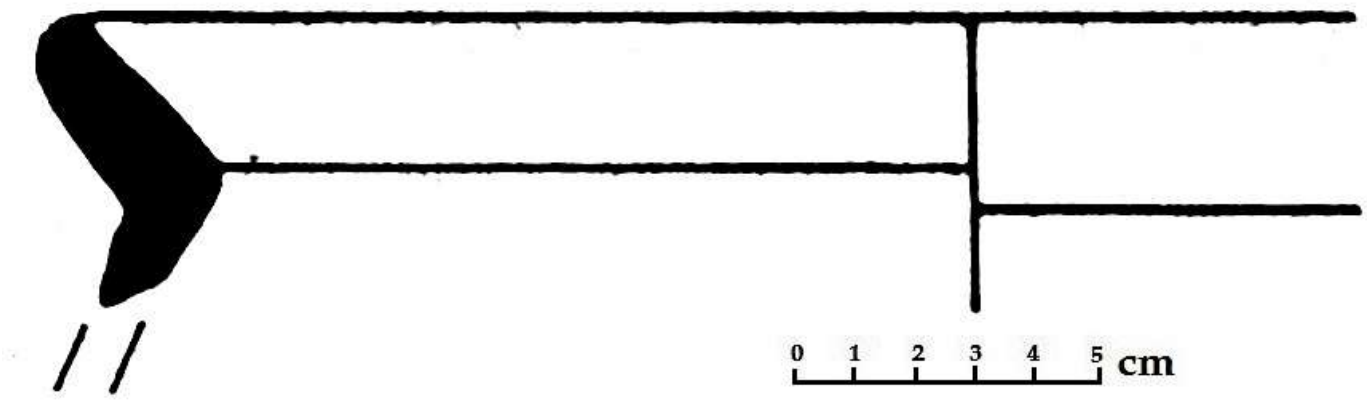


Fig. No. 556: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Flared and sharpened
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

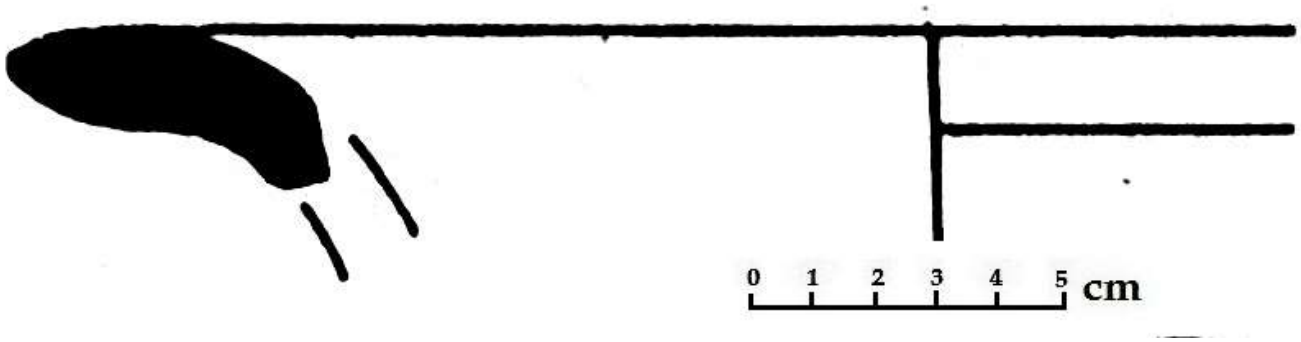


Fig. No. 557: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Splayed out and obliquely cut externally, Diameter 18 cm
Neck side & Base	-	Constricted neck having blunt carination internally
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, V-6 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Tarfara, P.S. Chandpa district Hathras: The village Tarfara, tehsil Hathras, lat. 27^{0}35'N and long. 78^{0}04' E, lies 6 km north of the P.S.The mound lies 0.5 km east of the village.The area of the mound is about 10 acres.It is about 20 ft. high.It is under cultivation.The ceramic industries found are OCP, GR, NBP, K and LM[110]. The drawings of OCP potteries found at this site are as follows:

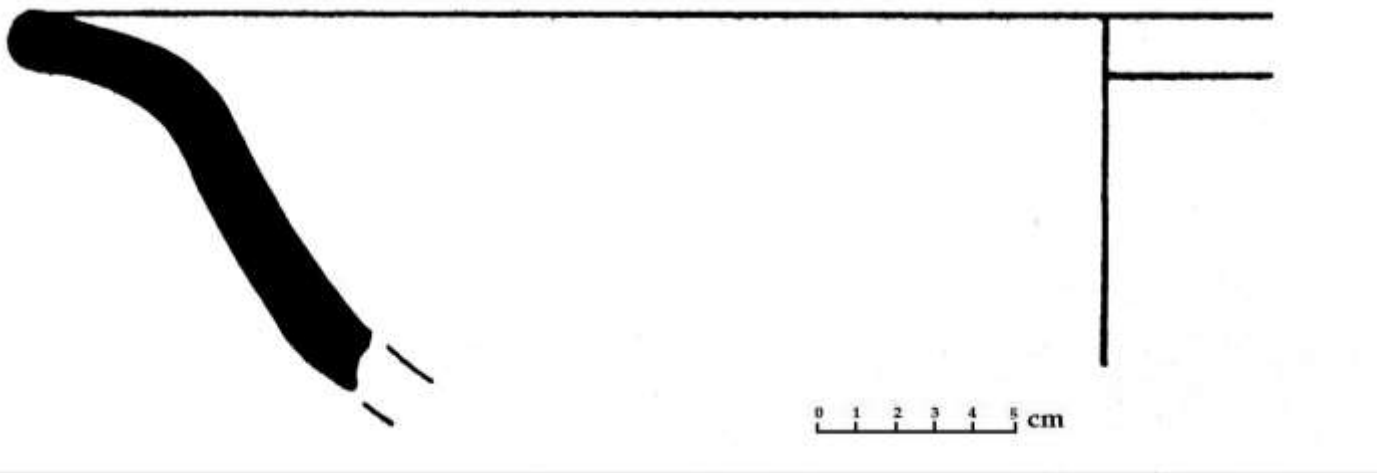


Fig. No. 558: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Almost flanked and featureless, Diameter 36 cm
Neck side & Base	-	In-cut sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-31 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

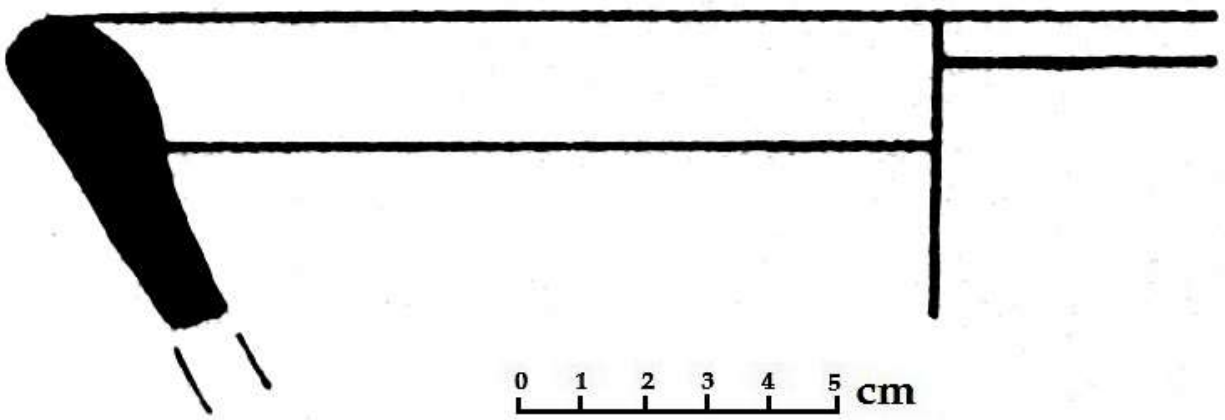


Fig. No. 559: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outgoing and internally beveled, Diameter 22 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BL-71 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

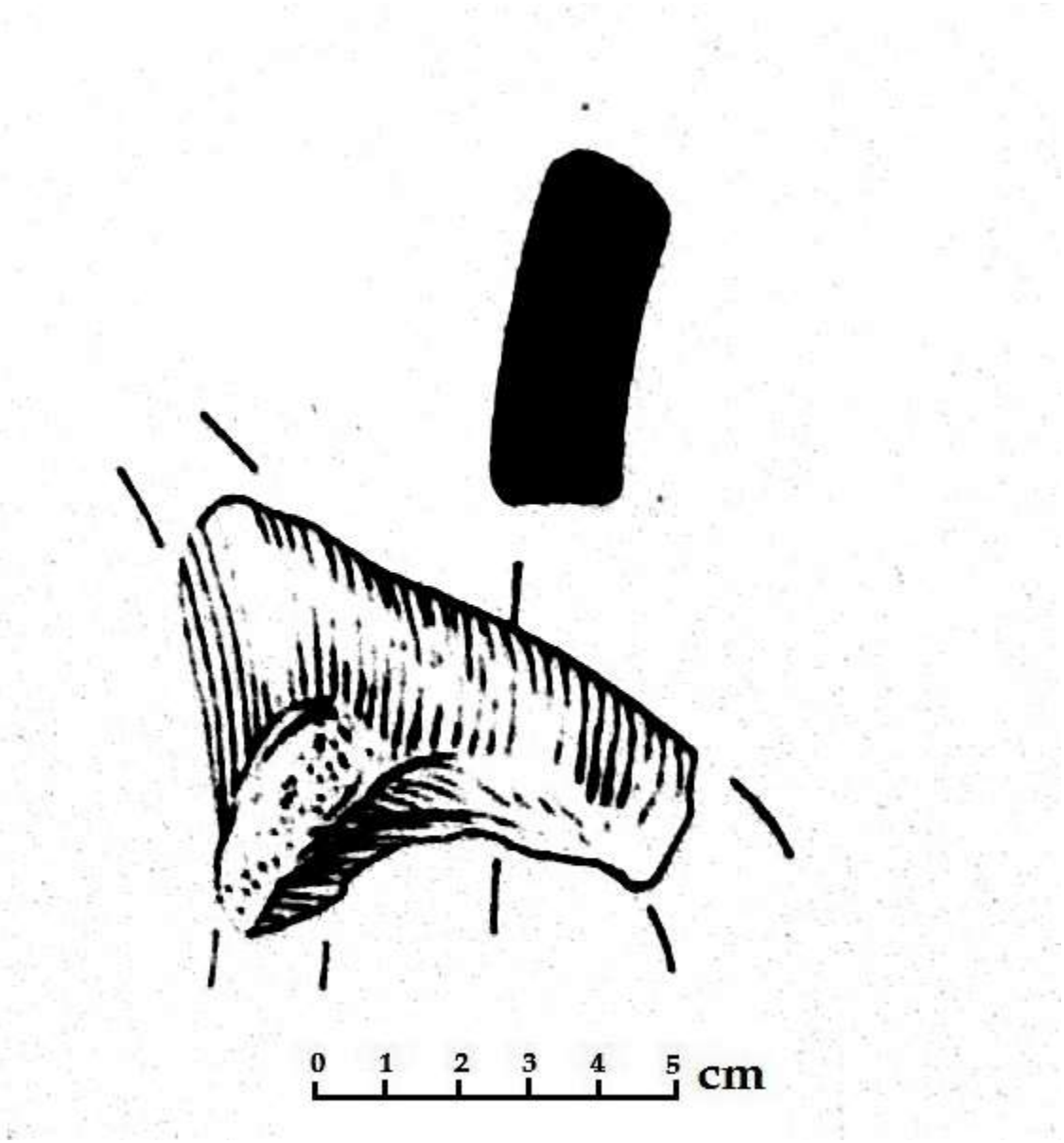


Fig. No. 560: Handle

S. No.	-	03
Type	-	Handle
Neck side & Base	-	Fragment of flattish handle most probably attached with the Top of the rim of the basin
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped

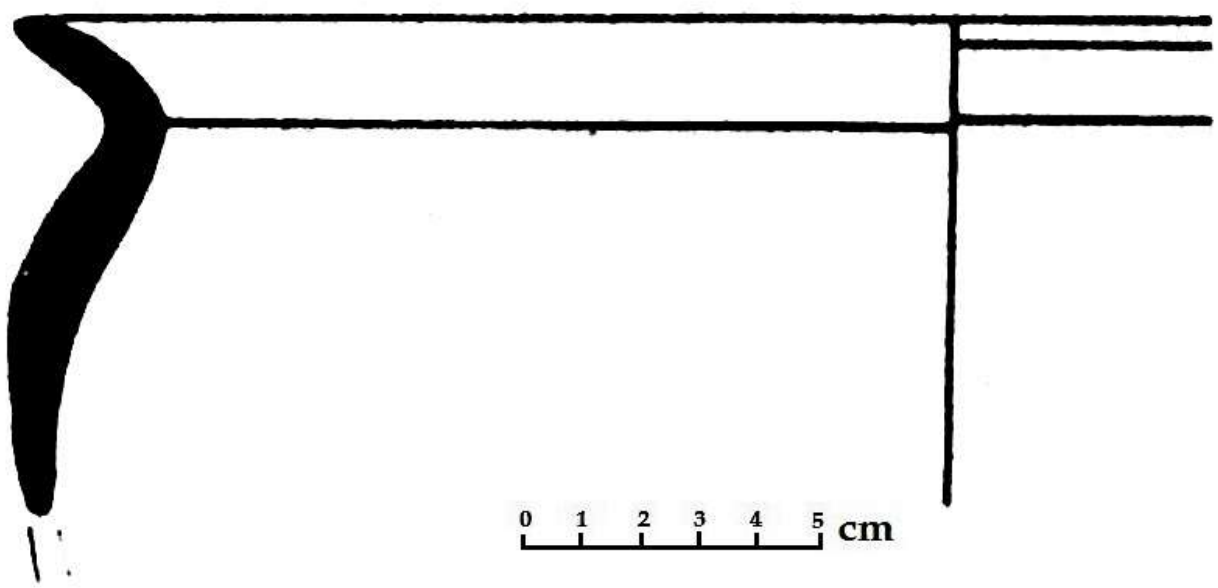


Fig. No. 561: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flared and sharpened, Diameter 21 cm
Neck side & Base	-	Concave neck and rounded sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 17, J-21b (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Hasayan District Hathras:

01. Village Bakani, P.S. Hasayan district Hathras: The village Bakani, tehsil Sikandra Rao, lat. 27^{0}37'N and long. 78^{0}18'E, lies 3.5 km east of the P.S.The village is located on the mound itself.A large lake lies north and west of the Village.The area of the mound is about 25 acres.It is about 20 ft. high.Remains of saltpeter works anda fort lie in the village.The remains of an indigo factory lie north of the village.The ceramic industries found are OCP, GR, NBP, K, G and LM[111]. The drawings of OCP potteries found at this site are as follows:

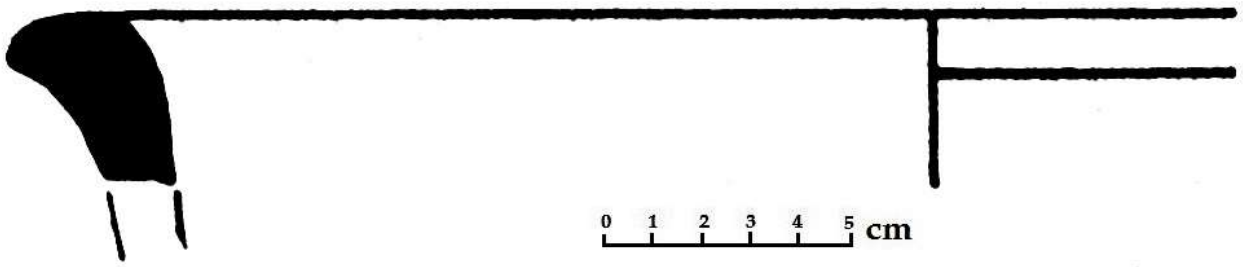


Fig. No. 562: Vase

S. No.	-	01
Type	-	Vase
Rim & Dimension	-	Thickened and flanged having a pointed tip, Diameter 22 cm
Neck side & Base	-	Elongated slightly tapering neck
Colour	-	Red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 28, V-41a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

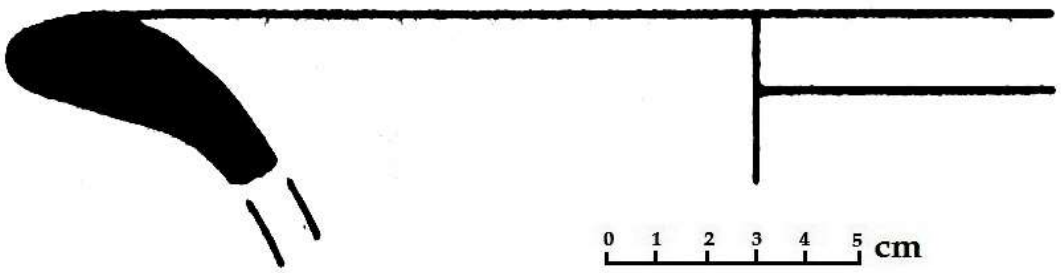


Fig. No. 563: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Horizontally flared and featureless, Diameter 18 cm

Neck side & Base - Elongated tapering neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-13 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

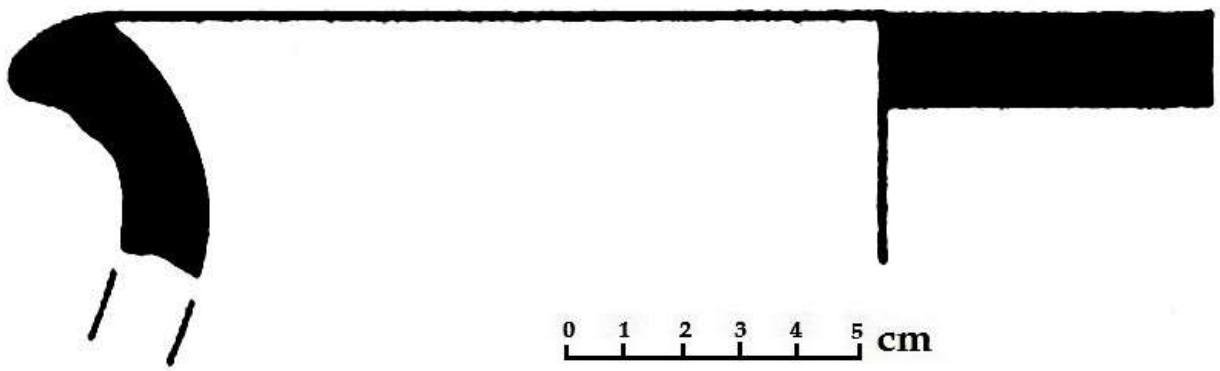


Fig. No. 564: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Outturned, obliquely beveled, Diameter 18 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped and painted in black over the rim
Reference - LQL, Fig. No. 27, V-34a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

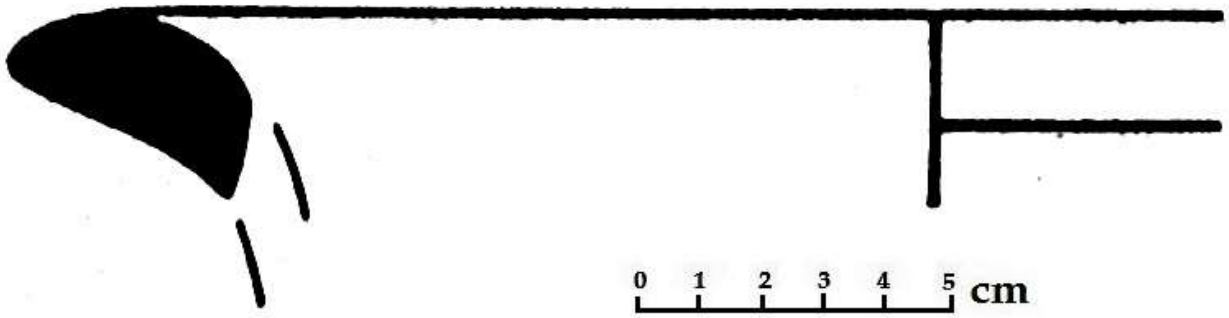


Fig. No. 565: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flanged and slightly drooping externally, Diameter 18 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

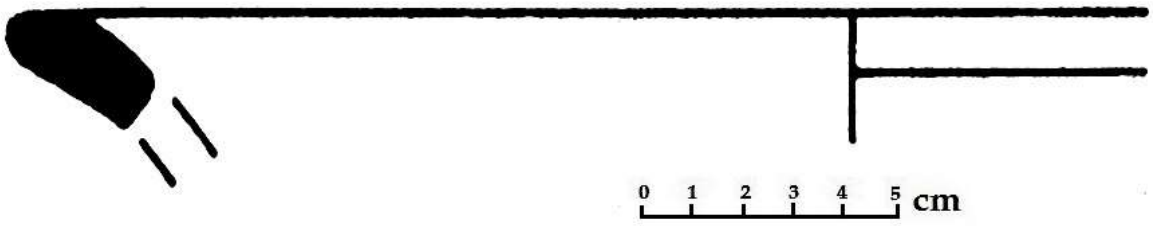


Fig. No. 566: Vase

S. No.	-	05

Type	-	Vase
Rim & Dimension	-	Outturned and internally sharpened, Diameter 20 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 17, VL-14 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

02. Village Bhagraya, P.S. Hasayan district Hathras: The village Bhagraya, tehsil Sikandra Rao, lat. $27^0$36'N and long. $78^0$12' E, lies 7 kmwest of the P.S. The mound lies south of the village.It lies on the eastern bank of the river Sengar.The area of the mound is about 3 acres.It is about 2 ft. high.It is under cultivation.The ceramic industries found are OCP, G and LM[112]. The drawings of OCP potteries found at this site are as follows:

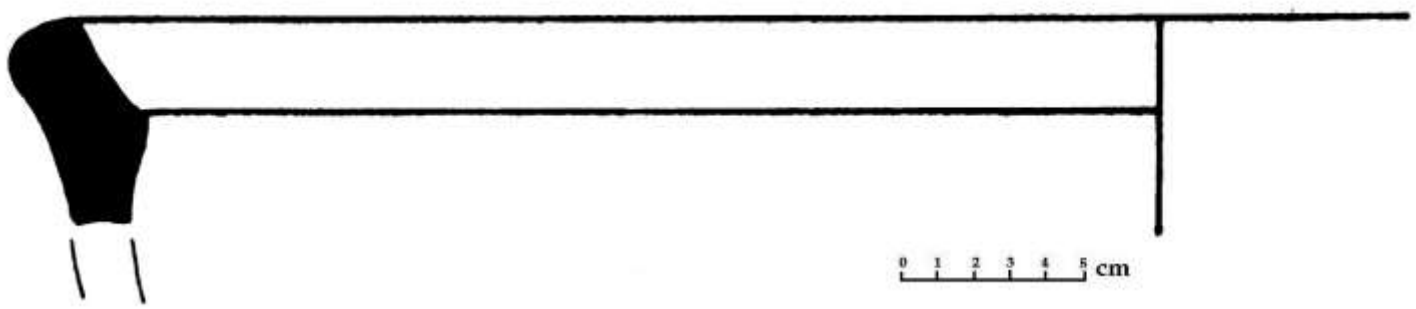


Fig. No. 567: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned, obliquely cut having a depression internally, Diameter 36 cm
Neck side & Base	-	Roughly curved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped

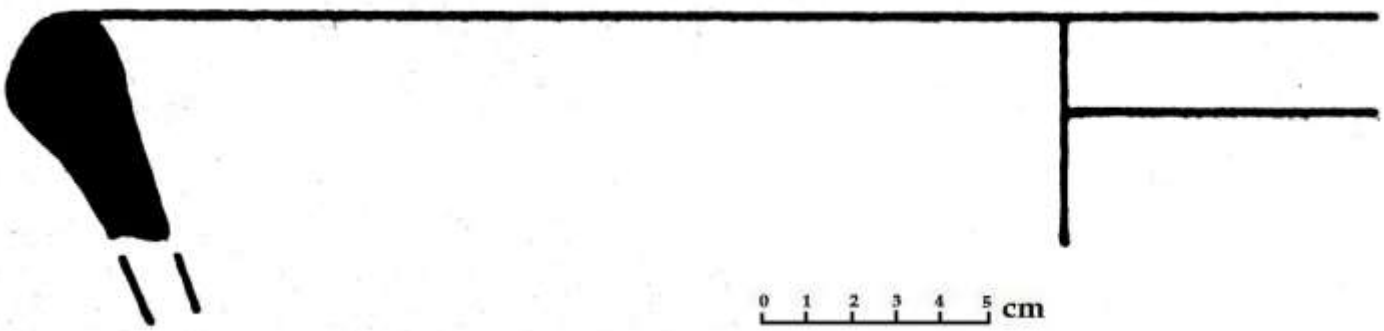


Fig. No. 568: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Slightly out-going and thickened externally, Diameter 26 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 12, BL-43 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

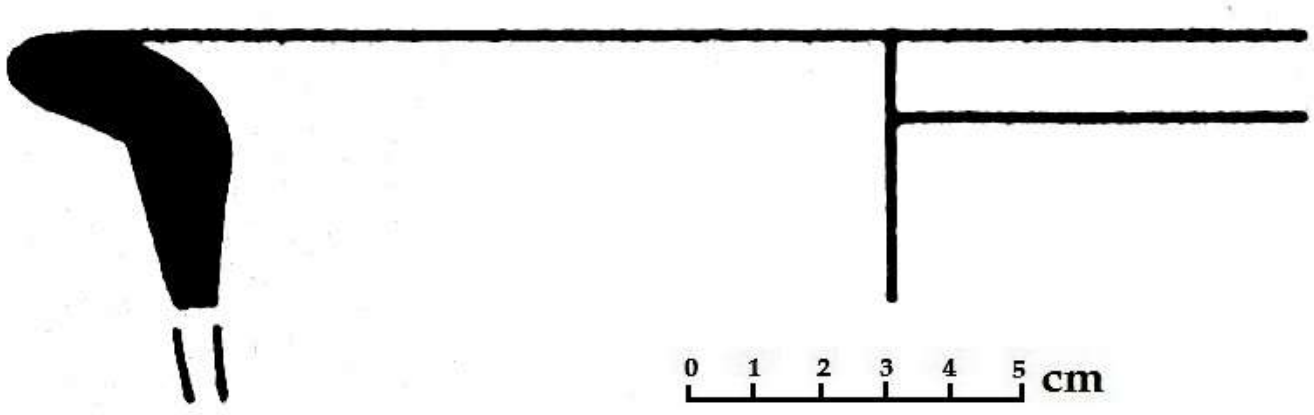


Fig. No. 569: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Splayed out and featureless, Diameter 16 cm

Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Treated with a wash
Reference - LQL, Fig. No. 12, BL-60 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

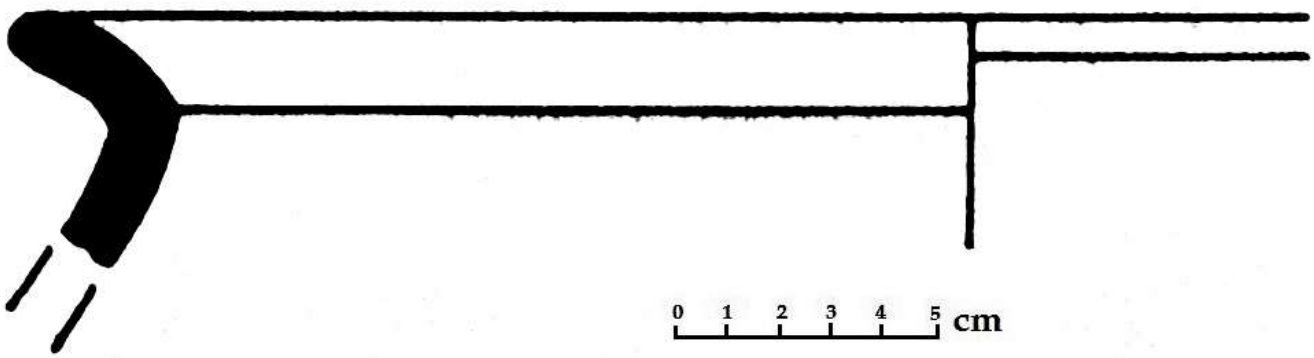


Fig. No. 570: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Outturned and featureless, Diameter 22 cm
Neck side & Base - Concave neck and flaring sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 26, V-3 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

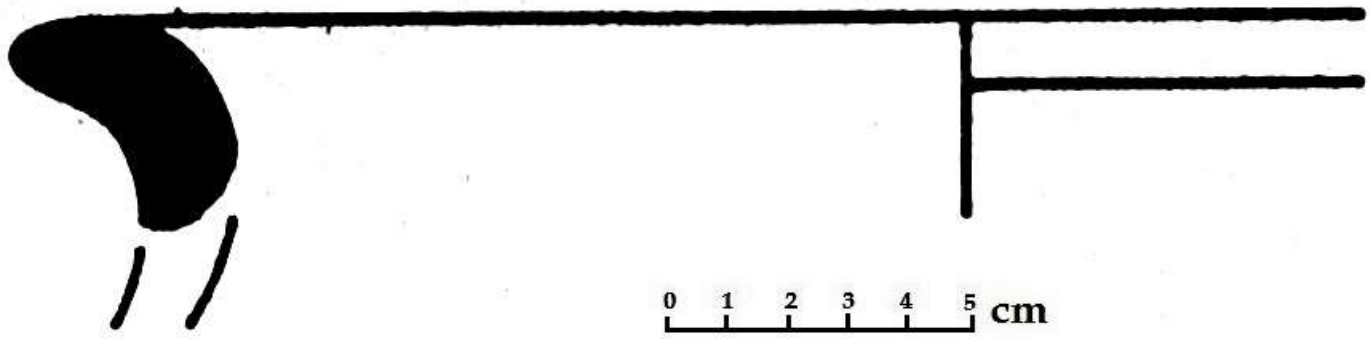


Fig. No. 571: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Outturned and featureless, Diameter 18 cm
Neck side & Base - Concave neck internally thickened
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-2c (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

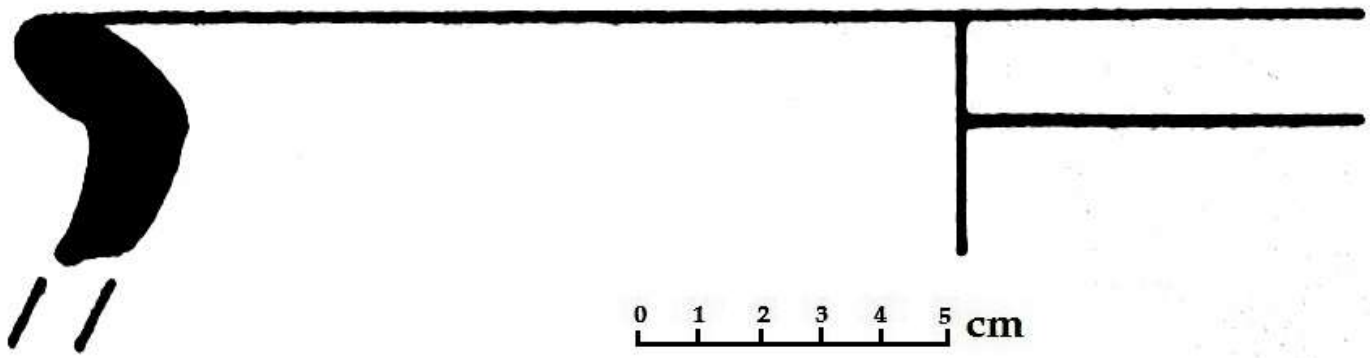


Fig. No. 572: Vase

S. No. - 06

Type - Vase
Rim & Dimension - Outturned and slightly thickened, Diameter 18 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-2 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

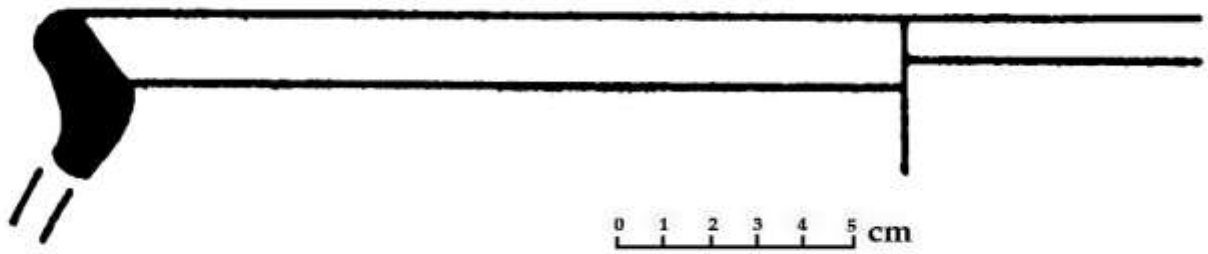


Fig. No. 573: Vase

S. No. - 07
Type - Vase
Rim & Dimension - Out-curved, Diameter 22 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, VL-17a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Hasayan Fort, P.S. Hasayan district Hathras: The village Hasayan Fort, tehsil Sikandra Rao, lat. $27^0$37'N and long. $78^0$16'E, lies 0.5 km east of the P.S.The mound I known as the fort of Raja Narayan Singh lies north of the village.At present only the remains of the fort are found. The mound II lies south of the village. A large lake lies north-east of the village.The area of the mound I is about 8 acres.It is about 15 ft. high.It is inhabited.The area of the mound II is about 3 acres. It is about 14 ft. high.It is under cultivation.*Raja Ratan Singh*, the head of the *Porach Rajputs*,was expelled from Mendu and Hathras by Jats.Later on he was given in 1770 A.D. certain villages in Jagir and the revenue engagements for the *Hasayan Taluqua*.In 1763 AD, engagements had been taken from the old Jadon

zamindars, and other proprietors by the Amil of Jalesar. Ratan Singh died in 1787 AD and was succeeded by his son Mitra Sen.He was deprived of the Taluqua, which was first given to an Afghan named Kotal Khan, then to *Bapujee Sindhia* and subsequently to French Commandars De Boigne and Perron.When country came into the hands of British, the engagement was given to Mitra Sen. Remains of saltpeter works lie in the village.The remains of an indigo factory with 8 vats lie E of the village.The ceramic industries found on the mound I are OCP, GR, NBP, K, G and LM.The ceramic industries found on the mound II are LM and LM Glazed ware[113]. The drawings of OCP potteries found at this site are as follows:

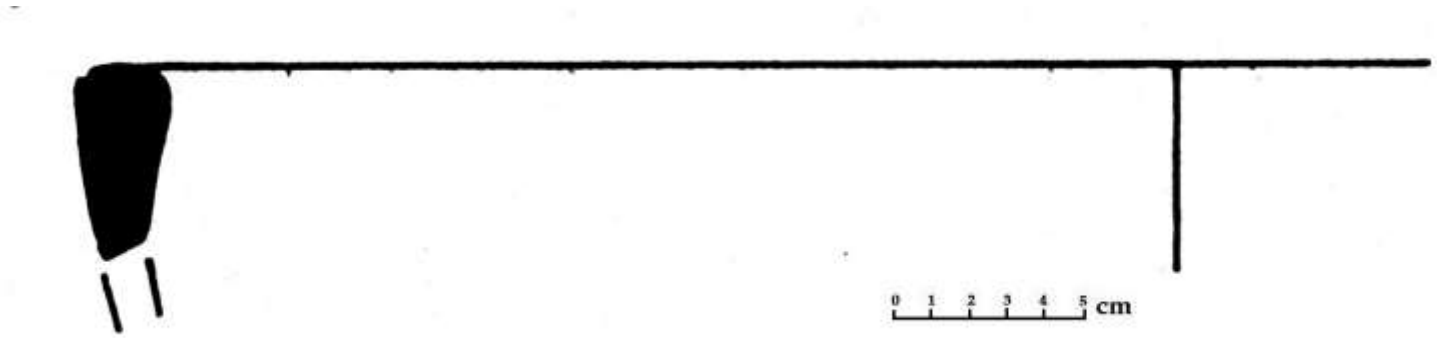


Fig. No. 574: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Roughly nail headed and incurved
Neck side & Base	-	Roughly incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-22 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

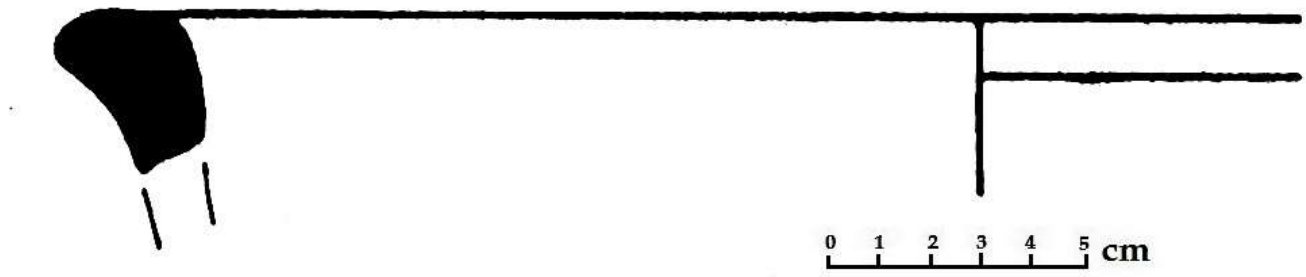


Fig. No. 575: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Slightly projected externally, Diameter 22 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

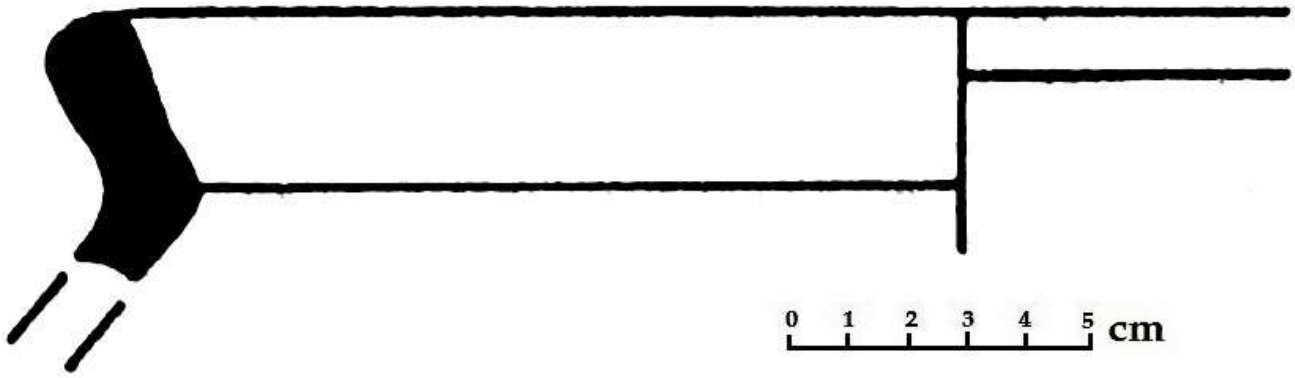


Fig. No. 576: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Splayed out, squattish rim having depression internally, Diameter 18 cm
Neck side & Base	-	Constricted neck and flaring sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, V-6a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

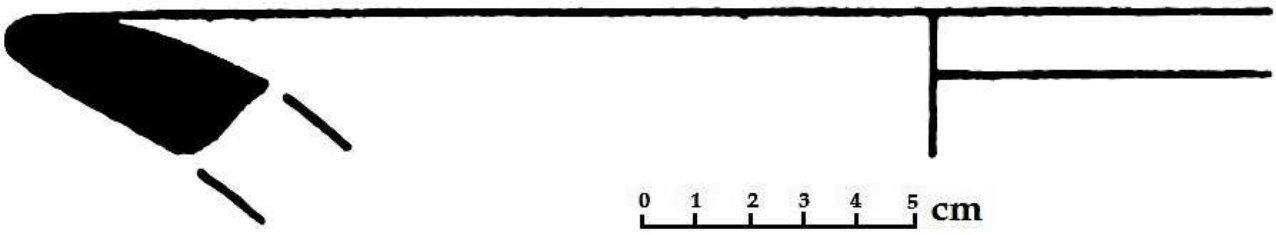


Fig. No. 577: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flared, featureless and internally sharpened, Diameter 22 cm
Neck side & Base	-	Tapering neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).



Fig. No. 578: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned, slightly thickened having depression internally, Diameter 20 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Ochrous
Fabric	-	Medium fabric

Slip - Unslipped
Composed site/ Pottery -
Reference - LQL, Fig. No. 27, V-29a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Nagla Bari, P.S. Hasayan district Hathras: The village Nagla Bari, tehsil Sikandra Rao, lat. 27^{0}39' N and long. 78^{0}20'E, lies 8 kmnorth-east of the P.S.The mound lies south of the village.It lies on the western bank of the river Arind.The area of the mound is about 1 acre.It is about 3 ft. high.It is under cultivation. The ceramic industries found are OCP, NBP, K, G and LM[114]. The drawings of OCP potteries found at this site are as follows:

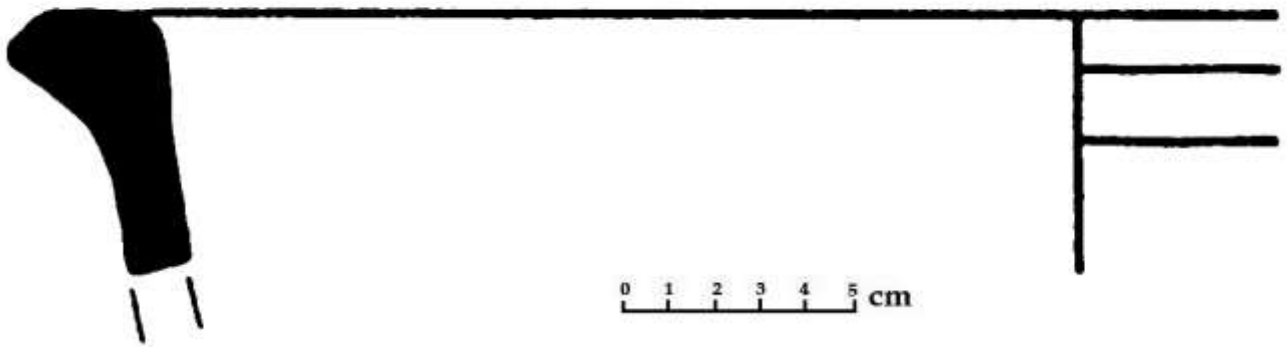


Fig. No. 579: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Roughly nail headed, horizontally projected rim
Neck side & Base - Tapering sides
Colour - Dark red
Fabric - Coarse fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-20 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

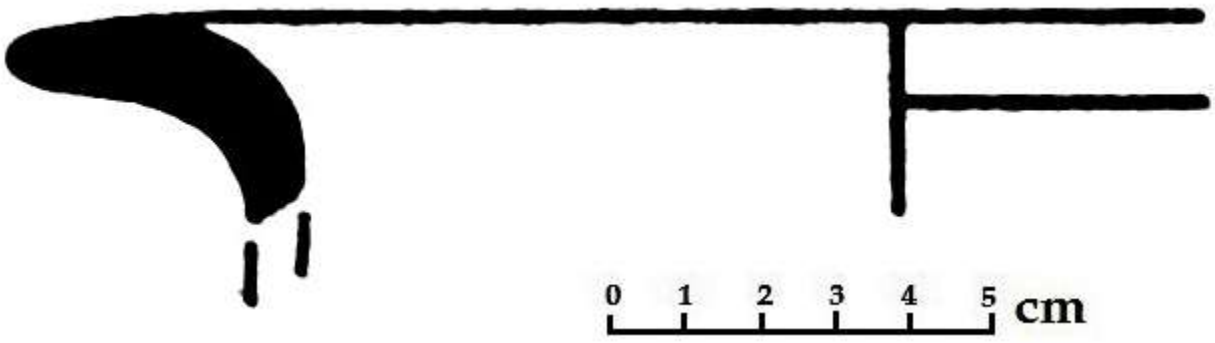


Fig. No. 580: Vase

S. No.	-	02
Type	-	Vase
Rim & Dimension	-	Flanged and internally sharpened, Diameter 16 cm
Neck side & Base	-	Elongated tapering neck
Colour	-	Dark red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

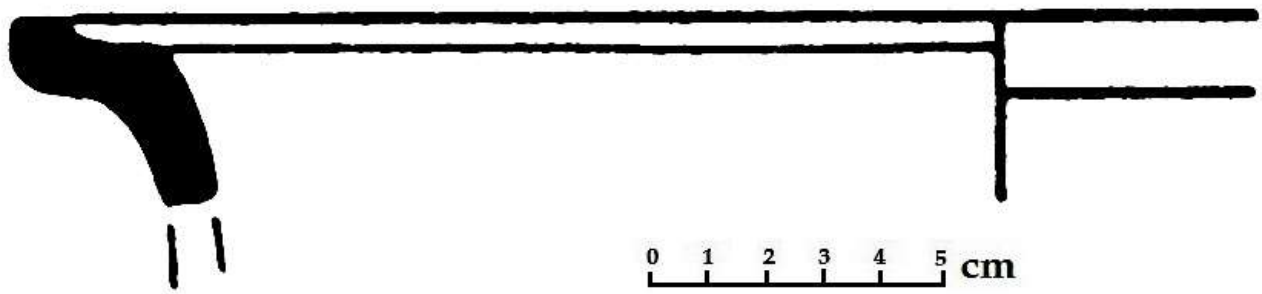


Fig. No. 581: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Horizontally flared and featureless having a depression Below externally, Diameter 20 cm
Neck side & Base	-	Vertically elongated neck

Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No.15, V-5 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

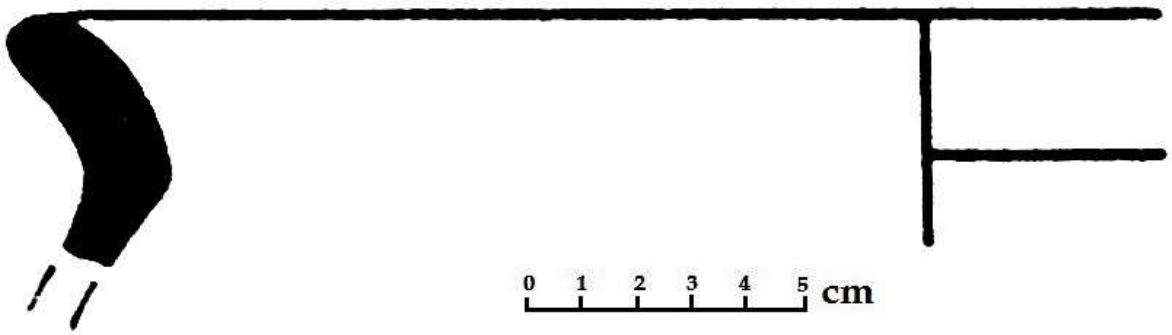


Fig. No. 582: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Outturned curved and featureless, Diameter 28 cm
Neck side & Base - Concave neck and globular sides
Colour - Dark red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, VL-18 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

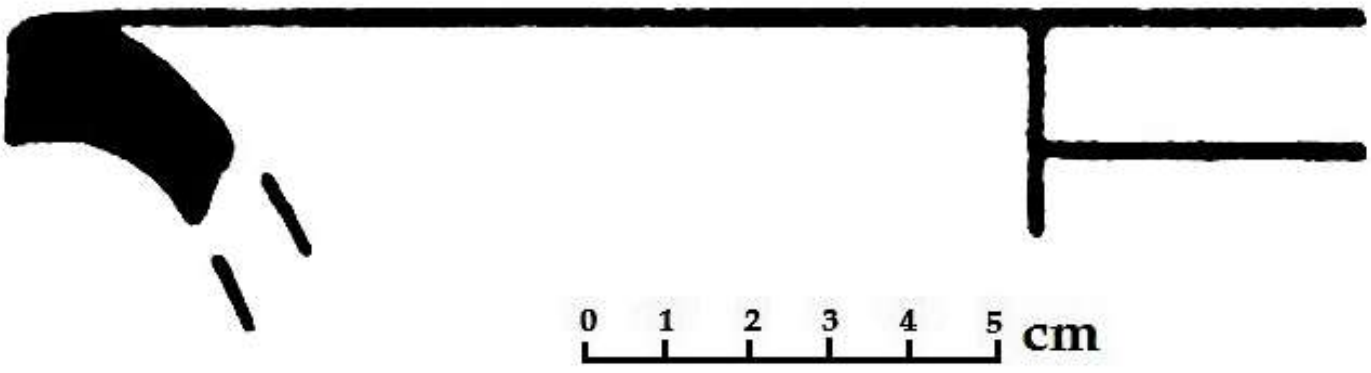


Fig. No. 583: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Outturned and externally thickened, Diameter 16 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dark red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-17c (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Hathras Gate District Hathras:

01. Village Sangrala, P.S. Hathras gate district Hathras: The village Sangrala, tehsil Hathras, lat. 27^{0}38'N and long. 78^{0}01'E, lies 6 kmnorth-west of the P.S. The mound I lies 1 km east of the village.The mound II, known as Nagla Aam lies 0.5 km west of the village.The area of the mound I is about 10 acres.It is about 8 ft. high.The area of the mound II is about 5 acres.It is about 7 ft. high.The ceramic industries foundfrom the mound I are G and LM.The ceramic industries found from the mound II are OCP, G and LM[115]. The drawings of OCP potteries found at this site are as follows:

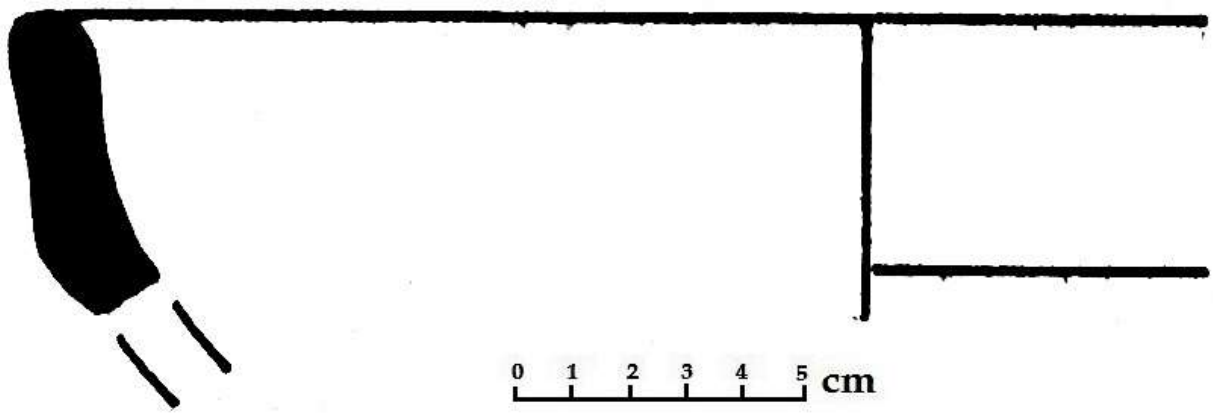


Fig. No. 584: Dish

S. No.	-	01
Type	-	Dish
Rim & Dimension	-	Almost vertical and featureless, Diameter 18 cm
Neck side & Base	-	Slightly incurved sides
Colour	-	Dull red

Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 22, D-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

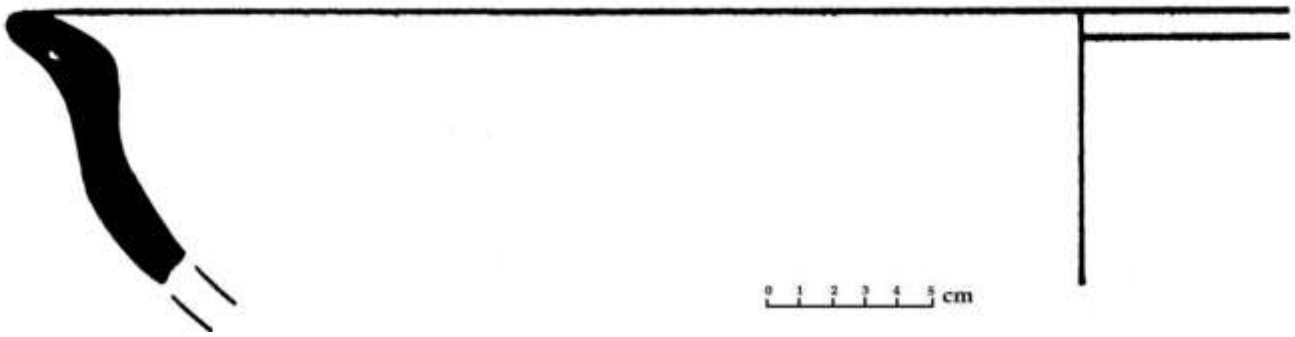


Fig. No. 585: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outturned, featureless and internally beveled, Diameter 38 cm
Neck side & Base - Incurved sides having a mild carination
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

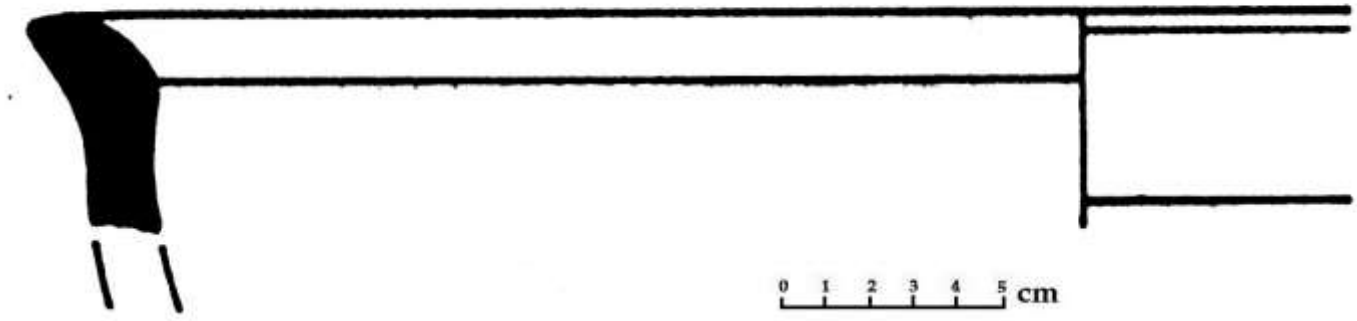


Fig. No. 586: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Outturned, beveled internally, Diameter 28 cm
Neck side & Base	-	Convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-15a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

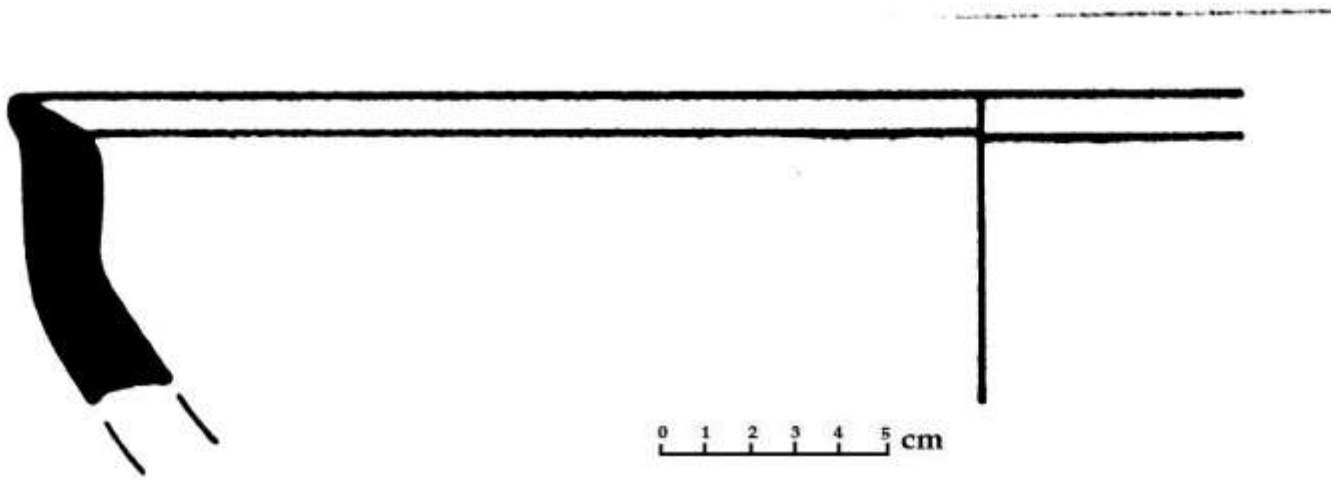


Fig. No. 587: Basin

S. No.	-	04
Type	-	Basin
Rim & Dimension	-	Outturned and internally sharpened, Diameter 26 cm
Neck side & Base	-	Convex sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-15a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

02. Village Tamna Garhi, P.S. Hathras Gate district Hathras: The village Tamna garhi, tehsil Hathras, lat. $27^{0}37'$N and long. $78^{0}3'$E, lies 1.5 km north of the P.S.The mound lies east of the village.The area of the mound is about 6 acres.It is about 2 ft. high.It is under cultivation.The village was named after *Thakur Taman Singh*.The ceramic industries found are OCP, GR, EM and LM[116]. The drawings of OCP potteries found at this site are as follows:

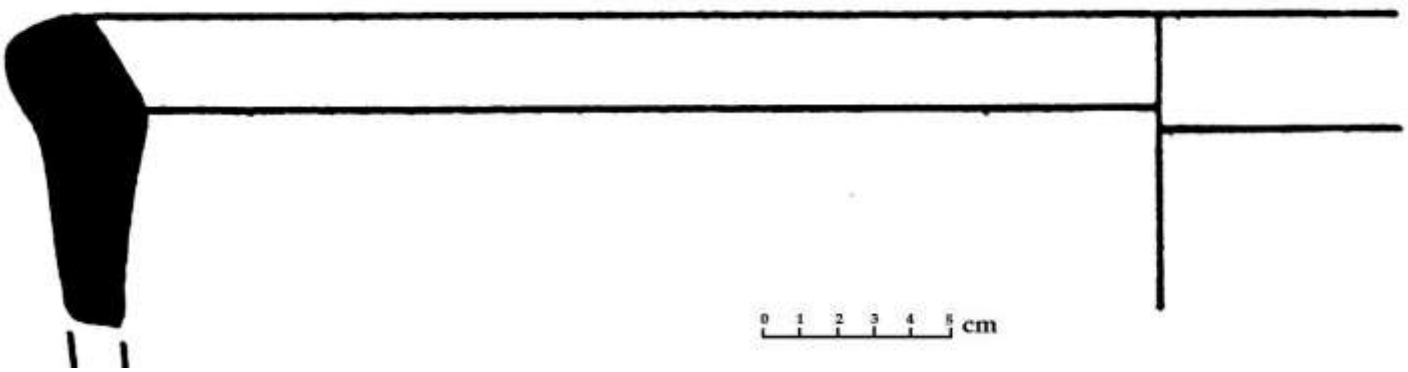


Fig. No. 588: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned, internally beveled and thickened having a depression below the rim, Diameter 36 cm
Neck side & Base	-	Convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 17, BN-13a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

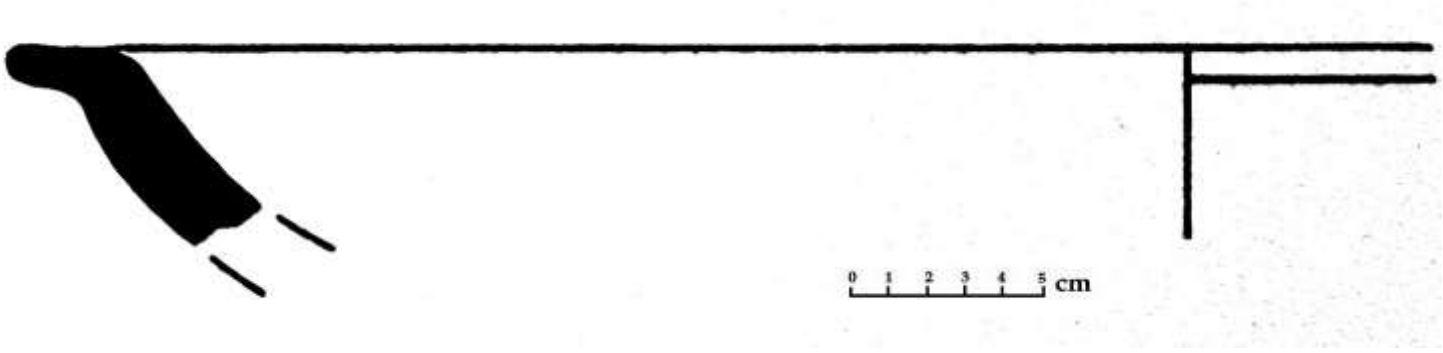


Fig. No. 589: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Horizontally splayed out internally, beveled and bluntly Carinated, Diameter 36 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous

Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 11, BN-11(Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

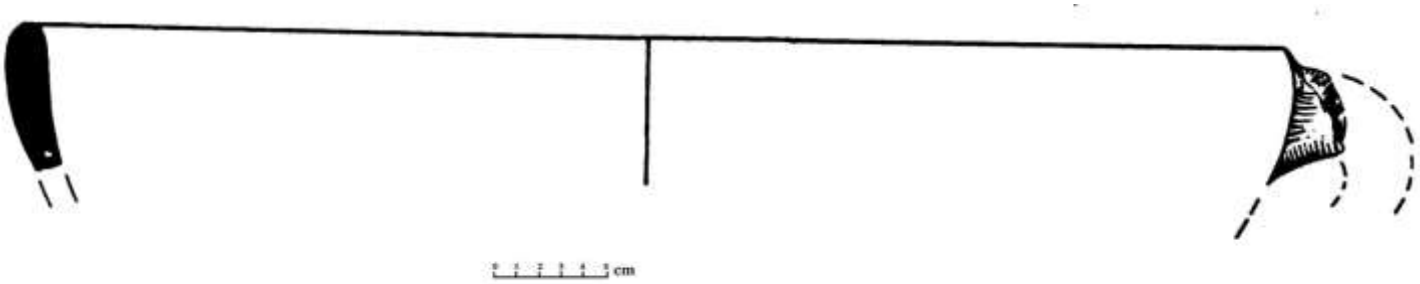


Fig. No. 590: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Slightly incurved and thickened
Neck side & Base - Convex side with a flattish handle attached just below the rim Externally
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 20, BN-48 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

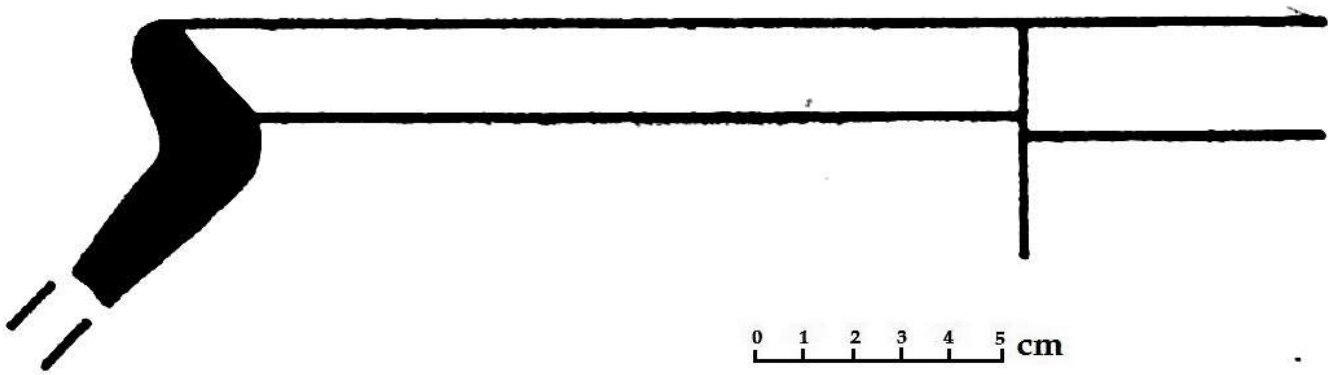


Fig. No. 591: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Splayed out and thin, Diameter 22 cm
Neck side & Base - Squattish, thickened and mildly carinated neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 27, V-27 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Hathras junction District Hathras:

01. Village Chintapur, P.S. Hathras junction district Hathras: The village Chintapur, tehsil Hathras, lat. 27^{0}33'N and long. 78^{0}11'E, lies 10 km south of the P.S. The mound lies 2 kmsouth of the village.It lies west of the river Sengar.The area of the mound is about 3 acres.It is about 3 ft. high.It is under cultivation.The ceramic industries found are OCP, G, EM and LM[117].The drawings of OCP potteries found at this site are as follows:

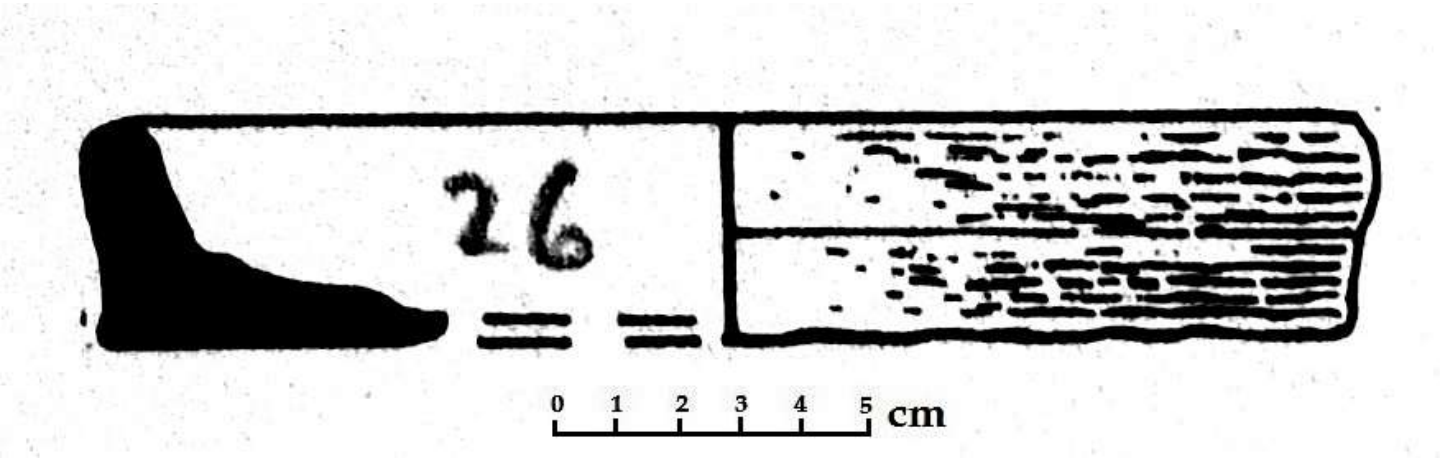


Fig. No. 592: Base

S. No. - 01
Type - Base
Neck side & Base - A fragment of a ringed base having a shortened featureless edge
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped

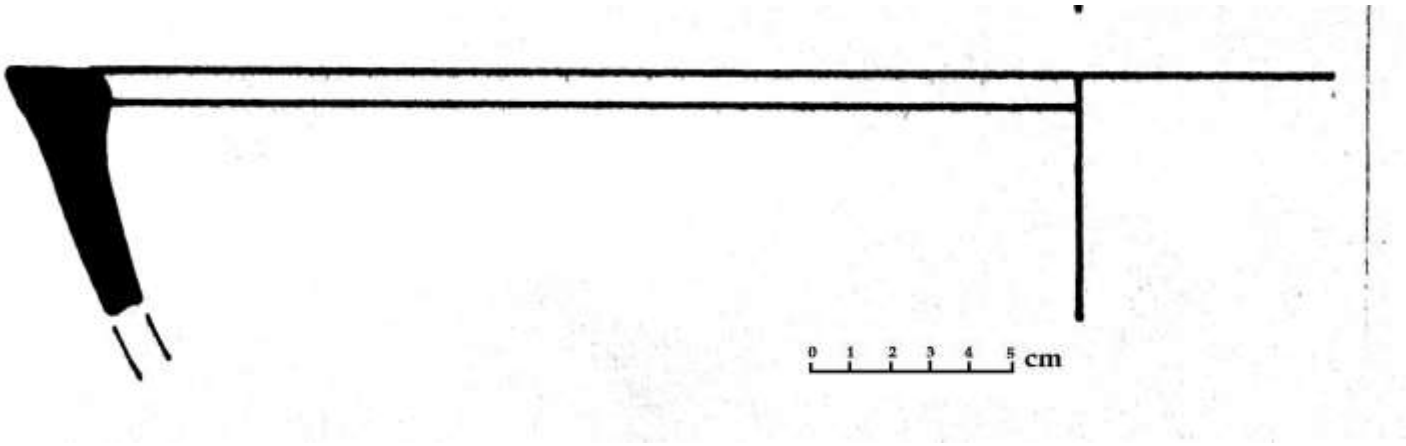


Fig. No. 593: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Nail-headed and slightly projected internally, Diameter 32 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-26 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

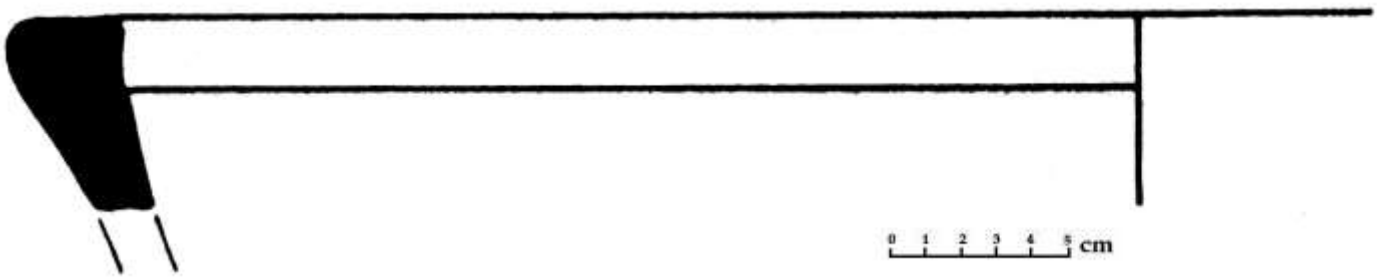


Fig. No. 594: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Nail headed, Diameter 36 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped

Reference - LQL, Fig. No. 18, BN-22 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

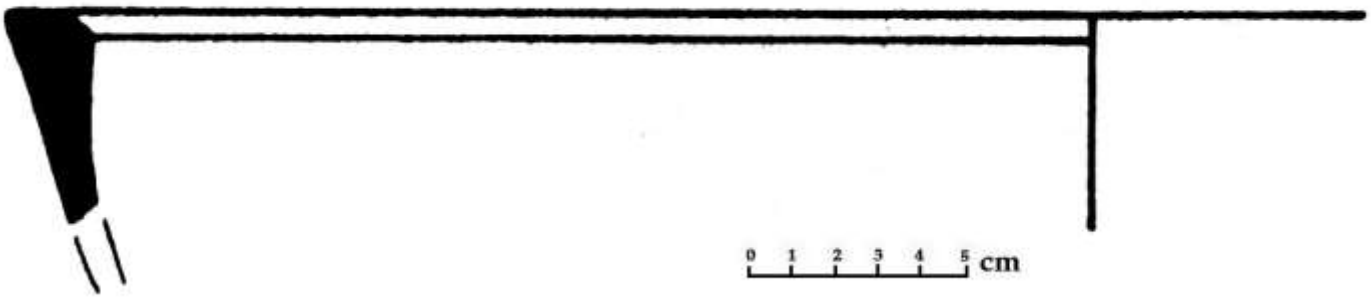


Fig. No. 595: Bowl

S. No.	-	04
Type	-	Bowl
Rim & Dimension	-	Nail headed, Diameter 30 cm
Neck side & Base	-	Roughly incised sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-27 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Salimpur, P.S. Hathras junction district Hathras: The village Salimpur, tehsil Hathras, lat. 27^{0}39'N and long. 78^{0}13'E, lies 7 km east of the P.S.The mound lies 1 km east of the village.It lies E of the river Sengar.The area of the mound is about 5 acres.It is about 3 ft. high.It is under cultivation.Remains of an old mosque made of kakai bricks are found in the village.The remains of an indigo factory lie in the village.The ceramic industries found are OCP, K, G and LM[118]. The drawings of OCP potteries found at this site are as follows:

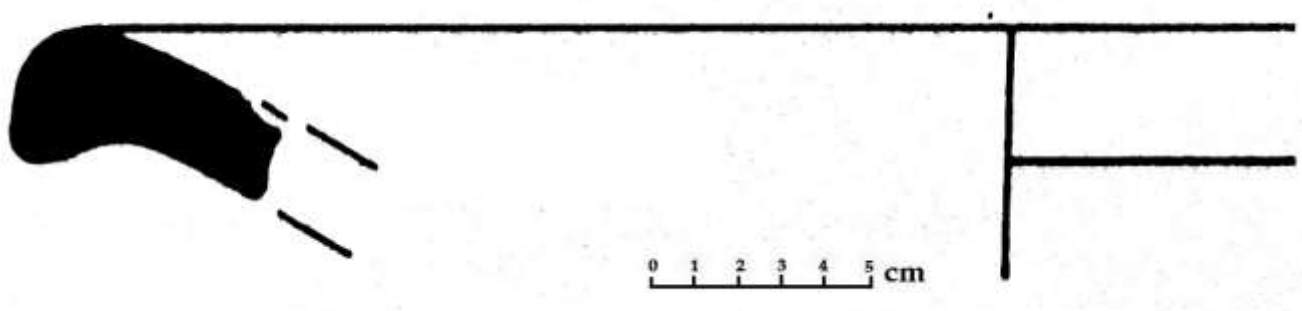


Fig. No. 596: Dish-on-stand

S. No.	-	01
Type	-	Dish-on-stand
Rim & Dimension	-	Shallow dish having a sharpened and drooping rim
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 23, DS-1(Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

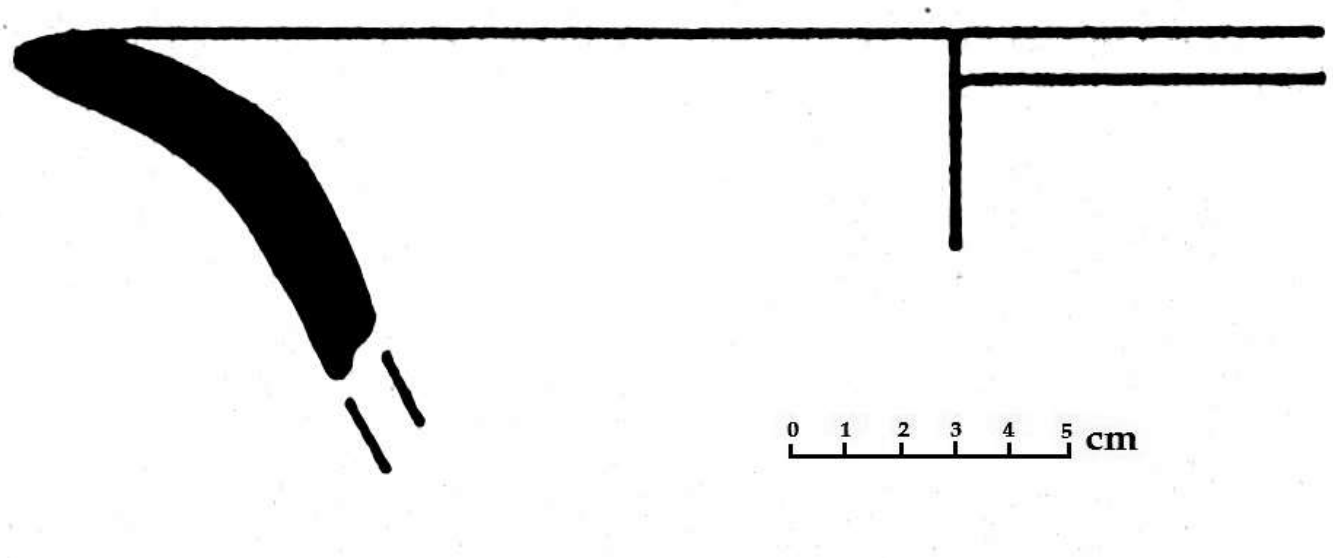


Fig. No. 597: Lid

S. No.	-	02
Type	-	Lid
Rim & Dimension	-	Out-curved featureless
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Slipped and painted in black with horizontal parallel thin bands
Reference	-	LQL, Fig. No. 15, L-12 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

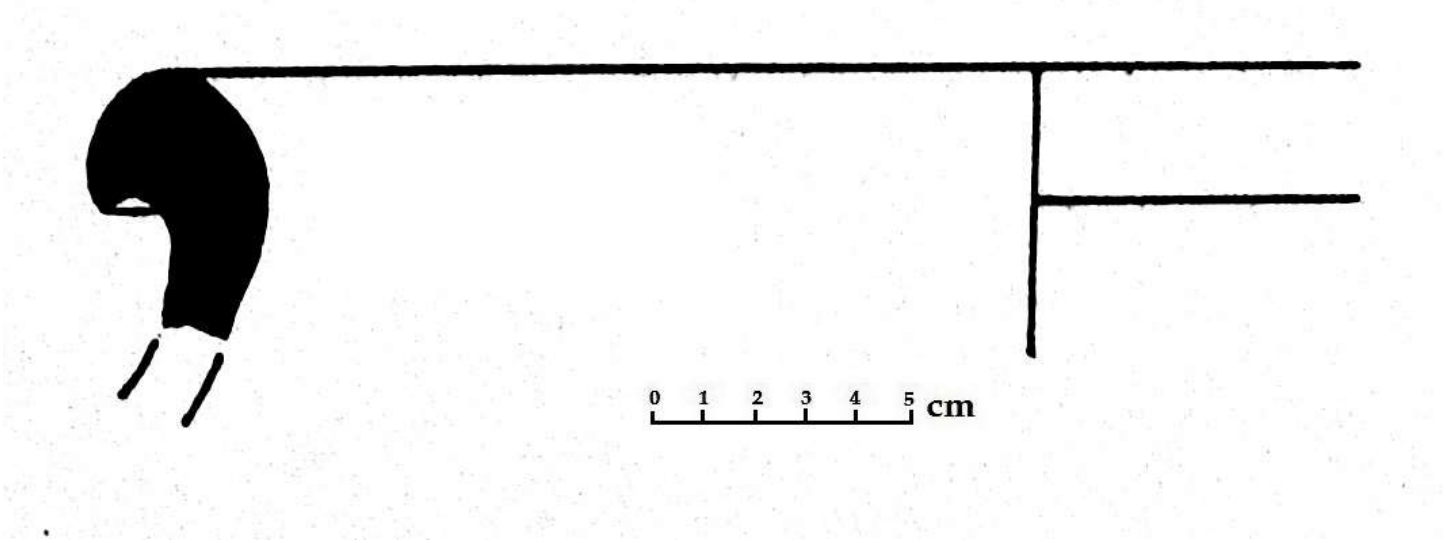


Fig. No. 598: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Out-turned and roughly beak shaped, Diameter 22 cm
Neck side & Base	-	Concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 16, V-13 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

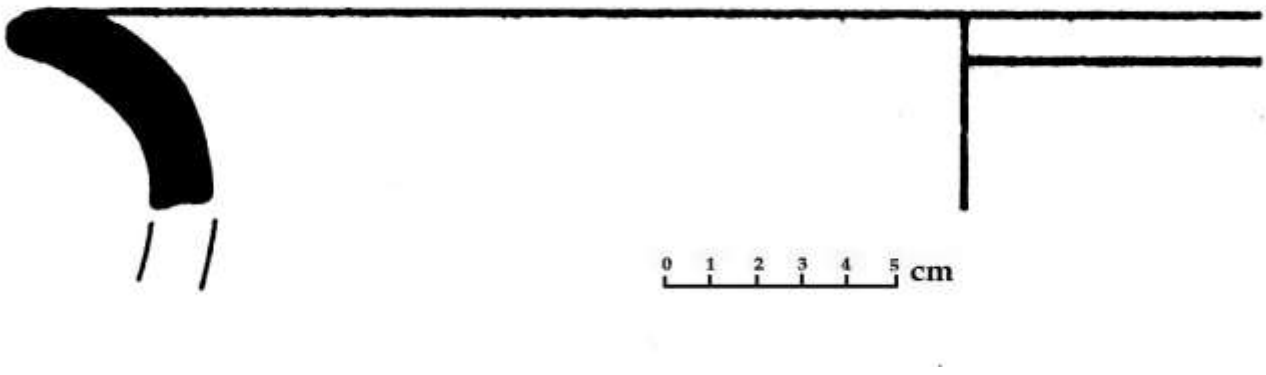


Fig. No. 599: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Flanged and featureless, Diameter 25 cm

Neck side & Base - Elongated vertical neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Treated with a wash
Reference - LQL, Fig. No. 28, V-40a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

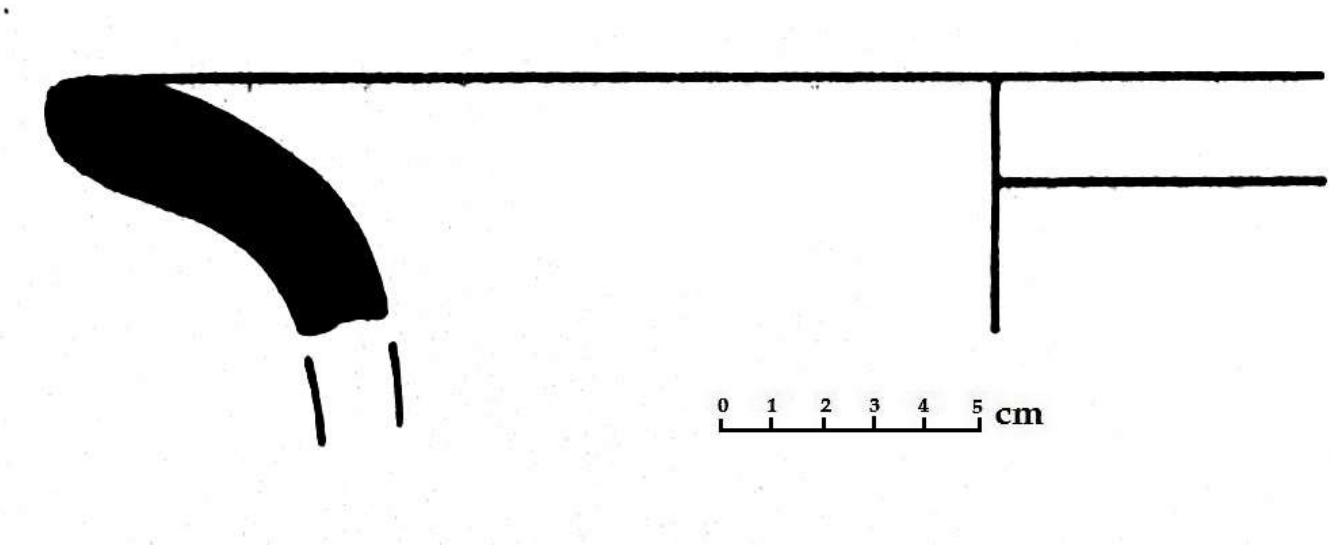


Fig. No. 600: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Flanged and featureless, Diameter 22 cm
Neck side & Base - Elongated neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Thulai, P.S. Hathras junction district Hathras: The village Thulai, tehsil Hathras, lat. 27^{0}39'N and long. 78^{0}11'E, lies 5 km north-east of the P.S.The mound known as Manai Khera lies south of the village.It lies on the western bank of the river Sengar.The area of the mound is about 2 acres.It is about 8 ft. high.It is under cultivation.The ceramic industries found are OCP, NBP, K, G, EM and LM[119]. The drawings of OCP potteries found at this site are as follows:

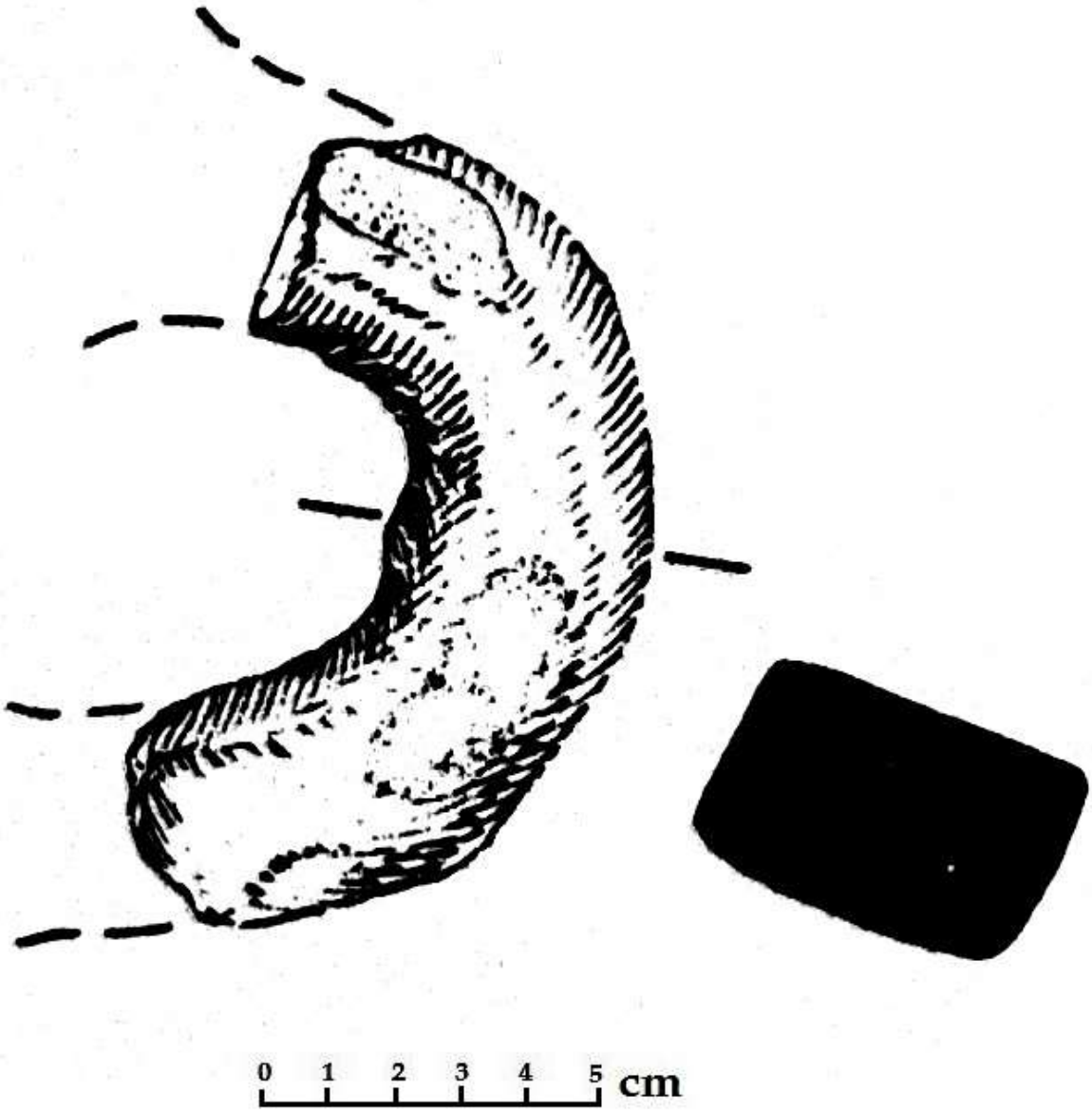


Fig. No. 601: Handle

S. No.	-	01
Type	-	Handle
Neck side & Base	-	Fragment of loop handle having almost oval section most probably it would have been attached with a basin
Colour	-	Dull red
Fabric	-	Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 19, H-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

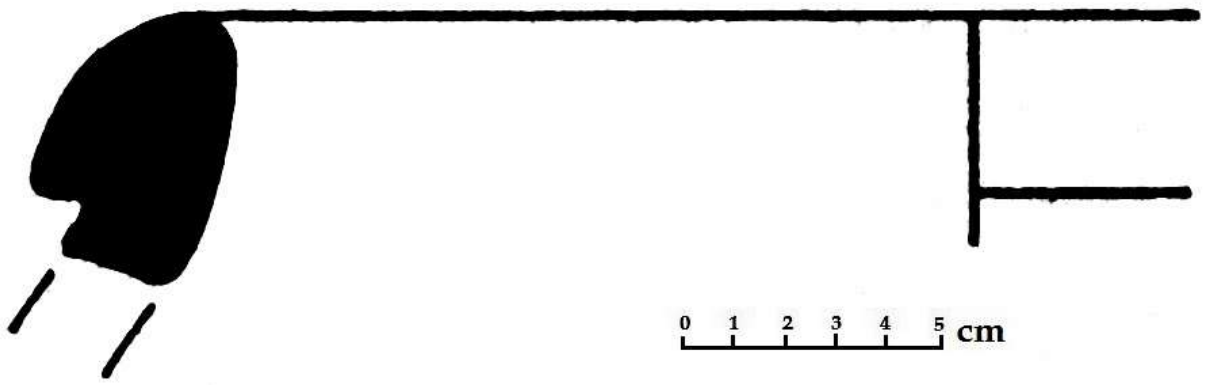


Fig. No. 602: Jar

S. No. - 02

Type - Jar

Rim & Dimension - Thickened, obliquely beveled and collared, Diameter 22 cm

Neck side & Base - Constricted neck and flaring sides

Colour - Greyish

Fabric - Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Mursan District Hathras:

01. Village Mangtai, P.S. Mursan district Hathras: The village Mangtai, tehsil Hathras, lat. 27^{0}33'N and long. 77^{0}58'E, lies 3.5 km south-east of the P.S.The mound lies north of the village.It lies on the eastern bank of the river Karwan.The area of the mound is about 3 acres. It is about 10 ft. high.It is under cultivation.The ceramic industries found are OCP, NBP and LM[120]. The drawings of OCP potteries found at this site are as follows:

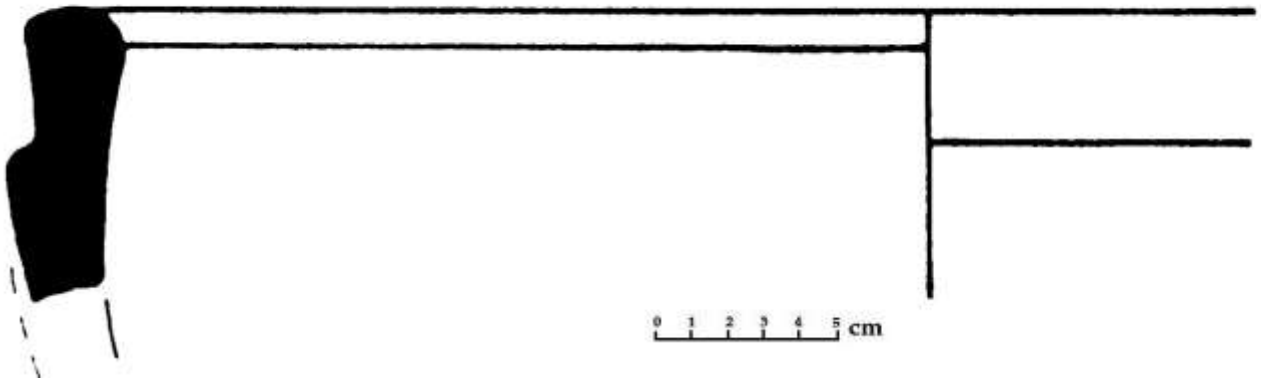


Fig. No. 603: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Out-turned, thickened with flattened top, Diameter 42 cm
Neck side & Base	-	Tapering sides with slight curvature
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 17, BN-20 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

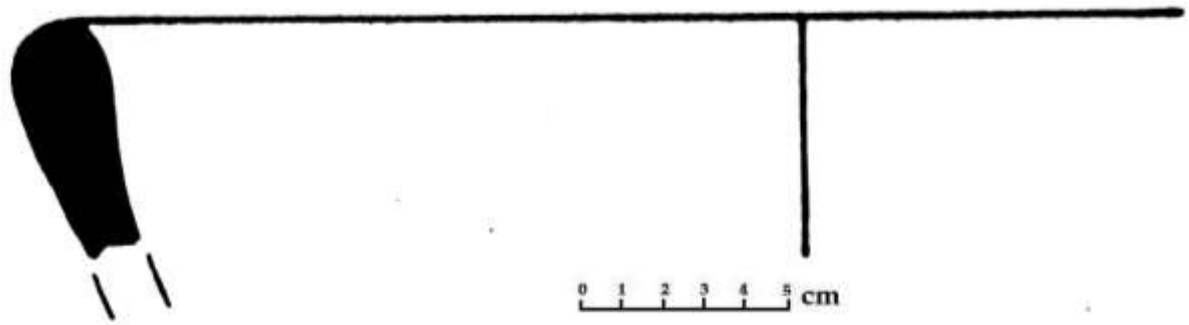


Fig. No. 604: Trough

S. No.	-	02
Type	-	Trough
Rim & Dimension	-	Vertical thickened having a depression below the rim externally, Diameter 28 cm
Neck side & Base	-	Mildly carinated just above the convex sides
Colour	-	Dull red

Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 25, J-21 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Pataini, P.S. Mursaan district Hathras: The village Pataini, tehsil Hathras, lat. 27^{0}32'N and long. 77^{0}57'E, lies 5.5 km south of the P.S.The mound lies west of the village.It lies on the western bank of the river Karwan.The area of the mound is about 40 acres.It is about 100 ft. high.It is under cultivation. The remains of saltpeter works are found in the village.The ceramic industries found are OCP, BRW, PGW, NBP, K, G, EM, LM and LM Glazed ware[121]. The drawings of OCP potteries found at this site are as follows:

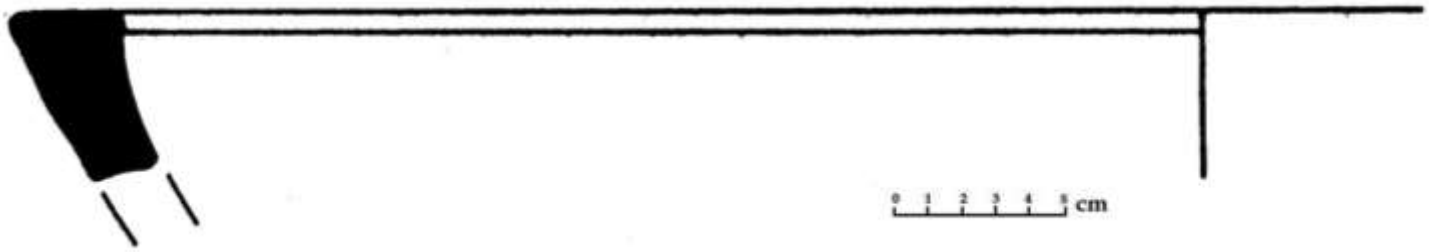


Fig. No. 605: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Nail-headed, Diameter 42 cm
Neck side & Base - Incurved sides
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-26 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

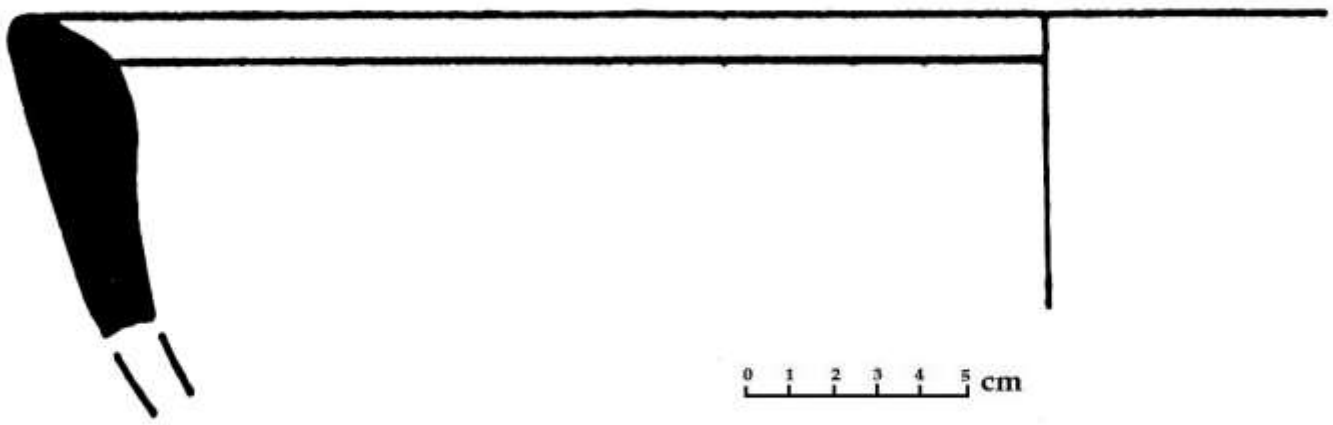


Fig. No. 606: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Outgoing sharpened, Diameter 28 cm
Neck side & Base - Tapering sides
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-2a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

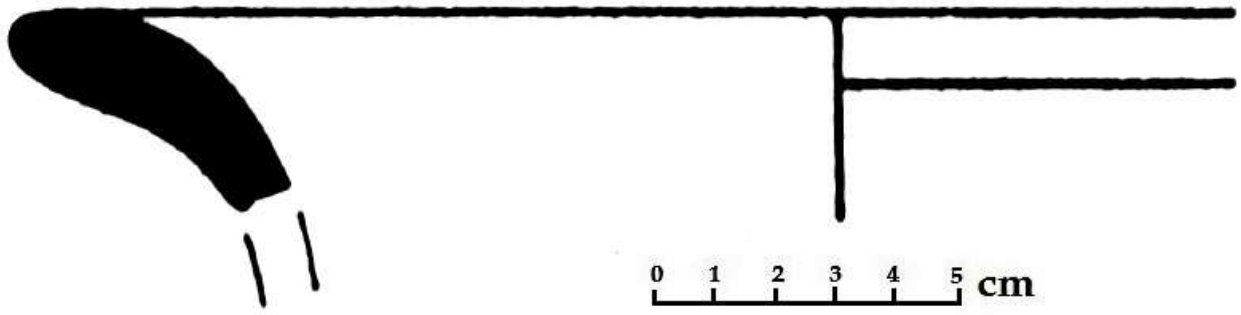


Fig. No. 607: Vase

S. No. - 03

Type - Vase
Rim & Dimension - Flanged horizontally, Diameter 16 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-9a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

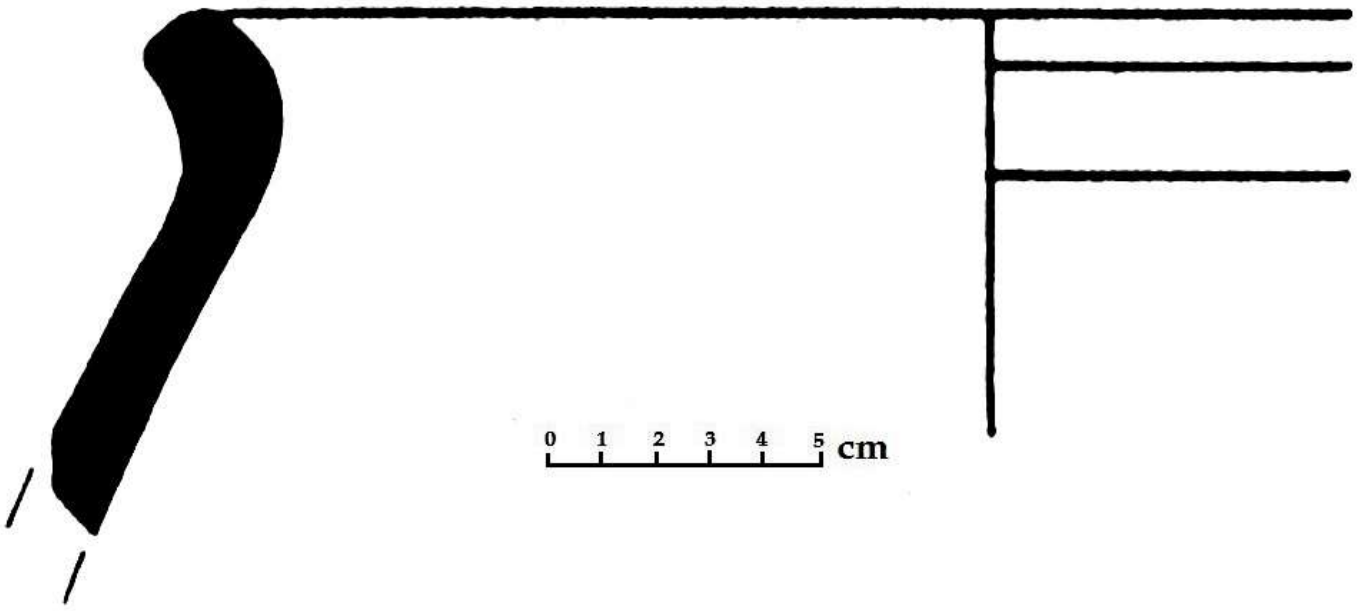


Fig. No. 608: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Out-curved, obliquely beveled externally, Diameter 18 cm
Neck side & Base - Concave neck and globular sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 29, V-59 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

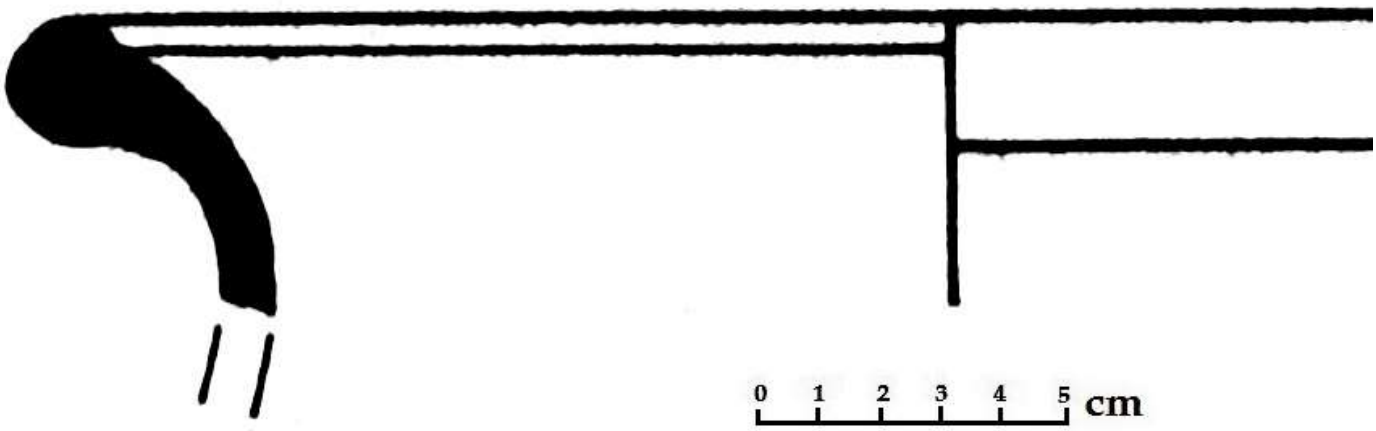


Fig. No. 609: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Out-curved and externally thickened having a groove below, Diameter 17 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 29, V-75a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Tajpur Haveli, P.S. Mursan district Hathras: The village Tajpur Haveli, tehsil Hathras, lat. 27^{0}35'N and long. 77^{0}57' E, lies 1 km north of the P.S.The mound lies 4 km north-east of the village.It lies on the western bank of the river Karwan. The area of the mound is about 15 acres.It is about 6 ft. high.It is under cultivation.The village was named after Taj Baba.The ceramic industries found are OCP, NBP, K, G and LM[122]. The drawings of OCP potteries found at this site are as follows:

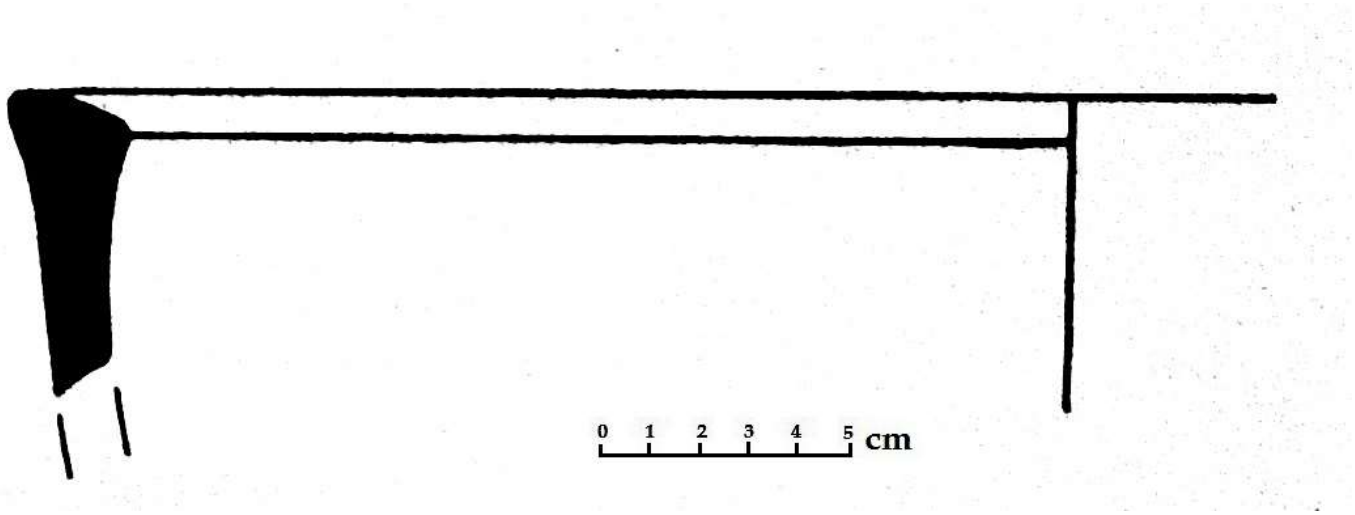


Fig. No. 610: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Nail-headed, Diameter 27 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 11, BN-19a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

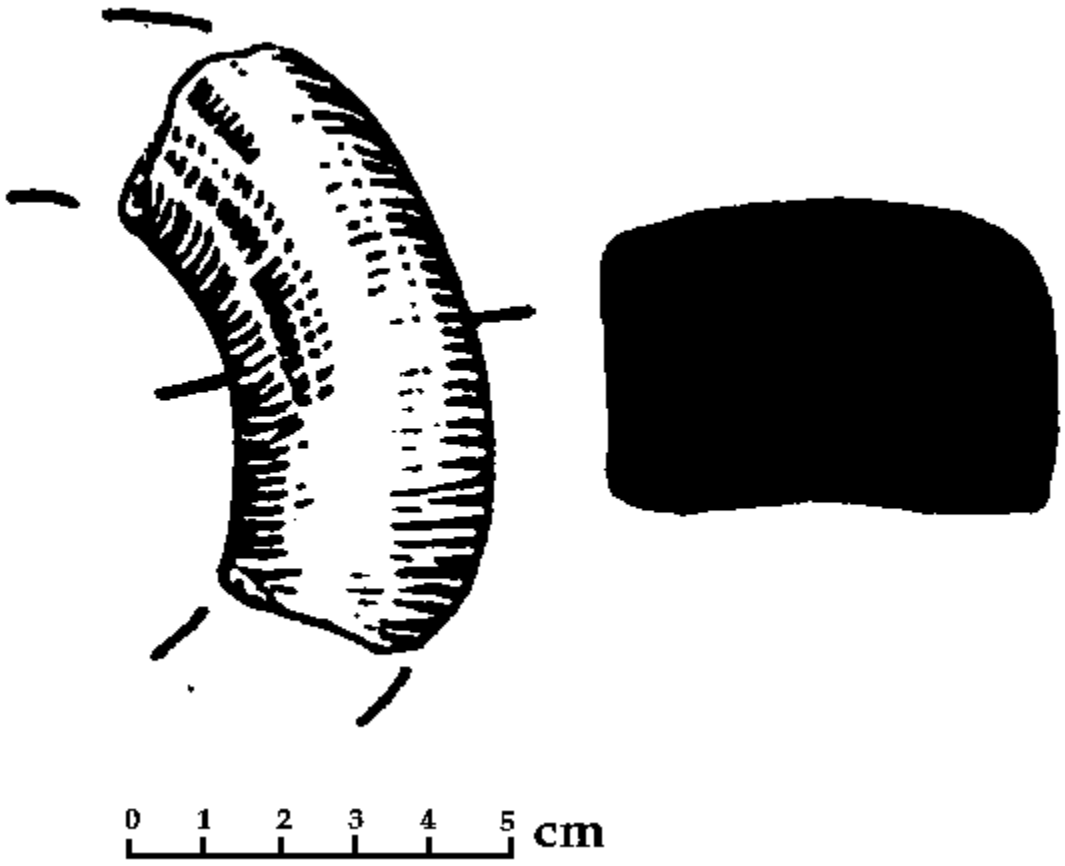


Fig. No. 611: Handle

S. No.	-	02
Type	-	Handle
Neck side & Base	-	Fragment of a sturdy strap handle having oval section
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 19, H-1 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

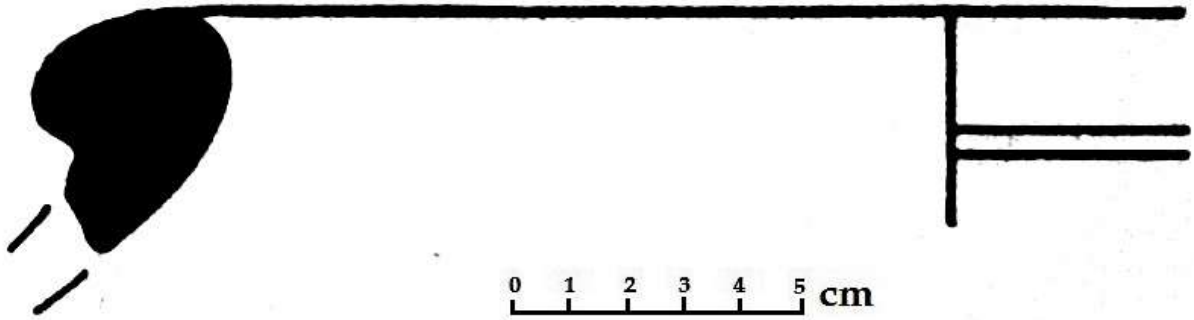


Fig. No. 612: Vase

S. No.	-	03
Type	-	Vase
Rim & Dimension	-	Incurved, externally thickened and collared, Diameter 20 cm
Neck side & Base	-	Flaring sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 27, V-20 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

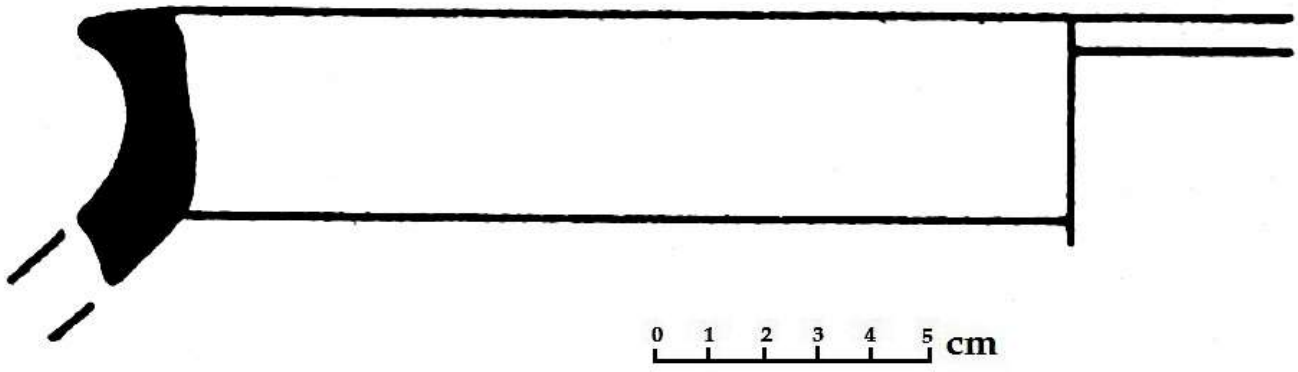


Fig. No. 613: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Outturned and internally beveled, Diameter 23 cm
Neck side & Base	-	Concave neck and globular sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-48 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

P.S. Sadabad District Hathras:

01. Village Ghatampur, P.S. Sadabad district Hathras: The village Ghatampur, tehsil Sadabad, lat. 27^{0}28'N and long. 77^{0}57' E, lies 9.5 kmwest of the P.S.The village lies on the mound itself.The area of the mound is about 2 acres.It is about 8 ft. high.The ceramic industries found are OCP and LM[123]. The drawings of OCP potteries found at this site are as follows:

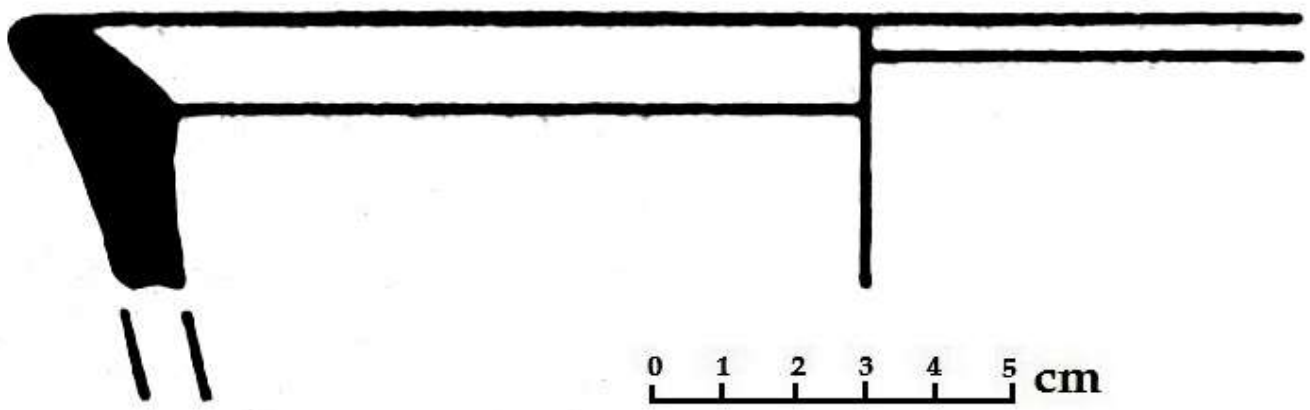


Fig. No. 614: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Out-turned internally beveled and thickened, Diameter 14 cm
Neck side & Base	-	Hemispherical sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped

Reference - ARJ, Fig. No. 8, V-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

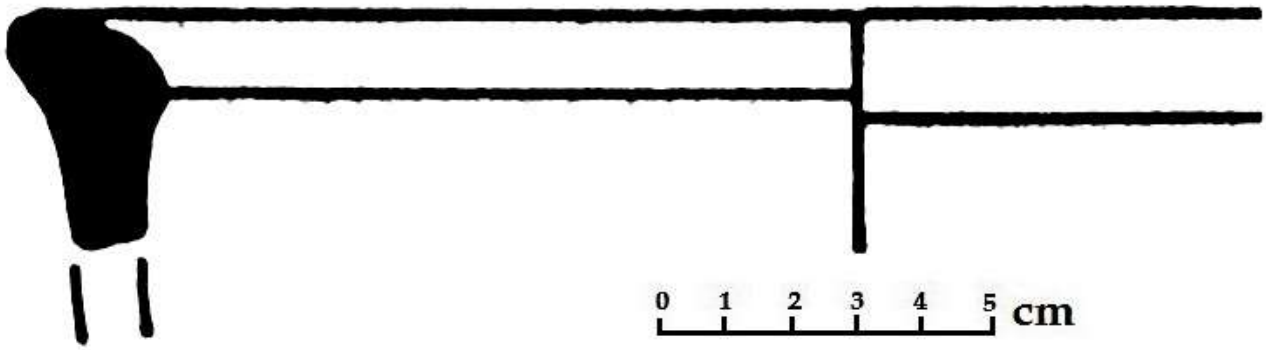


Fig. No. 615: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Outturned, internally beveled and thickened, Diameter 15 cm
Neck side & Base - Hemispherical sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-23 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

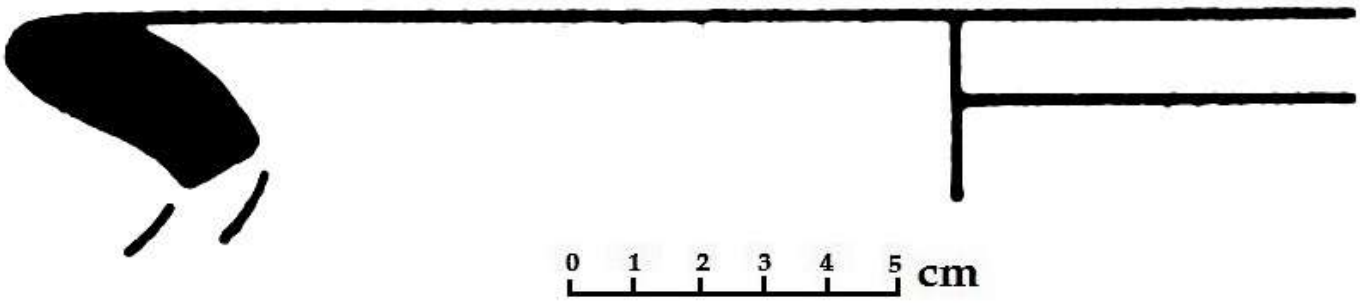


Fig. No. 616: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 17 cm
Neck side & Base - Roughly concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, VL-18 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

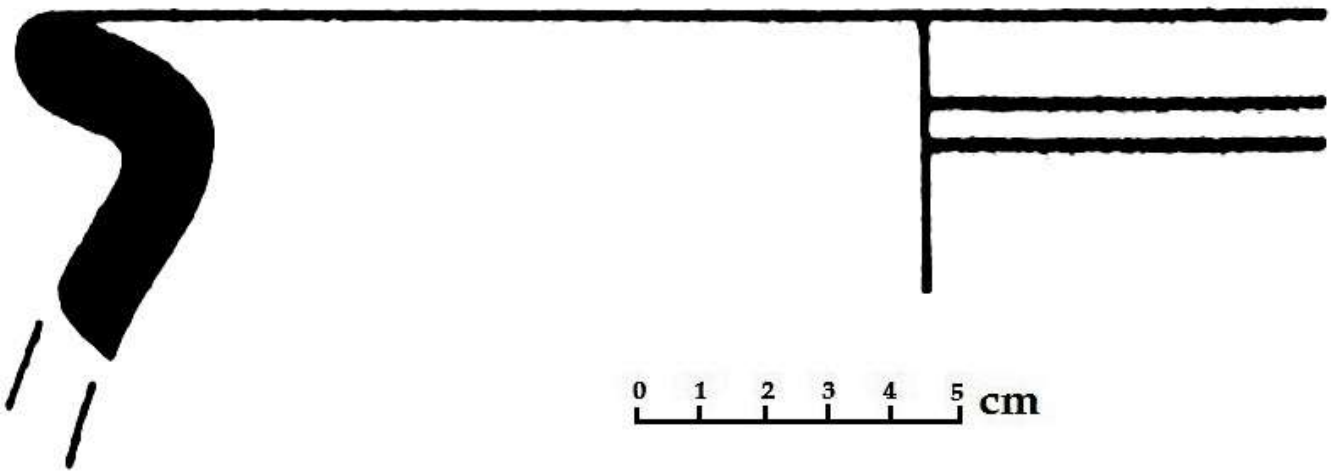


Fig. No. 617: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Out-turned or sprayed out and featureless
Neck side & Base - Carinated squattish or angular neck and globular sides
Colour - Red
Fabric - Fine fabric
Slip - Treated with a wash
Reference - LQL, Fig. No. 29, V-74 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

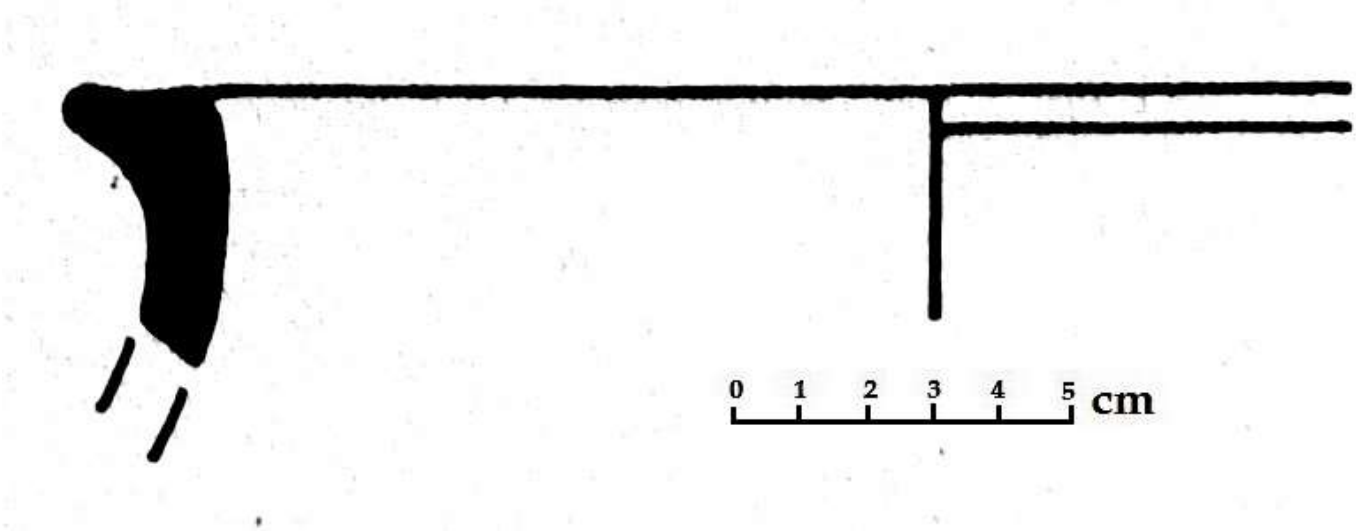


Fig. No. 618: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Nail-headed and projected externally, Diameter 17 cm
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 29, V-81 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

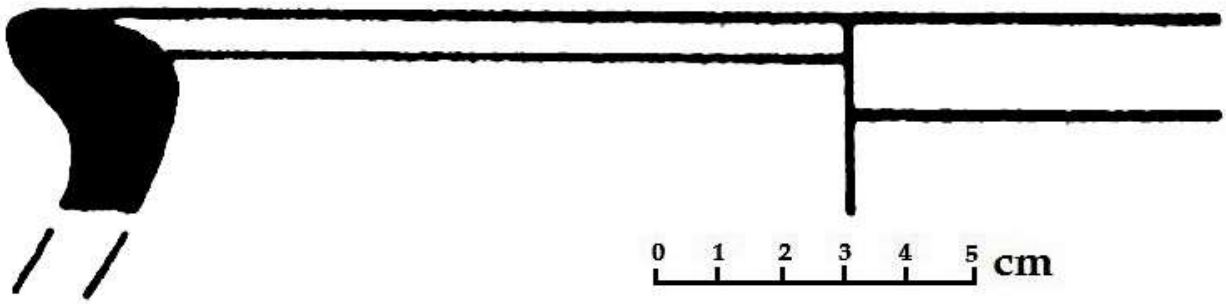


Fig. No. 619: Vase

S. No.	-	06
Type	-	Vase

Rim & Dimension - Out-turned and thickened, Diameter 16 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 29, V-66 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

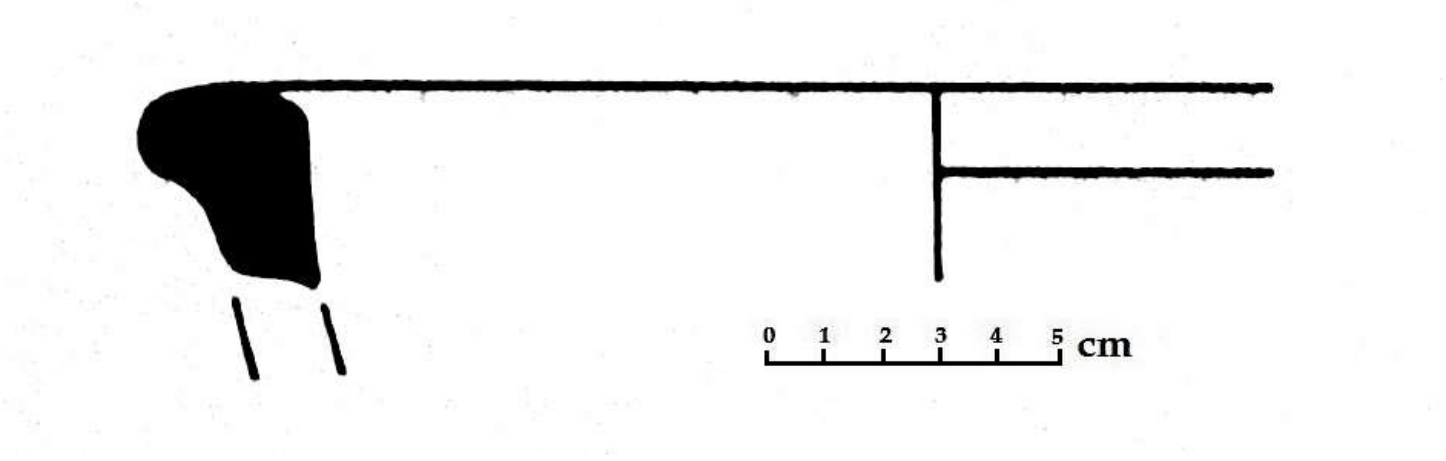


Fig. No. 620: Vase

S. No. - 07
Type - Vase
Rim & Dimension - Outcurved, internally beveled and thickened, Diameter 15 cm
Neck side & Base - Elongated vertical neck
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Composed site/ Pottery -
Reference - LQL, Fig. No. 30, V-100 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Mandor, P.S. Sadabad district Hathras: The village Mandor, tehsil Sadabad, lat. 27^{0}18'N and long. 77^{0}58'E, lies 19.5 km south-west of the P.S.The mound I known as Devi Khera lies 1 km west of the village.The mound II lies 0.5 km to the north of the village.The village lies on the eastern bank of the river Yamuna. The area of the mound is about 14 acres.It is about 100 ft. high.The area of the mound II is about 10 acres.It is about 50 ft. high.Both the mounds are under cultivation.The ceramic industries

found on mound I are OCP, BRW, PGW, NBP, K, G and LM.The ceramic industry found on the mound II is G[124]. The drawings of OCP potteries found at this site are as follows:

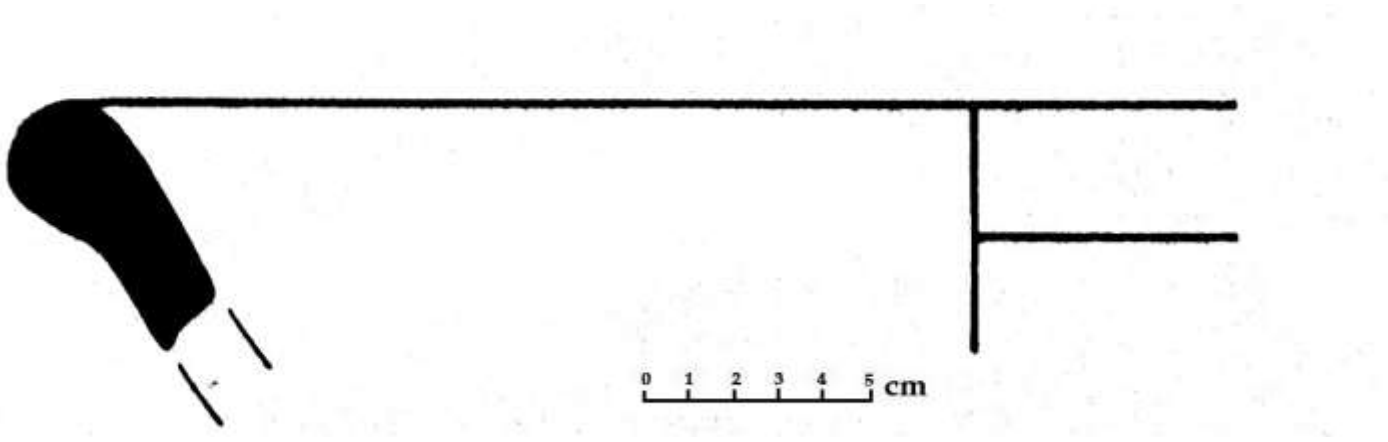


Fig. No. 621: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned, thickened and rounded, Diameter 26 cm
Neck side & Base	-	Flaring sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 10, BN-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

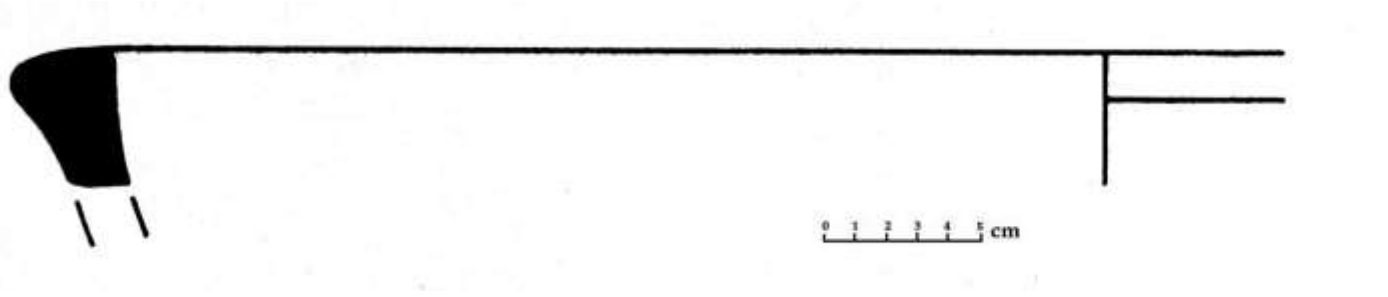


Fig. No. 622: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Nail headed, obliquely flattened, Diameter 42 cm
Neck side & Base	-	Roughly tapering sides
Colour	-	Dull red

Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-17 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

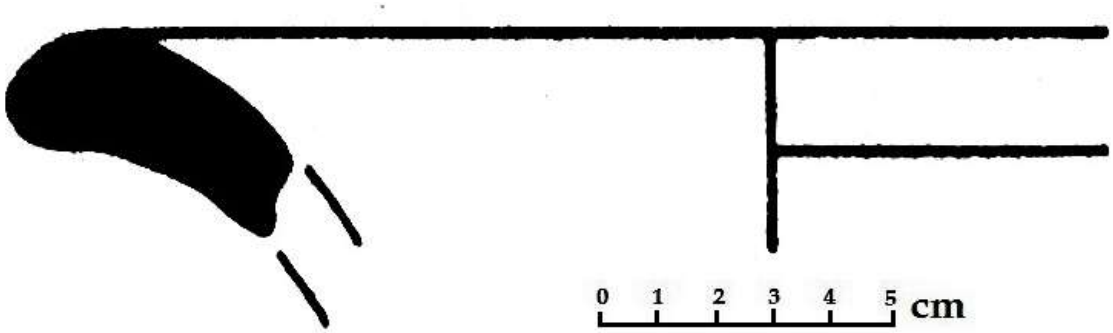


Fig. No. 623: Dish-on-stand

S. No. - 03
Type - Dish-on-stand
Neck side & Base - Fragment of lower part of a stand having tapering sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 13, DS-7a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

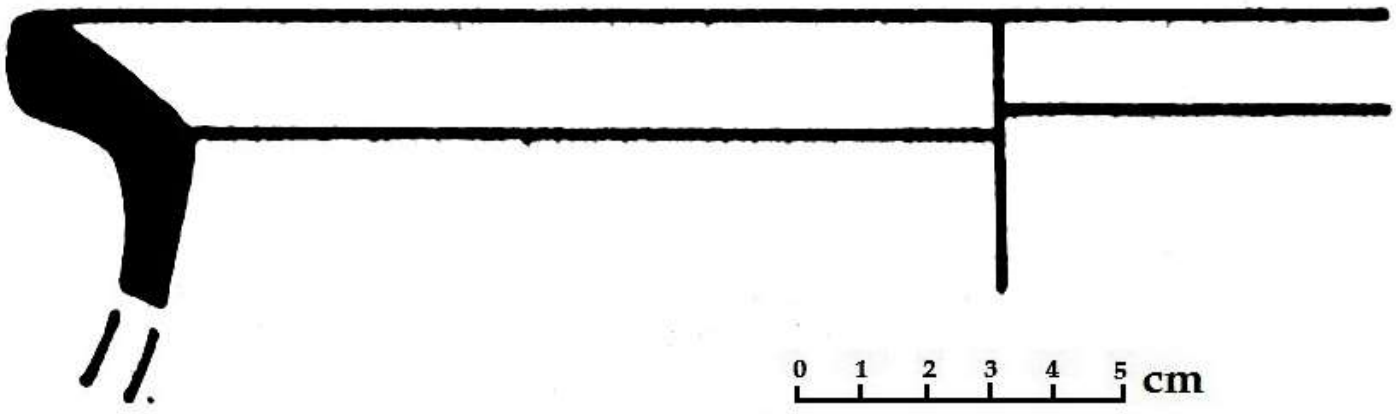


Fig. No. 624: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Out-curved, thickened having slight depression in below rim

internally

Neck side & Base - Elongated concave neck

Colour - Dull red

Fabric - Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 29, V-80 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

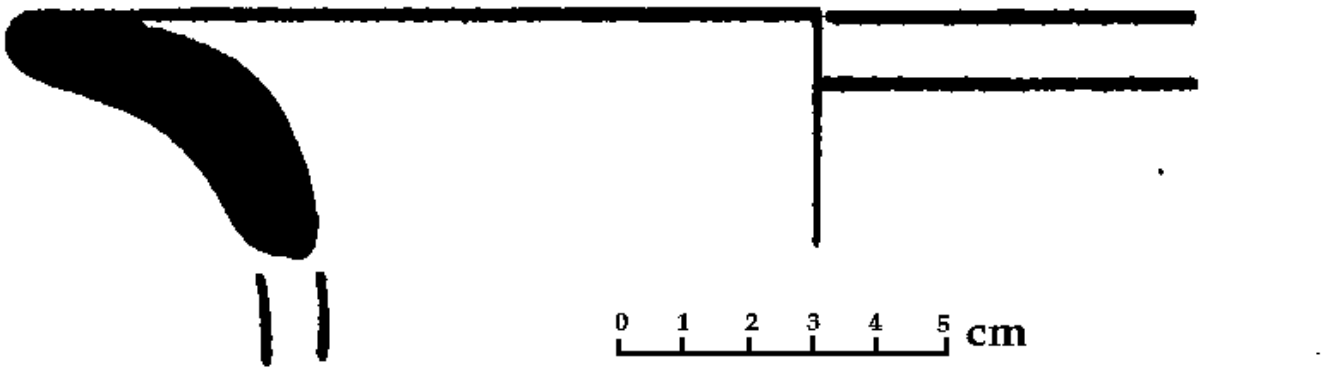


Fig. No. 625: Vase

S. No. - 05

Type - Vase

Rim & Dimension - Prominently out-curved, featureless, Diameter 15 cm

Neck side & Base - Elongated concave neck

Colour - Dull red

Fabric - Fine fabric

Slip - Unslipped

Reference - LQL, Fig. No. 29, V-75 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

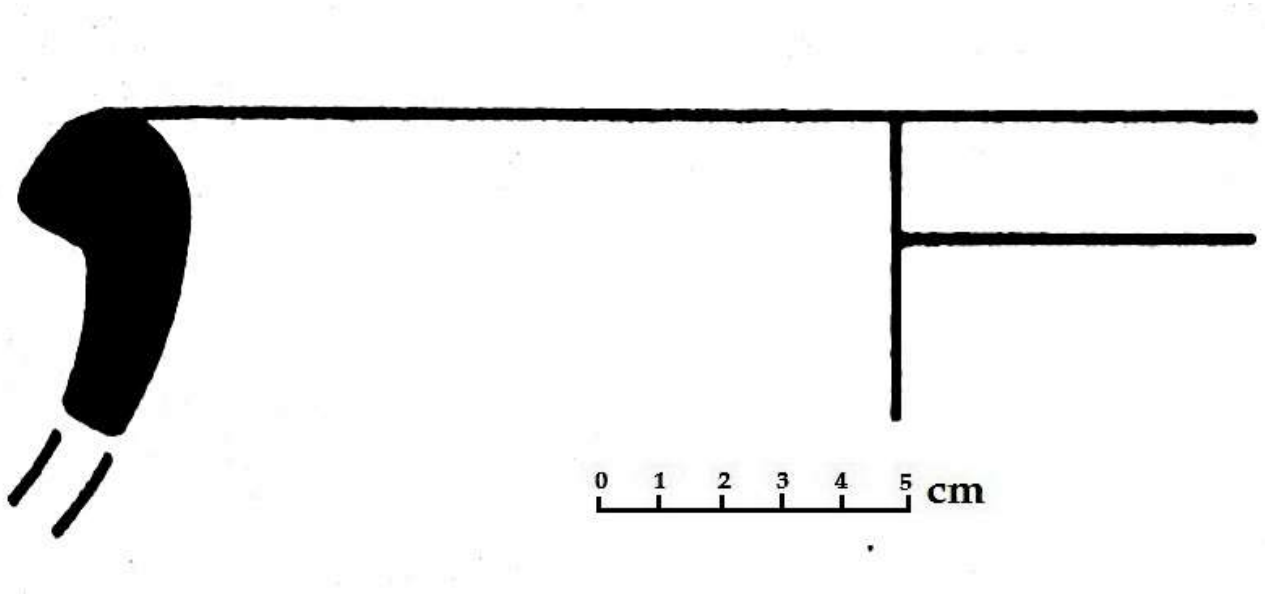


Fig. No. 626: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Outturned externally, thickened and collared, Diameter 17 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 14, J-4 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Sahpau District Hathras:

01. Village Arti, P.S. Sahpau district Hathras: The village Arti, tehsil Sadabad, lat. 27^{0}29'N and long. 78^{0}7'E, lies 6 km north of the P.S.The mound lies south of the village.The area of the mound is about 8 acres.It is about 20 ft. high.It is under cultivation.Remains of saltpeter works are found in the village.Previously, this village possessed a lot of temples.It had a large population of Gosains.They used to perform puja here.*Baba Samadpuri* changed the name of the village from *Artapur* to *Arti*.The ceramic industries found are BS, PGW, NBP, K and LM[125]. The drawings of OCP potteries found at this site are as follows:

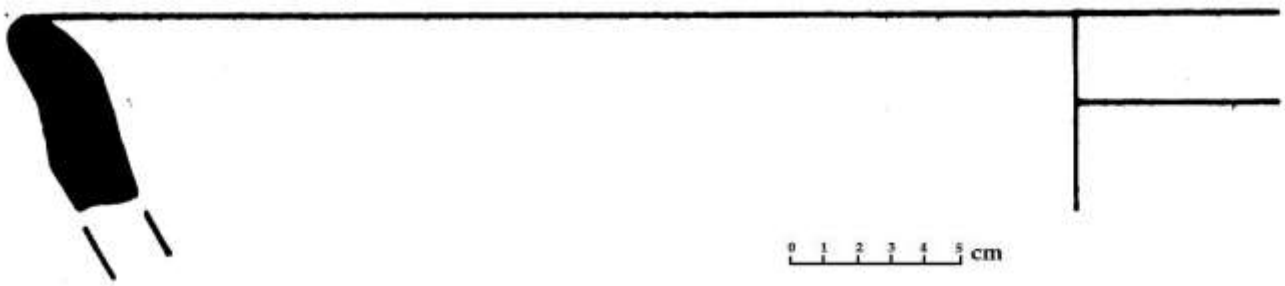


Fig. No. 627: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Featureless, almost vertical, Diameter 28 cm
Neck side & Base	-	Roughly convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Karaia, P.S. Sahpau district Hathras: The village Karaia, tehsil Sadabad, lat. 27^{0}25'N and long. 78^{0}5'E, lies 5 km south-west of the P.S.The mound lies 0.5 km west of the village.The area of the mound is about 3 acres.It is about 3 ft. high.It is under cultivation.The ceramic industries found are OCP, NBP, K and LM[126]. The drawings of OCP potteries found at this site are as follows:

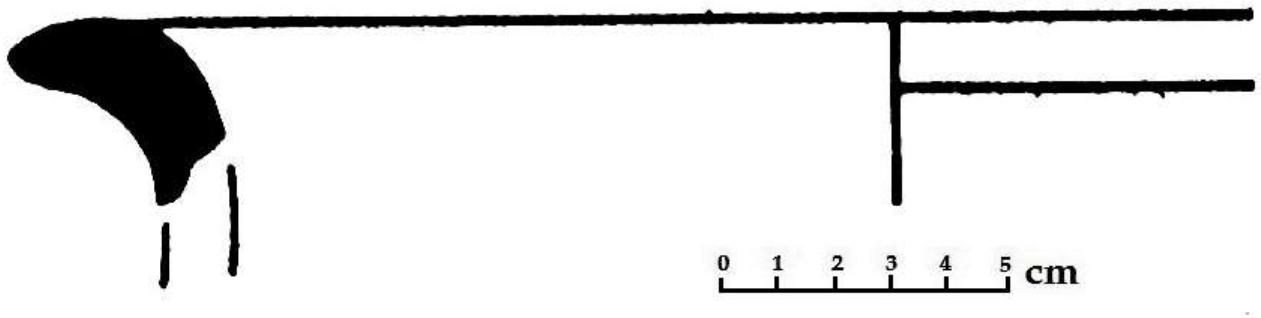


Fig. No. 628: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Roughly nail headed having flattened top, Diameter 20 cm

Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-22 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

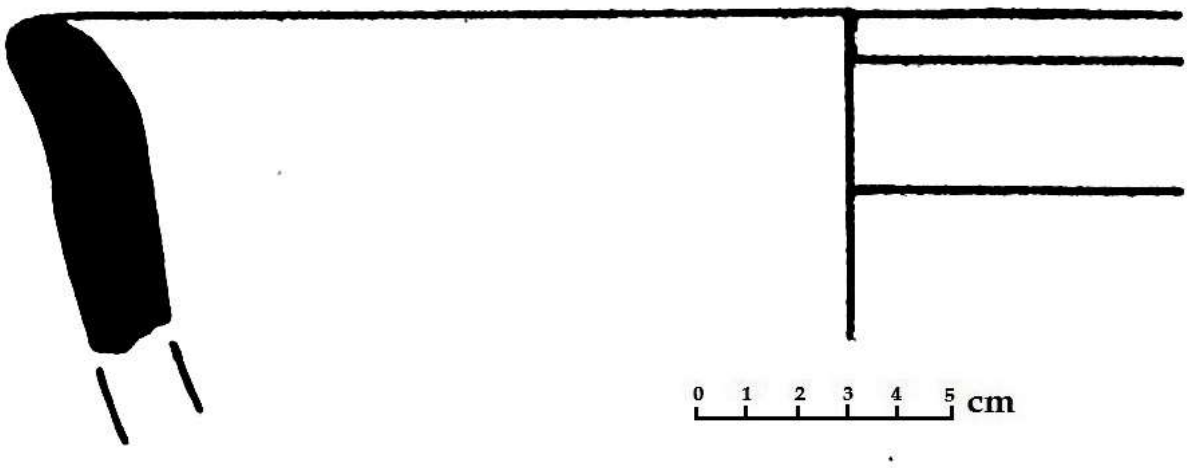


Fig. No. 629: Bowl

S. No. - 02
Type - Bowl
Rim & Dimension - Slightly outturned, featureless, Diameter 20 cm
Neck side & Base - Almost vertical sides
Colour - Greyish
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 8, B-26 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

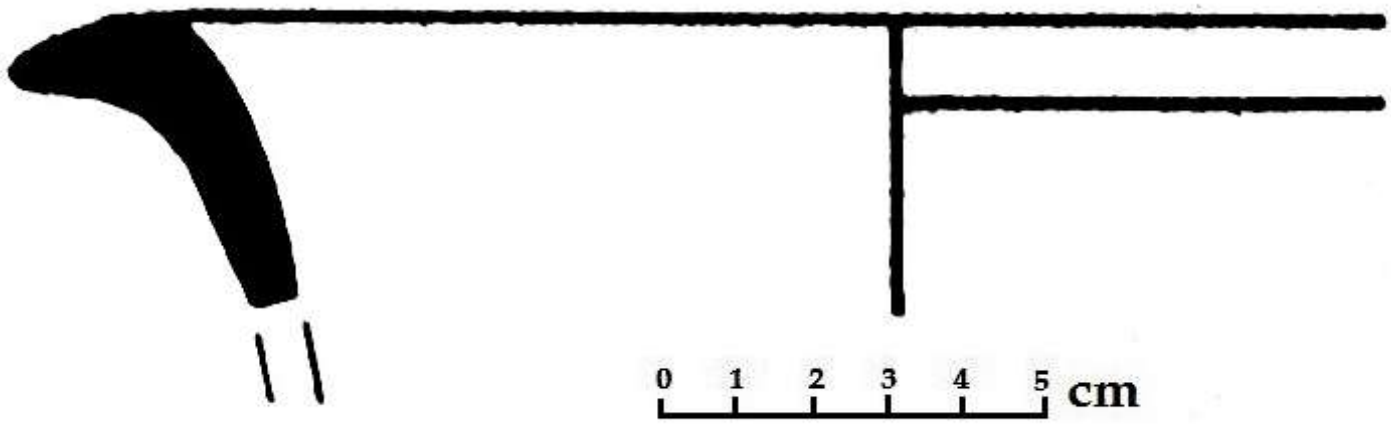


Fig. No. 630: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Featureless, almost vertical and externally thickened, Diameter 22 cm
Neck side & Base	-	Roughly convex side
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-23a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

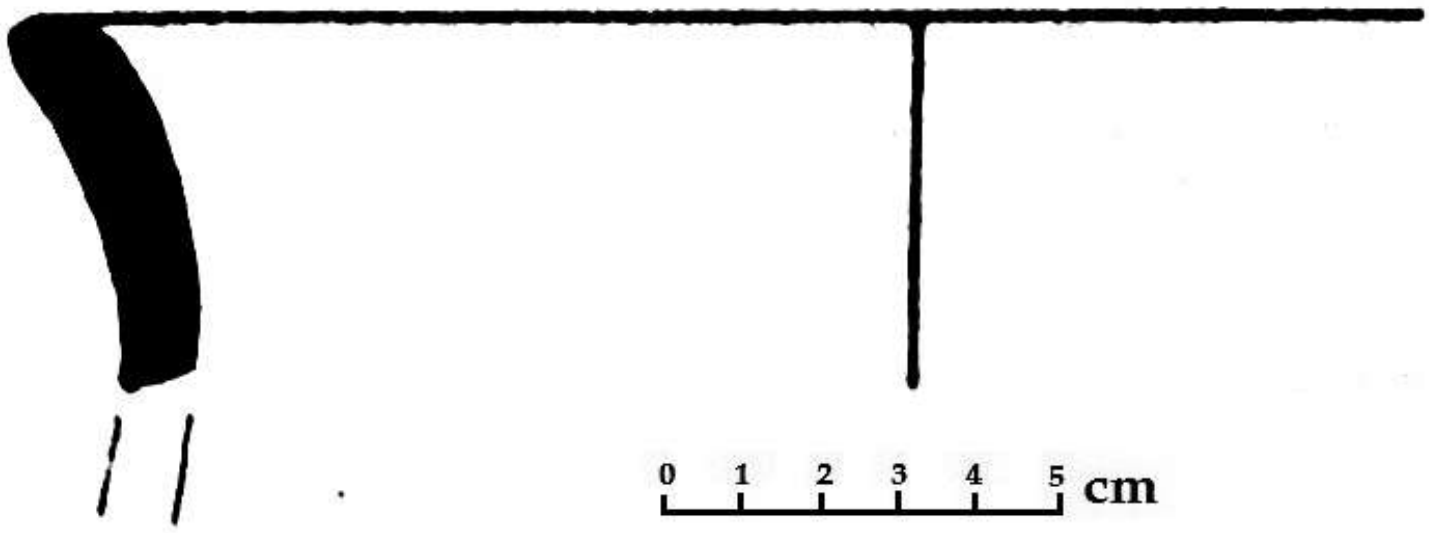


Fig. No. 631: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 13 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-18b (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

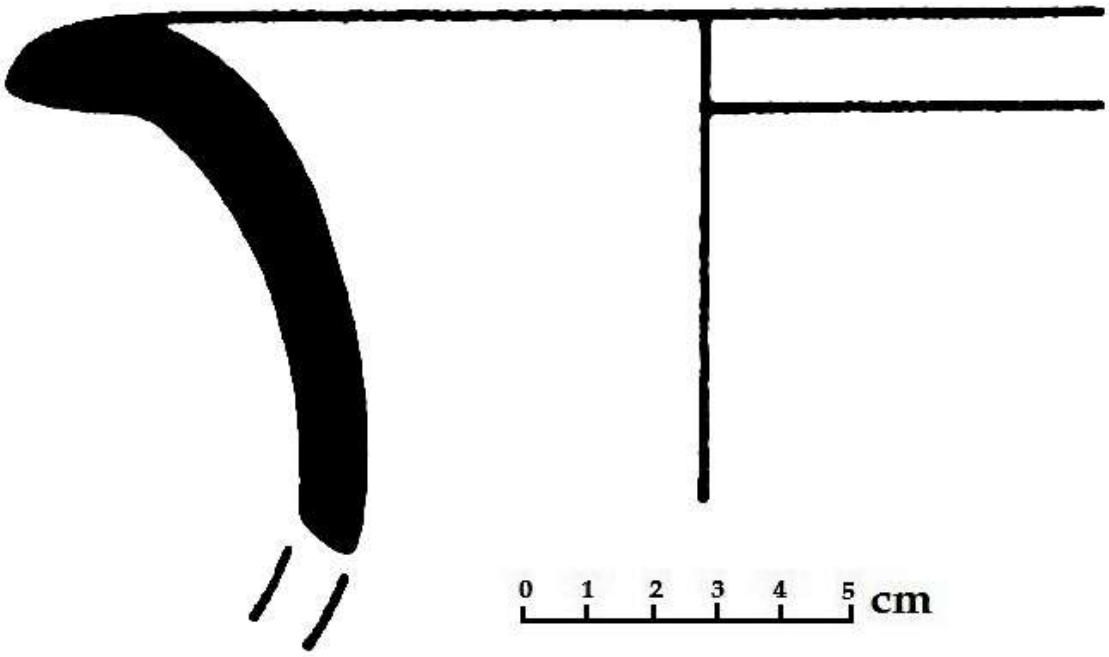


Fig. No. 632: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Flanged and slightly drooping, Diameter 30 cm
Neck side & Base - Elongated neck
Colour - Greyish
Fabric - Fine fabric
Slip - Slipped
Reference - LQL, Fig. No. 28, V-38 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

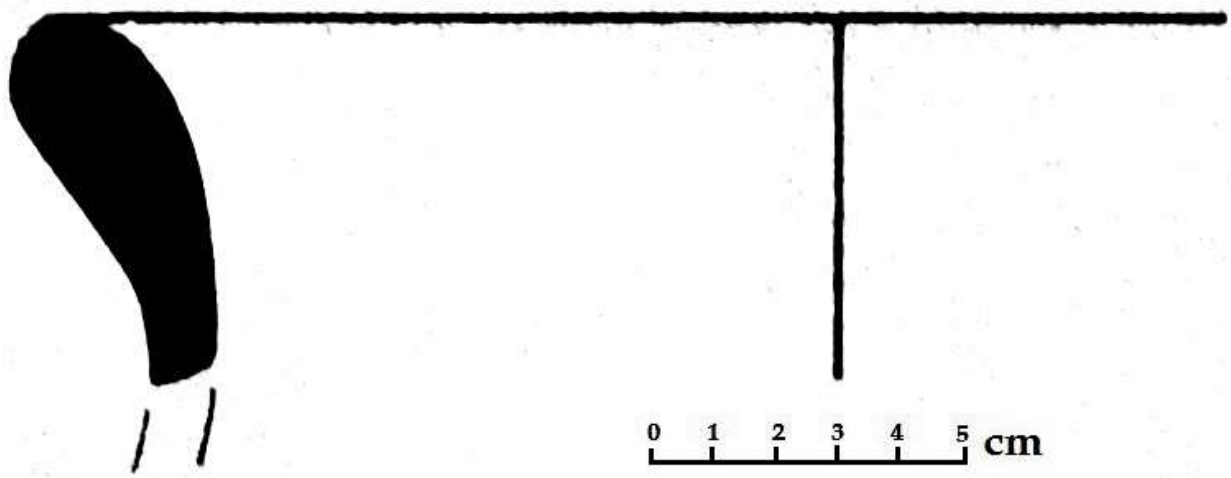


Fig. No. 633: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Flanged having a pointed tip, Diameter 19 cm
Neck side & Base	-	Elongated neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-41b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

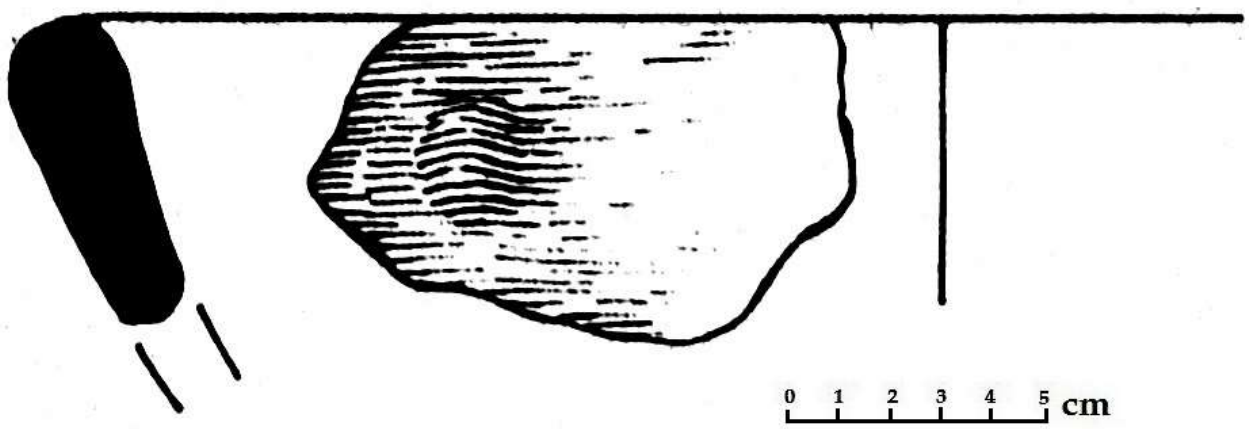


Fig. No. 634: Bowl

S. No.	-	07
Type	-	Bowl
Rim & Dimension	-	Outgoing, featureless and thickened, Diameter 22 cm
Neck side & Base	-	Tapering sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 11, BL-36a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

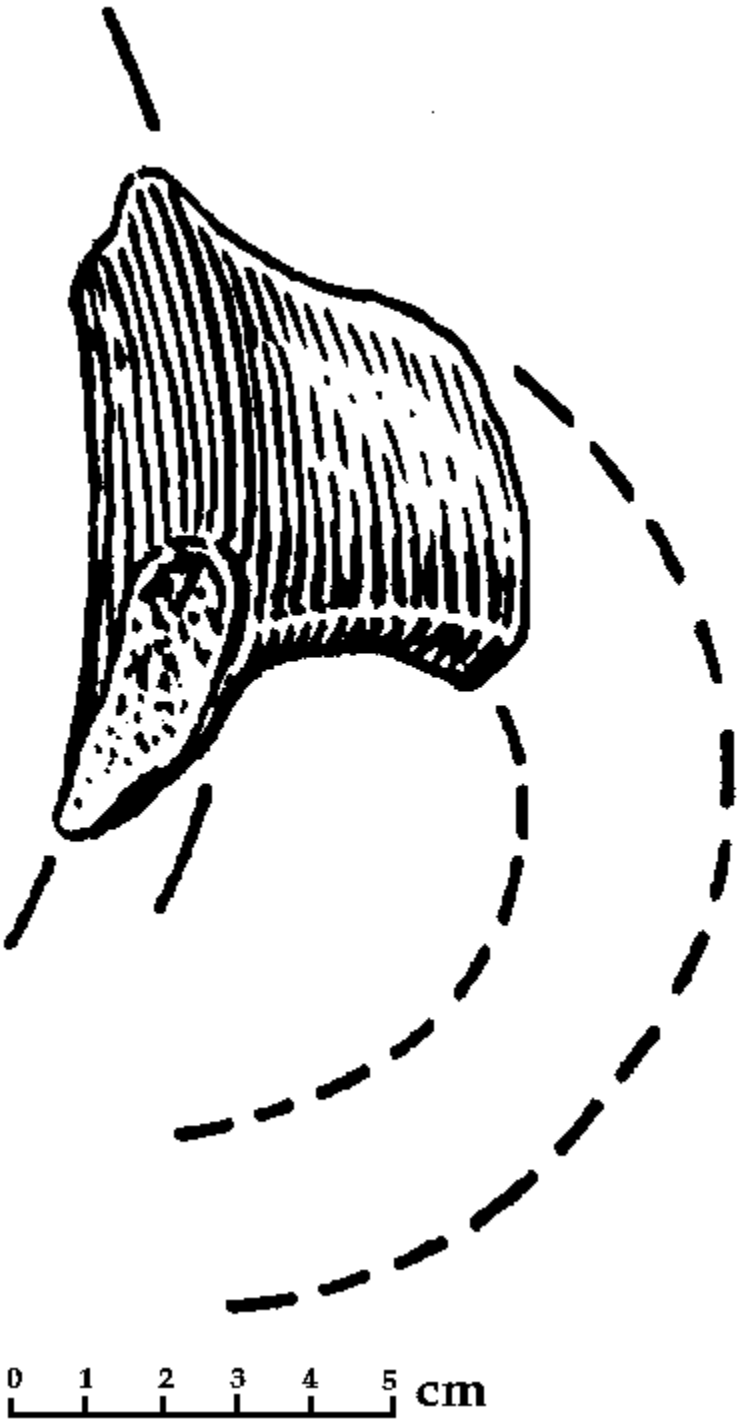


Fig. No. 635: Handle

S. No. - 08

Type	-	Handle
Neck side & Base	-	Fragment of a loop handle having oval section
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped

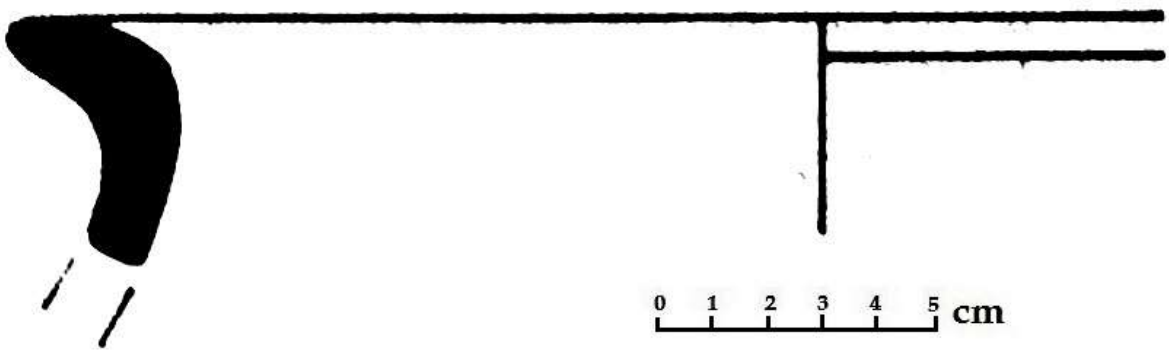


Fig. No. 636: Vase

S. No.	-	09
Type	-	Vase
Rim & Dimension	-	Flared, thickened and sharpened, Diameter 20 cm
Neck side & Base	-	Short concave neck
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 17, VL-17b (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Nalga Kali, P.S. Sahpau district Hathras: The village Nagla Kali, tehsil Sadabad, lat. 27^{0}25'N and long. 78^{0}5'E, lies 5 km south-west of the P.S. The mound I lies north of *Patti Shakti @ Saurai*, a hamlet of the village. The mound II lies south ofPatti Shakti @ Saurai.The village lies N of the river Karwan.The area of the mound I is about 10 acres.It is about 6 ft. high.The area of the mound II is about 1 acre. It is about 3 ft. high.Both the mounds are under cultivation.The ceramic industry found on the mound I is LM. The ceramic industry found on mound II is OCP[127]. The drawings of OCP potteries found at this site are as follows:

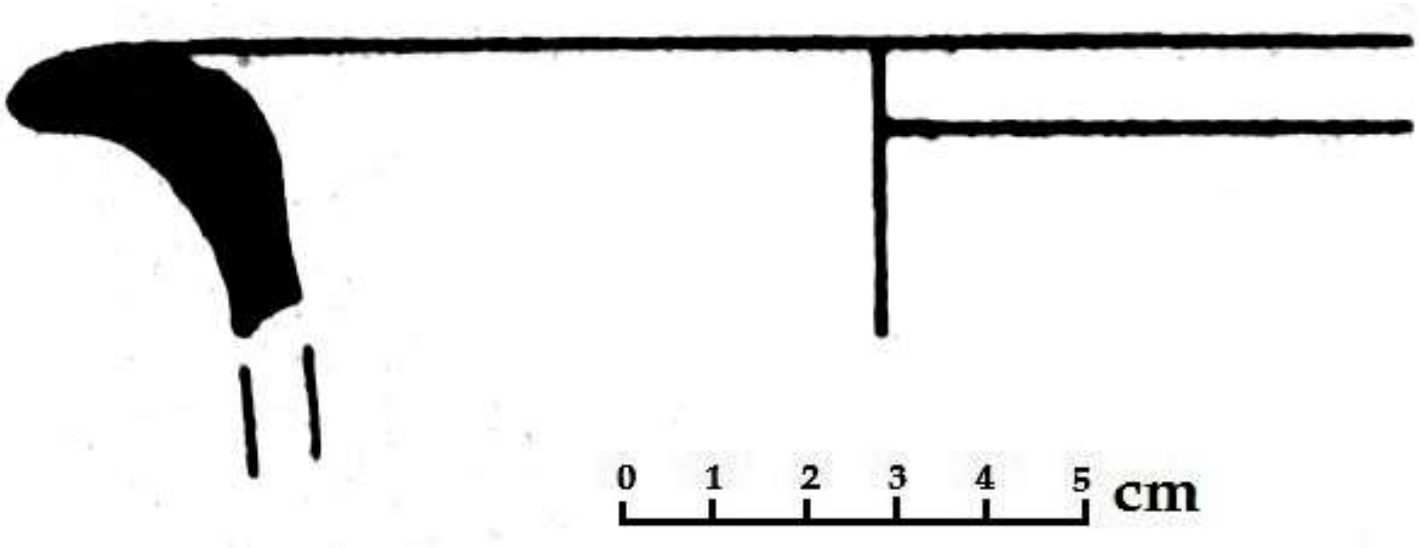


Fig. No. 637: Vase

S. No.	-	01
Type	-	Vase
Rim & Dimension	-	Flanged and slightly drooping, Diameter 12 cm
Neck side & Base	-	Elongated neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-38 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

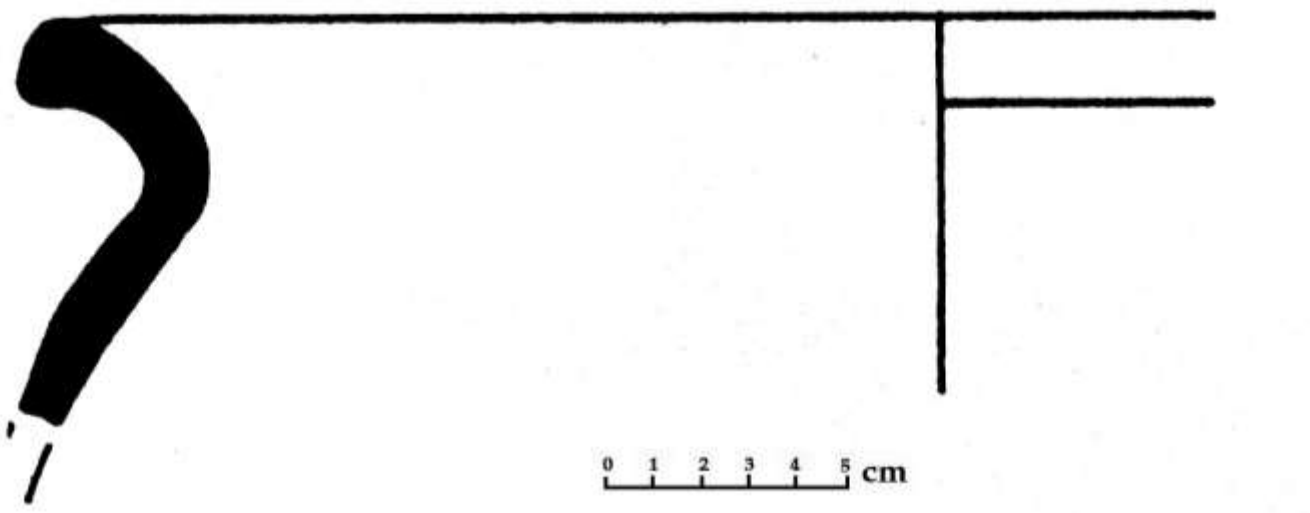


Fig. No. 638: Vase

S. No. - 02
Type - Vase
Rim & Dimension - Outturned, thickened and rounded, Diameter 25 cm
Neck side & Base - Concave neck and globular sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, VL-16a (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Sasni District Hathras:

01. Village Jalalpur, P.S. Sasni district Hathras: The village Jalalpur, tehsil Hathras, lat. 27^{0}43'N and long. 78^{0}08' E, lies 5 kmnorth-east of the P.S. The village lies 0.5 km north of the village.The area of the mound is about 1 acre and height is 5 ft. The ceramic industries found are OCP, NBP and LM[128]. The drawings of OCP potteries found at this site are as follows:

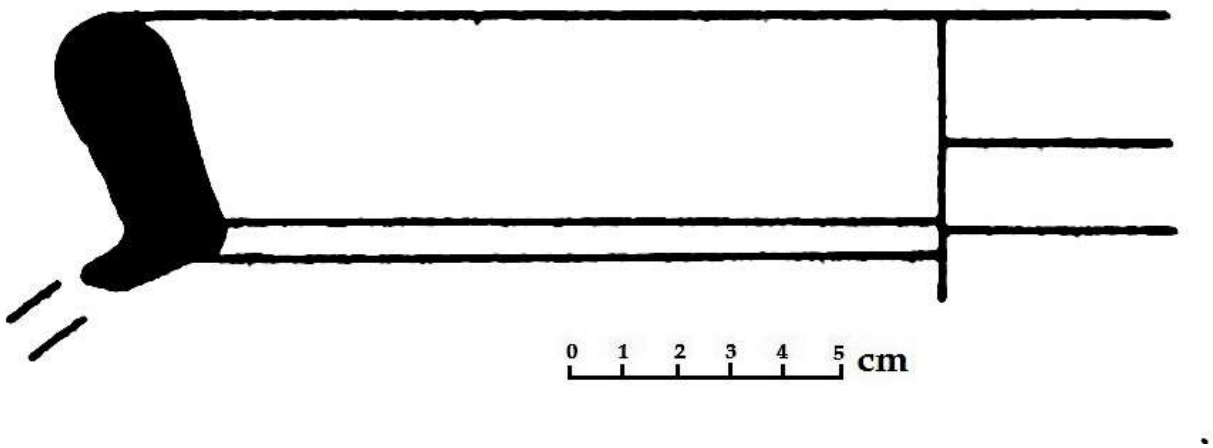


Fig. No. 639: Base

S. No. - 01
Type - Base
Neck side & Base - Fragment of a fairly big ringed base of about 20.00 cms. Diameter having almost vertical, featureless and thickened edges
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped

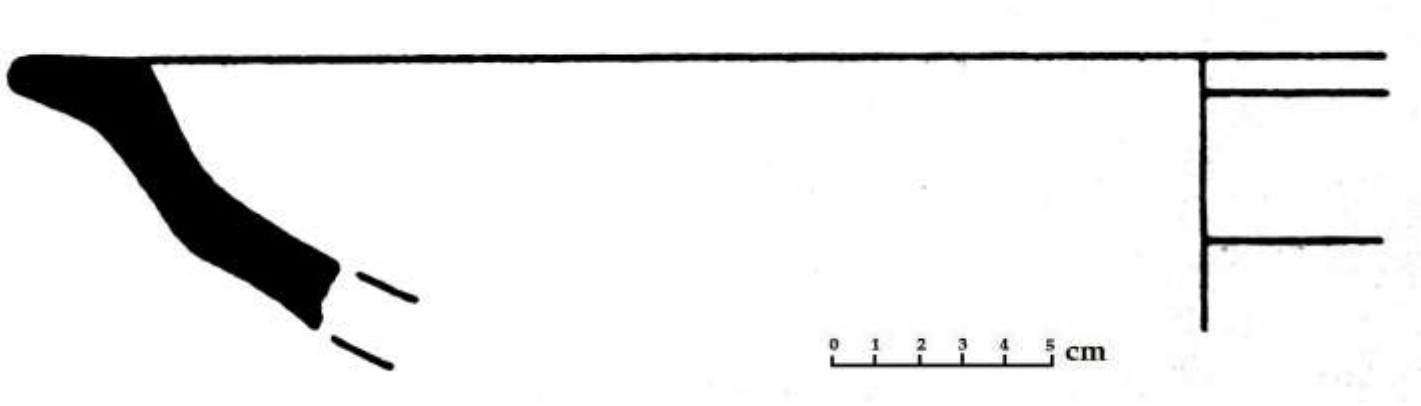


Fig. No. 640: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Roughly nail-headed and horizontally out projected, Diameter 32 cm
Neck side & Base - Incurved sides having a mild carination externally
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 18, BN-25 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

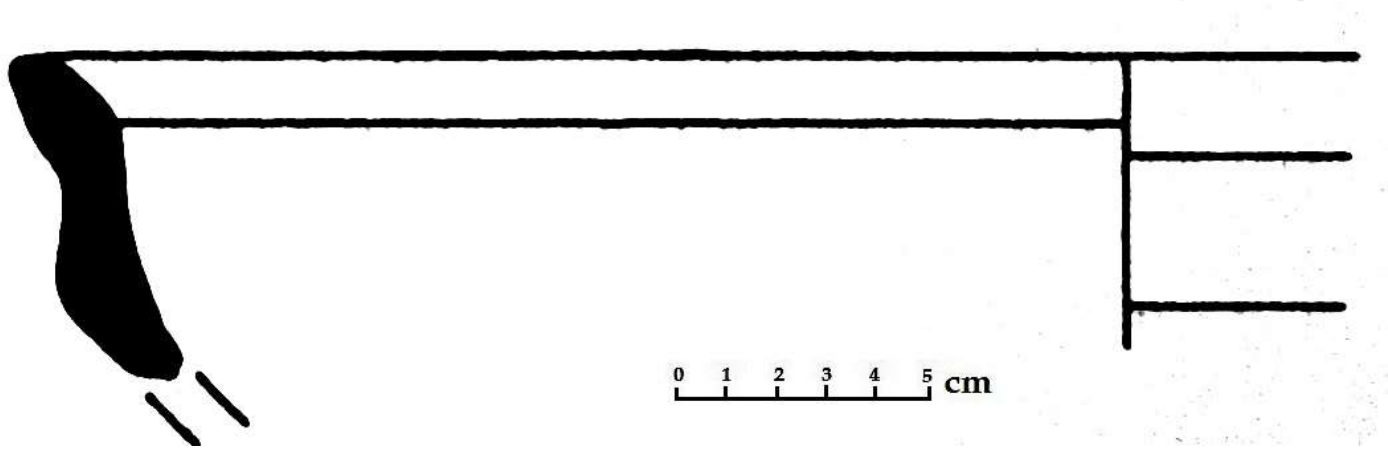


Fig. No. 641: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Outturned, featureless & internally beveled, Diameter 17 cm

Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 16, BN-2 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

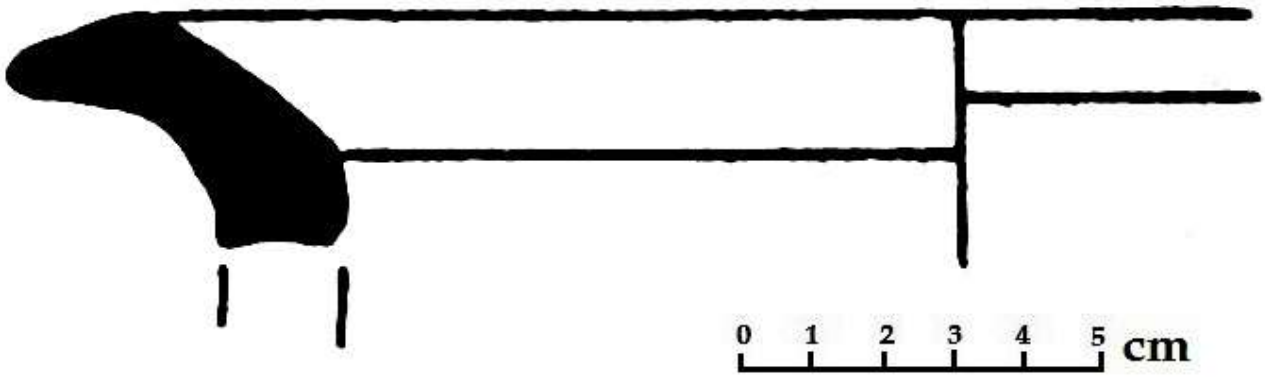


Fig. No. 642: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Flanged and internally sharpened, Diameter 16 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-40b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Moharia, P.S. Sasni district Hathras: The village Moharia, tehsil Hathras, lat. 27^{0}43'N and long. 78^{0}02'E, lies 6 kmsouth-west of the P.S.The village is located on the mound itself.The area of the mound is about 10 acres.It is about 40 ft. high.It is inhabited.The village was named after one Mohar Singh, who migrated from Bagat Nagaria and settled here.The ceramic industries found are PGW, NBP and G[129]. The drawings of OCP potteries found at this site are as follows:

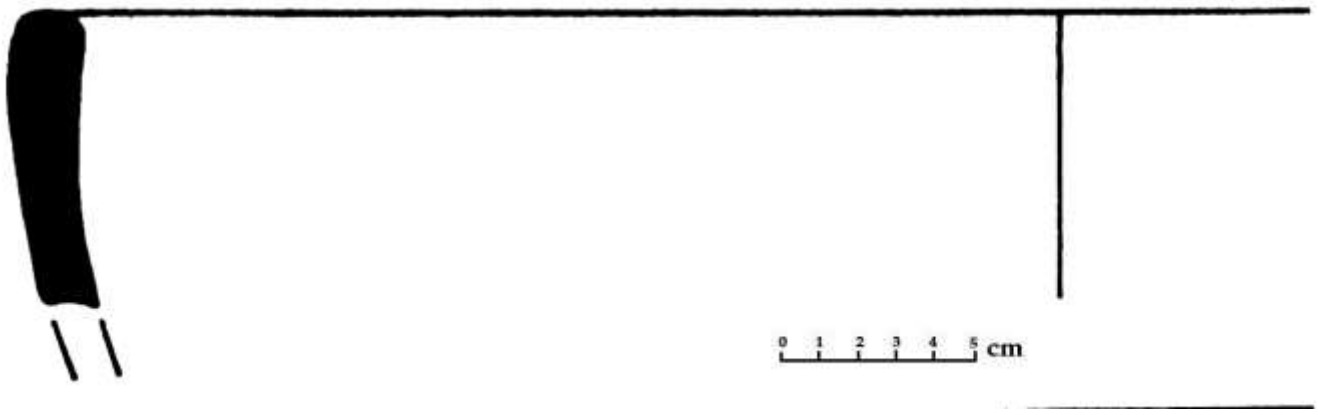


Fig. No. 643: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Vertical and featureless, Diameter 32 cm
Neck side & Base	-	Roughly convex sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-30 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

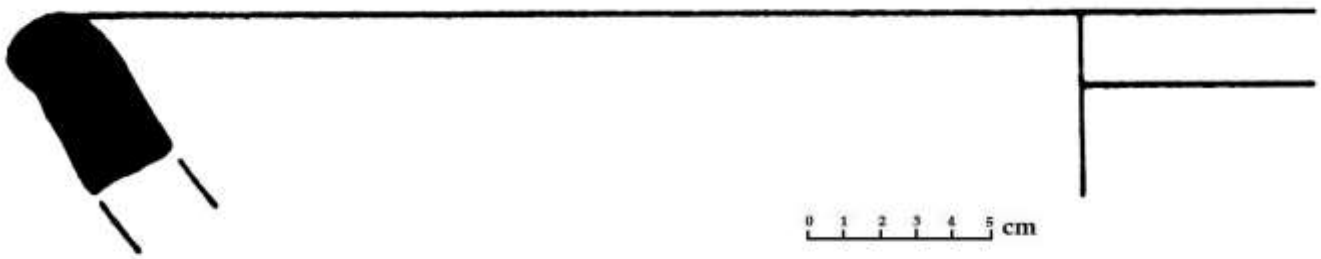


Fig. No. 644: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Outgoing, featureless having a slight depression internally forming a rim, Diameter 34 cm
Neck side & Base	-	Roughly incurved sides
Colour	-	Dull red

Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 19, BN-38 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

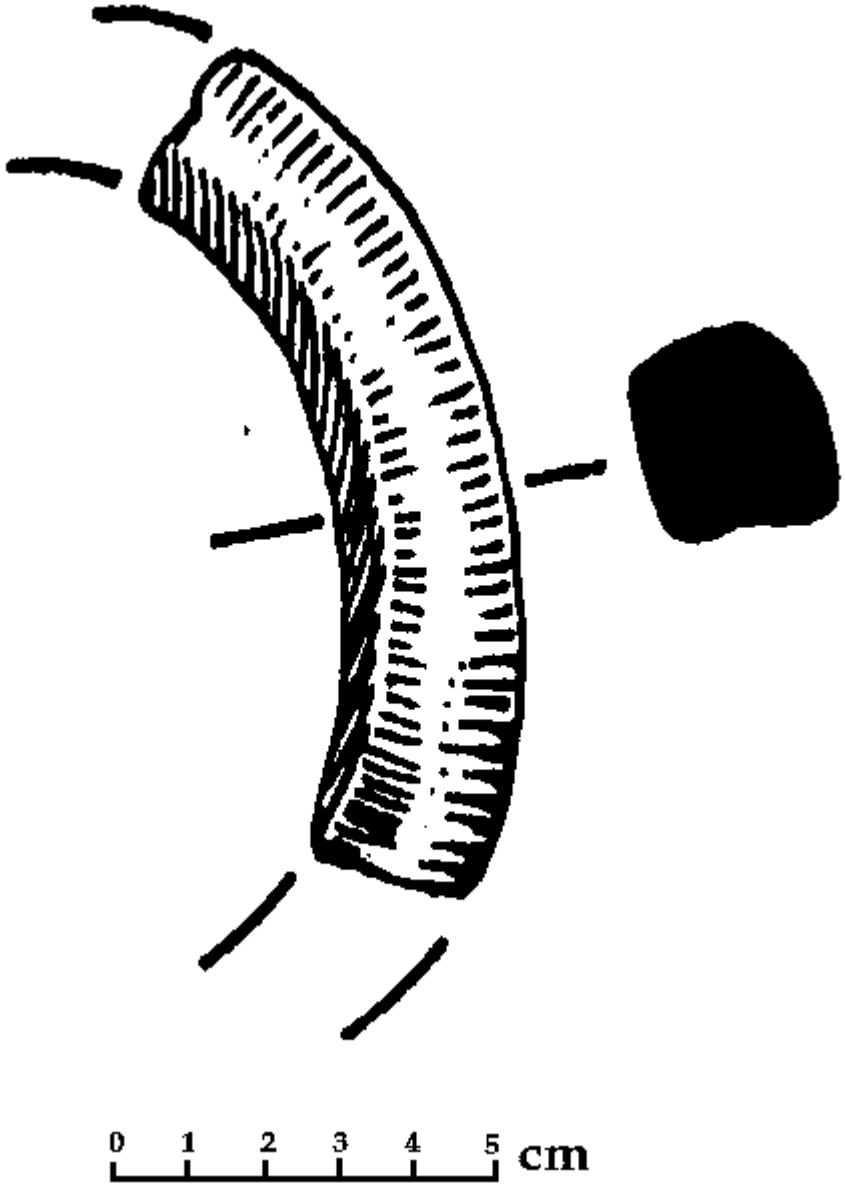


Fig. No. 645: Handle

S. No. - 03
Type - Handle
Neck side & Base - Fragment of delicate but long handle having squarish section
Colour - Ochrous
Fabric - Fine fabric

Slip - Unslipped

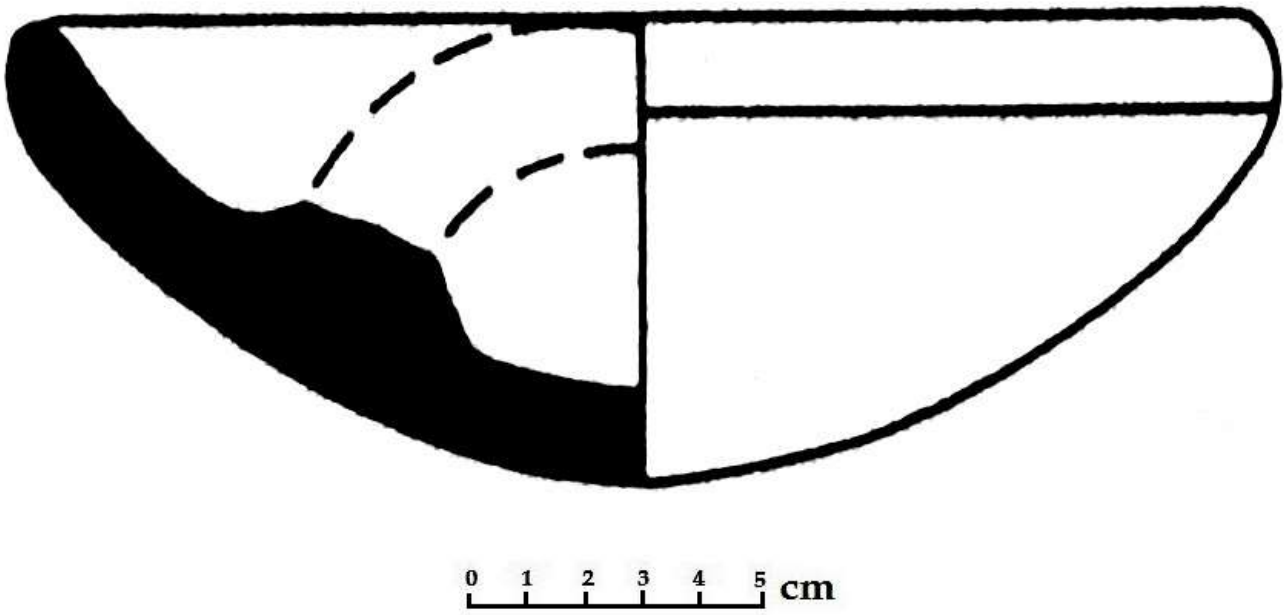


Fig. No. 646: Lid

S. No. - 04
Type - Lid
Rim & Dimension - Vertical featureless, Diameter 12 cm
Neck side & Base - Flaring sides and sager base having internally a strap handle of oval section
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 15, L-9 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

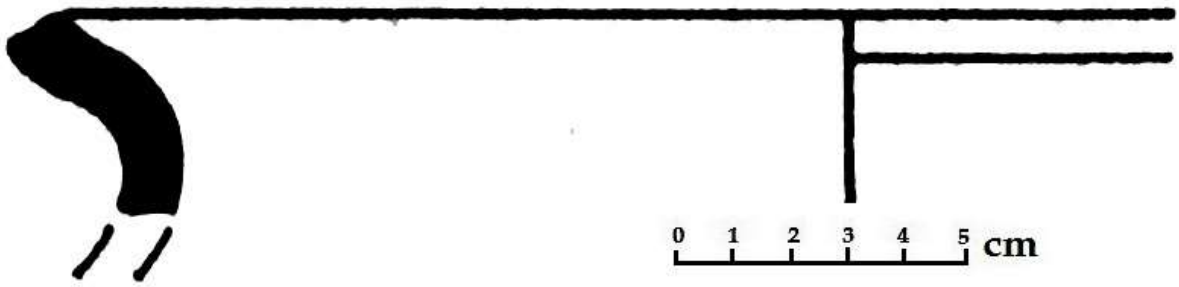


Fig. No. 647: Vase

S. No.	-	05
Type	-	Vase
Rim & Dimension	-	Out-curved, obliquely and externally, Diameter 17 cm
Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-15 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

03. Village Satpia, P.S. Sasni district Hathras: The village Satpia, tehsil Hathras, lat. 27^{0}41'N and long. 78^{0}03' E, lies 3.5 km south-west of the P.S.The mound lies 0.5 km north of the village.The area of the mound is about 15 acres.It is about 3 ft. high.It is under cultivation.Remains of saltpeter works are found in the village.The ceramic industries found are OCP, GR and LM[130]. The drawings of OCP potteries found at this site are as follows:

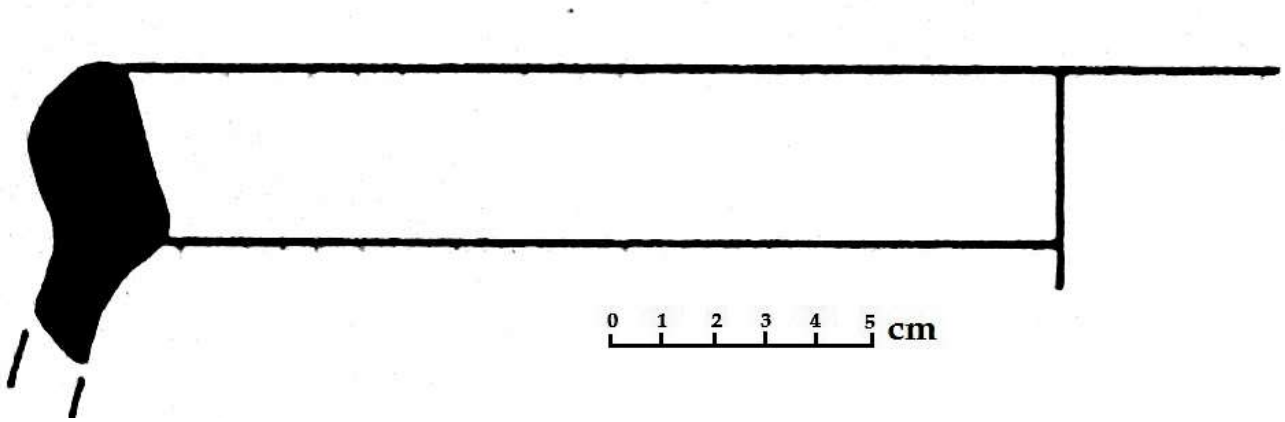


Fig. No. 648: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outgoing and featureless, Diameter 24 cm
Neck side & Base	-	Incurved sides with a flattish handle attached below the rim
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 20, BN-45 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

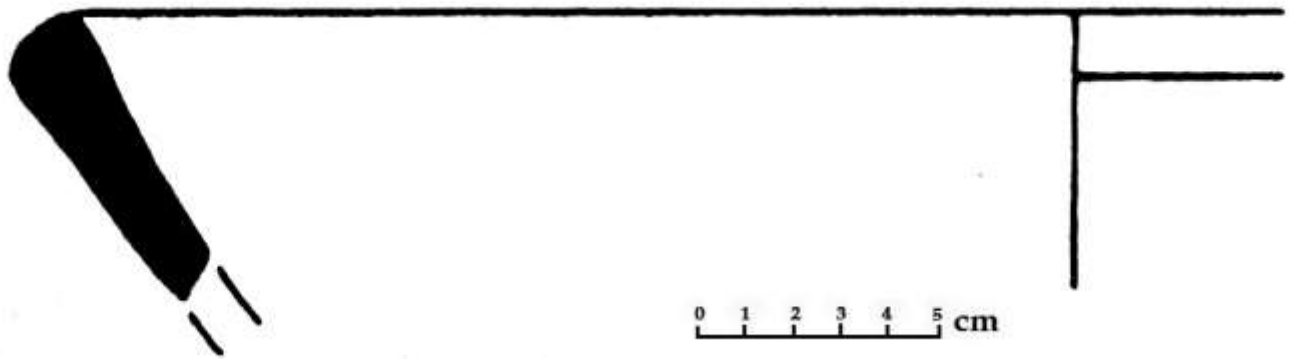


Fig. No. 649: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Outgoing and obliquely beveled externally, Diameter 26 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, BN-28 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

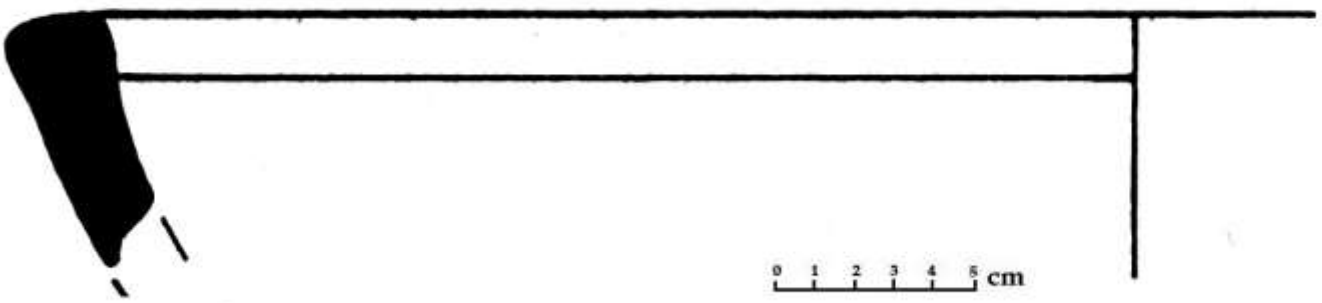


Fig. No. 650: Basin

S. No.	-	03
Type	-	Basin
Rim & Dimension	-	Nail headed, Diameter 33 cm
Neck side & Base	-	Tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 18, BN-26 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).



Fig. No. 651: Handle

S. No.	-	04
Type	-	Handle
Neck side & Base	-	Fragment of a loop handle having an oval section
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped

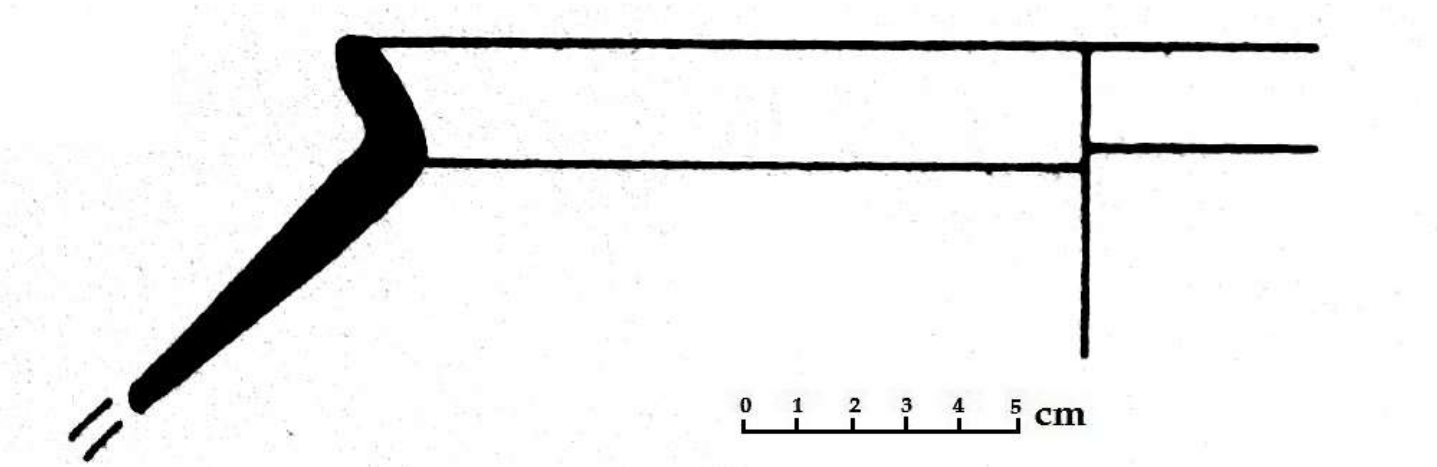


Fig. No. 652: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Splayed out and featureless, Diameter 18 cm
Neck side & Base - Constricted neck and flaring sides
Colour - Dull red
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 26, V-7 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

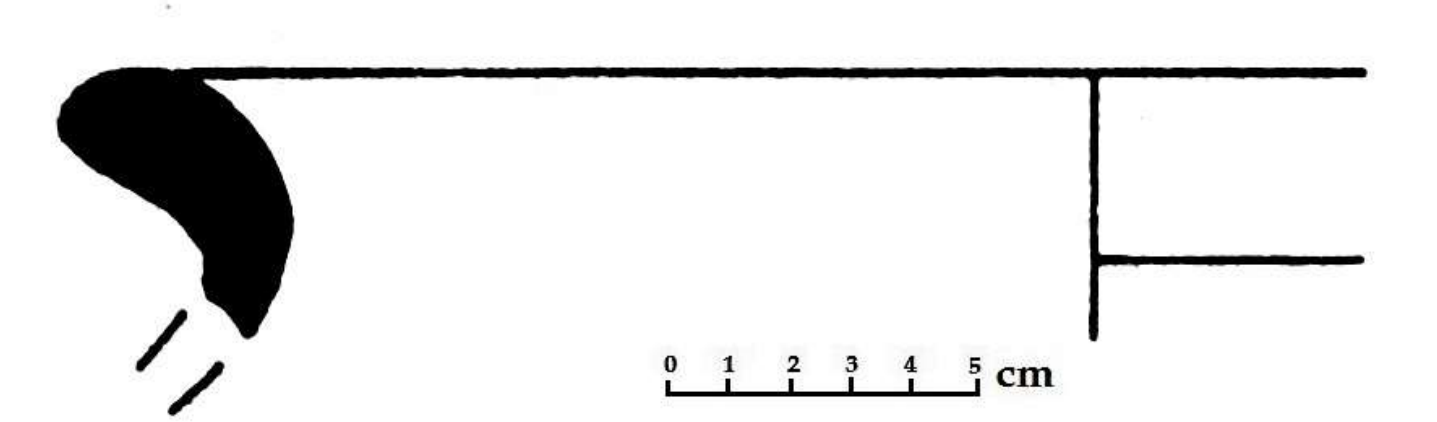


Fig. No. 653: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Outturned and thickened, Diameter 22 cm

Neck side & Base	-	Concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 26, V-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

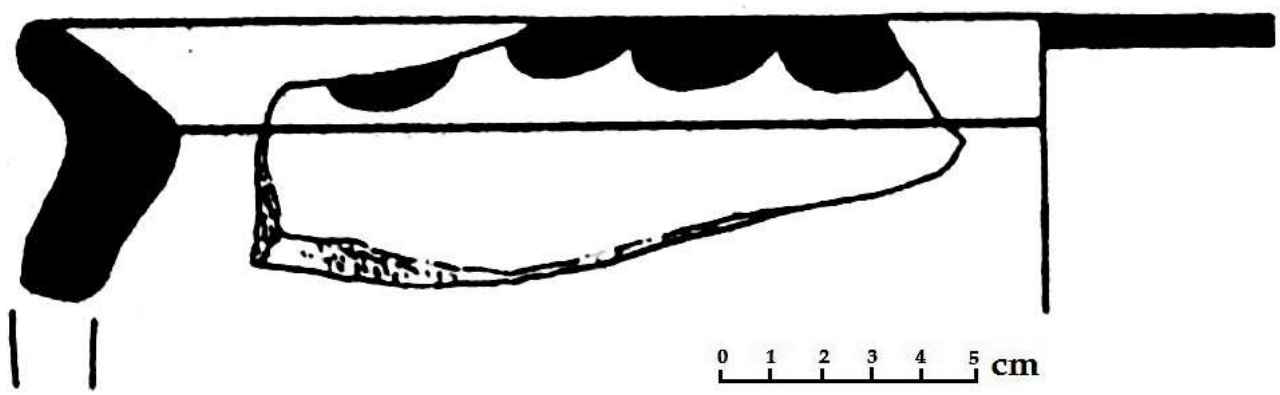


Fig. No. 654: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Splayed out and thinned, Diameter 25 cm
Neck side & Base	-	Internally carinated squattish neck and flaring sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped. A way design is painted in black over the rim Internally while a thin band is painted over the rim externally
Reference	-	LQL, Fig. No. 27, V-27 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Sankarpur, P.S. Sasni district Hathras: The village Sankarpur, tehsil Hathras, lat. 27^{0}40'N and long. 78^{0}09'E, lies 8 km south-east of the P.S.The mound lies 1 km west of the village.The area of the mound is about 5 acres.It is about 12 ft. high.It is under cultivation.The ceramic industries found are OCP, PGW, NBP, K, G and LM[131]. The drawings of OCP potteries found at this site are as follows:

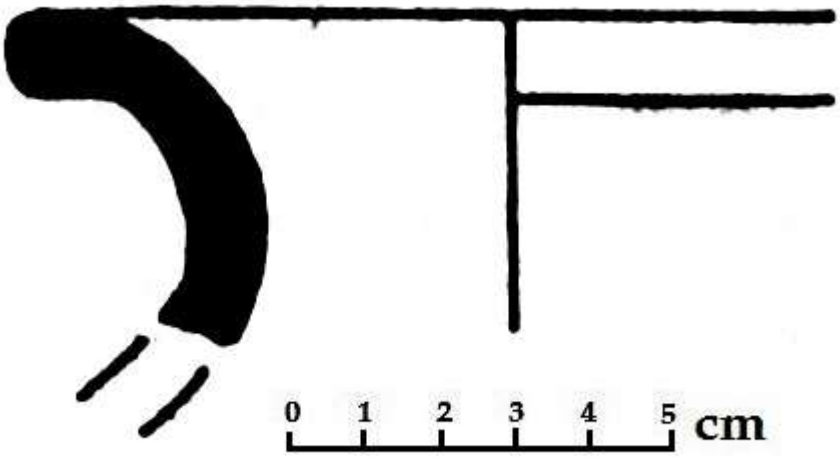


Fig. No. 655: Vase

S. No.	-	01
Type	-	Vase
Rim & Dimension	-	Outturned, slightly thickened & vertically cut, Diameter 8 cm
Neck side & Base	-	Concave neck and elongated sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Traces of slip
Reference	-	LQL, Fig. No. 30, V-106 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

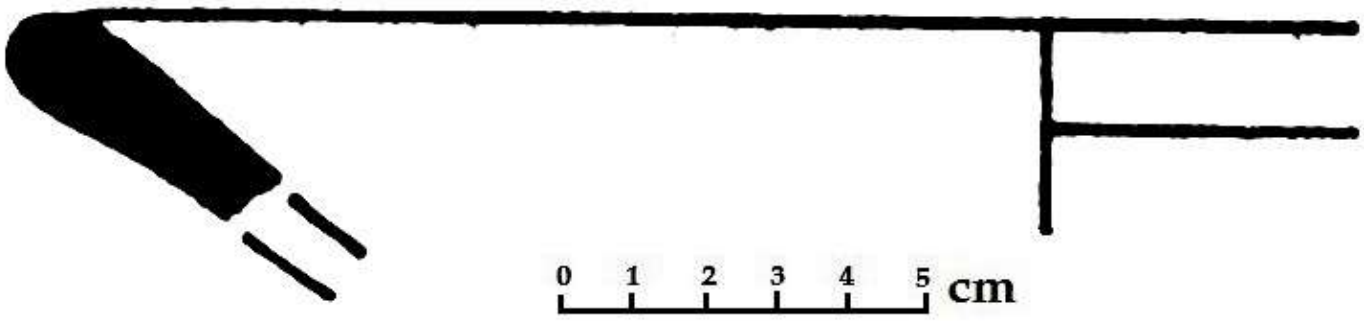


Fig. No. 656: Vase

S. No. - 02
Type - Vase
Rim & Dimension - Splayed out & slightly thickened externally, Diameter 17 cm
Neck side & Base - Tapering neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 16, VL-6b (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

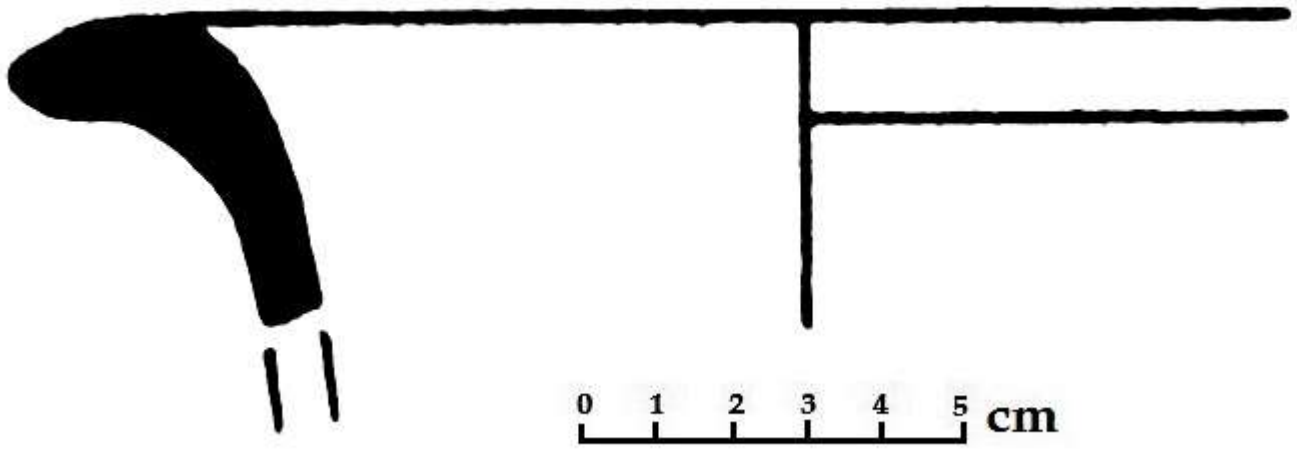


Fig. No. 657: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Flanged, featureless and externally drooping, Diameter 12 cm
Neck side & Base - Elongated neck
Colour - Ochrous
Fabric - Fine fabric
Slip - With traces of red wash
Reference - ARJ, Fig. No. 15, V-19 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

P.S. Sikandra Rao District Hathras:

01. Village Arnoth, P.S. Sikandra Rao district Hathras: The village Arnoth, tehsil Sikandra Rao, lat. 27^{0}43'N and long. 78^{0}21' E, lies 5 km north-west of the P.S. The mound lies to the south-west of the village.The area of the mound is about 2 acres.It is about 2 ft. high.It is under cultivation.The remains of an indigo factory with 4 vats lie west of the village.The ceramic industries found are OCP, K, G and LM[132]. The drawings of OCP potteries found at this site are as follows:

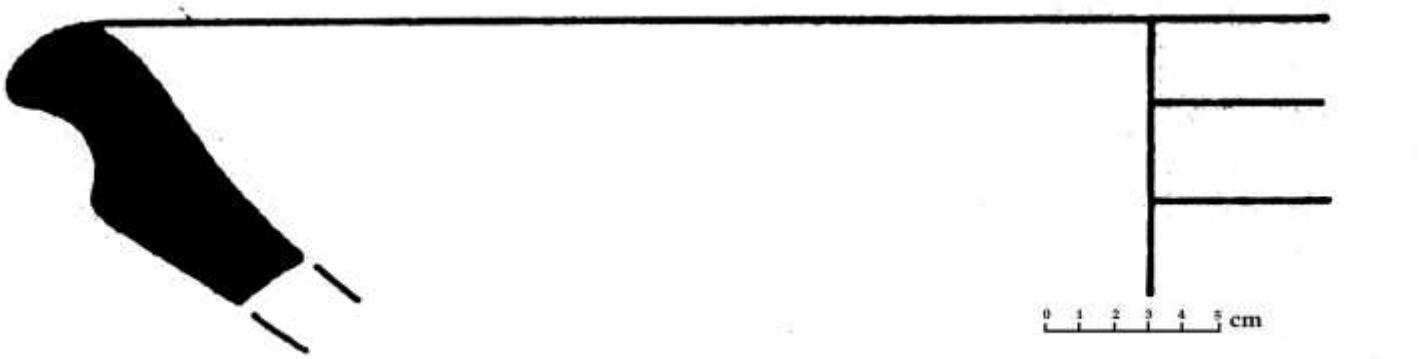


Fig. No. 658: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Outturned, thickened and obliquely beveled externally having a depression below the rim, Diameter 33 cm
Neck side & Base	-	Externally carinated tapering sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 17, BN-18 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

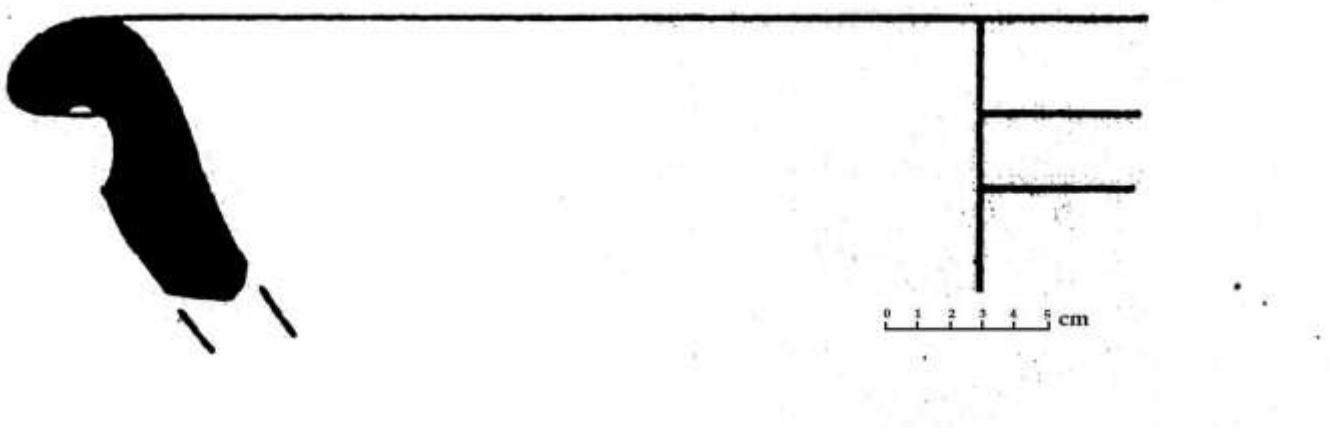


Fig. No. 659: Basin

S. No.	-	02
Type	-	Basin
Rim & Dimension	-	Prominently outturned, externally beveled and drooping rim Looking like a beak. It has a deep depression below externally, Diameter 30 cm
Neck side & Base	-	Externally carinated tapering neck
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 17, BN-18 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

02. Village Bastar Khas, P.S. Sikandra Rao district Hathras: The village Bastar Khas, tehsil Sikandra Rao, lat. 27^{0}44' N and long. 78^{0}26' E, lies 6 km north-east of the P.S.The village is located on the mound itself.The ceramic industries found are OCP, BRW, BS, GR, NBP, EM and LM[133]. The drawings of OCP potteries found at this site are as follows:

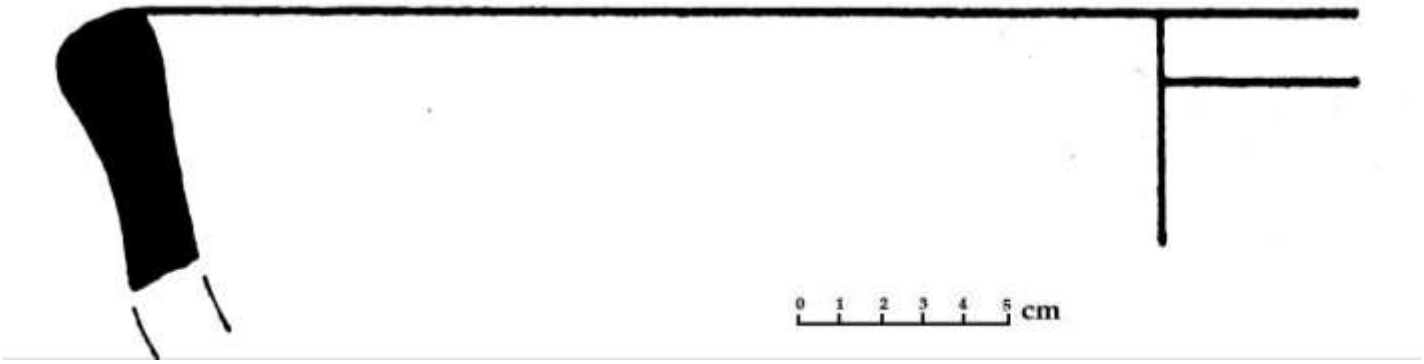


Fig. No. 660: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Outgoing and featureless, Diameter 32 cm
Neck side & Base - Roughly incurved sides
Colour - Dull red
Fabric - Coarse fabric
Slip - Unslipped
Reference - LQL, Fig. No. 11, BL-35 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

03. Village Phulrai Mughal Garhi, P.S. Sikandra Rao district Hathras: The village Phulrai Mughal Garhi, tehsil Sikandra Rao, lat. 27^{0}40'N and long. 78^{0}25'E, lies 3.5 km south-east of the P.S. The mound lies 1 km west of the village. The area of the mound is 5 acres. It is 1 ft. high.The ceramic industry found is K^{134}. The drawings of OCP potteries found at this site are as follows:

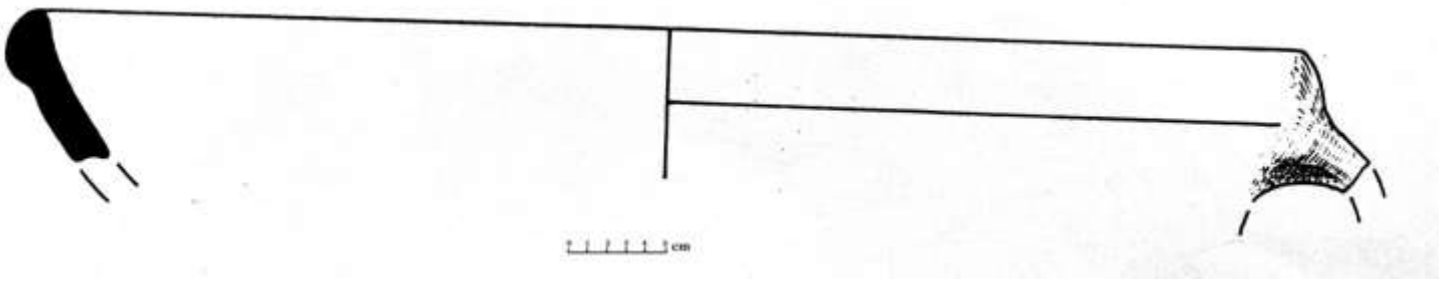


Fig. No. 661: Basin

S. No. - 01
Type - Basin
Rim & Dimension - Almost vertical and externally thickened, Diameter 32 cm
Neck side & Base - Incurved sides having a flattish handle attached below rim
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 20, BN-46 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

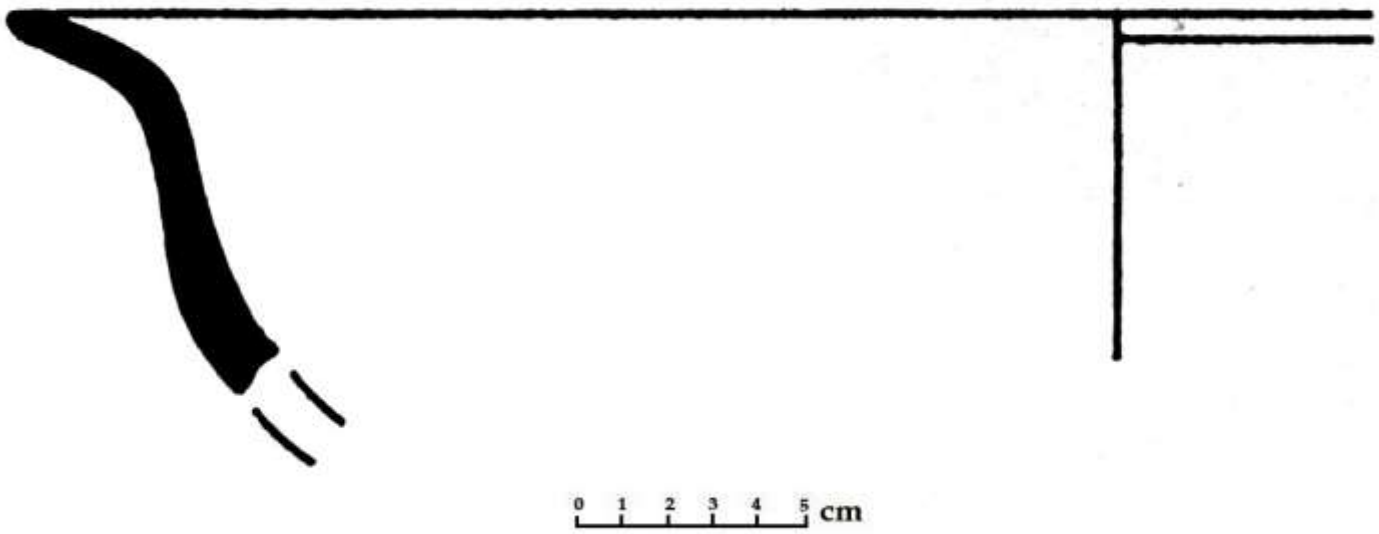


Fig. No. 662: Basin

S. No. - 02
Type - Basin
Rim & Dimension - Flanged and featureless, Diameter 22 cm
Neck side & Base - Incurved sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, BN-31 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

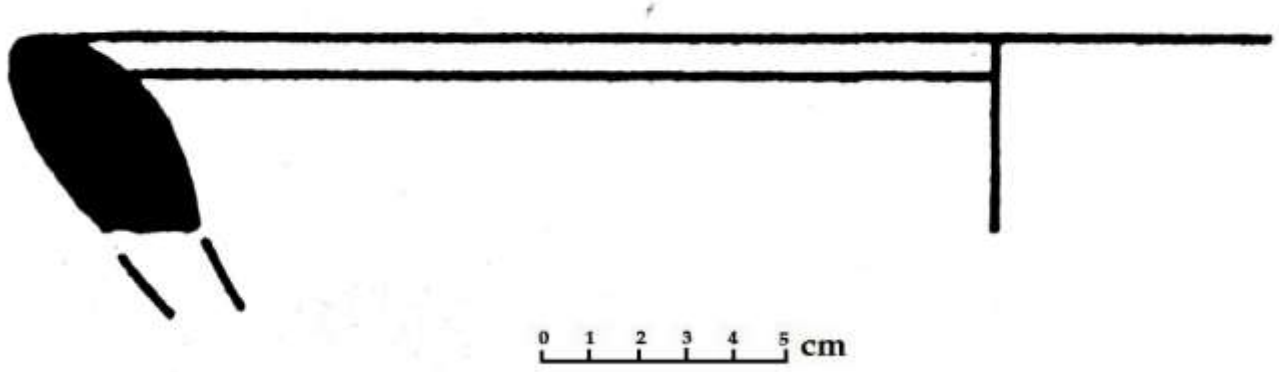


Fig. No. 663: Bowl

S. No. - 03
Type - Bowl

Rim & Dimension - Outturned and internally beveled, Diameter 18 cm
Neck side & Base - Incurved & tapering sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 13, BL-71 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

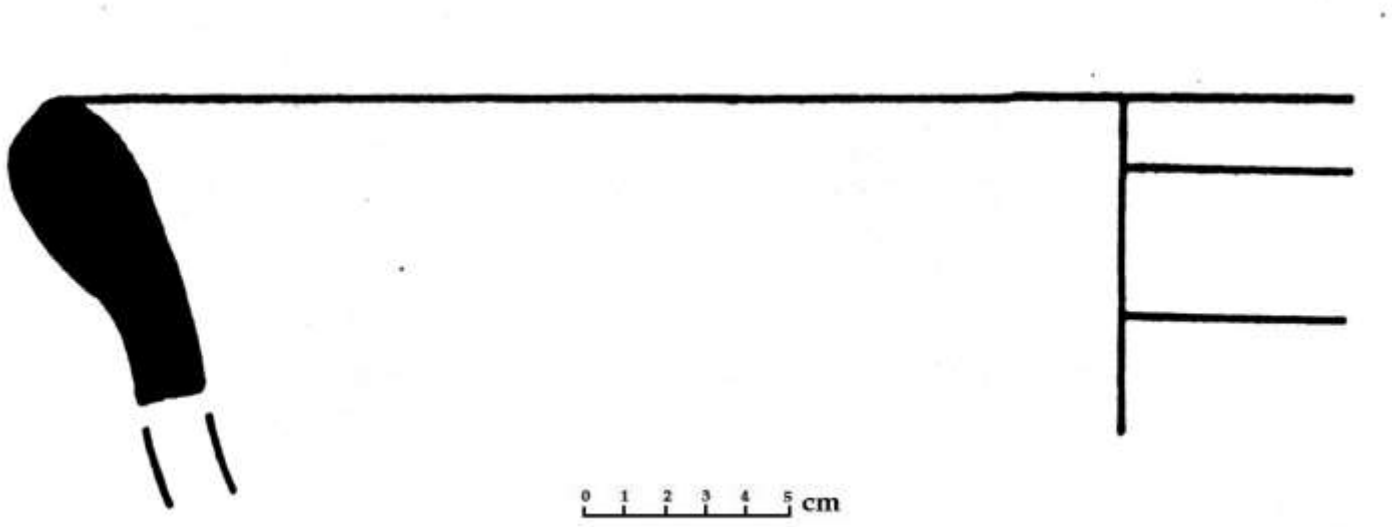


Fig. No. 664: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Outturned, thickened & rounded, Diameter 24 cm
Neck side & Base - Convex sides
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 10, BN-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

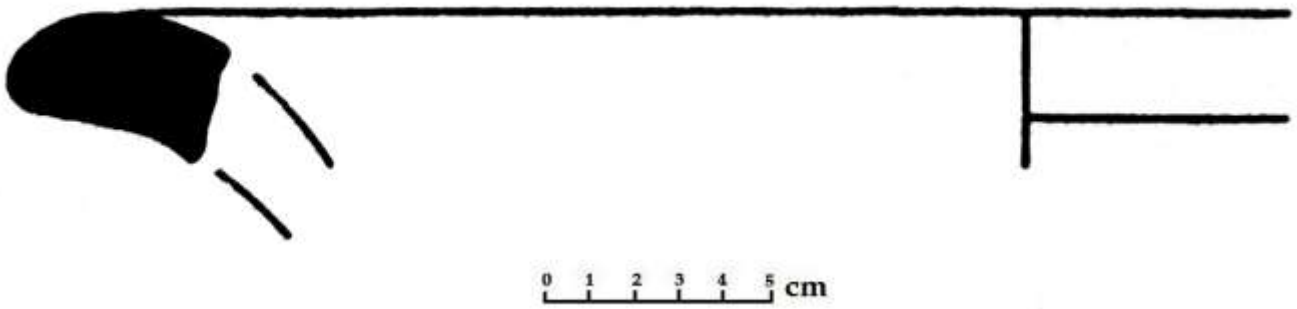


Fig. No. 665: Vase

S. No. - 05
Type - Vase
Rim & Dimension - Almost flanged and slightly drooping, Diameter 18 cm
Neck side & Base - Elongated concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, BN-8 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

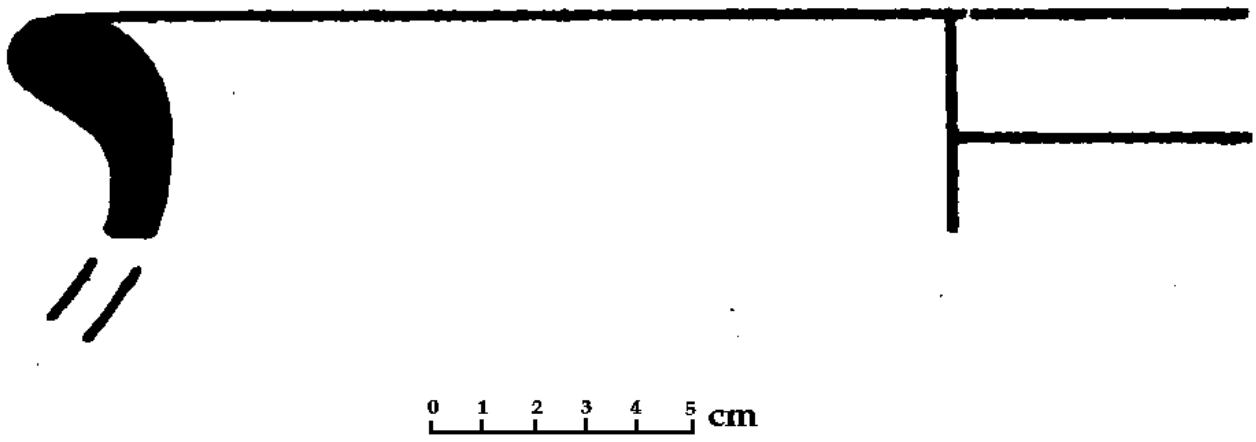


Fig. No. 666: Vase

S. No. - 06
Type - Vase
Rim & Dimension - Outturned and thickened, Diameter 16 cm

Neck side & Base - Concave neck
Colour - Greyish
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 26, V-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

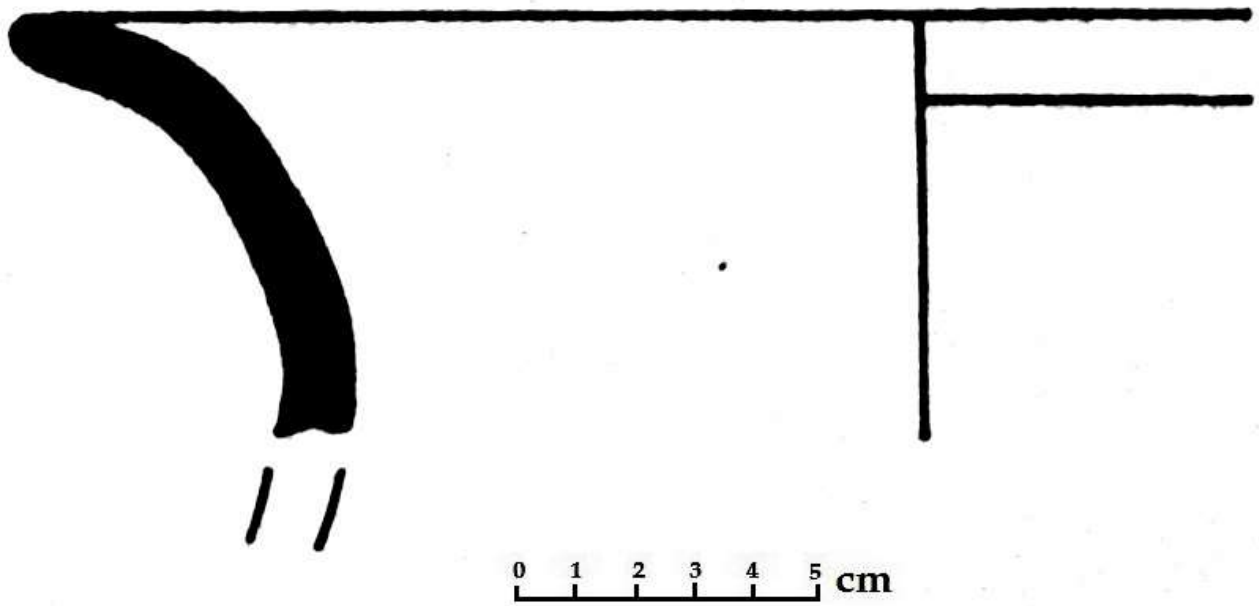


Fig. No. 667: Vase

S. No. - 07
Type - Vase
Rim & Dimension - Prominently out-curved & featureless, Diameter 14 cm
Neck side & Base - Elongated concave neck
Colour - Grey
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 26, V-75 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

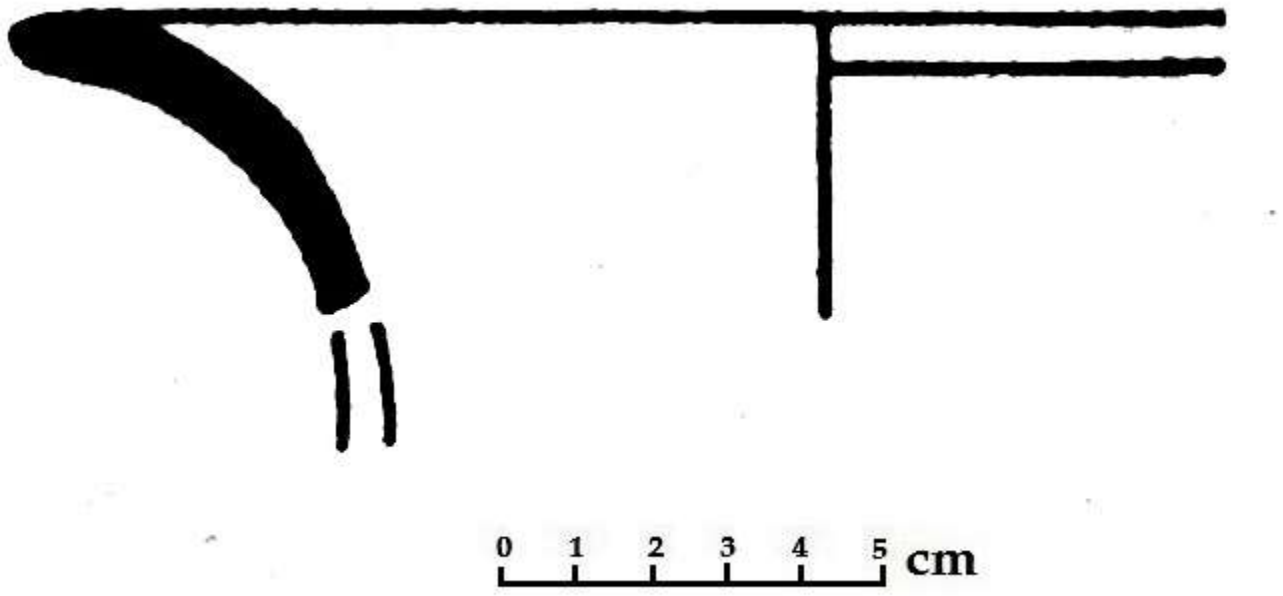


Fig. No. 668: Vase

S. No.	-	08
Type	-	Vase
Rim & Dimension	-	Flanged & slightly thickened, Diameter 10 cm
Neck side & Base	-	Elongated vertical neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 28, V-40a (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

04. Village Kapasia, P.S. Sikandra Rao district Hathras: The village Kapasia, tehsil Sikandra Rao, lat. 27^{0}46'N and long. 78^{0}24' E, lies 8.5 kmnorth of the P.S.The western part of the village lies on the mound. The mound marks the site of the *garhi* of *Thakur Sujan Singh*.The remains of an indigo factory with 14 vats lie west of the village.The ceramic industries found are OCP, NBP, K and LM[135]. The drawings of OCP potteries found at this site are as follows:

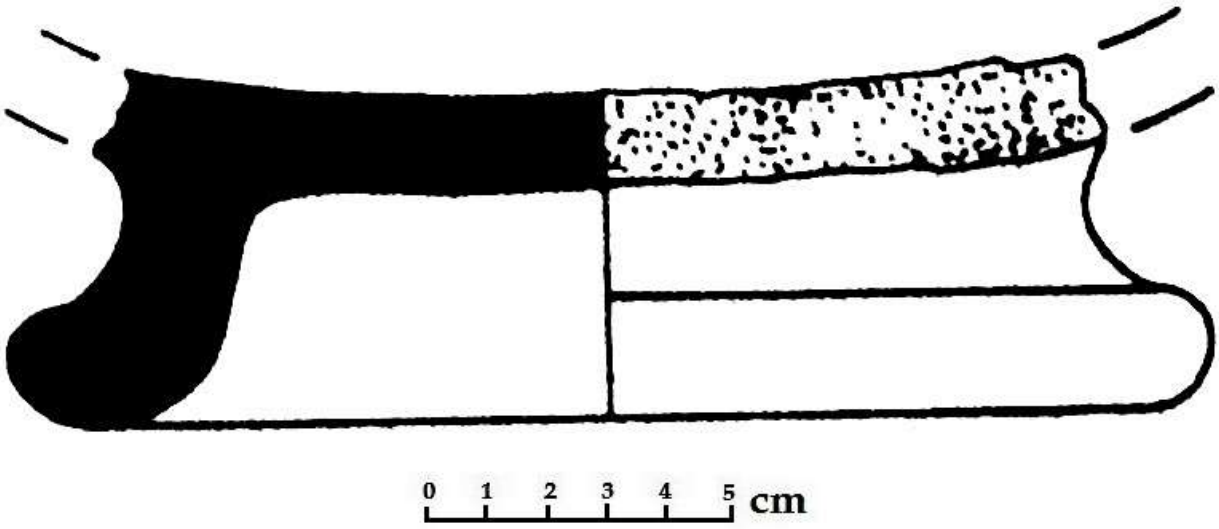


Fig. No. 679: Base

S. No.	-	01
Type	-	Base
Neck side & Base	-	A complete ringed base probably of a vase. It has thickened And featureless rim with flattened edge to make the vase stable
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 37, BS-1b (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

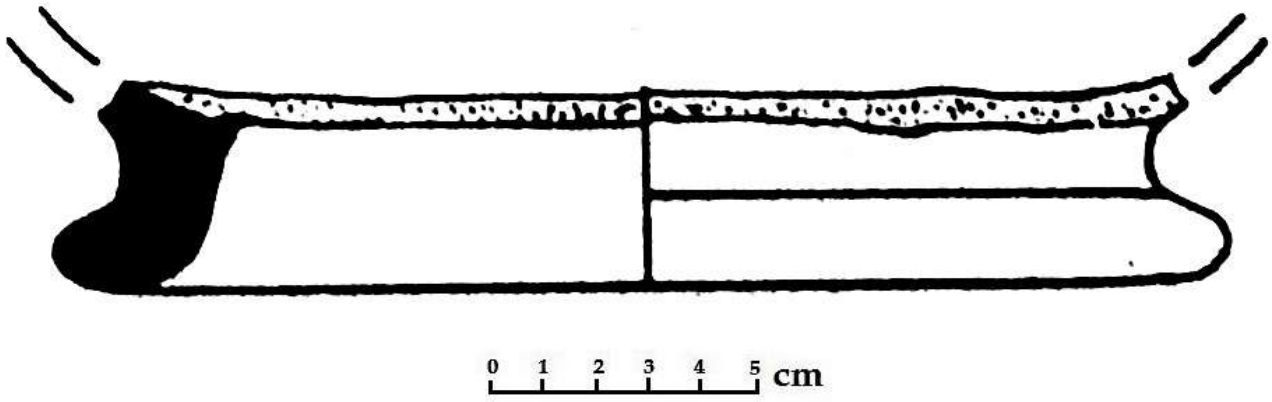


Fig. No. 670: Base

S. No. - 02
Type - Base
Neck side & Base - Fragment of a ringed base having a concave side and obliquely beveled edge
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 37, BS-1 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

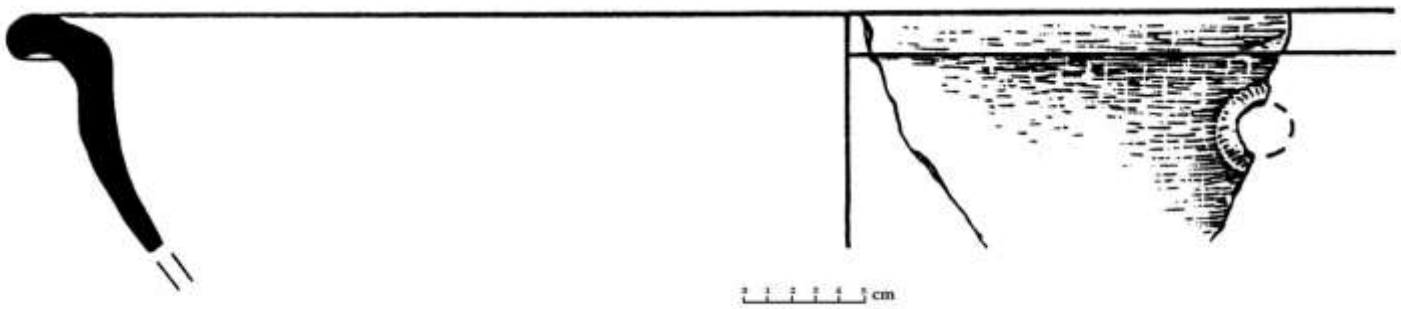


Fig. No. 671: Basin

S. No. - 03
Type - Basin
Rim & Dimension - Everted and slightly drooping externally, Diameter 40 cm
Neck side & Base - Convex sides having a lipped hole in the upper part
Colour - Ochrous
Fabric - Fine fabric
Slip - Unslipped
Reference - LQL, Fig. No. 19, BN-24 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

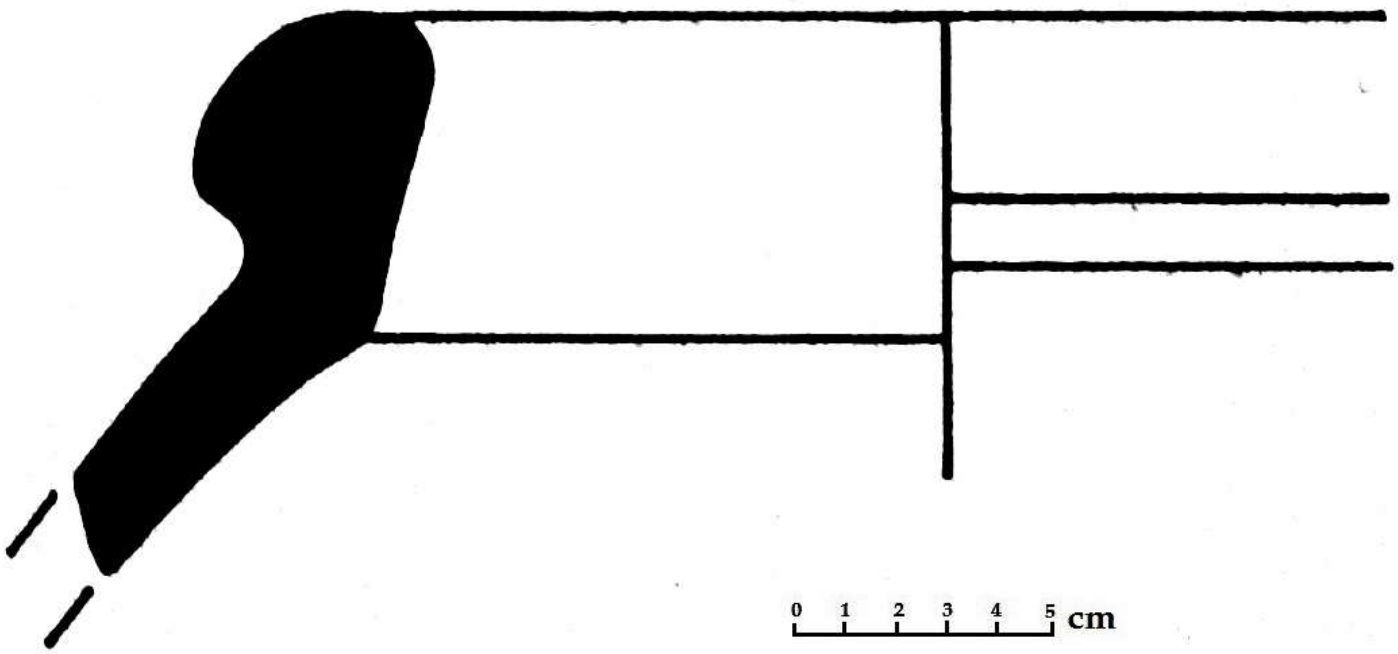


Fig. No. 672: Jar

S. No.	-	04
Type	-	Jar
Rim & Dimension	-	Slightly incurved thickened and collared rim forming a Narrow mouth, Diameter 17 cm
Neck side & Base	-	Constricted neck and globular sides having a dull carination Internally at the junction of neck and sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

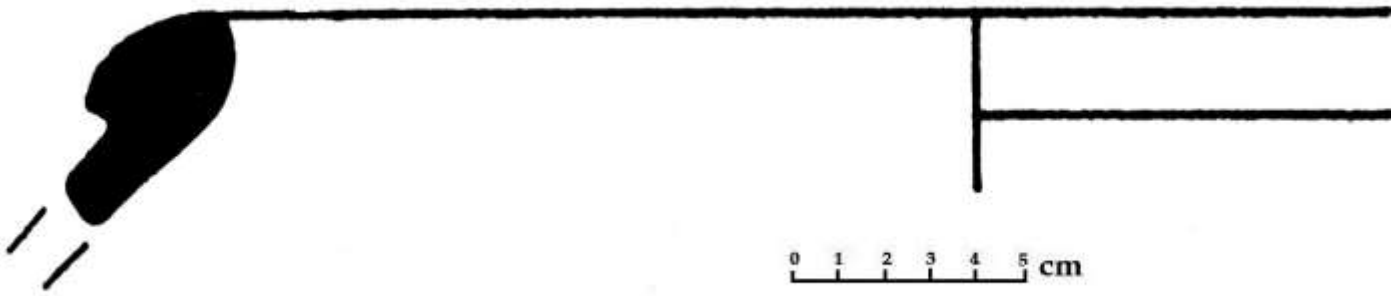


Fig. No. 673: Jar

S. No.	-	05
Type	-	Jar
Rim & Dimension	-	Externally thickened, obliquely beveled and collared rim forming a closing mouth, Diameter 22 cm
Neck side & Base	-	Constricted neck and flaring sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 24, J-11 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

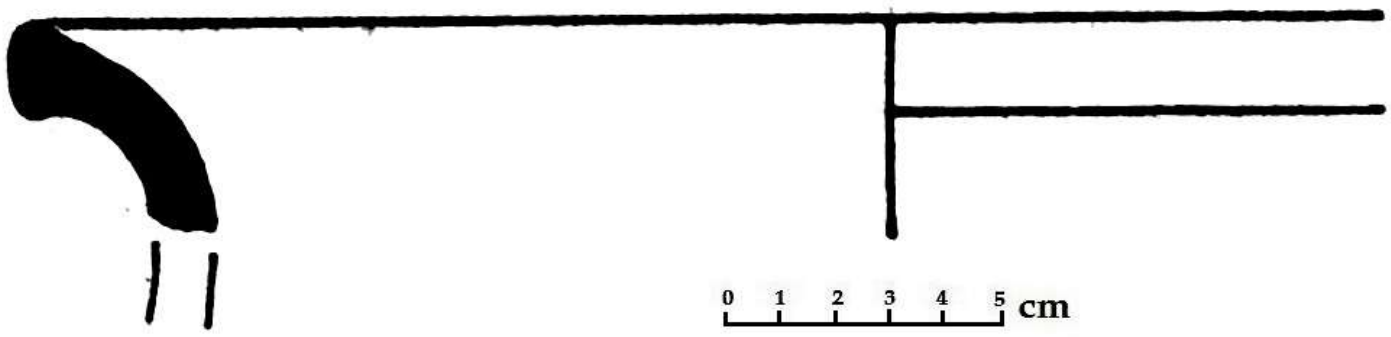


Fig. No. 674: Vase

S. No.	-	06

Type	-	Vase
Rim & Dimension	-	Out-curved and vertically cut externally, Diameter 18 cm
Neck side & Base	-	Concave neck
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped

05. Village Pora, P.S. Sikandra Rao district Hathras: The village Pora, tehsil Sikandra Rao, lat. 27^{0}37'N and long. 78^{0}24'E, lies 7.5 km of the P.S.The village is inhabited on the mound I. The mound II lies 0.5 km north of the village.The area of the mound I is about 20 acres.It is about 20 ft. high.It is inhabited.The area of the mound II is about 2 acres.It is about 4 ft. high.It is under cultivation. *Sayyid Ibrahim* lost one Pora (flange) of his finger in a battle here.This gave the site its' name.His tomb is situated in the village.Remains of saltpeter works are found in the village.Remains of an indigo factory lie west of the village.The ceramic industries found are OCP, PGW, NBP, K, G, LM and Glazed ware[136]. The drawings of OCP potteries found at this site are as follows:

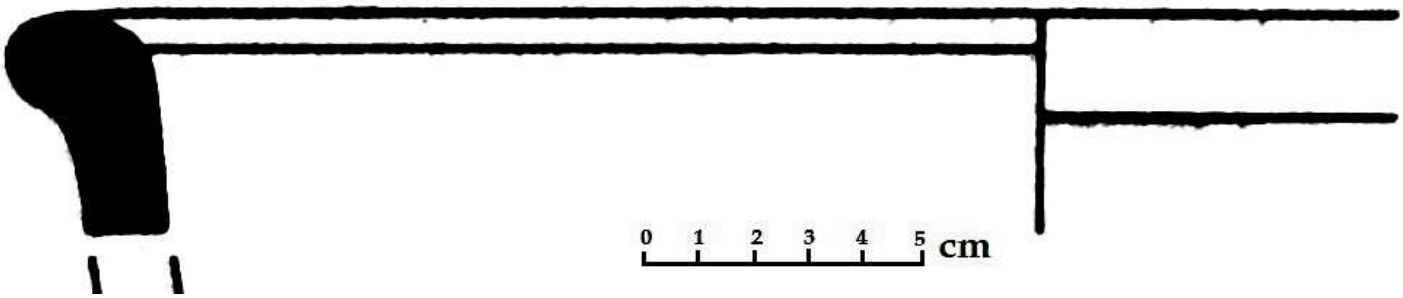


Fig. No. 675: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Prominently outturned & internally sharpened, Dia. 22 cm
Neck side & Base	-	Roughly convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 7, B-2 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

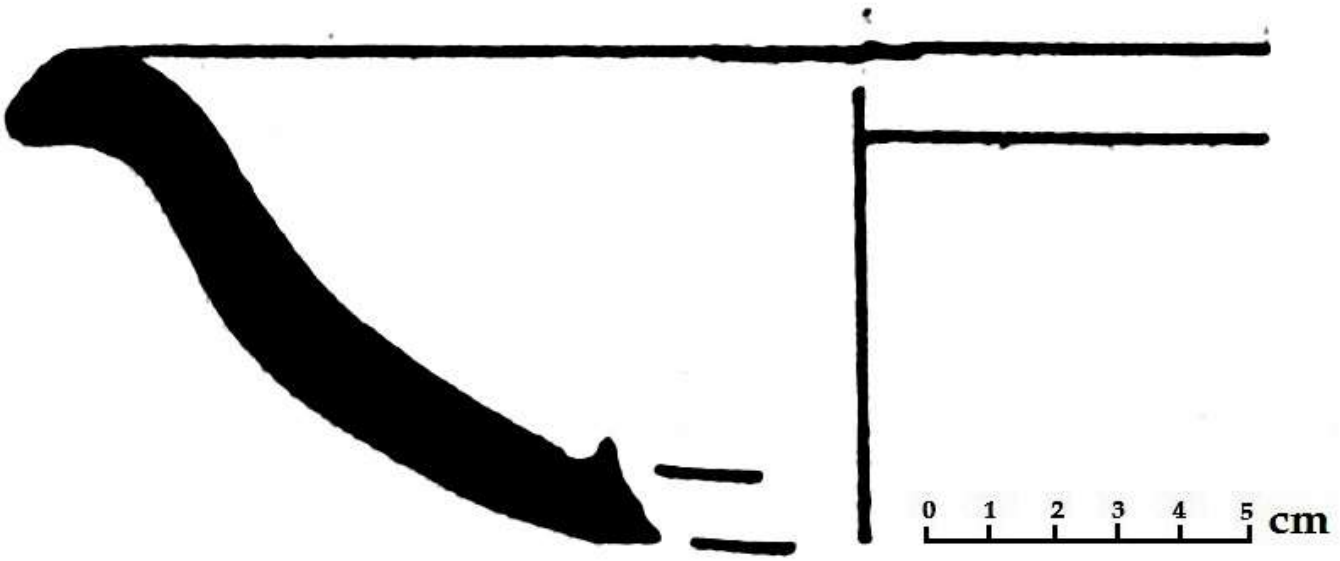


Fig. No. 676: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Prominently everted and beak shaped, Diameter 16 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 10, BL-13 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

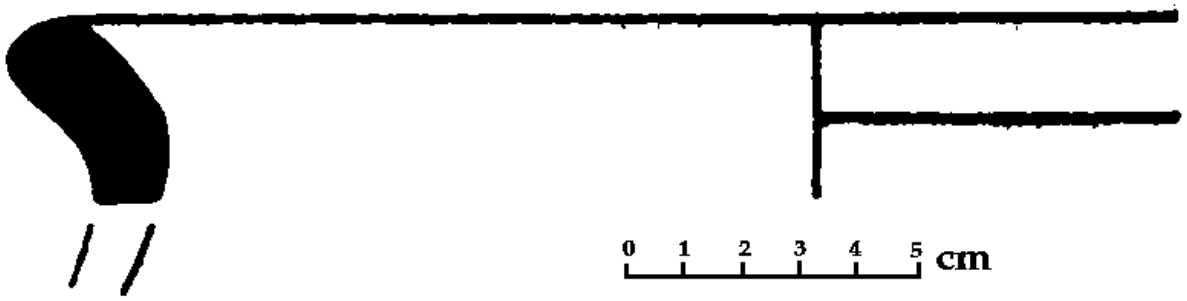


Fig. No. 677: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Out-curved and featureless, Diameter 17 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 17, VL-18 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

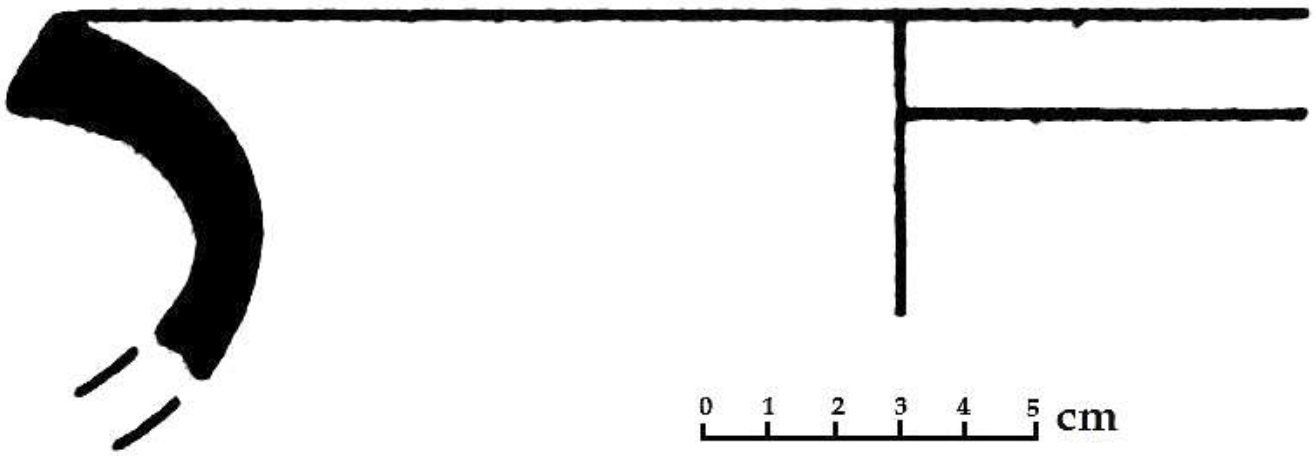


Fig. No. 678: Vase

S. No. - 04
Type - Vase
Rim & Dimension - Prominently outturned, obliquely cut externally, Dia. 16 cm
Neck side & Base - Concave neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - LQL, Fig. No. 28, V-46 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

06. Village Purdilpur (Barood wala khera), P.S. Sikandra Rao district Hathras: The village Purdilpur, tehsil Sikandra Rao, lat. 27^{0}39'N and long. 78^{0}22'E, lies 4 km of the P.S.The mound I lies 1 km west of the village.The mound II lies in the southern part of the village. The area of the mound I is about 30 acres.It is about 5 ft. high.It is under cultivation.The area of the mound II is about 15 acres.It is about 10 ft. high.It is inhabited.The village was named after its Pathan Governor Purdil Khan. The Mohalla Garh marks the site of a fort.The remains of two large indigo factories lie south and west of the village respectively.The ceramic industries found on the mound I are OCP, PGW, NBP& LM.The ceramic industries found on the mound II are K and LM[137]. The drawings of OCP potteries found at this site are as follows:

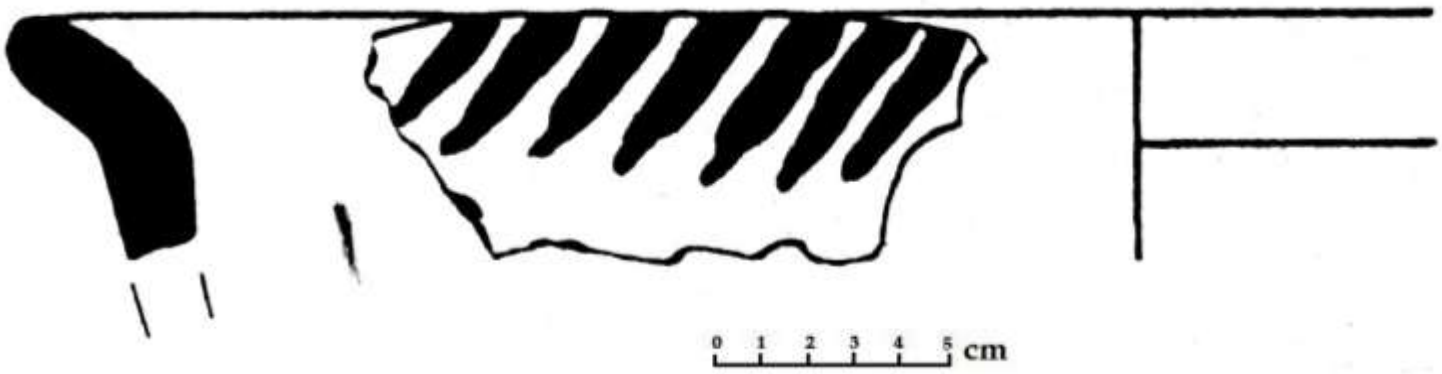


Fig. No. 679: Basin

S. No.	-	01
Type	-	Basin
Rim & Dimension	-	Out-curved and featureless, Diameter 30 cm
Neck side & Base	-	Convex side
Colour	-	Dark red
Fabric	-	Medium fabric
Slip	-	Treated with a wash. The rim is painted in black with inclined parallel strokes
Reference	-	LQL, Fig. No. 12, BL-59 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

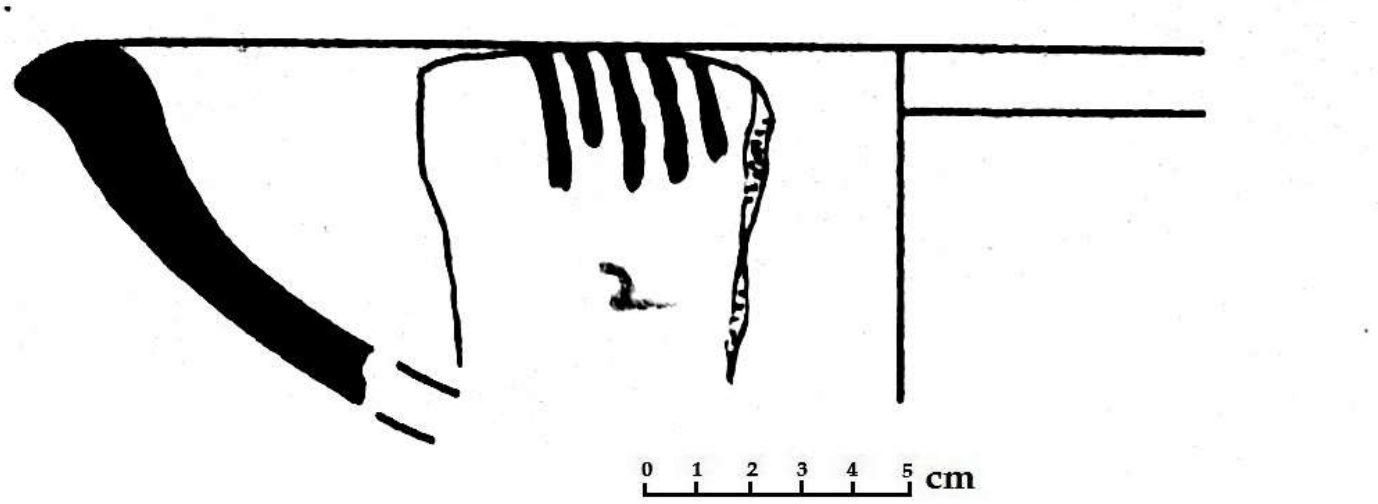


Fig. No. 680: Bowl

S. No.	-	02
Type	-	Bowl
Rim & Dimension	-	Outturned slightly pointed having a depression externally, Diameter 2 cm
Neck side & Base	-	Incurved sides
Colour	-	Dark red
Fabric	-	Medium fabric
Slip	-	Treated with a wash. The rim is painted in black with parallel vertical strokes
Reference	-	LQL, Fig. No. 10, BL-02 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

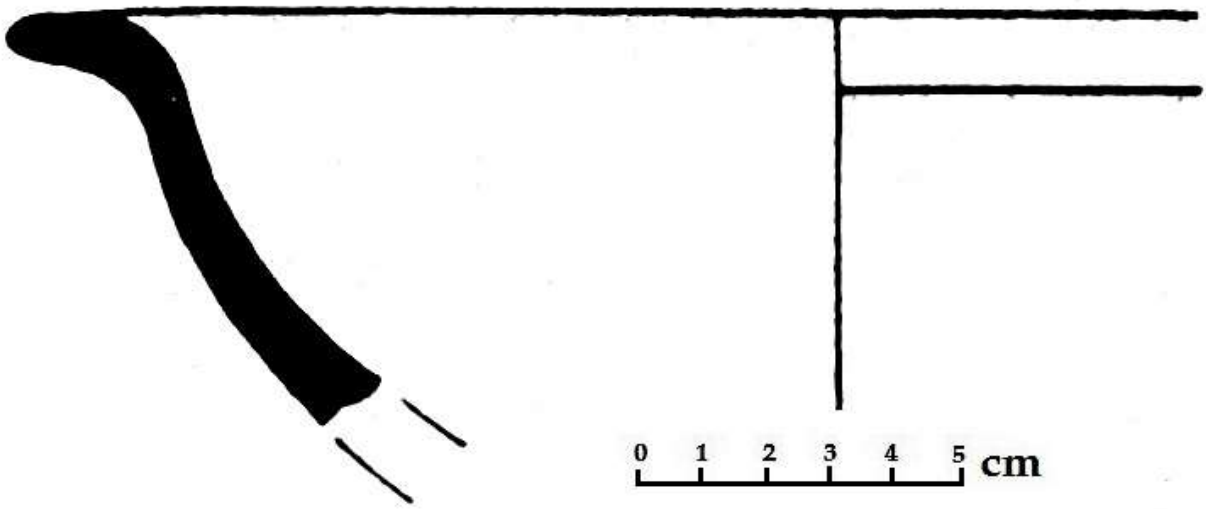


Fig. No. 681: Bowl

S. No.	-	03
Type	-	Bowl
Rim & Dimension	-	Splayed out featureless, Diameter 17 cm
Neck side & Base	-	Incurved sides
Colour	-	Ochrous
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 12, BL-60 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

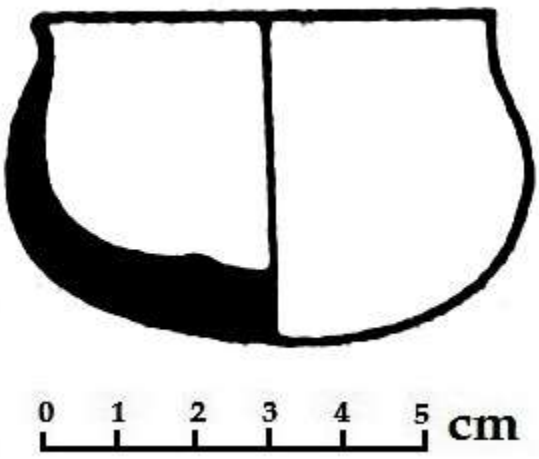


Fig. No. 682: Miniature Bowl

S. No.	-	04
Type	-	Miniature Bowl
Rim & Dimension	-	Handmade bowl having slightly outturned and sharpened rim, Diameter 4 cm
Neck side & Base	-	Slightly buldging sides forming a sagger base
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 14, MB-8 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

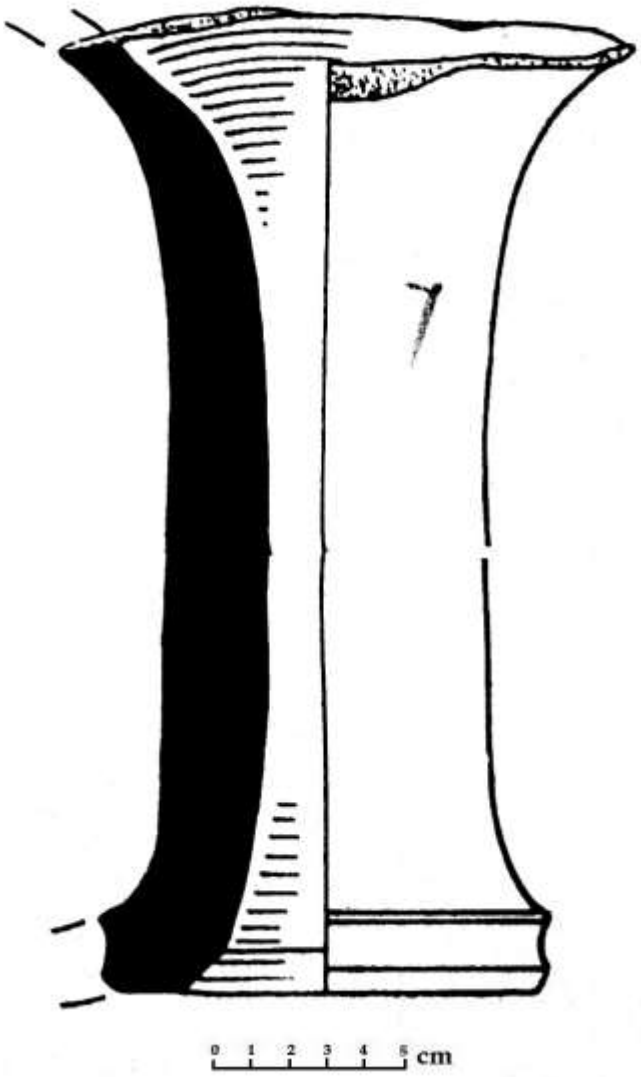


Fig. No. 683: Dish-on-stand

S. No.	-	05
Type	-	Dish-on-stand
Rim & Dimension	-	Diameter 8 cm
Neck side & Base	-	Elongated hollow stem of a stand probably supporting a Bowl/dish having a ringed base
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	ARJ, Fig. No. 13, DS-03 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

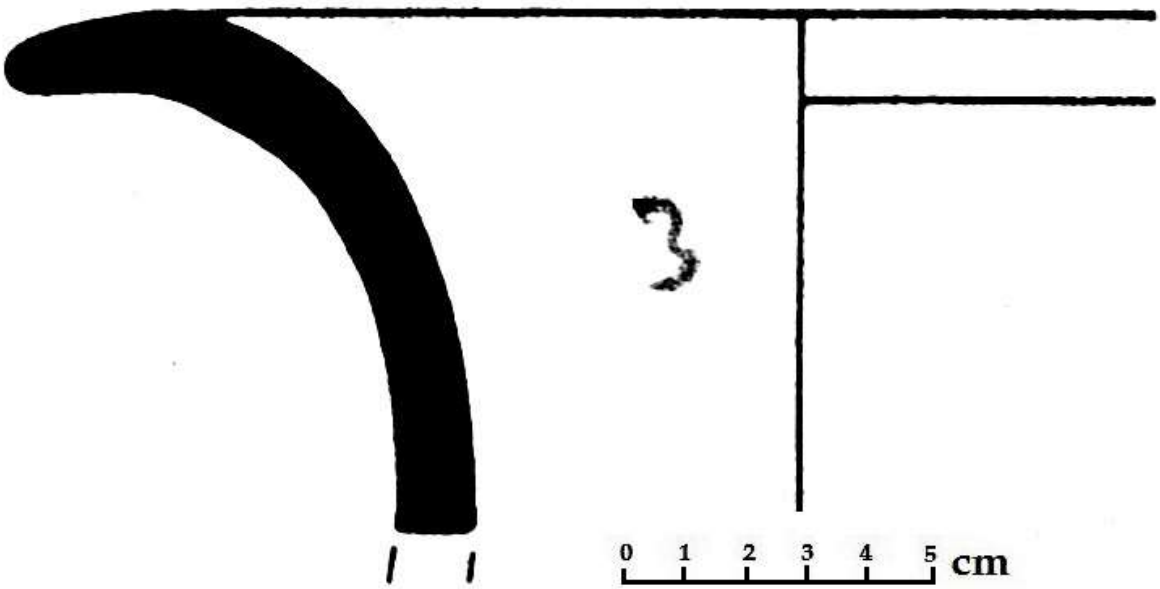


Fig. No. 684: Vase

S. No.	-	06
Type	-	Vase
Rim & Dimension	-	Flanged and externally drooping, Diameter 17 cm
Neck side & Base	-	Elongated vertical neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 15, V-9 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

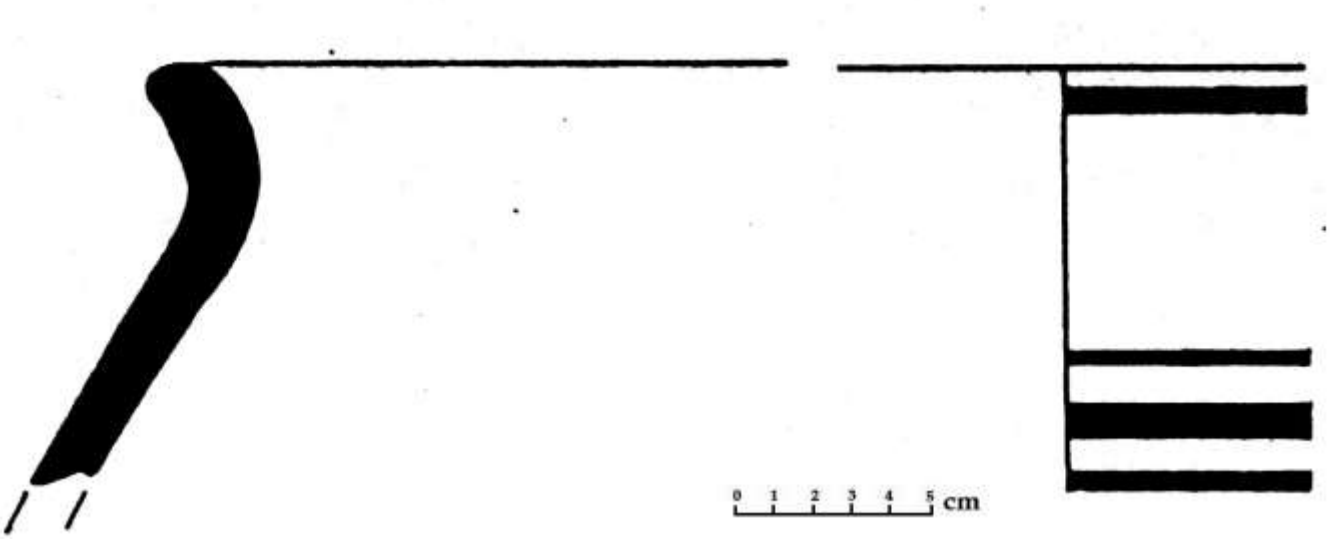


Fig. No. 685: Vase

S. No.	-	07
Type	-	Vase
Rim & Dimension	-	Outturned and featureless having slight depression and Externally, Diameter 30 cm
Neck side & Base	-	Concave neck and expanding sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash. The rim and sides are painted in black With parallel horizontal bands of uneven width
Reference	-	LQL, Fig. No. 29, V-59 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

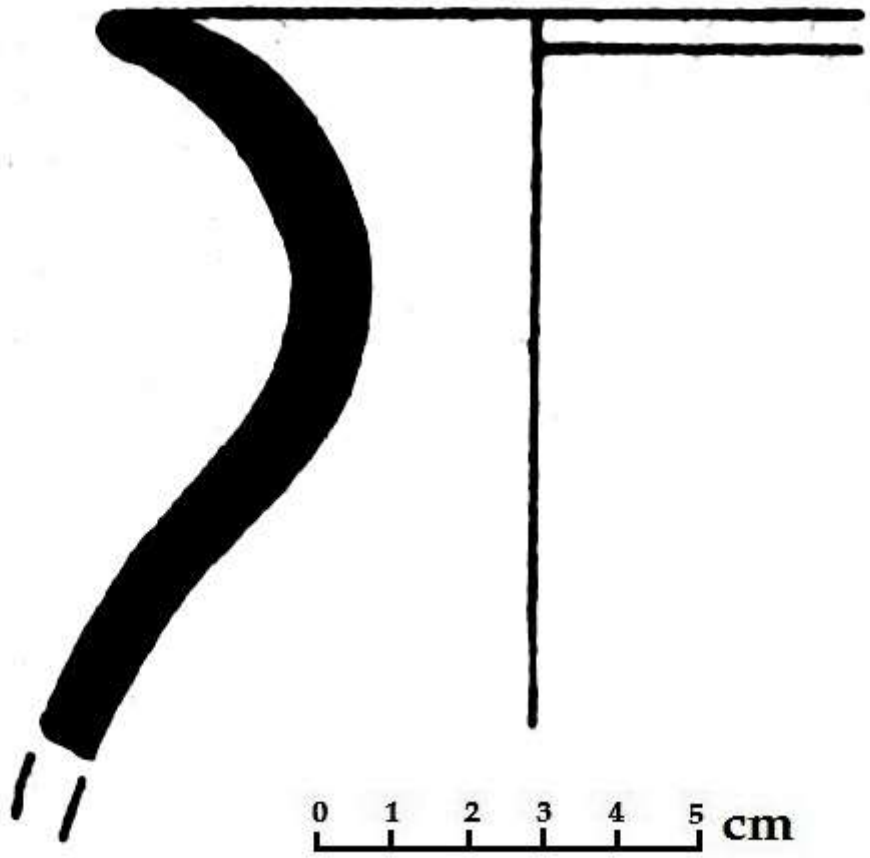


Fig. No. 686: Vase

S. No.	-	08
Type	-	Vase
Rim & Dimension	-	Outturned and featureless, Diameter 8 cm
Neck side & Base	-	Elongated concave neck and convex sides
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Unslipped
Reference	-	LQL, Fig. No. 30, V-106 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

07. Village Sultanpur, P.S. Sikandra Rao district Hathras: The village Sultanpur, tehsil Sikandra Rao, lat. 27^{0}36'N and long. 78^{0}23'E.It is settled on the northern bank of the river Arind.The area of the mound is about 2 acres.It is about 6 ft. high.It is under cultivation.The ceramic industries found are K and LM[138]. The drawings of OCP potteries found at this site are as follows:

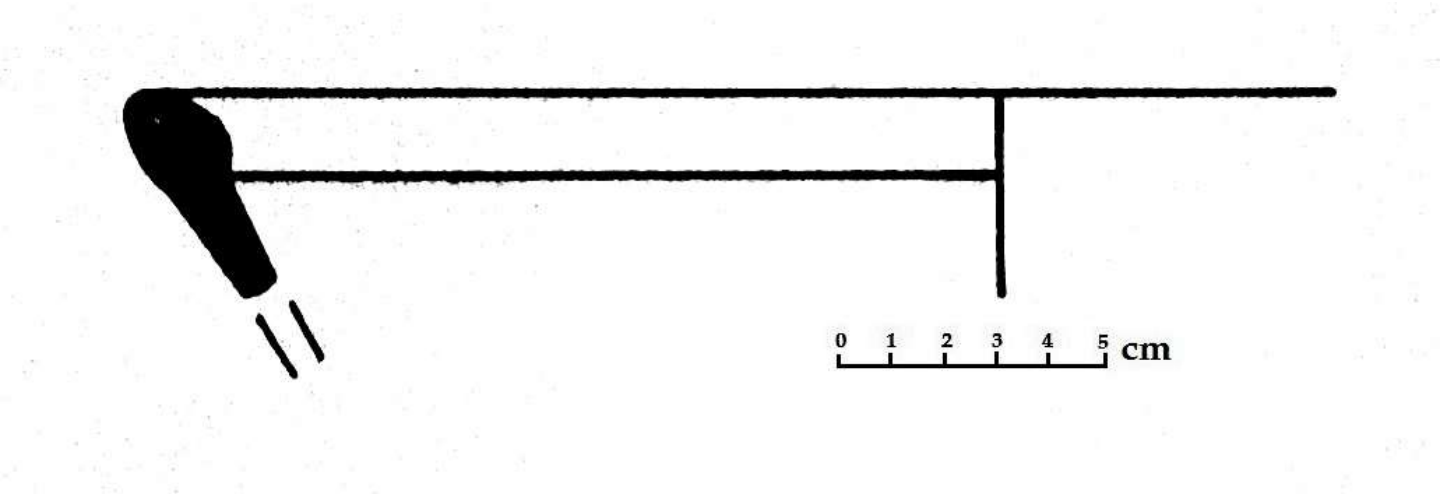


Fig. No. 687: Bowl

S. No.	-	01
Type	-	Bowl
Rim & Dimension	-	Slightly outturned and internally thickened, Diameter 20 cm
Neck side & Base	-	Incurved sides
Colour	-	Dull red
Fabric	-	Fine fabric
Slip	-	Unslipped
Reference	-	ARJ, Fig. No. 8, B-19 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

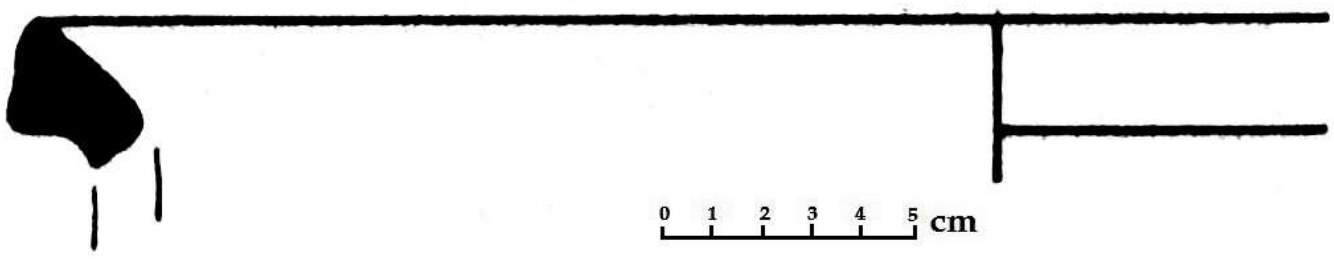


Fig. No. 688: Jar

S. No. - 02

Type - Jar
Rim & Dimension - Outturned and collared rim
Neck side & Base - Concave neck
Colour - Ochrous
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

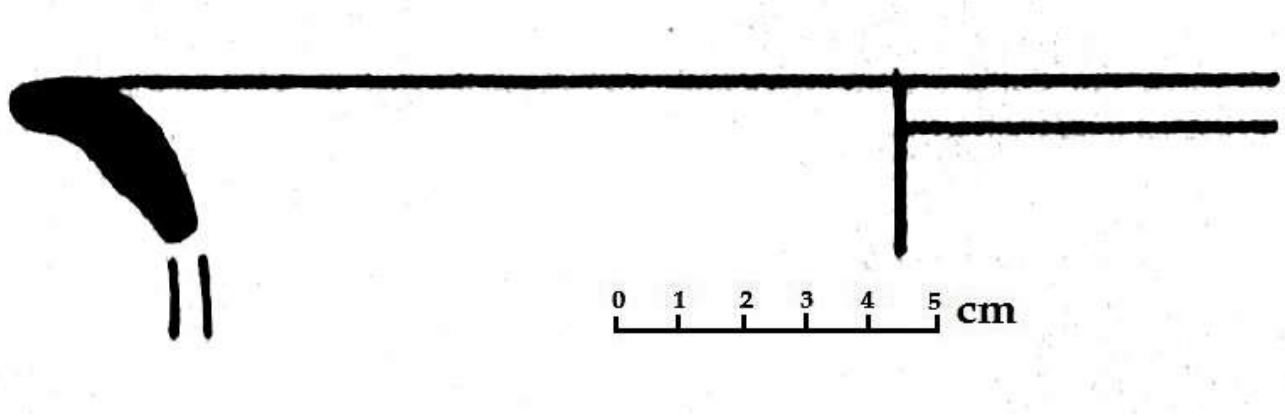


Fig. No. 689: Vase

S. No. - 03
Type - Vase
Rim & Dimension - Flared and featureless, Diameter 16 cm
Neck side & Base - Concave neck
Colour - Dull red
Fabric - Medium fabric
Slip - Unslipped
Reference - ARJ, Fig. No. 15, V-6 (Gaur, R.C. 1983. *Excavations at Atranjikhera*. Motilal Banarsidass Indological Publishers, Delhi).

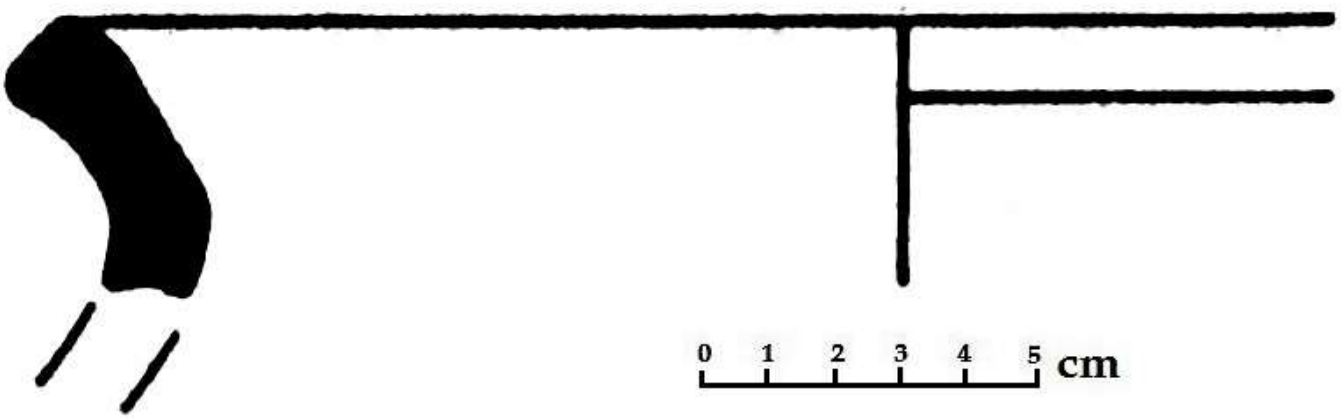


Fig. No. 690: Vase

S. No.	-	04
Type	-	Vase
Rim & Dimension	-	Out-turned, thickened and obliquely cut
Neck side & Base	-	Elongated concave neck
Colour	-	Dull red
Fabric	-	Medium fabric
Slip	-	Treated with a wash
Reference	-	LQL, Fig. No. 30, V-93 (Gaur, R.C. 1995. *Excavations at Lal Qila*. Jaipur, Publication Scheme).

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97. *Ibid*. p. 319.
98. *Ibid*. p. 319.
99. *Ibid*. p. 320.

100.*Ibid.* p. 321.
101.*Ibid.* p. 322.
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103.*Ibid.* p. 325.
104.*Ibid.* p. 326.
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112.*Ibid.* p. 331.
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Cereal Grains and Grain Pulses: Reassessing the archaeo-botany of the Indus Civilisation and Painted Grey Ware period occupation at Alamgirpur district *Meerut* U.P.

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1. Introduction:

This paper reviews the archaeo-botanical remains from the 2008 excavations at Alamgirpur (29° 00.206'N; 77° 29.057'E), which were carried out by Banaras Hindu University. Alamgirpur is the eastern most settlement of the Indus Civilisation thus far excavated, and represents an important site in relation to understanding how the Indus interacted with populations in the Yamuna-Ganges doab, and as a site that has later period occupation, how the transition between the Indus period and Painted Grey Ware (PGW) period occurred in this region. A preliminary report on the archaeobotanical remains have been published previously[1], and there has been detailed analysis of charcoal and phytolith remains explored in relation to fuel resources[2]. The macrobotanical remains

have not been systematically reported, however, and the previous discussions have presented a partial taxa list from only a selection of the contexts that were sampled and the data were compiled by a number of analysts[3]. This approach resulted in the disaggregation of the sample assemblage, and this paper brings together the samples and the results of the various analyses to outline a systematic review of the datasets to present a more comprehensive analysis of the Harappan and PGW assemblages from the site.

2. Location and Archaeology at Alamgirpur

The archaeological site of Alamgirpur is situated in the modern Meerut District of Uttar Pradesh, India (Fig. 01), about 3km to the east of the present course, but on the edge of the palaeo-channel of the Hindon River, which is a tributary of the Yamuna River[4]. Known locally as *Parasuram-ka-Khera*, the mound sits on a consolidated sand dune that rises approximately 1.5 m above the surrounding flood plain. What remains of the archaeological mound measure roughly 60m east-west and 50m north-south, rising to a maximum height of 6m above the surrounding plain. The natural landscape around the site has been heavily modified for sugar cane and wheat agriculture, and the site is currently topped with a small shrine and primarily used for the storage of dung fuel.

Alamgirpur was first excavated in 1958 by Regional Camp Committee of *Bharat Sewak Samaj*[5], and more extensive excavations were undertaken by Sharma in 1959[6] who confirmed the Indus Civilisation affiliation of the site through ceramic typologies. Sharma[7] suggested a four-fold cultural sequence, with breaks between each period. However this chronology, particularly the cultural breaks between periods and the relative nature of the dating, was highly debated. In 2008, researchers from Banaras Hindu University undertook new excavations at the site. The excavations involved members of the *Land, Water, Settlement* project (LWS), which is a collaborative endeavour lead by Banaras Hindu University and the University of Cambridge, that also included collaborators from a range of other academic institutions and authorities, including Deccan College, Pune, and the Birbal Sahni Institute, Lucknow. These renewed excavations aimed to confirm the cultural sequence, provide absolute dates, collect material for faunal, botanical and palynological analyses, and explore human-climate interactions[8].

Five trenches were excavated in 2008 (Fig. 02): ZA1, ZA2, ZB1, ZB2 and YD2. In addition, a Section Cutting was carried out on an exposed section on the western side of the mound. The trenches confirmed a cultural sequence outlined in Table 1. No clear stratigraphic gaps were found between Periods I and II or II and III, but the sequence otherwise corresponds well with that identified by Sharma[9]. Further details of the excavations, sequence and finds can be found in Singh et al.[10].

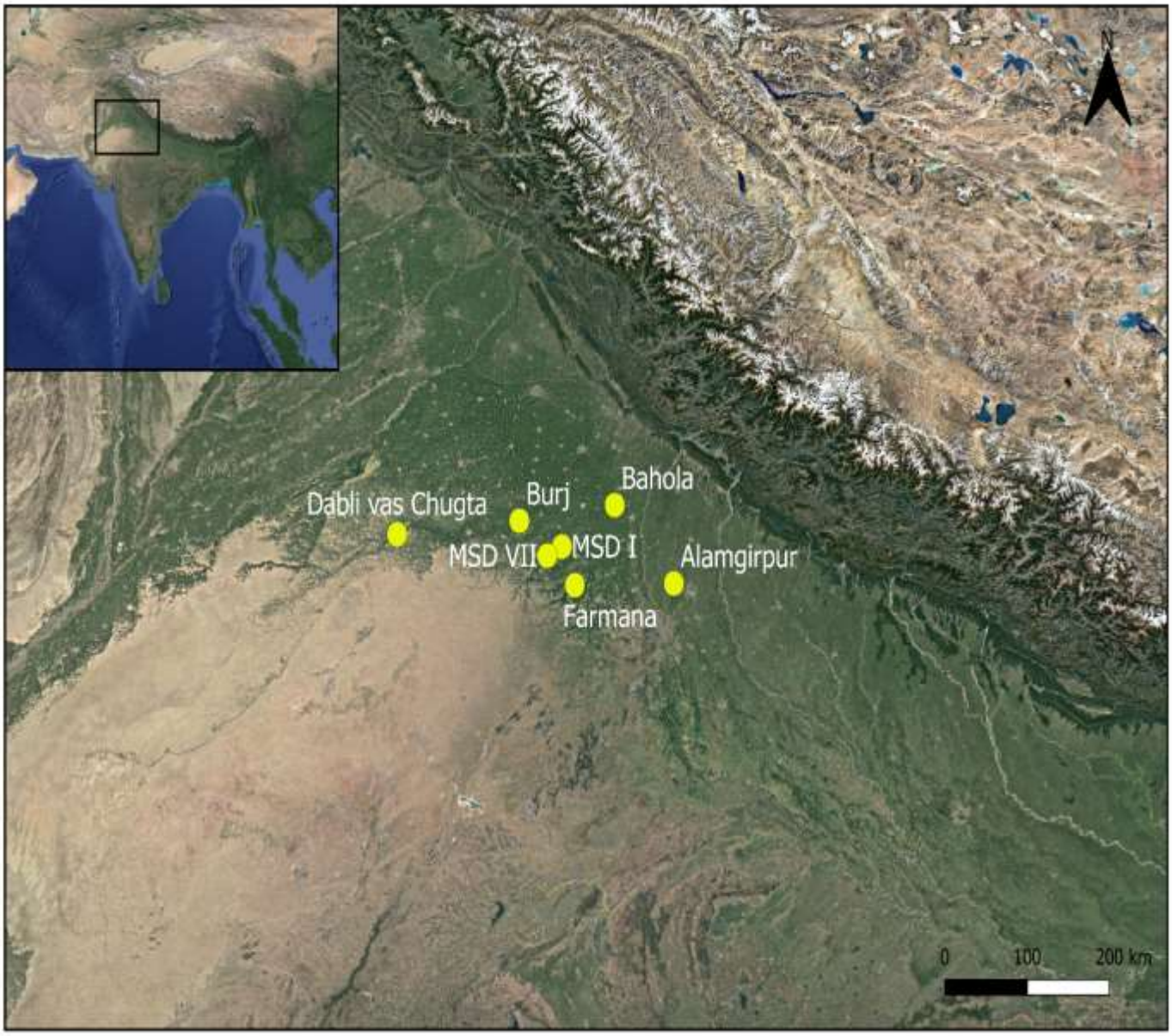


Fig. No 01: Map showing location of Alamgirpur and other sites referenced in this paper

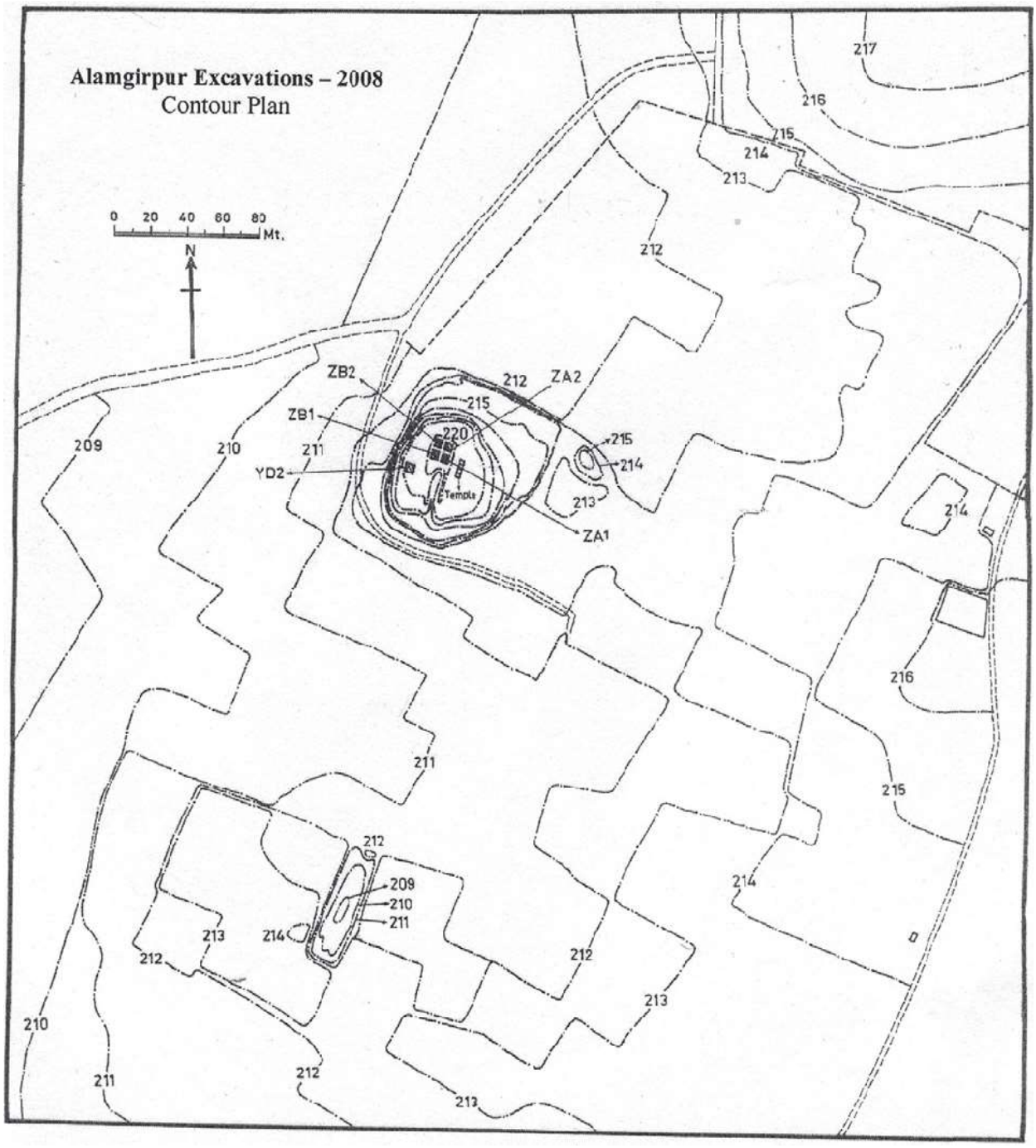


Fig. No. 2: Trenches excavated at Alamgirpur.

Cultural Period	Associated cultural material
Period IA	Harappan (Mature Harappan and Late Harappan)
Period IB	Overlapped layer of mixed Harappan/PGW materials
Period II	PGW
Period III	Early Historic
Period IV	Late Medieval

Table 1: Periodisation of Alamgirpur

3. Nature of the Materials and Methodological Approach

Early during the excavation it became apparent that Trenches ZA1 and ZA2 had been placed over the trench excavated by Samaj, and as such were excavated to a depth of 40-50cm only and not sampled for archaeo-botanical remains. Trench ZB1 had remains from the medieval, Kushana and PGW phases, but was not excavated below the PGW occupation, as a furnace and floor were found in layer 7, and time constraints limited further exposure. The sample from ZB1 were therefore not included in this analysis.

The archaeobotanical materials here were collected from ZB2, YB2 and the Section Cutting (SC), which were excavated using different methods. Trenches ZB2 and YD2 were excavated using a combination of layer and spit sampling, while the SC was excavated using a single context system. Despite these differences, a single archaeobotanical sampling strategy comprised of blanket coverage was carried out across the site, with 40l of sediment being collected from each layer-spit or context, and floated using a bucket system and 500micron mesh. A total of 82 samples were collected across the trenches.The samples were floated at site, and sent to Birbal Sahni Lab for initial analysis by K.S. Saraswat and A. Pathak[11]. This initial exploration mainly explored the >1mm fraction of some of the samples. Not all samples were analysed at this time (SI Table 1). Data was presented in Singh et al.[12] as a taxa limited presence/absence list. Following the initial sorting by Saraswat and Pathak, the samples were sent to the University of Cambridge for further analysis and selection of seeds for radiocarbon dating (Section 4.2). This sorting stage quantified the data from the samples that were selected for AMS by R. Ballantyne, C. Lancelotti and D. Mooney and the resultant data has been added both as presence data and quantified data to the relevant reanalysis outlined below.

All 82 samples have been reanalysed as part of this study. This study adds quantified information to the presence/absence data gathered by Saraswat and Patak, and Ballantyne et al.[13], and expands the analysis to include all samples from the site. This reanalysis was carried out at the GPR Laboratory of the McDonald Institute (University of Cambridge).

The reanalysis process has demonstrated that the movement of the samples between laboratories resulted in the loss of some of the <1mm and >1mm fractions in several samples. An effort has been made to reunite the fractions, and notations of where this may not have been achieved has been made on Table 1 in the SI. In some cases the taxa identified and reported in Singh et al.[14] could not be found in the relevant sample tubes, suggesting that it has not been possible to reunite the entire assemblage post-initial analysis.

In order to deal with the disjunction between the initial pilot analysis and this reanalysis of the entire floated dataset, two approaches have been taken: firstly a study of the presence/absence data across all samples, and secondly a study of the quantified data in those samples deemed to be 'whole' (containing both the <1mm and >1mm fractions). The initial taxa lists of Singh et al.[15] have been incorporated into the database as presence data.

The reanalysis of the samples for this paper was carried out using a Leica MZ8 microscope at 0.8x, 1.0x, 2.0x and 2.5x magnification. The material was identified using the GPR reference collection and with reference to botanical literature including Nesbitt[16], Berggren[17], Cappers et al.[18], Fuller[19], Galinato et al.[20], Jacomet[21], Martin and Barkley[22], Zohary et al.[23]. The Tropicoseflora of Pakistan (http://www.tropicos.org, accessed various dates) was used for nomenclature for all non-cereal elements, with Zohary et al.[24]used for cereals.

Plants have been categorised into broad groups (e.g. cereal, pulse etc.). Following discussion with Lancelotti[25], it was clear that no seed elements were found in the dung fragments from Alamgirpur, making discussion of deliberate foddering (e.g.: with barley, millets or small 'fodder' pulses like *Medicago*) difficult. Phytolith evidence of mainly early stage crop processing waste (leaf/stem) from cereals has been found in samples with data suggesting dung fuel use[26], with limited evidence of inflorescence presence, but this analysis/result does not allow for species level distinctions, or for direct evidence of grain foddering. Based on evidence from comparable small sites in the northeast of the Indus[27] and the limited evidence for cereal foddering in the dung fuel data in Lancelotti[28], an assumption that any wheat, barley, rice and millet remains found in the macrobotanical assemblage represent cereal crops has been made, but this can and should be revised should further data be made available.

Ziziphus sp. has been included as a fruit because the seed remains have been charred and there is no evidence of this species being a wood fuel at Alamgirpur[29]. The oilseed/vegetal plants are more complex. As noted in Bates[30], such plants are difficult to classify, and at Alamgirpur the assemblage associations and contextual information does not indicate their possible use. *Brassica campestris*, *Sesamum* sp., and cf. *Indigofera* sp. have been tentatively placed in this category based on comparison with other Indus sites. There appears to be little contextual patterning between these species and cereal or pulse plants, perhaps suggesting that these are not weeds of crops, but this is tentative given the lack of larger quantifiable datasets. *Cannabis sativa* has not been included in this group because these were not identified as archaeologically charred remains in the reanalysis. As noted in the process of selecting samples for AMS dating and this reanalysis, much of the modern contamination observed in the assemblage was cannabis seeds, and there is therefore some likelihood that the *Cannabis sativa* are modern contaminants that were not specified as such in Singh et al.[31].

4.1 Previous Archaeobotanical Findings

The previous archaeobotanical analyses suggested that various cereals including barley (*Hordeum vulgare*), wheats (*Triticumaestivum* and *sphaerococcum*), and rice (*Oryza sativa*) were present in the Harappan levels (Period Ia), and also in the PGW phase (Period II), along with tropical pulses such as horsegram (*Macrotyloma uniflorum*), mung bean (*Vigna radiata*) and urad bean (*Vigna mungo*) and Near Eastern pulses such as peas (*Pisum sativa* and *Lathyrus* sp.) and vetch (*Vicia* sp.). These species were accompanied by a range of possible oil/fibre seeds, fruits and wild plants. The full list of the taxa identified can be seen in Table 2[32] (Tables 6-8). These suggest that the

inhabitants of Alamgirpur were practicing agriculture, and the presence of both *rabi* (winter) and *kharif* (summer) crops and 'weeds' suggest that a mixed season cropping system was being employed[33].

	Harappan			PGW	
	SC	YD2	ZB2	YB2	ZB2
Triticum sp.	x				
Triticum aestivum	x	x	x	x	x
Triticum sphaerococcum		x		x	
Hordeum sp.			x		
Hordeum vulgare	x	x	x	x	x
Hordeum var *nudum*		x			
Oryza sativa		x	x	x	x
Panicum sp.		x	x	x	x
Siteria sp.? (cf. *Setaria* sp.?)			x	x	
Lathyrus sp.		x		x	
Lathyrus aphaca		x			
Lathyrus hirsute		x			
Lathyrus sativa			x		
Lens sp.			x		
Pisum sp.		x			
Pisum arvense	x		x		
Pisum granum *			x		
Pisum sativum		x	x	x	
Macrotyloma sp.			x		
Dolichosbiflorus (syn. of *Macrotyloma uniflorum*)		x	x	x	
Vicia sp.	x	x	x	x	x
Vicia hirsute	x	x	x	x	
Vigna sp.	x			x	
Vigna mungo		x	x		
Vigna radiata	x		x	x	x
Ziziphus sp.				x	
Ziziphus nummularia	x			x	
Indigofera sp.	x	x	x		
Amaranthus sp.		x	x	x	x
*Argemone mexicana***		x	x	x	x
Brassica campestris				x	
Bromus sp.		x			

Cannabis sp.				x	x
Cannabis sativa			x	x	
Chenopodium sp.		x	x	x	
Chenopodium album	x			x	x
Commelina sp.	x				
Convolvulaceae		x			
Cyperaceae	x				
Cyperus sp.	x	x	x	x	x
Euphorbiaceae ?		x			
Fimbristylis sp.			x		x
Grainae sp.? ***			x		
Poaceae grain? (and syn. *Gramine* sp.)	x	x	x	x	x
Rumex sp.		x			
Trianthema sp.	x	x	x	x	x
Trianthema portulacastrum	x	x	x	x	x
Unknown grain			x		
Unknown grass			x		
Unknown flower			x	x	
Unknown seed			x		
7-8 different weed species		x			

Table 2: Taxa identified by Saraswat and Pathak (Singh et al. 2013: tables 6-8).

*** Pisum granum is not a recognised taxa in the local or international flora. ** Argemone mexicana is a native of the New World and was not introduced to South Asia until the modern era. ***Grainae is not a recognised taxa in the local or international flora.**

However, some of these initial identifications are problematic, including the presence of *Argemone mexicana* amongst the taxa. This species from the Papaveraceae family is a native of Mexico that has, post-AD 1492, been naturalised across the globe. As a New World introduction to India, it must be either a modern contaminant to the assemblage or a misidentification. Throughout the taxa lists presented in Singh et al.[34] a distinction has not been made between modern (uncharred) and ancient (charred). The presence of *Argemone mexicana*made it clear that it was essential to reassess all of the material, particularly the potential ubiquity of *Cannabis sativa*, which has been noted by Ballantyne in her assessment of the samples for AMS as a modern contaminant (see Section 4.2).

In addition to the macrobotanical taxa list, analysis of a subset of the charcoal and phytolith materials has been carried out[35]. The four dicotyledonous wood species identified at Alamgirpur come from dry thorn scrubland, reflecting the environmental conditions in the region at the time of occupation are similar to those of today, with a fifth charcoal identified as an as yet unknown monocotyledon[36]. The general lack of charcoal combined with evidence from phytoliths,

spherulites and geochemical analysis suggested that fuel exploitation at Alamgirpur was reliant on dung fuel due to a scarcity of tree resources[37]. Cane and grass inflorescences (from crop processing) may also have been exploited[38].

4.2 Radiocarbon Dates

In addition to the macrobotanical sorting by Saraswat and Pathak, sorting and identification of seeds for AMS dating was led by R. Ballantyne with the assistance of C. Lancelotti and D. Mooney at the University of Cambridge. A subset of 17 samples were examined to identify material suitable for AMS dating. The sampling strategy aimed at isolating single macrofossils for each sample. In the cases when this was not possible, the lowest number of seeds/fragments of the most clearly identifiable plants were chosen. Samples with very small identifiable individual material (<6mg) automatically included additional material included in case more material was required for dating. Many of the selected items were fragmentary, and some had adhering rootlets or sedimentary matrix. The mass values (mg) quoted were an estimate of the carbon mass before treatment. The analysis included a preliminary analysis of the other material in the samples that were assessed, and these data are outlined in Table 3.

Trench	Context	Depth (cm)	Sample No.	Charred macrofossils sent to Oxford for AMS C14 dating	Mass (mg)	Notes on alternative charred macrofossils retained at Cambridge	Mass (mg)	Modern contamination (grass culms, seeds of *Malva/Hibiscus*, *Cannabis* sp., *Setaria* sp.)
SC	107		7	3 *Hordeum vulgare*sensulato (domesticated barley)	9			Moderate
SC	112		14	1 whole *Vicia/Lathyrus* (vetch/wild pea)	8			Low
SC	114		16	1 naked *Hordeum vulgare* sensulato (domesticated barley)	6			Low

SC	118		24	11 cereal small fragments	10			Low
SC	124		?36	1 half a *Vicia/Lathyrus/Pisum* (vetch/wild pea/pea)	6			Low
SC	126		40	1 *Hordeum vulgare*sensulato (domesticated barley), 3 *Hordeum/Triticum* (barley/wheat) as alternative	5; 13			Low
SC	128		44	1 *Hordeum/Triticum* (barley/wheat), 6 cereal fragments as alternative	3; 13			Almost none
YD2	Pit 1 in 1	75-80		1 *Oryza sativa* (rice)	8	2 *Oryza sativa* (rice)	13	Very high
YD2	3	130-5		1 *Hordeum vulgare*sensulato (domesticated barley)	7	1 *Vigna mungo/radiata* (urd/mung bean)	8	Moderate
YD2	4	190-5		1 whole *Vigna radiata* (mung bean)	9			Moderate
YD2	6	240-5		1 *Hordeum vulgare*sensulato	12			Low

				(domesticated barley)				
YD2	7			1 whole *Lathyrus/Pisum* (wild pea/pea)	14			Almost none
YD2	Pit 4 in 8	305-10		1 whole *Vicia/Lathyrus* (vetch/wild pea), 8 grain/pulse fragments	2, 8			Almost none
ZB2	2	40-50		1 whole *Vigna radiata* (mung bean)	14			Very high
ZB2	5	200-205		1 *Vigna radiata* cotyledon (half mung bean)	11	1 *Vigna radiata* cotyledon (half mung bean), 1 whole *Vigna* sp. (bean)	5, 8	High
ZB2	6	230-5		1 whole *Vigna radiata* (mung bean), 1 whole *Vigna radiata* (mung bean) as alternative, 1 *Oryza sativa* (rice) as alternative	5, 4, 5	Alternatives already included		Moderate
ZB2	Pit 2 in 7	295-300		1 whole *Vigna radiata* (mung bean)	22			Low
ZB2	9	365-370		1 *Hordeum/Triticum*	8	1 *Hordeum/Triticum*	6	Almost none

				(barley/wheat)		(barley/wheat)		

Table 3: Taxa chosen for AMS dating

The material selected for dating were analysed at the Oxford Radiocarbon Accelerator Unit, AMS Laboratory, University of Oxford (NERC Grant NF/2008/2/9). These samples were processed following the guidelines outlined in Bronk Ramsey et al.[39]. Of the 18 samples submitted, seven failed to provide enough material for dating after pre-treatment, and the uncalibrated BP dates for the remaining samples are shown in Table 4, using a half-life of 5568 years with the calibrated dates BC shown at 95% confidence interval[40] (These were calibrated using OxCal v4.1 INTCAL09).

AMS code	Context	Material		Uncal BP date	Cal BC (95%)	Period
OxA-21856	SC 107	*Hordeum vulgare*	$\delta^{13}C$=22.43	3630 ± 26 BP	2124-1814	Late Harappan
OxA-21857	SC 114	*Hordeum vulgare*	$\delta^{13}C$=24.51	3508 ± 26 BP	1903-1749	Late Harappan
OxA-21858	SC 118	*Cerealia*	$\delta^{13}C$=24.34	3610 ± 27 BP	2032-1895	Mature Harappan
OxA-21859	SC 126	*Hordeum vulgare*	$\delta^{13}C$=24.22	3652 ± 28 BP	2135-1942	Mature Harappan
OxA-21881	SC128	*Hordeum/Triticum*	$\delta^{13}C$=22.71	3737 ± 31 BP	2275-2033	Mature Harappan
OxA-21860	YD2 pit 1 in 1	*Oryza sativa*	$\delta^{13}C$=25.43	2486 ± 25 BP	771-430	PGW
OxA-21861	YD2 3	*Hordeum vulgare*	$\delta^{13}C$=22.15	2458 ± 25 BP	754-414	PGW
OxA-21862	YD2 6	*Hordeum vulgare*	$\delta^{13}C$=23.54	3725 ± 27 BP	2201-2035	Mix of PGW/ Harappan (residual?)
OxA-21863	YD2 7	*Lathyrus/Pisum*	$\delta^{13}C$=23.58	3729 ± 28 BP	2203-2035	Mature Harappan
OxA-21882	ZB2 6	*Vigna radiata*	$\delta^{13}C$=26.54	3659 ± 31 BP	2136-1948	Mature Harappan (residual?)
OxA-21883	YD2 pit 4 in 8	Charred seeds	$\delta^{13}C$=25.23	3760 ± 33 BP	2288-2042	Mature Harappan

Table 4: AMS from Alamgirpur

4.3 Reanalysis of archaeobotanical remains – period-wise descriptions

4.3.1 Mature Harappan

Material from Period IA (Mature Harappan) is comprised of 32 samples from trenches ZB2 and YD2 and the SC. Of these, 26 samples were previously analysed and included in the taxa list by Saraswat and Pathak[41]. The majority of contexts analysed were fills, but three floors and two pit fills were also sampled. Table 5 summarises the data.

Taxa	Ubiquity (%) (n=32)	Av. Density per 40l (n=6)	Av. Proportion of crops (n=6)
Hordeum sp. *	25.00	3.83	
Triticum sp. *	34.38	0.33	
Hordeum/Triticum	18.75	1.17	
Oryza sp. *	21.88	0.17	
Small Millets *	34.38	10.83	
Indet. cereals	12.50	0.33	
Cereals Total	**62.50**	**16.67**	**68.97**
Vigna sp. *	31.25	2.00	
Macrotyloma uniflorum	31.25	2.00	
Pisum sp.*	18.75	0.67	
Cicer sp.	9.39	0.50	
Lens sp.	6.25	0.17	
Lathryus sp. *	12.50	0.17	
Vicia sp. *	53.13	0.00	
Vicia/Lathyrus	3.13	0.17	
Lathyrus/Pisum	3.13	0.17	
Vicia/Lathyrus/Pisum	3.13	0.00	
Indet. Fabaceae	15.63	0.50	
Pulses Total	**84.38**	**6.33**	**26.21**
Ziziphus sp. *	6.25	0.17	
Fruits Total	**6.25**	**0.17**	**0.69**
Sesamum sp.	6.25	0.17	
Cf. *Indigofera* sp.	18.75	0.67	
Indet. Oil/Vegetal	9.38	0.17	
Oil/Vegetal Total	**25.00**	**1.00**	**4.14**
Amaranthus sp.	6.25		
Argemone mexicana	3.13		
cf. *Chenopodium* sp.	6.25		
cf. *Chrysopogon* sp.	3.13		
Commelina sp.	3.13		

Cyperaceae	18.75		
Cyperaceae cf. *Scirpus*	3.13		
long Cyperaceae	3.13		
silicified Cyperaceae	25.00		
Cyperus sp.	3.13		
Eleocharis sp.	18.75		
Eragrostis sp.	12.50		
Small Fabaceae *	18.75		
Fimbristylus sp.	3.13		
Fumaria cf. *officinalis*	3.13		
Medicago sp.	12.50		
Medicago/Melilotis/Trifolium	6.25		
Poaceae grain?	18.75		
Solanum cf. *dulcamera*	3.13		
Trianthema sp.	31.25		
Trianthemaportulacastrum	31.25		
Trianthematriquetra	3.13		
Indeterminate Small	25.00		
Wild Plants Total	**81.25**		

Table 5: Summary of data from Mature Harappan sample. Full dataset can be found in SI Table 1. *entries include total of all seed/grain material, including cf. identifications

Using a simple study of the ubiquity (% of contexts a taxa is present in) to account for the issues of sample handling[42], the most frequently used crops were pulses and cereals, with wild plants (possible weeds of agriculture but also perhaps brought to site through non-anthropic pathways such as dung) also being ubiquitous across contexts.

Within this set of species *Vicia sp*. was the most frequently occurring, but a wide range of taxa were seen. The high ubiquity of *Vicia* sp. likely skewed the seasonality analysis in spite of the high density of summer millets. Overall in the Mature Harappan phase at Alamgirpur as a result of the low density but regular ubiquity of *Vicia* sp. there is an even occurrence of *rabi* and *kharif* crops appearing across contexts.

Chaff was not commonly found across the Mature Harappan contexts. The sample from one context - YD2 7 200-205cm - appears to have the majority of chaff types. This absence overall through the Mature Harappan assemblage could reflect the use of a particular off-settlement crop processing space or the use of chaff in dung fuel. Sample YD2 7 200-205cm was from a context that had not been previously analysed. The chaff consisted mainly of awn fragments (n=24), which are difficult to quantify further as fragmentation patterns are complex. One piece of culm was present. Beyond this, the majority were rachis fragments, with one being unidentifiable beyond Family level, one as *Hordeum/Triticum*, one as *Hordeum* sp. and one as 6-row *Hordeum* sp. This ties in with

the 15 barley grains that were found, though it is notable that one of the grainsthat could be identified further was hulled straight *Hordeum vulgare*. Two silicified domesticated rice spikelet bases were noted in sample Trench YD2 7 250-255cm, and though no rice grains were found in this samplethey have been noted from other Mature Harappan samplesat Alamgirpur (Table 5). A further silicified domesticated spikelet base was found in YD2 7 floor 270-275cm, which also contained a rice grain apex. Chaff from a range of wild plants was noted throughout the Mature Harappan assemblage across all trenches (Table 1 SI). A more in-depth crop processing analysis was not carried out, however, given the issues of some samples missing the <1mm fraction. As shown in Table SI1, at 15 of the 32 samplesfrom the Mature Harappan samples were considered to be missing their >1mm fraction, and as such this could skew the analysis.

The wild plant taxa were seen frequently throughout the Mature Harappan samples, with a diverse range noted. The most ubiquitous at 31.25% was the *Trianthema* genus (*T. portulastrum*, *T.triquetra* and *Trianthema* sp.), but this frequency reveals an additional pattern – the low ubiquity of individual wild plant taxa. When combined as a disparate and wide ranging group of 'wild' plants they are found in almost all samples, but as individual species/genera they are not commonly found. One sample (YD2 7 250-5cm) had a particularly wide range of taxa, including both those expected as dung inclusions (i.e. eaten through grazing or foddering), and those that are not palatable. There were also a mix of taxa found as crop processing waste and those less likely to be present through this pathway. This pattern could thus reflect the presence of a combination of both dung fuel and crop processing waste, showing the complex nature of the site.

The contents of the samples are very similar, the pits for example do not stand out, but one set of contexts does appear interesting: contexts in phase 7 of YD2. The samples from this set of contexts has a greater number of taxa in each sample than those in the other contexts. YD2 Phase 7 contains two floors which appear distinct from one another – floor 7 250-5cm contains only *Lathyrus* sp. and *Vicia* sp., while floor 7 270-5cm contains a diversity of taxa, including cereals, pulses, fruits, oilseed/vegetal plants and wild taxa, as well as chaff. This variation could reflect different uses of these spaces/surfaces, differential preservation, or (more likely) different sample handling. Sample handling between different labs and the loss of material through sieving and sorting of fractions seems more likely as the other sample from the same depth, 250-5cm, shows a much higher diversity of material, similar to that seen in the floor from 270-5cm. . The broad range of taxa represented across all the samples from phase 7, including the two rammed floors of the circular structures from the Mature Harappan period, suggests that plants were regularly being brought into living spaces, handled, charred and incorporated into floors and fills regularly.

4.3.2 Late Harappan

The archaeobotanical samples from this phase came from the SC only, which means that direct sample comparison is possible. All except context 112 (sample no.14) were previously analysed and a limited taxa list outlined in Singh et al.[43]. Table 6 summarises the data.

Taxa	Ubiquity (%) (n=8)	Av. Density per 40l (n=1)	Av. Proportion of crops (n=1)
Hordeum sp. *	62.50	0.00	
Oryza sp. *	12.50	0.00	
Small millets *	12.40	1.00	
Cereals	**62.50**	**1.00**	**50.00**
Vigna sp. *	62.50	0.00	
Vicia sp. *	62.50	0.00	
Vicia/Lathyrus	12.50	1.00	
Pulses	**100.00**	**1.00**	**50.00**
Fruits	**0.00**	**0.00**	**0.00**
Cf. *Indigofera* sp.	12.50	0.00	
Oil/Vegetal	**12.50**	**0.00**	**0.00**
Cannabis sativa	12.50		
Chenopodium album	37.50		
Poaceae grain?	50.00		
Trianthema sp.	50.00		
Trianthemaportulacastrum	25.00		
Trianthematriquetra	12.50		
Indeterminate Small	12.50		
Wild Plants	**87.50**		

Table 6: Summary of data from Late Harappan sample. Full dataset can be found in SI Table 1. *entries include total of all seed/grain material, including cf. identifications.

In general, there was a lack of material in the samples, which is reflected in a low taxa diversity. Cereals, pulses, wild plants were present in high frequency, as they were in the Mature Harappan samples, but the number of taxa represented was lower. Within the crops, barley, rice and small millets (*Echinochloa* sp.) are the only cereals present, with barley being the most ubiquitous. *Vigna* sp. (specifically *V.radiata*) and *Vicia* sp. (*V.hirsuta* and *Vicia/Lathyrus*), and the tropical pulses were marginally more ubiquitous than the winter pulses. Unlike the Mature Harappan period there were no fruits and *Indigofera* sp. was found in one context, which raises the question as to whether this was an oilseed/dye or a weed at Alamgirpur.

Chaff was also present in low ubiquity and only as indeterminate forms, and while there were wild plants, again there were fewer taxa, although the ubiquity is similar to that seen in the Mature Harappan phase.

4.3.3 Potentially Contaminated Layer containing Late Harappan-PGW Mixed Material

The stratigraphic context of deposits that have been labelled Period IB in the previous reports is difficult to interpret. Such deposits were not seen in the Section Cutting. In YD2 and ZB2 there were PGW period pits that cut into the Late Harappan layers. It is not clear that Period IB

provides evidence of continuous occupation or a transition layer between the Late Harappan and PGW. It may be a phase of deposits that has been contaminated, and represents the mixing and redeposition of earlier material into deposits laid down in the later PGW phase. Within the Late Harappan-PGW mixed sample there were pits (phase 7 of ZB2 and phase 6 of YD2), and a floor (phase 6 of YD2), as well as multiple fill contexts.

A total of 15 samples came from ZB2 and YD2. The number of taxa was increased in comparison with the Late Harappan material. Of the 15 samples, all but three have been previously analysed and reported as a limited taxa list in Singh et al.[44]. Table 7 summarises the data.

Taxa	Ubiquity (%) (n=15)	Av. Density per 40l (n=3)	Av. Proportion of crops (n=3)
Hordeum sp. *	73.33	13.33	
Triticum sp. *	40.00	0.00	
Hordeum/Triticum	20.00	0.00	
Oryza sp. *	40.00	0.00	
Small Millets *	86.67	13.33	
Indet. cereals	6.67	0.00	
Cereals Total	**100.00**	**14.67**	**83.02**
Vigna sp. *	73.33	0.00	
Macrotyloma uniflorum	46.67	0.33	
Pisum sp.*	46.67	0.00	
Lens sp.	20.00	0.00	
Lathryus sp. *	26.67	0.00	
Vicia sp. *	40.00	0.00	
Indet. Fabaceae	66.67	1.67	
Pulses Total	**100.00**	**2.00**	**11.32**
Fruits Total	**0.00**	**0.00**	**0.00**
Cf. *Indigofera* sp.	20.00	0.33	
Indet. Oil/Vegetal	20.00	0.67	
Oil/Vegetal Total	**33.33**	**1.00**	**5.66**
Amaranthus sp.	33.33		
Argemone mexicana	20.00		
cf. *Bromus* sp.	6.67		
Charophyte	6.67		
Chenopodium album	6.67		
cf. *Chenopodium* sp.	13.33		
cf. *Chrysopogon* sp.	6.67		
Convolvulaceae	6.67		

Cyperaceae	53.33		
Cyperaceae cf. scirpus	6.67		
long Cyperaceae	26.67		
silicified Cyperaceae	60.00		
Cyperus sp.	13.33		
Eleocharis sp.	20.00		
Eragrostis sp.	13.33		
Small Fabaceae *	80.00		
Fimbristylus sp.	20.00		
Fumaria cf. *officinalis*	26.67		
Medicago sp.	13.33		
Medicago/Melilotis/Trifolium	6.67		
Poaceae grain?	6.67		
Solanum cf. *dulcamera*	6.67		
Trianthema sp.	20.00		
Trianthemaportulacastrum	33.33		
Trianthematriquetra	6.67		
Indeterminate Small	53.33		
'7-8 different weed species'	6.67		
Wild Plants Total	**93.33**		

Table 7: Summary of data from Late Harappan -PGW Mixed sample. Full dataset can be found in SI Table 1. *entries include total of all seed/grain material, including cf. identifications.

Cereals and pulses were present in all samples across both trenches. This high ubiquity represents a continuity of the trends seen in the other earlier samples. Another continuity from the Late Harappan (as seen in SC) is the lack of fruits, although the ubiquity of oilseed/vegetal seeds increased, as did the diversity of these. The most frequently used species is also different from the Mature Harappan period and Late Harappan period. Barley and *Echinochloa* sp. millet were found in over 60% of samples. This pattern is more consistent with the PGW phase and adds to the suggestion that Period IB represents a mixing of Later Harappan material of Period I with material from the Period II PGW .The seasonality of crops remains constant throughout – showing that an even frequency of *rabi* and *kharif* crops are used across the sample.

As in all of the assemblages, chaff is not commonly found, and it was very generic types, for example awn fragments being the most ubiquitous. Wild plants were found in all but one sample (ZB2 7 280-5cm), and in a diverse range of taxa. In all samplesa mix of dung fuel and crop processing waste type wild taxa are seen.

4.3.4 PGW

The PGW material is represented by samples from contexts in ZB2 and YD2 only. A total of 27 samples were taken, of which 20 were previously analysed by Saraswat and Pathak as part of the pilot of study of <1mm material and a taxa list outlined in Singh et al.[45].

Material from three floors (all in ZB2) and nine pits (across both trenches) are represented in this phase, as well as from fills. Table 8 summarises the data.

Taxa	Ubiquity (%) (n=27)	Av. Density per 40l (n=7)	Av. Proportion of crops (n=7)
Hordeum sp. *	48.15	0.43	
Triticum sp. *	25.93	0.00	
Hordeum/Triticum	11.11	0.29	
Oryza sp. *	77.78	13.57	
Small Millets *	70.37	79.29	
Indet. cereals	7.41	0.29	
Cereals Total	**88.89**	**93.86**	**88.07**
Vigna sp. *	70.37	5.86	
Macrotyloma uniflorum	29.63	0.86	
Pisum sp.*	22.22	0.00	
Lens sp.	7.41	0.29	
Lathryus sp. *	11.11	0.00	
Vicia sp. *	44.44	0.14	
Vicia/Lathyrus/Pisum	3.70	0.14	
Indet. Fabaceae	51.85	1.86	
Pulses Total	**92.59**	**9.14**	**8.58**
Ziziphus sp. *	40.74	0.57	
Indeterminate fruit seed	14.81	0.71	
Indeterminate fruit flesh	3.70	0.14	
Agglomeration impression fruit/oil	3.70	0.00	
Fruits Total	**44.44**	**1.43**	**1.34**
Brassica campestris	3.70	0.00	
Sesamum sp.	7.41	0.14	
Cf. *Indigofera* sp.	11.11	1.86	
Indet. Oil/Vegetal	11.11	0.14	
Oil/Vegetal Total	**22.22**	**2.14**	**2.01**
Aeluropus sp.	7.41		
Amaranthus sp.	14.81		

Argemone mexicana	7.41		
Charophyte	7.41		
Cannabis sativa	18.52		
Chenopodium album	14.81		
cf. *Chenopodium* sp.	11.11		
cf. *Chrysopogon* sp.	14.81		
Cyperaceae	51.85		
Cyperaceae cf. S*cirpus*	3.70		
long Cyperaceae	14.81		
silicified Cyperaceae	44.44		
Cyperus sp.	11.11		
Eleocharis sp.	7.41		
Eragrostis sp.	22.22		
Euphorbiaceae?	3.70		
Small Fabaceae *	40.74		
Fimbristylus sp.	3.70		
Fumaria cf. *officinalis*	3.70		
Medicago sp.	29.63		
Medicago/Melilotis/Trifolium	11.11		
cf. Papaveraceae	7.41		
Poaceae grain?	7.41		
Rumex cf. *crispus*	7.41		
Solanum cf. *dulcamera*	18.52		
Stellaria sp.	7.41		
Stellaria cf. *nemorum*	3.70		
Trianthema sp.	40.74		
Trianthemaportulacastrum	14.81		
Indeterminate Small	48.15		
Wild Plants Total	**92.59**		

Table 8: Summary of data from Late Harappan -PGW Mixed sample. Full dataset can be found in SI Table 1. *entries include total of all seed/grain material, including cf. identifications.*

Fruits re-appear in this phase, and are at their highest ubiquity across all phases (44.4% of all contexts). However, as in all other samples discussed here, pulses and cereals are the most ubiquitous crop type. Within these, a change from earlier phases is seen as rice (*Oryza* sp.) is the most frequently seen crop present in 78% of all samples. Millets are also highly ubiquitous. The tropical pulse *Vigna radiata* is highly ubiquitous through the assemblage, a change from the Harappan phases. The winter pulse *Vicia*sp, is also seen frequently through the samples, which represents a continuity from earlier periods. As in the previous phases, the ubiquity of *rabi/kharif*

crop taxa was comparable to one another, but perennial crops were also present due to the inclusion of the fruits (of which *Ziziphus* sp., including *Z.nummularia*, is the only identified taxa).

Chaff was found in roughly half of the samples, and in a greater diversity of types than the other phases. However in the PGW samples, chaff types were not concentrated in individual samples. Indeed rice spikelet bases appeared regularly throughout the phase.

The wild plant taxa were seen frequently throughout the PGW assemblage. The most ubiquitous at between 40-50% of the samples were the *Trianthema* sp. (*T. portulastrum*, *T.triquetra* and *Trianthema* identified to species level), but also Cyperaceae (charred and silicified forms), and small Fabaceae. The wild plants included both those expected as dung species (i.e. eaten through grazing or foddering), and those that are not palatable to cattle. These were also a mix of species found as crop processing waste at other sites[46] and those less likely to be present through crop processing disposal pathways. This pattern could thus reflect a combination of both dung fuel and crop processing waste, continuing to show the complex nature of the site in the PGW phase

4.4 Comparison of Periods

There are many similarities across the assemblages discussed above. Both pulses and cereals were the most frequently used types of crops at Alamgirpur. This is different from most Indus sites, which typically show a dominance of cereals. Weber[47] suggested that across Indus sites cereals were the main staples, with pulses as 'Tier II' "cultivated crops of lesser importance"[48]. This pattern can be seen at nearby Indus sites such as Bahola, Masudpur I and VII, Burj, Dabli vas Chugta and Farmana[49], where the ubiquity suggests that cereals were the most frequently used crops, likely staples, followed by pulses as lesser or secondary crops. This pattern is different from that seen across all of the phases at Alamgirpur.

At these other Indus sites, the densities and proportions also show the importance of cereals as staples. This type of quantified assessment is harder to do with the samples at Alamgirpur due to the differential lab handling of the sample fractions (Section 3), but the few samples that can be used to look at densities and proportions show a different pattern from the ubiquities, which is more in line with other Indus sites in the region. In all phases cereals are the most densely crop found and form the largest proportion of crops, and this proportion increases over time. Over time, there are changes within the cereals and pulses in terms of which were the most ubiquitous – in the Mature Harappan phase it was *Vicia* sp., in the Late Harappan phase it was *Hordeum* sp., in the Late Harappan-PGW mixed phase it was *Hordeum* sp. and several small millets, and in the PGW phase it was *Oryza* sp. This pattern is not reflected in the proportions or densities (Tables 5-8) – which show dominance of small, long-embryo millets in the Mature Harappan, (the Late Harappan is reflected by only one sampleand thus difficult to comment on), *Echinochloa* sp. in the Mixed/contaminated layers, and *Brachiaria* sp. in the PGW. Small millets may thus have been important for the inhabitants of the settlement, although each species was not used frequently throughout the sampled contexts. The role of millets in the Indus Civilisation has been explored

extensively, for example by Reddy[50], Weber and Fuller[51], Pokharia et al.[52], García-Granero et al.[53], Weber and Kashyap[54], Bates et al.[55], Petrie and Bates[56]. Underlying all these patterns is the continual presence of a diverse range of pulses, with similar ubiquities to the cereals. While their identities and proportions may not have been quite as high as the cereals this may be due to preservation issues, as explored in work by Fuller and Harvey[57] for example. The interrelation between the ubiquity of the pulses and other cereals and the proportion/densities of the small millets at Alamgirpur would be interesting to explore further should a fully quantifiable assemblage be recovered from future excavations.

The question of seasonality is something that is debated in many papers[58]. When looking at the ubiquity of the crops on the basis of their growing seasons, and it is clear that the seasonality of the crops was similar in all four phases: a mix of *rabi* and *kharif* crops, which is a pattern similar to that seen in other sites in the northeast of the Indus. This pattern is also reflective of the rainfall of the region, where both winter rains and summer monsoon fall[59]. There is some variation over the phases at Alamgirpur in terms of the seasonality of cereals or pulses. The even ubiquity of *rabi*/*kharif* season crops overall is not reflected in the limited densities and proportions. This suggests that *kharif* crops (and within these *kharif* cereals and tropical *kharif* pulses) were more important and used in greater numbers at the site. This again does not fit with the broader patterns of the northeast Indus archaeobotanical data[60], and suggests that perhaps Alamgirpur had a different agricultural strategy or dietary package. This possibility should be explored further with a fully quantifiable assemblage recovered from future excavations. The patterns in the limited quantifiable data are mostly consistent across the phases, although there was an increase in the relative densities and proportions of *kharif* crops, cereals and pulses over the phases.

The lack of dramatic differences in the phases is reflected in a simple correspondence analysis (carried out in PAST 3.24). The data clusters tightly, and three samples seem to be causing the majority of patterning pushing the data apart. These samples are SC 112 14 (Late Harappan), YD2 *7 and YD2 pit 4 in 8 305-310cm (Mature Harappan). In these samples there are limited taxa. SC 112 14 and YD2 pit 4 in 8 305-310cm are the only samplesin which *Vicia*/*Lathyrus* appear, YD2 pit 4 in 8 305-310cm also has indeterminate millet (this does appear in other samples), and YD2 *7 is the only sample which has *Lathyrus*/*Pisum*. Even when these samplesare removed, the CA patterns remain tightly clustered, and groups related to trench, period and trench/period overlap.

5. Discussion

This paper has developed insights into the use of plants by the inhabitants of Alamgirpur over the Mature Harappan, Late Harappan and PGW phases and a potentially mixed phase of Late Harappan-PGW material. There are consistent patterns in the ubiquity of different plant groups, but it is questionable if this consistent pattern in the use of plants throughout the contexts at site is also reflected in the relative importance and the density of plants on site.

The role of grain pulses at Alamgirpur is interesting, as they appear to have been used more frequently by people in all phases at Alamgirpur than by people at other settlements in the Indus Civilisation of comparable date, perhaps implying these may have been a Tier I plant[61]. However, sample handling and subsequent quantification problems raise questions about this possibility. The role of cereals is in line with other Indus Civilisation settlements, and particularly those in the northeast, with barley, rice and small millets prominent[62] in either the ubiquity or the limited densities and proportions at Alamgirpur.

A wide range of wild plant taxa are also evident at Alamgirpur, suggesting that there is the potential to look further at questions of agricultural strategy[63], but this will require complex modification of existing methods due to the sample handling, and the presence/absence nature of the majority of the data. In line with the data presented in Lancelotti[64] and Singh et al.[65], the wild plant taxa show a mix of possible crop processing waste and dung inclusions, which was perhaps burnt perhaps as fuel. The value of dung as a fuel at Alamgirpur has been demonstrated by Lancelotti[66], and this stable, slow burning fuel is especially important to people in environments without much wood[67]. This finding therefore suggests that further work exploring the role of species such as *Medicago* sp. is needed to look at foddering. Clovers and other small Fabaceae appear regularly at numerous northeast Indus sites[68]. Discriminating foddering, free grazing and crop processing through the wild plants (along with the limited and poorly preserved chaff) is this another line for further work on the samples.

Along with this approach, further work can be done with the data to explore people's land use in the area around Alamgirpur[69]. The wild plants imply the presence of multiple ecological zones. For example, in the PGW period, *Trianthema* sp., *Rumex* sp. and *Eleocharis* sp. are found. *Trianthema* sp. is an annual, *kharif* C4 genus that grows in disturbed, rocky, hilly, cultivated or waste land, as an arable/pasture/waste land genus, that prefers alkali or neutral soils that are light/sandy, deep, wet but not flooded[70]. *Rumex* sp. on the other hand are perennials that grow in arable or grasslands, in shallow acidic soils that are heavy/clay, fruiting in the *rabi* season and do not mind flooding or drought although prefer wet soils, and reproduce through rhizomes and seed, but also have taproots on occasion[71]. They spread through rhizomes and seeds[72]. This small subset of the PGW sample wild plants demonstrates the range of possible environments that were being exploited by people at Alamgirpur, and work in the future exploring how land was being allocated (free grazing, animal management, crops) is important as this links in with questions of the social organisation of agriculture and space[73].

6. Conclusion

Alamgirpur is clearly an important Indus Civilisation settlement as it sits close to the eastern edge of the Indus settlement distribution and potentially documents a transition between the Harappan and PGW periods, though this possibility requires further substantiation. The archaeobotanical data shows that people used a diverse spectrum of seeds and plant across all phases, which does not vary much across time. This pattern is generally comparable with datasets published from

other settlement in the northeast of the Indus Civilisation, particularly in terms of the taxa and role of cereals, but the regular use of grain pulses can be noted as being different and warrants further investigation as to their role in diet and agriculture. Whether the high ubiquity of grain pulses reflects their importance at the inhabitants of the site will require careful analysis of more samples that can be systematically quantified. However, even relying on the presence/absence data, there is still work that can be done looking into the wild plant sources, and the land use at the site, linking in with broader discussions about the role of agricultural strategies in the Indus Civilization, and the nature of social and climatic change during the transitions between the Mature Harappan, Late Harappan and PGW periods.

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Evolution of Pillars in North Indian Temples

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Pillar or Stambha is an important component of Indian architecture and also has a significant role in socio-religious activities. From the very beginning the archaeological remains of India provide several varieties of pillars which can be classified into two main groups: (1) Free standing pillars and (2) Architectural pillars or pillars supporting structure of edifices. On the basis of use and utility these pillars can be classified into following catagories:

- Yupa (sacrificial pillar)
- Dhwaja-stambha
- Kirti-stambha (pillar of glory)
- Mana-stambha
- Vijaya-stambha (victory pillar)
- Sati-stambha
- Stambha used in secular as well as religious buildings as a supportinng element of the structure (Architectural pillars).

Some of them are religious in nature. The Yupa, the Dhwaja-stambha, the Kirti-stambha, the Mana-stambha, the Vijaya-stambha and the Sati-stambha are free standing pillars and are independently carved out of wood or built by using stone.

Tarapada Battacharya has given several references of the *Yupas* from the Vedic literatur in his book on Vastu-vidya, The *Yupa* was erected at the time of the sacrifice.[1] The use of the two words '*Yupa*' and '*Sthuna*' indicates that they are synonymous and that the shape of the pillars at that time resembled to each other.[2] The Satapatha Brahmana and the Aitareya Brahmana explain the octagonal form of the *Yupas* or the sacrificial posts by saying that "it was the *vajra* (thunderbolt) and the *vajra* was eight-sided".[3] From the description of the Brahmanas it may be inferred that in the Rgvedic period also the *Yupas* were octagonal in form. The '*vajra*' (octagonal) type of pillars mentioned in the latter Vastu-texts, which were very common in Indian Architecture, seem to have originated from these *Yupas*. These pillars were as strog as thunderbolt. The Krshna Yajurveda provides numerous hymns to the *Yupa*.[4] At one place it is said, "What is dug in belongs to the Pitra; what is above the part dug in, up to the girdle, belongs to men, the girdle belongs to plants. What is above the girdle, up to the top, to all gods; the top to Indra, the rest to the Sandhyas".[5] According to T. P. Bhattacharya

these hymns may have given rise to the depictions of the figures or symbols of the Pitra, human beings, plants, Indra and the Sadhyas on the different parts of the *Yupa*.[6] These *Yupas* may be taken as the prototype of the *Dhwaja-Stambhas* of the latter periods which were presented on the front of the shrines or temples depicting an emblem of the cult deity on the top. While describing the building operation the Atharvaved mentions the term '*Sthuna*' for the supporting pillar. [7]

Dhwaja-Stambhas or votive columns are flagstaffs which were erected in front of temples dedicated to various deties like Garudadhwaja for Vasudeva-Vishnu, Taladhwaja for Samkarshana, Makaradhwaja for Pradyumna and others. The shafts of these pillars are surmounted by Garuda, Tala (fan palm) and Makara (crocodile) capitals.

The *Kirti-stambha* is 'a pillar associated with *kirti* or glory'. The word '*kīrti*' means '*glory* or *fame*' and '*stambha*' means '*pillar*'. So literary meaning of the '*Kirti-stambha*' is 'the pillar of glory'. According to V. S. Agrawala, though literal meaning of the word '*kīrti*' is 'glory or fame' but anything created that increases the reputation or honour of the creator is also called '*kīrti*'. Therefore, the monuments which were built or patronised by anyone were designated by calling it '*kīrti*'.[8] In ancient period erecting a *caitya* or temple was a glorious act. This meaning is also clear by the free standing pillars in front of the *stupas*, *caitya*-halls and temples called as *kīrti-stambha*. The Karle Chaitya and the Great Stupa at Sanchi have free standing pillars in front of their gateways. Sometimes, if anyone performs some glorious act, his merits are recorded on the pillar spreading his '*Kirti*'. The Besnagar (Vidisha, M.P.) Pillar of Heliodorus is an important example of such pillar, which must have been erected in front of ruined shrine of Vasudeva belonging to the Bhagavata cult. An inscription of the first century B.C. in Brahmi script was also engraved on the pillar recording the noble work of Gautamiputra that the Garudadhvaja of the excellent Bhagavata temple was raised by him.[9] Thus, it may also be called as *Dhvaja-stamha.*

Mana-stambhas are free standing monolithic pillars generally erected in front of Jain temples which also have a *sarvatobhadrika* image displaying four Tirthankaras on cardinal diretions at the top.

Like Kirti-stambha the Vijaya-stambhas were built to commemorate the victory by kings over their enimies. The Vijaya-stambha at Chittoragarh in Rajasthan is a good example of such victory-tower.

The Sati-stambhas are usually monolithic pillars raised to commemorate the scrifices of wives for the heroic deeds of their warrior husbands or in the memory of the act of immolation by wife of the deceased. Some of them also have records of the events along with dates, names of persons and places as well as are engraved with symbols like hands and figures of sun, moon and stars etc.

Earliest references of *Stambha* are found in the Rigveda where several names like *Sthuna, Stambha, Skambha or Viskambha and Yupa* are provided to both free standing pillars and supports.[10] Many other words such as *Upamit, Meta, Upamat, Dharana* etc. are used to refer only to the supports.[11] Some gods

are compared to pillars in respect of the support they provide to their worshippers.[12] The "*Sahasra-sthuna*" (thousand – pillared) house of Varuna is mentioned in the Rgveda.[13]

The Rmayana and the Mahabharata represnt Vedic tradition and belog to the age in which the culture of a long period extending from several centuries B.C. to the third or the fourth century A.D. is refered to, as there are many interpolations and additions of the later age in these epics. Numerous architectural terms, similar to that in the Shilpashastras, are used in the Rmayana and the Mahabharata at various places. The term '*stambha*' is used for a pillar of the Lanka palace (*prasada*) in the Ramayana.[14] The sacrificial posts (*yupa*) made of different trees are also described in the Ramayana as having eight sides, strong and finely finished surface, well carved with various symbols by the sculptors. [15] The *Stambhas* or Pillars are often described as made of gold, crystal, jewels and other kinds of precious substances.[16] The *Sabha* was an assethembly hall or a council chamber mainly composed by pillars. Some are described without pillars, while others are mentioned with thousand or hundred pillars. The Toranasphatika Sabha of the Kauravas specially prepared for gambling was constituted of one thousand golden pillars and hundred doors.[17]

In Pali Canon or the earliest Buddhist literature also known as Pali Tripitakas, most of them were composed and compiled between the 6th century B. C. and the 3rd or 2nd century B. C., numerous architectural terms, similar to that in the *Shilpashastras*, are used. There are references to royal palaces built on a thousand pillars (*sahassa khambha pasada*), assembly halls (*sabha, sabhagara*) supported on pillars (*thambha, sthuna*) and pillard-halls (*mandapas*) supported on *thamba* (*stambha*-pillar) and *khamba* (*khambha*-pillar). These technical terms clearly indicate that the knowledge of making pillars was already in an advnace stage during that period. [18]

The art and crafts of Indus civilization represented the earliest evidence of stone pillars showing high quality of workmanship. The Dholavira, one of the famous sites of Indus civilization has produced some examples of stone pillars of square and circular sections having decorated base and capital.



Fig. No. 01 : The stone pillars of Dholavia.

After long gap the Mauryan period is distiguished for the use of stone along with timber in pillar building. Both the types, the free standing as well as pillars used in palaces and common buildings, were popularly made. The remains of Mauryan pillars are noticed during an excavation at Kumrahar in Pataliputra (Patna, Bihar), where an assembly-hall (Sabha) of Chandragupta palace was discovered. As described by Megasthenes, it was a big hall supported on 80 stone pillars (8 rows of 10 pillars each) and two extra pillars at one end. These pillars were probably 18 feet high, tapering from bottom towards the top and without a basement (*kumbhika*) and with bright polish, a usual characteristic of Mauryan art.[19]

The free standing monolithic stone pillars erected by Ashoka are found at various places of India. Some of them are inscribed and a few are plain, mostly with capitals. These pillars are round with tapering shaft from bottom to top and mostly of 12 to 15 m. (40 to 50) feet in hight. The diameter from base to top is ranging from about 5 to 3.5 feet. These pillars are surmounted by a capital consisting of an animal on the top (lion, elephant, bull or four lions seated back to back supporting a Dharmachakra at Sarnath), a decorated round or square abacus in the middle and an inverted lotus with a girdle below. All the pillars have bright polish and some of them were raised in the front of stupas.



Fig. No. 02: Lion Pillar, Lauria Nandangarh, above shaft inverted lotus surmounted by a square abacus, topped by a seated lion



Fig. No. 03: Lion Capital of Ashokan Pillar at Sarnath



Fig. No. 04: Bull Capital Rampurva, Bihar

The architectural evidences of any specimens preceding Mauryan period are not many but there is rich tradition in literature. So far as architectural remains of houses and other structures such as pillars are concerned they were usually made of wood, bamboo, mud, mud-bricks and other perishable material, which vanished in due course of time, leaving only traces of post-holes or basements which give a very fade idea of the foundation in some cases. We can have some idea of architecture from the early rock-cut caves and the scenes carved in early Buddhist art. The religious and secular structures depicted on the sculptural reliefs at Bharhut, Sanchi, Mathura and Bodhgaya (all belongs to 2nd – 1st century B. C.) also throw some light on the forms and shapes of the buildings along with supporting pillars of different shapes and sizes, which were previously made of timber and later on carved on stone. They are usually presented rectangular, hexagonal or octagonal, slightly tapering towards the top in some cases and many of them are ornamented with base (*kumbhika*) and brackets or capital (*shirshaka)* at the top.[20]

In the early Buddhist art (2nd century B.C. to 2nd century A.D.) the free standing religious pillars are also depicted in bas-relief. These are generally rectangular, hexagonal and octagonal, tapering from bottom to top, a feature of Mauryan pillars continued in the Shunga period. The bases are plain and simple or adorned with *kumbhika* and the capitals are surmounted by either four lions or four elephants or a *Dharma-chakra.* In some examples the combination of an elephant flanked by two lions or two elephants and two lion are represented on the capitals. In few cases the capitals are crowned by the Dharma-chakra above the lions head like Ashokan pillar at Sarnath. These sacred pillars are also seen surrounded by the worshippers. [21]

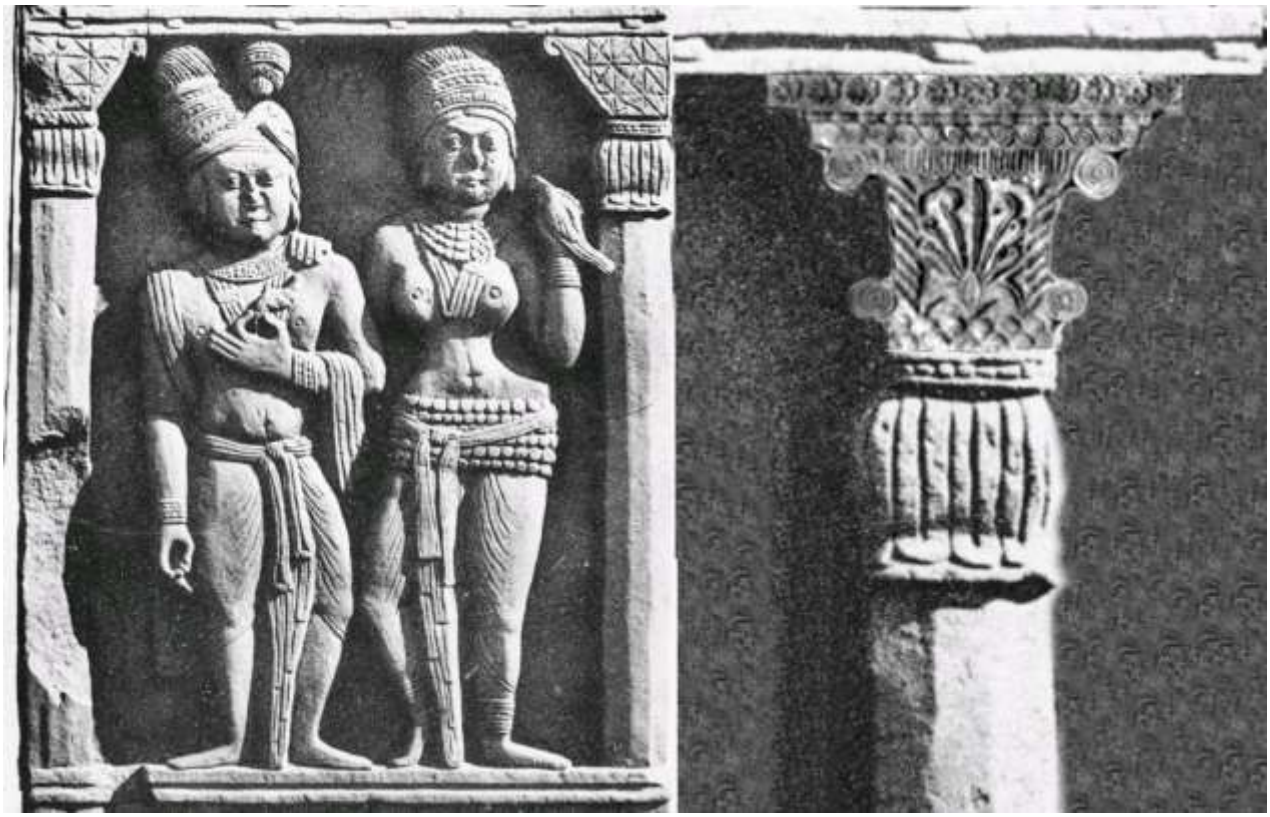


Fig. No. 05: Bharhut

Octagonal shaft with lotus capital topped by beaded girdle and triangular *uchchalaka* (projection) decorated with different patterns surmounted by square abacus.



Fig. No. 06: Shunga pillars

Octagonal shaft with inverted lotus capital topped by beaded girdle and triangular *uchchalaka* (projection) decorated with leaf patterns surmounted by square abacus with round moulding. The *kumbhika* at the base is decorated with four round mouldings and lotus or kumbha above.



Fig. No. 07: Shunga

Octagonal shaft with inverted lotus capital topped by beaded girdle and triangular *uchchalka* (projection) decorated with leaf patterns surmounted by square abacus with round moulding. The *kumbhika* at the base is decorated with four round mouldings and a lotus or kumbha above.



Fig. No. 08: Shunga Bharhut

Octagonal pillar decorated with kumbhika at the base and the capital topped by three abacuses above.



Fig. No. 09: Sanchi Shunga

Octagonal pillar decorated with kumbhika at the base and on the capital surmounted by an elephant.



Fig. No. 10: Sanchi Shunga, Octagonal pillar decorated with kumbhika on the capital and surmounted by two winged animals seated back to back.

During the Kushana period (1st century A.D. to 3rd century A. D.), Mathura and Gandhara were the main centres of arts. The early Mauryan and Shungan traditions continued with some changes and modifications. Mathura art was almost indigenous while Gandhara art shows high influence of Greek and Iranion art. The stone pillars of both the centers are also marked with their regional effects. The remains of Mathura pillars from Kankali-Tila and other sites show that Mathura artist produced circular, square, octagonal, and sixteen sided pillars but the *vajra* type octagonal pillars were popularly used for buildings as well as for free standing sacred *stambhas*. These pillars are surmounted by capitals either marked with a group of two or four lions seated back to back and a triangular decorated *uchchalaka* (projection) of another capital having square and *samatala* (plain) abacus above to place *bharapatta* (architrave). In many instances a group of two or four winged lions between the upper and the lower capitals is represented. The lower capital has a reeded form which is familiar with the girdle of Ashokan pillars. These octagonal pillars with lion capitals are usually also marked by *ghata* like narrow base and invertd lotus, *ghata* or bell shape capital above. [22]



Fig. No. 11: Torana Pillars, 1st -2nd cent (Acc. No. J- 535) Mathura

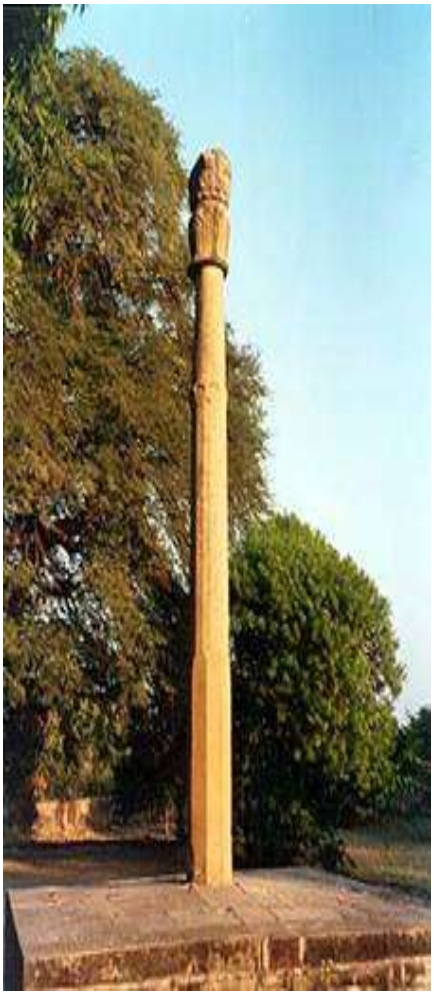






Fig. No. 12: Heliodorus' Pillar, Besnagr, Shunga Period



Fig. No. 13: The Bharhut stupa has relief carvings of pillars and pilasters

The *mukha-mandapa* or entrance porch of a temple resting on two pilasters and a pair of pillars decorated with g*hatapallava* at the base and the capital, surmounted by brackets supporting flat roofs are usual features of early and late Gupta temples The pillars and pilasters of the Gupta period are almost represented with similar features consisting of square base with octagonal and sixteen-sided shaft above surmounted by ornate capital or decorated with g*hatapallava* at the base and the capital surmounted by brackets. The early Gupta pillars are with massive square capitals adorned with two lions back to back, with a tree between them. These features are found almost in all the examples of the Gupta style, from the earliest specimen at Udayagiri, Sanchi to the temples at Tigowa, Eran, Bilsar and Deogarh. The pillars of early Gupta temples of Udayagiri, Tigowa and Sanchi (No.17) are depected with lower part square and plain, then comes a highly ornamented portion, followed by another sixteen sides, above which becomes circular surmounted by seated lions back to back above bracketed capital. This portion of the shaft appears to form one of the most characteristic features of the Gupta pillars. The seated lions on the square capitals of the pillars at Tigowa, with the tree between them, are the direct descendants of the couchant animals on the capitals of the Ashokan pillars, as also seen in the sculptures of Bodh Gaya and Bharhut. In the earliest structural temple at Sanchi (No.17), the simple reeded-bell capital of the Ashoka pillars is seen depicted. But in all the later specimens at Udayagiri, Eran and Tigowa the bell has become fluted.

1. Each of the four pillars of the *mukha-mandapa* of Temple no.17 at Sanchi (early 5th century) has been decorated with lion-capital above fluted-bell instead of vase-and-foliage evolved later on and below the bell is seen sixteen, eight and four sided shafts right from top to bottom.





Fig. No. 14: Sanchi Temple no.17, 400 CE



Fig. No. 15: 4th century A.D. pillar on temple no. 17, Sanchi M.P

2. The next temple is the Kankali Devi at Tigawa (District Jabalpur). Its pillars are comparatively more ornamented showing fluted vase-and-foliage on the capital.



Fig. No. 16: TigawaTemple, 400-425 CE

3. The Vishnu Temple, the Varahavatara temple and the Narsimha temple at Eran (District Sagar in M.P.) belong to the same category consisted of a *garbhagrha* attached with a pillared *mandapa* and its pillars are ornamented with the same traditional pattern. Comparatively these temples appear later in date and belong to late fifth century.



Fig. No. 17: Mandapa of the Vishnu Temple at Eran, 5th Cent.



Fig. No. 18: A pillar of the Gupta Age

4. The brick Temple at Bhitargaon (District Kanpur) and the Vishnu Temple at Deogarh (District Lalitpur) in Uttar Pradesh (late 5th & early 6th cent.) are embellished with large sculptured niches flanked by ornamental pilasters.



Fig. No. 19: Pilasters, brick temple Bhitargaon, Gupta period

5. Mathura has also produced a few ornamented Gupta pillars decorated with *ghata-pallava* base and capital. The four-sided lower half is adorned with *kirttimukha* and *ardhapadma* while octagonal part is embellished with a row of *kirttimukhas*. The upper circular portion is plain topped by *ghata-pallava* capital and a square abacus above decorated with *kirttimukhas*.



Fig. No. 20: Pillar, Gupta period, Mathura



Fig. No. 21: Gupta Pillar (Acc. No. J- 564) Mathura U.P.

The *ghata-pallava* or *purna-ghata* also appears at the base of the round pillar, as became common by the end of the fifth century. The decoration of *cakrapatti* presented on the shafts of round pillar at Mathura also influenced other parts of the country. Thus, the fragments of pillars collected from various sites of Mathura show that the pillars and pilasters are either *vrattakara* (circular) with *ghata* base, ornamented shaft and an inverted *ghata* on the top or four-sided (*caturasra*) below, eight sided (*astasra*) in the middle and sixteen sided (*sodasasra*) above. The top of the shaft is circular crowned by *ghata-pallava* capital.[23] Some of the pillars are adorned with bell capitals surmounted by brackets carved with four lions seated back to back.[24]



Fig. No. 22: Pillar decoratd with *chakrapatti* (Acc. No. J- 570) Mathura U.P.

Thus, in the Gupta period each pillar of the mukha-mandapa has been decorated with lion-capital above fluted-bell instead of vase-and-foliage (ghata-pallava) in the beginning, which evolved later on and below the bell is sixteen, eight and four sided shafts right from top to bottom.

During and after the Gupta periods the *Shilpi* (artisans) class such as *Sthapati, Sutradhara, Takshaka* etc. specialized in temple architecture were evolved. The Vastu and Shilpa shastras, the guide-lines for the help of later artists, were being prepared by the Acharyas. Matsya Purana gives an account of the eighteen *vastusastropadesakas* (expounders of the Vastu-vidya). These Acharyas and their works existed earlier than the compilation of the Puranas. It appears that the Puranas and Brihatsamhita, lended their material from earlier sources as Varaha Mihira clearly indicates that he has borrowed from the old works of the authorities like Maya, Vishvakarma, Garga, Vasistha, Manu and Nagnajit. [25]

Numerous references of pillars are found in the Samskrit literature in geneal and in Vast-Shilpa texts in particular, like *Ramayana, Mahabharata, Arthasastra, Matsya-Purana, Vayu-Purana, Kamikagama, Suprabhedagama, Mayamata, Shilparatna, Manasara, Samarangana-sutradhara, Aparajitaprccha, Jayaprccha, Kasyapashilpa, Ksirarnava* and in several inscriptions.

The Brihatsamhita (53, 28) and the Matsya Purana (Chapter 254) provide description of five types of pillars: *rucaka* (Four - sided), *vajra* (eight- sided), *dvi-vajra* (sixteen- sided), *pralinaka* (thirty two-sided), *vrtta* (circular). These five types of pillars should be decorated with *padma, patravallis, latas, kumbha,* and *patra* etc. The eight component parts of the pillars mentioned in the Brihatsamhita (chapter 53), Matsya Purana (Chapter 254) and Karna-tantra are *vahana, ghata, padma, uttarashtha, bahulya, bhara (hara), tula and upatula.*

Similarily the South Indian texts the Manasara (Chapter 15) and the Mayamatam (Chapter 15) also give the description of five types of pillars. On the basis of the shapes of the shafts the Manasara (Chapter 15. 20-23) devides pillars into five categories called as *brahma-kanta, vushnu-kanta, rudrakanta, shiva-kanta and skanda-kanta.* A quadrangular (four-sided) pillar is known as *brahma-kanta* ; an octangular (eight-sided) one *vushnu-kanta* ; a sixteen-sided or circular one is known as *rudra-kanta* ; a pentagonal (five-sided) one is called *shiva-kanta* and a hexagonal pillar is called *skanda-kanta.* These pillars should show their uniformity from top to bottom but the base of these pillars may be quadrangular

(Manasara Chapter 15. 24-25). On th basis of the shapes of the capitals, dimentions and ornamentations the Manasara again classify pillars *brahma-kanta, vushnu-kanta, rudrakanta, shiva-kanta and skanda-kanta* in five different names called respectively *citra-karna* (15.31), *padma-kanta* (15.39), *citra-skambha* (15.40), *palika-stambha* (15.73) and *kumbha-stambha* (15.73 and 204). The sixth one, known as *koshtha-stambha* (15.84) in the latter division, is described having two-sides which is shape of a pilaster.

Taking cosideration of shape, dimention and ornamentation of the pillars the Mayamatama (chapter 15. 13-22) describes ten types of pillars. (1) A pillar whose section is square from top to botttom and is provided with a bell capital and an abacus is called *brahmakanta* ; (2) if it is octagonal it is called *vishnu-kanta* ; (3) if it is hexagonal it is known as *indrakanta* and (4) if it is sixteen sided it is *saumya*. (5) If a pillar is double section, square at the botom and octagonal, sixteen sided or circular above, it is called *purvasra* ; (6) if it has a bell capital and an abacus and if it is completely circular, it is known as *rudrakanta*. (7) A pillar having three equal parts consisted of square, octagonal and circular shaft is called *rudrachanda.* (8) If a pillar has a lotiform base at the bottom and projection (*bhdra*) in the middle and the the upper part consists an abacus decorated with *cakravaka* birds, the width of the base is one and a half or two units (*danda*) or twice in height and if the pillar has two abacus, it is called *bhadraka* . (9) If a pillar is decorated from the bottom up with *vyala* or elephants, lions, dwarves etc., it should be named according to its decoration, such as if a pillar is ornamented throughout its height with protomes of elephants and is provided with bell capital and abacus is called *sundapada* whereas a pillar decorated with pearls througout its height is known as *pindipada*. (10) If the upper part of the pillar is square section and if there is a projecting triple band decorated with leaves, it is called *ksepanastsmbha*. All types of pillars should be provided with a bracket kapital and ornamented with various images.

With reference to m*aṇḍapa* building the Aparājitapṛcchā provides the description of the pillars. According to the text the pillars are classified into five main categories namely *rucaka, bhadraka, vardhamana, ashtasra* and *svastika*. The *rucaka* is square with four sides, the *bhadraka* has a *bhadra* (central offset) projection on each side, the *vardhamana* should be provided with *pratiratha* (offset flanking *bhadra*), *ashtasra* is octagonal with eight-sides and the *svastika* should have eight corners above the base. These five kinds of pillars should be made according to the *rupa* (shape and form) of the *prasada* (Aparājitapṛcchā 184. 31-33).

The pillar should be extended one-tenth of the *prasada*. These pillars can also be extended to one-eleventh, one-twelfth or one-thirteenth and one-fourteenth of the measurement of the *prasada*. (Aparājitapṛcchā 184. 34-35) The height of the pillars should be of fifty-eight parts dividing *dardarī* of seven parts and *grāsapaṭṭikā* of two parts, *antarapatra* of one part, two *pattika* of one part and the remaining parts should be used to raise other components of the pillar.

Stambhodayaśca bhaktavyaścāṣṭapañcāśadaṅśataḥ I

Dardarī saptabhāgā ca dvibhāgā grāsapaṭṭikā I I (Aparajitapraccha 184.14b-15a)

According to Aparājitapṛcchā five and half part of the height of the pillar should be decorated with *ghata-pallava,* half part should be covered with *bhararni* and *sirah* (capital) should be of one and half part above and below the *bharani* should be of three-fourth part and the *sirah* should be of one and one-fourth part, both should be joined with *uccalaka* (Aparājitapṛcchā 184. 9-10).

Majority of pillars and pilasters used in the Gupta temples are mainly of two types, one is circular (*vrattakara*) with *ghata* base, ornamented shaft and an inverted *ghata* on the top while the other is four- sided (*caturasra* or *rucaka*) below, eight - sided (*astasra* or *vajra*) in the middle and sixteen - sided (*sodasasra* or *dvi-vajra*) above. The top of the shaft is circular (*vrtta*) crowned by *ghatapallava* capital. It appears that the artists of Gupta period tried to represent above mentioned forms in one- pillar which became popular in Central India during the Gupta period. Some pillars are adorned with bell capital surmounted by brackets carved with a group of four lions. A few ornamented Gupta pillars are carved with *ghata-pallava* base and capital. The four sided lower half is decorated with *kirttimukha* and *ardhapadma* while octagonal part is embellished with the band of *kirttimukhas*. The upper circular portion is plain topped by *ghata-pallava* capital and a square abacus above decorated with *kirttimukhas.*



Fig. No. 23: 5th century Kalinjar U.P.



Fig. No. 24: 5th-6th Kalinjar



Fig. No. 25: 6th-7th Kalinjar



Fig. No. 26: Mahabodhi temple - Right pillar, 2/3 restored, west face Bodhgaya, temple Bodhgaya, Gaya, Bihar, India ca 600-699 CE



Fig. No. 27: Mandapa pillar, Annapurna temple / Charana temple - Bodhgaya, Mahabodhi temple premises, temple, Bodhgaya, Gaya, Bihar,

Later on during the early Pratihara period (eighth century) usually the *mukha-mandapa* based on two back pilasters and two front pillars is attached. In more developed Pratihara temples (ninth century) such as in Gadarmal temple at Badoh and Maladevi temple at Gyaraspur, the *mukha-mandapa* is placed at the front of a pillared *mandapa*. The pillars of Pratihara age representing Gujarat, Rajasthan, Madhya Pradesh, Uttar Pradesh, Haryana and parts of foothills of the Himalayas of North India have some common characteristics. The features of these pillars are evolved from the earlier style that prevailed in the Gupta period in central India. Side by side some new elements were also added which show regional variations and local influences.

The Shantinatha temple (Temple No. 15) of late eighth century A.D. at Deogarh, district Lalitpur, Uttar Pradesh has a *mukha-chatushki* resting on four pillars in front of a recently assembled pillared *mandapa,* of whom one pillar of *mukha-chatushki* appear contemporary to the temple. It is square at the base with octagonal shallow fluted shaft**,** the four cardinal flutes bearing chain-and-bell design coming out from the mouth of the *kirtimukha* caved above topped by *ghata-pallava*.

The *mandapa* of Deogarh temple No. 15 (early ninth century A.D.) district Lalitpur in Uttar Pradesh has four massive pillars carved with a *kumbhika* at the base, a square plain shaft decorated above with double *bharani* topped with brackets.

The pillars and pilasters of the *mukh-mandapa* of Kuraiya Bir temple (ninth century A.D.) near Deogarh, district Lalitpur, Uttar with *ghata-pallava,* twelve-sided fluted shaft bearing a chain-and-bell design on cardinal sides, beaded mala, a recessed band and the *ghata-pallava* topped with foliage-brackets.

Some ancient massive pillars (ninth century A.D.) from Keldhar, district Shivapuri, Madhya Pradesh are embellished with *ghata-pallava* at the base, sixteen-sided fluted shaft**,** four flutes at iqual intervals carved with a chain-and-bell design coming out of kirtimukha, a narrow neck topped with *ghata-pallava*.

The pillars of the *mukha-mandapa* of the Shiva temple (early ninth century A.D.) at Terahi, district Shivapuri, Madhya Pradesh are based on a *kumbhika* surmounted by *ghata-pallava*, *bhadraka*-shaft decorated with foliage design, *kirtimukha* and another *ghata-pallava* above topped by a foliage-bracket.

The pillars and pilasters of the *mukh-mandapa* of Kutakeshvar temple (ninth century A.D.) at Pathari, district Vidisha, Madhya Pradesh are based on a *kumbhika* surmounted by *ghata-pallava*, sixteen-sided shaft**,** carved with a chain-and-bell design on the four cardinal sides, bharani, another *ghata-pallava* above, decoration of parna-bandha, ardha-ratna and pushpa-mala surmounted by bharani topped by roll brackets.

The pillars and pilasters of the *mukh-mandapa* of the Chaturbhuja temple (A.D. 875-876) at Gwalior Fort are *bhadraka* type raised on a moulded *kumbhika* dscorated with sculptured niches at the base surmounted by *ghata-pallava,* chain-and-bell design coming out of a *kirtimukha*, another *ghata-pallava* above, decoration of floral design, *ardha-padma* and *pushpa-mala* surmounted with *bharani*, topped by roll brackets carrying *bharaputrakas*.

The *mukha-mandapa* pillars of the Sun temple at Markhera (late ninth century A.D.), district Tikamgarh, Madhya Pradesh, are based on a *padma-pitha* and a moulded *kumbhika* dscorated with small sculptured niches at the base surmounted by *ghata-pallava,* carved with twelve-sided fluted shaft bearing chain-and-bell design on the four cardinal sides suspended from the *kirtimukha*, *kirtimukha*-brackets.

The four pillars of the *mukh-mandapa* of the Maladevi temple at Gyaraspur (c. 900 A. D.) district Vidisha, Madhya Pradesh are raised on a *padma-pitha* and a moulded *kumbhika* dscorated with small pedimented niches at the base surmounted by *ghata-pallava,* carved with sixteen-sided fluted shaft bearing bell design in ulternate flutes *kirtimukha* band, another *ghata-pallava* above surmounted by ribbed cushion, pattika with foliage, double *bharani* topped by brackets.

The two pillars and two pilasters of the Jarai Math temple (c. 900 A.D.) at Barwasagar, district Jhansi, Uttar Pradesh supporting the ceilings of *antarala* and *garbhagrha*, each pillar depicts a moulded *kumbhika* dscorated with small sculptured niches at the base surmounted by *ghata-pallava,* carved with *bhadraka*-shaft decorated with vertical foliage design, *kirtimukha* band, another *ghata-pallava,* two foliage bands and *bharani* topped with roll brackets decorated with *kirtimukha.*

The two pillars and two pilasters of the *mukh-mandapa* of the Sun temple at Sesai (early tenth century), district Shivapuri, Madhya Pradesh are carved with a *kumbhika* surmounted by *ghata-pallava, bhadraka*-shaft decorated with vertical foliage design, *kumbhika*, ribbed cushion, another *ghata-pallava* above surmounted by double *bharani* topped with roll brackets decorated with *bhara-putrakas* on the inner side and the figures of the Nagas. The upper portion (*uchchalaka)* of the pillars supporting another brackets are also carved with *bhara-putrakas*.



Fig. No. 28: Pillar, Sitalesvara Mahadeva temple – Chandravati, temple, Chandravati, Jhalawar, Rajasthan, 689 CE (VS 746)



Fig. No. 29: Pillar with Full Vase Scroll Kirtimukha and Gate Keepers etc - Circa 10-11th Century CE - Iglas - ACCN 13-292 - Government Museum - Mathura



Fig. No. 30: 9th century Kalinjar



Fig. No. 31: Barua, 9th-10th



Fig. No. 32: Osian, Rajasthan, Harihara Temple, 700-750

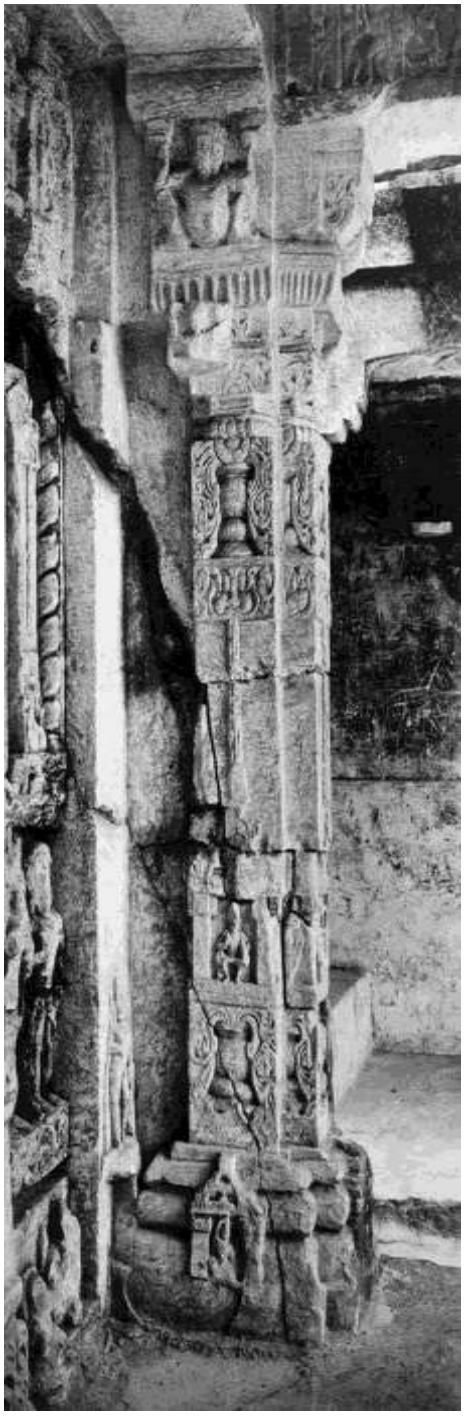




Fig. No. 33: Chaturbhuj Temple, Gwalior Fort, 875 A.D.

In the Pratihara temples such as in the Gadarmal temple at Badoh, the Chaturbhuja temple at Gwalior Fort and the Maladevi temple at Gyaraspur, the pillars of the *mukha-mandapa* are usually *vrittakara* or *bhadraka* type. The *vrittakara* pillars are adorned with either twelve or sixteen sided flutings or the *bhadraka* pillars are projected on each side. The shafts of these pillars are ornamented with chain-and-bell design suspended from a *kirttimukha.* The base is supported by *ghata-pallava* above moulded *kumbhika* while the *ghata-pallava* capital is surmounted by brackets bearing *bharaputraka*. In some cases the ornamented shafts of the *mandapa*-pillars are either four- sided

(*caturasra*) or eight sided (*astasra*) or sixteen sided (*sodasasra*). The base and the top of these shafts are usually crowned by *ghatapallava*.

The temples of tenth to twelfth centuries are generally comprise on plan of sanctum, *kapili*, *mandapa* (pillared hall) of single bay and *mukha-mandapa* (pillared entrance porch). Some temples are also provided with *rangamandapa* or *gudamandapa* raised on decorated pillars supporting ornate architraves and ceilings. During this period, the form, shape and ornamentation of the pillars elaborately developed and achieved perfection.

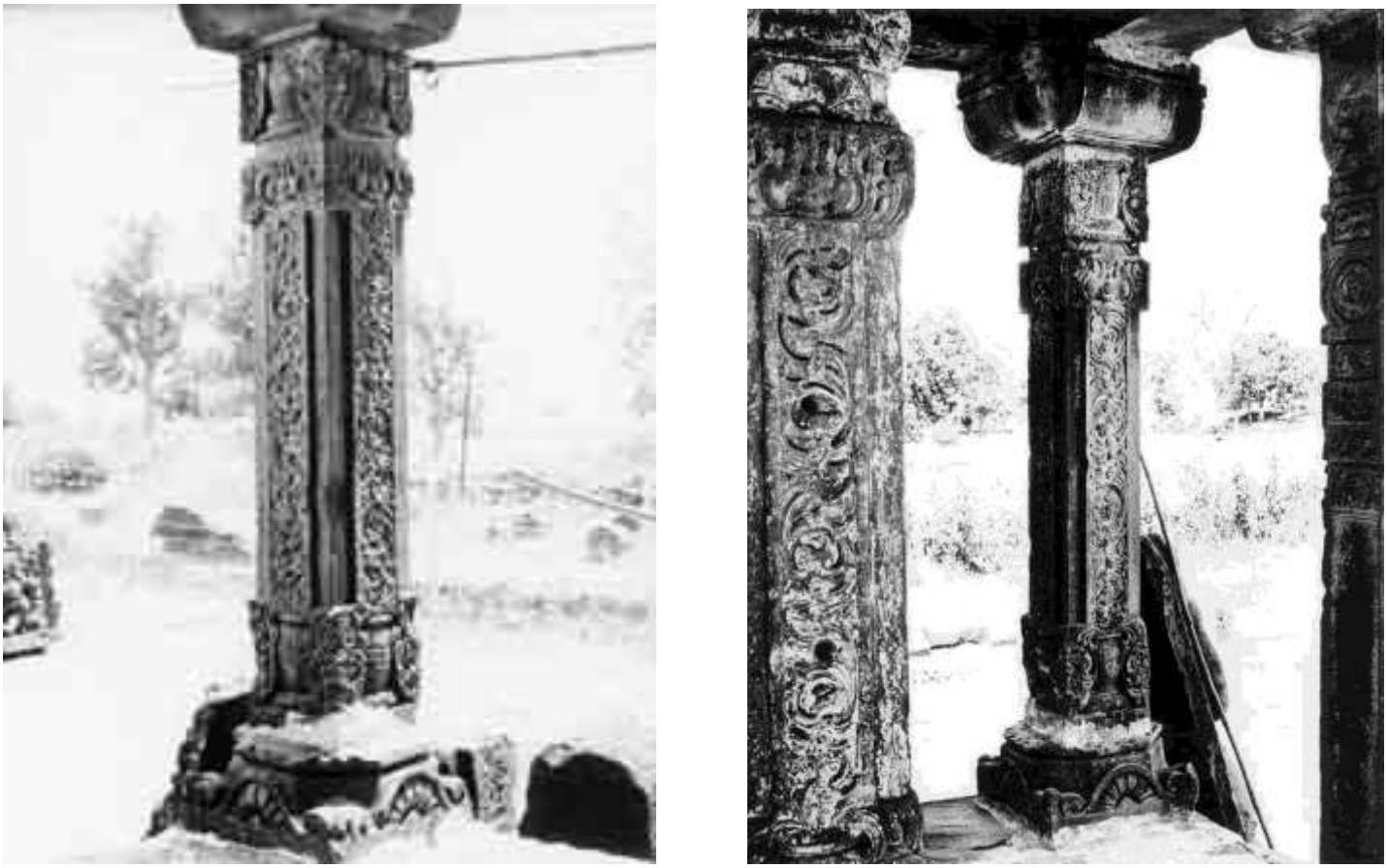


Fig. No. 34: Pillar, Visnu-Varaha temple- Bilhari, temple Bilhari, Jabalpur, Madhya Pradesh ca 800-1099 CE



Fig. No. 35: Pillars, Navatorana temple/Nau torana temple 1 – Rangamandapa, Khor, Mandasore, Madhya Pradesh, ca 900-1099 CE

The temples at Khajuraho (Chatarpur district, M.P.) in Bundelkhand region ruled by the Chandellas represent highly developed and profusely carved pillars. The early temples of late ninth and beginning of the tenth century (Lalguan Mahadeva Temple) show *bhadraka* type shaft of the pillars and pilasters with a *kumbhika* decorated with *khura*, *kumbha*, *kalasha* and *kapota* mouldings at the base surmounted by a *ghata-pallava* (pot-and-foliage) design at the upper and the lower section of the shafts.The capital consists of a plain *karnika* with curved plain brackets above.

The pillars and pilasters of the Matangeshvara Temple depict *bhadraka* type pillars and pilasters characterised by a plain *madhya-bandha* from which project a plain bracket and upper portion is treated as *uchchalaka*, decorated with a *ghata-pallava* (pot-and-foliage) design surmounted by a squre

bharani topped by plain curved brackets and a square abacus above. The lower section the shaft rests on a moulded *kumbhika* decorated with *khura*, *kumbha*, *kalasha* and *kapota* mouldings at the base.

The temples built after mid tenth century are adorned with more developed pillars. The *mukha-mandapa*, *mandapa* and *maha-mandapa* of the Lakshamana temple, Vishvanatha temple, Jagadambi temple Chitragupta temple, Duladeo temple and Kandaria Mahadeva temple have representation of *bhadraka* type (square with a *bhadra* projection on each side) or *vardhamanaka* type pillars and pilasters with shafts stands on *kumbhika* comprising *khura*, *kumbha*, *kalasha* and *kapota* mouldings at the base and above middle section the *asanapatta* or a *madhya- bandha,* ornamented capital consisting of *bharani* surmounted by four *kumara* brackets or *bhuta* brackets showing each in the corners or in the cardinal directions and their upper section *uchchalaka* plain or decorated with stencilled scrolls supports another capital of the same design crowned by four *kumara* brackets in the cardinal directions and a figure of deity (god or goddess) in each corners. The shaft usually upper portion is carved with design of *kirtimukha* (*grasa-pattika*), lotus scrolls, *nagas, vyalas*, stencilled scrolls and sometimes also decorated with pot-and foliage design in relief.



Fig. No. 36: 11th-12th century Jagdambi temple Khajuraho M.P

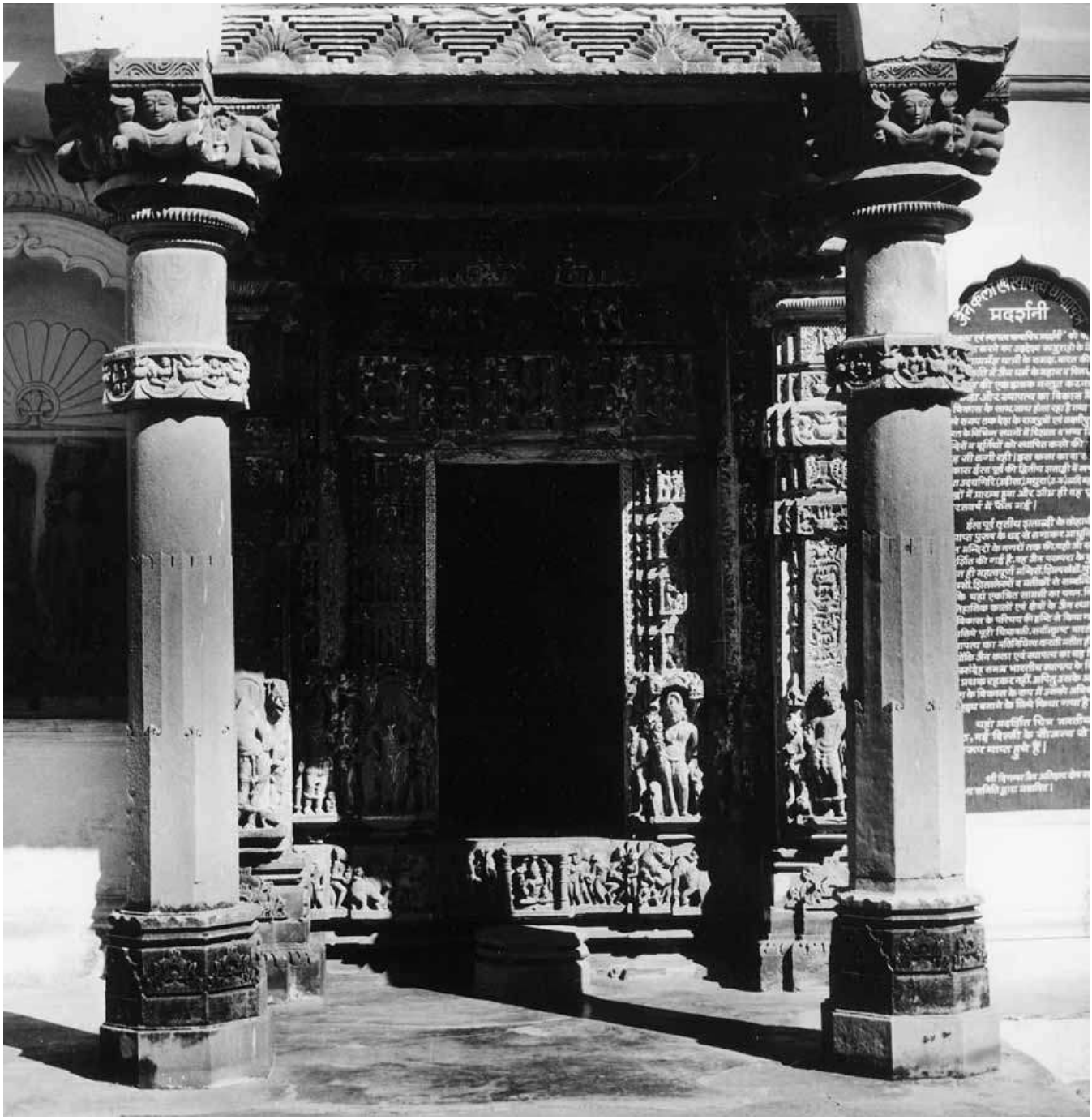


Fig. No. 37: Pillars, Mukhacatuski, Khajuraho, Santinatha temple (No.1), temple

Another variety of pillars popularly used in the temples of Khajuraho are raised on the moulded *pitha*, the shaft is octagonal below, sixteen-sided in the middle and circular above surmounted by *bharani* or circular capital and the upper section of the pillar is circular *uchchalaka* topped by another circular capital of the same design crowned by *kumara-brackets* or *bhuta* brackets. The most remarkable pillars of this type are illustrated in the *ardhamandapa* of the Ghantai temple. These pillars are raised on a moulded *kumbhika* showing *khura, kumbha* ornated with *chandrashalas* and an octagonal *upapitha* above decorated with rosettes, stencilled scrolls and lotus petals. The shaft is octagonal below, sixteen-sided in the middle and circular above. A *madhya-bandha* decorated with garlands issuing from the *kirtimukha* is seen in the middle. The circular section of the shaft is

depicted with four *madhya-bandhas* decorated with loops of garlands, *kirtimukhas* issuing chain-and-bell or lotus stalks from the mouths and many other figures along with *bhuta*-brackets. On the top of the pillars a circular capital consisting of an *amalaka* and *padma* also has *bhuta*-brackets.



Fig. No. 38: Ghantai temple - Pillar detail, Khajuraho, c. 12th cent.

During tenth to twelvth centuries some advancement is also made in the form and ornamentation of the pillars in Central India. The *bhadraka* type pillars show a projection on each side and are erected on a moulded *kumbhika* decorated with sculptured niches above, a *ghata-pallava* at the base and capital surmounted by a highly ornamented *taranga* brackets or a square ribbed capitals (*bharani*) and *kumarashirsha* brackets. The shafts are profusely ornamented with scrolls, floral designs and stencilled scrolls, *jalaka* (chequers) and *grasapattis*. In developed temples the four central pillars supporting ceiling of *sabhamandapa* or *rangamandapa* are usually of *rucaka* (square) or *bhadraka* type, exceptionally massive and profusely ornamented, stand on *kumbhika* decorated with usual *khura*, *kumbha*, *kalasha* and *kapota* mouldings at the base with sculptured niches. The shaft is decorated with stencilled scrolls, *narapatti*, stylised foliage and *ghatapallava* designs crowned by *kumarashirsha* and *uccalaka* on the top.

The early pillars of Rajasthan and Gujarat (c. 7th-10th Centuries A.D.) have close affinity to the Central Indian pillars. These are represented mainly in the *antarala, mandapa, rangamandapa* and *mukha-mandapa* of the temples and are generally of *ruchaka, bhadraka* and *misraka* types decorated with *ghata-pallava* motif at the base and capital, the shafts are embellished with bands of scrolls,

grasapatti, *nagapasa*, floral design, *ardha-padma* and a square or round ribbed cushion (*bharani*), surmounted by double-roll brackets. (Temples of Osian)

The *misraka* type pillars divided into two parts by an *asanapatta*, the lover part is *ruchaka* and upper part has octagonal, sixteen-sided and circular shaft surmounted by garland loops and *taranga*-brackets on the top. (Baroli Group of Temples)

The *misraka* type pillars of Sas-Bahu Temple at Nagda are raised on a square moulded *kumbhika* with sculptured niches on the square lower section of the shaft, octagonal in the middle with decorated bands and figures and circular upper part part of the shaft is embellished with ornamented bands surmounted by circular *bharani* topped by brackets. The Kiradu Group of Temples also represent misraka type pillars crowned by double-roll brackets.



Fig. No. 39: Pillars, Somesvara temple - Kiradu, Barmer, Rajasthan 1020 CE



Fig. No. 40: Pillars, Vimala-Vasahi Mt. Abu, temple, Sirohi, Rajasthan, ca 1150 CE



Fig. No. 41: Temple No.1 - Mandapa, pillar, Juna, temple, Juna, Barmer, Rajasthan 1294 CE (VS 1352),



Fig. No. 42: Pillars, Jasmalnath Mahadeva (Pancayatana) temple - Mukhacatuski, Asoda, temple, Asoda, Mehsana, Gujaratca, 1126-1150 CE



Fig. No. 43: Dwarf pillar Hinglaj-Mata (Sarvamangala) temple - Mukhacatuski, Khandosan Mehsana, Gujarat, 1150-1151 CE (VS 1207)

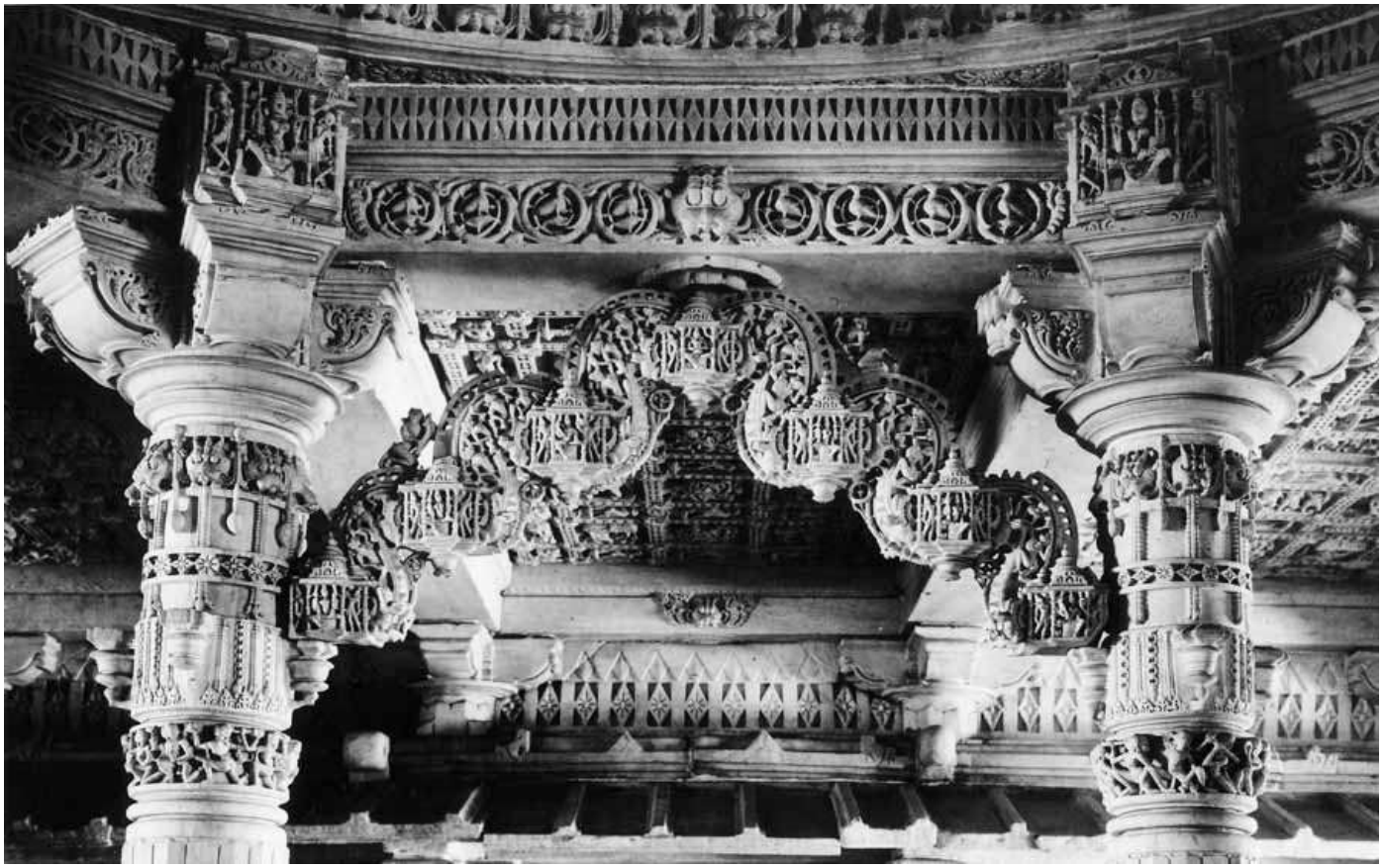


Fig. No. 44: Pillars, Mahavira temple -Kumbharia temple, Kumbharia, Banaskantha, Gujarat, 1062 CE



Fig. No. 45: Pillars, Sun temple Modhera, Mehsana, Gujaratca 1027 CE



Fig. No. 46: Pillar, Sasabahu temple (Smaller), Gwalior Fort, 1093 CE



Fig. No. 47: Sasabahu Temple (Larger) - Gwalior Fort, 1093 AD



Fig. No. 48: Sasabahu Temple (Larger) - Gwalior Fort, 1093 AD



Fig. No. 49: 13th Kardmeshwar Mahadev Varanasi



Fig. No. 50: 16th Mathura Temple

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Re-Examination of the Mathuran Sculpture from *Shaikhan Dheri, Charsadda* district *Peshawar Pakistan*

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Introduction: Shaikhan Dheri - a city founded by Indo-Greeks represents the second Pushkalavati in Gandhara - the first being Balahisar and the third as Shahr-e-Khamoshan, which are contemporary of Bhir Mound, Sirkap and Sirsukh respectively at Taxila. Prof. Ahmad Hasan Dani[1], who had excavated this site highlights its importance in these words:

> "The city which represents the second Pushkalavati in Gandhara holds the key not only to the understanding of the history and culture of Gandhara but also to shedding fresh light on the knotty problems of the Greeks, Scythians, Parthians and Kushanas. The material unearthed so far, have to say something definite on them, and whether one is interested in the chronology of the Greeks or in the dating of the Gandhara art[I], or in its relation with India and outside world, or even in the general archaeology of Pakistan, Afghanistan and Central Asia, he will have to examine carefully the evidence from this site [….] In a city site it is not usual to get sculptures unless, of course, we hit upon a religious building. This dictum holds true even in the case of Shaikhan Dheri, where sculptural pieces were few and far between. It is only from the House of

> Naradakha that we obtained a good number of sculptures but almost all of them were broken. Some broken pieces fitted together and we could reconstruct completely some of them by piecing together the fragments, and they now provide us with reliable evidence to have a firm basis for the chronological study of the Gandhara sculptures. As the history of the House of Naradakha is well established by stratigraphic evidence, and we have also been able to get radio carbon date for Kanishka layer, it is now possible to do away with surmises and understand the beginning of Gandhara art in the time of Kanishka."

The most important aspect of Shaikhan Dheri excavations was that as many as 475 coins, distributed in different layers were found and most of them were identified. It was on the basis of the rcognizable coins that the chronology of Shaikhan Dheri had been carefully built up with study of other materials found from different stratas and further confirmed by radio carbon date for Kanishka[II] layer in the House of Naradakha[III]. Prof. Dani has divided the sculptures found from the House of Naradakha into two groups i.e. Group A - the Middle Kushana period and Group B - the Late Kushana Period. From this very house the excavators found "the Kapardin[IV] type of Buddha in red sandstone (Pl.XVIII, Nos. 4 & 5)." Prof, Dani has given description of the Mathuran sculpture (Figures 1 & 2) from Shaikhan Dheri as under:

> "This is, no doubt, an import from Mathura into Shaikhan Dheri […] It must, however, be remembered that the Buddha type of Gandhara does not owe its origin to Mathura nor the Mathura type is borrowed from that of Gandhara. The two types, which are based on the Buddhist concept of a monk, originate probably simultaneously in the two schools on the art traditions of the two regions. And here in the time of Kanishka in the House of Naradakha we find both of them buried together in the debris to provide a solid evidence of their co-existence [….] Kapardin type of Buddha[V] (lower part broken), only head and right hand preserved. The head shows a round fleshy face with half-subdued smiling lips, eyes half open, auspicious mark at the forehead, *Ushnisha* over-head, the right hand upraised in the *Abhaya* pose, the palm having the ausicious symbol of *chakra*. The stelae behind is semi-circular with half circle incision within two incised circles and lotus petals outside and astride are two *gandharavas* in folded hands and typical Indian[VI] dress with one leg raised up. At the back side are engraved three umbrellas over a relic chamber, obviously on the top of a stupa, now broken. Streames slope down the umbrellas. Four sepents raise their hoods on the right of the relic camber, the left side being lost. Size 5 ½" x 4 ½". Material red sandstone. No. 1470 trench B4 (2). Pl. XVIII, Nos. 1 and 2."



Fig. No. 1: Front View of the Mathuran Sculpture from Shaikhan Dheri



Fig. No. 02: View of the backside of the Mathuran Sculpture from Shaikhan Dheri

Links between Mathura and *Pushkalavati*: Let us examine the links between Mathura and *Pushlkalavati* (Charsadda) in light of the notion of Prof. Dani that our sculpture from Shaikhan Dheri was an 'import' from Mathura. In the long and rich history of Mathura, the Kushan period was the golden period for the development of Indian sculptural art and Mathura emerged as a prominent centre of Buddhism and Buddhist art. The most notable about sculptural specimen of Mathura is that they have been found from different important Buddhist establishments in the Greater Gandhara country including Taxila[VII] and *Pushkalavati* (Charsadda) in Pakistan in the west, Chandraketugarh in West Bengal and Mahasthan (Bangladesh) in the east, Shravasti and Kasia in Uttar Pradesh in the south. The chance discovery of a stone railing at Sanghol, between Punjab's Chandigarh and Ludhiana in 1885 also indicates that Mathura's art products were exported[VIII] over long distances[IX]. According to Vinay Kumar Gupta[2], "Mathura was also a great centre of sculpture carving for Brāhmanical and Jaina sects but their proportion was much less in comparison to Buddhist sculptures, possibly because of the demand of such sculptures. It can be well anticipated that the demand for stone sculptures grew out of the foreign influence. We have confirmed evidence of the supply of Mathura Buddhist sculptures as far as Kaushambi, Sarnath, Sanchi and Gandhara, but for Brāhmanical or Jaina images such evidence is still lacking."

Archaeological excavations have unveiled Mathuran sculptures from different archaeological sites in the Greater Gandhara Country. These include a sculpture closely resembling ours from Shaikhan Dheri to the one found by Sir John Marshall as surface collection from Bhari Dheri (Taxila)[3]. Another similar sculpture was found by Dr. Muhammad Ashraf Khan from Badalpur Monastery (Taxila Valley), while two Mathuran male heads were found by Marshall from Dharmarajika and four Mathuran querns used for grinding spices etc. were found including one from Bhir Mound, and three from Sirkap[4]. According to Hermann Goetz, the Mathura sculptures and sculptors found their way into Gandhara region[X], while Richard Stoneman states that "Mathura became India's most important artistic production center from the second century BCE, with its highly recognizable red sandstone statues being admired and exported all over India." Similarly, the presence of Mathuran-type sculpture has also been reported from Butkara-I. Amaravati style sculptures have also been reported from Charg-Pate in District Lower Dir and Bir-kotghwandai in District Swat[6].

Prof. JE Von Lohuizen-de Leeuw[7] talked about the Mathuran sculptures exported to different destinations in India, Pakistan and Bangladesh. She talks about two Mathura-made weights in Pakistani collections. According to her, " Perhaps an explanation as to why these stool-querns and weights were brought all the way from Mathura, is to be found in their purpose and use requiring a quality of stone better than that available in Gandhara." She cites fashion which according to her "undoubtedly exerted its powerful influence then as now. Such small and light objects as jewelry, beads

and trinkets easily travelled from one area to another. As examples mention may be made of the silver anklets excavated by Sir John Marshall at Sirkap, the shape and decoration of which are identical with those depicted in reliefs from the Gangetic plains dating from the same period." She refers to the fragmentary sculptures from Mathura excavated by Sir John Marshall at Taxila and particularly cites the Buddha images from Mathura found from Bhari Dheri near Taxila, at Butkara I and at Shaikhan Dheri. According to her, F.R. Allchin had informed her that there is a Mathura Buddha in the Taxila Museum which came to light a few years ago. Our research reveals that it was in fact the Buddha image found by Marshall from Bhari Dheri, which was not elaborated by Marshall, but was subsequently published with details by Dr. Muhammad Ishtiaq Khan[8].

Sir Alexander Cunningham[XI] [9]was the first to point out that the demand for the artistic products of Mathura was so great that its sculptors supplied images to numerous towns in North India. Prof. Leeuw states that "Since then many more examples mentioned by Vogel have been discovered at Bodhgaya, Patna, Saranath, Rajgir, Seheth-Maheth, Kasia, Sanchi, Ayodhya and Taxila. Joshi adds to this list Palwal, Bharatpur, Tandwa, Bajidpur, Tusaran Bihar, Laharpur, Musanagar, Etah, Osian, Smaravati, Bhita, Kosam, and Agra. This list may be augmented by the addition of Lumbini, Tilaura-Kot, Butkara I, Ahichchhatra, Shaikhan Dheri, Nand, Noh, Jaitpur, Attanjikhera and Chandraketugarh." She also talks about export of Buddhist images from Gandhara to Mathura and states that "The number of Gandhara images found in or near Mathura is slightly larger."

Buddha and Bodhisattva - A Debate about Mathuran Statues and Reign of Kanishka-I: Prof. Ju-Hyung Rhi[10] while referring to the recurring debate about the exact identity of the Mathura statues, which according to some scholars are only statues of Bodhisattvas - an exact term used in most of the inscriptions found on such Mathuran sculptures, states that only one or two statues of the Mathura type are known to mention the Buddha himself.[XII] He further states that this could be in conformity with an ancient Buddhist prohibition against showing the Buddha himself in human form, but grant of permission by the Buddha as per Sarvastivada Vinaya for making an image of the Bodhisattva. Prof. Quintanilla[11] states that the scenes in "the Isapur Buddha and the later Indrasala Buddha (dated 50-100 CE), refer to events which are considered to have happened after the Buddha's enlightenment, and therefore probably represent the Buddha rather than his younger self as a Bodhisattava, or a simple attendant Bodhisattva".

According to Britannica.com[XIII], "Most of what is known about Kaniska derives from Chinese sources, particularly Buddhist writings. When Kaniska came to the throne is uncertain. His accession has been estimated as occurring between 78 and 144 CE; his reign is believed to have lasted 23 years. The year 78 marks the beginning of the Shaka era, a system of dating that Kaniska might have initiated."

Prof. Baij Nath Puri[XIV] after comprehensively discussed on the date of Kanishka states that, " the date of Kanishka does not stand in isolation [….] There is now substantial agreement on most points concerning the relative chronology of the Kushans, but the absolute date of the reference point for the era of Kanishka remains hotly disputed. It is now agreed that it cannot have been the Vikrama era of 58 B.C. which was proposed by Fleet and Kennedy. But the dates advocated still range from A.D. 78 (the Saka era), which is still supported by many Indian scholars, to A.D. 278, once proposed by Bhandarkar and Majumdar and now supported by Zeimal [….] Pulleyblank supports Ghirshman's date of A.D. 144 from other evidence [….] Göbl initially supported this chronology of A.D. 144 […] but later changed his view to A.D. 232 […] Majumdar […]connected Kanishka's accession with the beginning of the well-known era of A.D. 248/49. Zeimal went further and suggested A.D. 278 [….] Many scholars have identified the accession of Kanishka with the Saka era of A.D. 78. Rapson argued that the date on the coins and inscriptions of the Western Satraps of Surashtra and Malwa should start in Kanishka's reign in A.D. 78 [….] Basham also noted that the era of A.D. 78 was used by the Magha kings of Kausambi and was equated with the Licchavi era used in Nepal; he argued that such wide use of an era was only possible with the patronage of a great power, which could only be the Kushans. But the difficulties in reconciling the presence of Rudradaman - (the powerful Western Satrap), who was independent of the Kushans, campaigning against the Yaudheyas, in the lower Indus and Malwa between A.D. 130 and 150, in territory that was part of the fully established Kushan Empire, led Puri to suggest that the era of Kanishka might have started around A.D. 142. A date in the early second century A.D. certainly seems to fit better the evidence of associated Kushan and Roman coin finds [….] but the issue still remains open, awaiting new evidence and an analytical reconstruction that adequately explains and takes full cognizance of the fixed points of externally dated events."

Robert Bracey[12] has given the reign of Kanishka I in the second century (c. 127–150 CE). Similarly Harry Falk[13] estimates that Kanishka came to the throne in 127 CE. Joe Cribb[14] examined this issue through multi-dimensional approach and critical analysis of all evidences from coins to inscriptions, from sculptures to relic caskets and much more and came to the conclusion: "Although without specific dates there are three other representative examples of Gandhāran art which can be added to the framework as they can now be dated approximately in relation to the Kushan king list. The clarification of the date of the coins associated with the Bīmarān casket, as issues of the late first to early second century A.D.[15] suggests that the casket should be dated c. 100 or slightly later […] There is now clear evidence from coins that the royal image represented on the casket is Kaniṣka I, as coins issued early in his reign (e.g. Göbl 1984: types 798, 803, 807, 814 and 818) show him with two of the features of the casket image, i.e. beardless with sideburns and with his left hand covered with his sleeve. This suggests that the casket could have been created during Kaniṣka I's reign and deposited after a period of use.

The gold and copper coins of Kaniṣka I showing the Buddha in the same style as the Buddha images on the Bīmarān casket can also be dated to the last years of his reign. The dating of Gandhāran art has long depended upon the broad frameworks created for the region through coins and inscriptions. The approximate dates used in books, exhibitions and museum websites make use of such frameworks. The shift by art historians and curators from using AD 78 to a later date of 100 or 127 (128, 129) for year one of Kaniṣka I is evident in the way that they date sculpture."

Prof. Ranabir Chakravarti[XV] has comprehensively discussed the Kushan era and has examined most of the authorities and sources on dating of this era. According to him, "In Indian historical and archaeological studies the Kushana phase has been given somewhat extraordinary significance because everything related to the early centuries AD has been relegated to the Kushana phase. This has caused harm to the proper historical understanding of this phase, and one hopes that with more ground research the situation will carry more historical meaning than it does today. One of the major requirements of the related archaeological research is that the phase itself should be clearly defined on the basis of properly bracketed materials." He further states, "Learned and meticulous studies of the Kushana sources, largely epigraphic, numismatic, art-historical and field-archaeological materials, have resulted in a rich and growing literature on this problem. This is an area of intense scholarly debates as experts have offered various and competing suggestions for locating the beginning of the Kushana/Kanishka era. There are three major views on this subject […] that the said era began in 78 or 127 or AD 144."

After examining the diverse available sources on the Kushan era, Prof. Ranabir Chakravarti further writes, "

Based on Falk, the Kushana chronology from Kanishka I's accession appears like the following: Kanishka I (yrs. 1-23) - AD 127-149-50 Huvishka (yrs. 28-60) - AD 155-187-88 Vasudeva I (yrs. 64/67-98) AD 159/164-225/ 227. This seems to have accounted for the uninterrupted use of the Kanishka era for the first century since its inception in c. AD 127. With the beginning of the new (second) century of the Kushana/Kanishka era, the practice of recording the date in inscriptions was to drop the hundred. Van de Leeuw was the first to suggest this omitted hundred theory. […] Falk's and van de Leeuw's much vaunted theory of the omitted hundred in dating[XVI] the Kushana inscription faces a challenge in a Kushana inscription, possibly from Mathura, recording the year 140 or 170, obviously of the Kushana/Kanishka era. [….] The Kushana inscription of the year 170, more importantly, strongly argues against the assumed practice of omitting the unit hundred in the post-Vasudeva I records. It may, therefore, still be thought that the years 24, 28 and 41 in the Kushana inscriptions are actually dated without an omitted hundred. [….] So, Falkís new dating, however exciting and scholarly, does not appear as 'definitive' as Bivar claims. The question of conclusively determining the beginning of

Kanishkaís era does not appear to have been decided yet, though it seems to have begun somewhere between the late first century AD and AD 128."

The reproduction of multiple views on the dating is meant to highly the continuous debate on dating the Kushan Era in general and Kanishka-I in particular and facilitate our job in dating our sculpture in a tentative time-frame, keeping in view all aspect and the dating of the already reported and known such sculptures from Mathura.

Distinguishing Characteristics of Mathuran Sculptures and dates of Known Sculptures: Prof. Dani termed our sculpture from Shaikhan Dheri as "Kapardin type[XVII] of Buddha[XVIII]". Encyclopedias-almanacs[XIX], while talking about the most notable features of the seated Buddha refers to "the Buddha's shaven head with a topknot like a snail shell[XX] *(kaparda),* hence called *kapardin*".
Portable images like the one under discussion have played major role in spread of the Buddhist faith and art from one region to another. According to Dr. Pratapaditya Pal[16], "Most known examples of Mathura Buddha images are much larger and were intended to be used in monasteries or large shrines. Small sculptures [,,,,] must have been carved in large number for pilgrims to carry away with them as sacred souvenirs and for use in domestic shrines. Such sculptures may well have served as models of artists in the distant lands where Buddhism prevailed." Sarita Khettry[17] refers to a number of such portable images from Gandhara in the collection of Metropolitan Museum of Art, New York. She further states that "The discovery of such portable images from places situated along the Silk Road trading routes confirms that these images were moving great distances through the mediation of merchants[XXI], travelers, and lay followers and probably also monks[XXII]. The manufacturing area was undoubtedly the region of Gandhara." "Central to Buddhist practice is the making of images, which serves the dual purpose of facilitating worship and accruing merit for those who commission and produce them. As Buddhi travelled oveland from India through the Gandhara region and into western China, believers probably brought with them small, portable images of the Bddha, which sevd as prototypes for local production. Merchants may also have imported such imags for sale."[18]

According to Prof. Samina Saleem[19], "The later Gandhara Buddhist community also commissioned the production of hinged "pocket shrines that illustrate devotionally significant episodes of Buddha's biography. This small pocket shrines were also an important source for spread of Gandhara style because lay followers or merchants moving along the silk road .That is why we can find such portable shrines in Afghanistan and Kashmir." We find references to a large number of Buddha and Boddhisattva images of big size in the round[XXIII] and in relief panels in the Mathura Art, but portable images of the two are obviously quite less. We are, however, not concerned with all such sculptures here as dilating on them would distract us from our focus on Shaikhan Sculpture.

Prof. Sonya Rhie Quintanilla[20] goes farther by opining that "Mathura rose to prominence as a cultural and urban center around 150-100 BCE." She[21] claims that the "Isapur Buddha" is probably the earliest known representation of the Buddha together with the Butkara seated Buddha, on a railing post and dated to circa 15 CE.

Prof. Prudence R Myer[22] opines on the strength of Mathura Inscriptions by Heinrich Luders[23] that "Katra Bodhisattava stele" is the earliest types of "Kapardin" statuary (named after the "kapardin", the characteristic tuft of coiled hair of the Buddha) showing the Buddha with attendants are thought to be pre-Kushan, dating to the time of the "Kshatrapas" or Northern SatrapsXXIV. According to Prof. Myer the famous "Katra Bodhisattava stele" is the only fully intact image of a "Kapardin" Bodhisattva remaining from the Kshatrapa period, and is considered as the foundation type of the "Kapardin" Buddha imagery. He concludes that the "Kapardin" type seated Bodhisattva[XXV] with attendants seems to have developed during the time the Indo-Scythian Northern Satraps who were ruling in Mathura, before the arrival of the Kushans. According to him this type continued during the Kushan period, down to the time of Huvishka (150-190 CE), before being overtaken by fully-dressed types of Buddha statuary depicting the Buddha wearing the monastic coat "Samghati".

Prof. Dr. Muhammad Nasim Khan[24] has highlighted the importance of cultural context for study of a sculpture, which to our minds is as much important for the imported sculptures as it is important for the locally manufactured or indigenous sculptures. We faced difficulty in study of an Amaravati style sculpture from Charg Pate[25], due to absence of cultural context of that sculpture. Dr. Nasim also cites four sculptures (Fig.5 (From Butkara-III), 10 (in the Museum for Indisch Kunst, Berlin), 11 (From Butkara-I) and 12 (in a private collection) of his paper). Quoting Prof. Fussman[26], he writes "These archaic Buddhas are made after the fashion of the Mathura Kapardin bodhisattvas […] By a mix stratigraphic data, numismatic finds and stylistic comparisons, that style is now dated c. A.D. 25-50 […] There may be some discussion about the exact span of time involved, a bit earlier, but in the main we may state with confidence that after A.D.50 this way of representation a meditating Buddha was out of fashion. Some sitting Buddhas were still carved according to that model, but they wore the dress of the Gandhara Buddhas, no more the dhotis of the Kapardin ones". However, Dr. Nasim Khan is not inclined to agree with Prof. Fussman and says, "But, I suppose that this tradition of representing meditating Buddha continued till late period as indicated by our fig.7 found at BK III."

The distinctive features of the kapardin type of Buddha from Mathura[XXVI] are: (i) A body cloth covering only the left shoulder; chest party covered and the lower part of the legs and feet are not covered; (ii) The drapery is indicated by parallel schematic lines and is scanty, wet or clinging; (iii) In the usnisa, the hair are drawn together tightly and are not wavy, or curly, or the head looks shaved and is crowned

with a kaparda[XXVII]; (iv) The Mathura Buddhas whether sitting or standing are in *abhaya mudra*; (v) The Buddhas sit under the Bodhi tree or on simple pedestals, with eyes wide open; (vi) Made of spotted red sand-stone; (vii) The Mathura Buddhas have marginally scalloped halos behind their heads.

The opinion of Professor H. Hartel[27] is important on the subject. He writes that "the so-called kapardin Buddha/Bodhisattva images from Mathura embody the Master as a royal figure, i.e. as a vision of the *Mahapurusa*, in which dwell the essential powers of a *Cakravartin* as well as those of a Buddha. It appears that the kapardin Buddha is an attempt to connect the ruler to the Buddha closely." Dr. Vishakha Nirubhai Desai[28] though taking a different stance of sexuality of male figures in Indian art subscribes to the views of Prof. Hartel. Pia Brancaccio and Kurt Behrendt[29] while discussing sculptures from Mathura have also referred to Herbert Hartel[30], who rejected the identification of such a sideward gesture as *abhayamudra* and preferred to describe it as a hand in vyavrtla[XXVIII] position that expresses "addressing an audience" rather than "removing tear."

Prof. Marazio Tadei[31], while talking about *ushnisha* or the chignon which characterises the Buddha's head, states, "It is only too well known that the term usnisa designates both the turban and the cranial protuberance which is one of the Buddha's main laksanas. It is the present trend in the study of Buddhist iconography to take for certain that the usnisa is hairknot which was later interpreted as a cranial protuberance, as it was suggested seventy years ago by AK. Coomaraswamy and J.N. Banerjea. In recent years, other scholars[32] accepted this old view without any further discussion. This interpretation may be true when we deal with the Mathura kapardin Buddhas - it is not true in Gandhara […] My point is that there are some Gandharan Buddhas which unmistakably show that their hair conceals a cranial protuberance. I believe that what was suggested by Stella Kramrisch in the thirties should still be kept in mind and meditated upon[33]. One could refer to many examples. I prefer to limit myself to a few fairly early ones whose interpretation is beyond any possible doubt: from Butkara I (Swat), Taxila, etc. I would also include in the list, the head of the fasting Siddhartha in Lahore Museum. This induces me to suggest that the presence of the usnisa as a protuberance in Gandharan art as opposed to the elsewhere predominant kaparda type is a confirmation of the fact that Gandhara looked at the Buddha as to an accomplished yogin, much more than a cakravartin[34] […] But Maitreya, from the viewpoint of iconography, is not the Buddha. It thus appears that Mathura first depicted the Lord in a princely aspect, as a 'Bodhisattva': at the same time Gandhara was developing another type of icon, the meditative monk-like Buddha. Mathura appears to have laid stress on the Bodhisattva as a symbol of dominance."

We quoted from the scholarly works of only a few renowned scholars, which reflect divergent views. In archaeology, it is very hard to reconcile all views, unless we have evidence beyond any shadow of doubt.

Dating of Shaikhan Dheri Seated Buddha from Mathura: For the sake of general information of the dated Buddha/Bodhisattva sculptures from Mathura, we randomly refer to only a few reported and dates seated kapardin-type Buddha and Bidhisattva from the Kushan Era 1st to 3rd Centuries CE to give an idea about the diverse views expressed by renowned scholars. The seated Bodhisattva with attendants in the Kimbell Art Museum, Fort Worth, Texas, USA has been assigned to the year of the Kushan king Kanishka. The reign of this king is itself debatable and scholars are holding different opinions. Arshadullah and Abdul Ghafoor Lone have cited two dates for this sculpture i.e. 82 CE and 132 CE.XXIX Dr. Gauri Parimoo Krishanan[35] has dated this sculpture to Year 4 of Kanishka reign i.e. 131 CE by accepting 127 CE as the beginning of his reign.

According to Prof. Ju-Hyung Rhi[36], "Statues of the "Kapardin" type inscribed with dates range from the year 2 of Kanishka, to year 39 (129-166 CE)." According to him the Bala Bodhisattva is one such example, which was though discovered in Sarnath is considered to have been transported from the workshops of Mathura. Prof. Rhi opines that the Bala Boddhisattva is nearly identical in style with other known statues from Mathura but definitely dated with its inscription. This is also the case of the Kimbell seated Bodhisattva, inscribed "4th year of Kanishka" and described as a Bodhisattva in its dedicatory inscription. Inscribed[XXX] "Kapardin Bodhisattva" statues are unknown beyond "Year 39 of Kanishka" (166 CE), and after that time, the Gandharan type with monastic robe covering both shoulders would become prevalent well into the Gupta Period, inscriptions now being made in the name of the Buddha, rather than the Bodhisattva. Robert Bracey[37] while subscribing these views states that very little in Hellenistic style, if anything at all, can be seen in this type of statue. Especially the Greco-Buddhist art of Gandhara seems to have had little to no influence.

Prof. Michael Skinner[XXXI] of the University of Sydney has also discussed the Buddha statue in Kimbell Art Museum. According to him, "The exact provenance of the image is not recorded, but the use of red sandstone suggests it is from Mathurā. The image is a Kapardin Buddha type represented as sitting cross-legged on a lion throne, the left hand resting on the left leg and right hand raised in the *vyāvṛtta mudra*, flanked by attendants, surrounded by a halo, and having a top-knot of hair (*kapardin*) covered in a cloth *(uṣṇīṣa*). The kapardin hair-bun and upper half of the halo is missing from this statue." This statue is dated to the 4th years of Kusana = 131 CE, while the Seated Buddha from Katra, kapardin type, has been dated to ca. 120 CE[XXXII].

Prof. Harry Falk[38] has discussed a Kapardin Buddha from Mathura in a private collection in London (See his Fig.6) and informs that in 1969/70 a great number of pieces of plastic art were unearthed and taken to the art market before the concerned authorities could interfere. Since the famous seated Kapardin Buddha, now in the Kimbell Art Museum at Fort Worth, Texas, comes from the same collection, it is possible that both statues were found at that time near the Katrå mounds, Mathurå, referred to by Myer[39]. On the basis of inscriptions on this sculpture (Fig. 6 of Harry Falk) installed in the year 20 of Kanishka, Prof. Harry Falk opines that, "The date applies only to Kaniska I, his 20th regnal year relating to AD 147." Prof. Harry Falk[40] mentions a well-preserved sitting Buddha from Mathura housed in the Hirayama Ikuo Silkroad Museum at Nagasaka. He also identifies a similarly sculpture in the Mathura Museum (Acc. No.76.17).

The views of Dr. Ananda Coomaraswamy[41] are very important. He suggests that the Bodhisattva dedicated by Friar Bala at Sarnath is dated in the third year of Kaniska, probably ca. 123 A. D. On palaeographic grounds the Katra Bodhisattva and Anyor Bodhisattva at Mathura are dated about the same time. Various other images found at gravasti, Kasia, Sarnath, etc. are in the same style. The Buddha image of Mathura must have attained some reputation before an outside demand could have arisen (see next section). If we allow only twenty-five years (probably much too little) for this develop ment we must assume a manufacture of Buddha images at Mathura at least as early as the end of the first century A. D.

Stanley Wolpert[42] also highlighted the most notable features of the seated Buddha: "a plain halo with a scalloped border; bodhi tree foliage at the top; upper corners occupied by celestials hovering in the air with a wreath; acolytes with flywhisks on each side; the Buddha's shaven head with a topknot like a snail shell[XXXIII] (kaparda), hence called kapardin; the right hand raised in abhaya mudra (protection) and the left hand resting on the knee, or sometimes clenched, suggesting the commanding attitude befitting a chakravartin (universal monarch); the urna; wide open almond-shaped eyes, small earlobes, and a somewhat smiling expression; an upper garment covering only the left shoulder; upturned soles in a cross-legged yogic posture, carved with auspicious motifs; and the seat shaped like an altar, with two lions sitting in profile and a central one facing forward. Probably to avoid confrontation with iconoclastic Buddhist sectarians of Hinayana (the "Lesser Vehicle"), the image, though shaped as the Buddha, was often recorded as a bodhisattva("he who has the essence of enlightenment")."

Since Prof. Dani has minimally described the Shaikhan sculpture, it seems appropriate to give its detailed description"

Front Side:

This sculpture is recorded in the Accession Register vide No.SHK-1470(B4) with old No. 1963-1-2. It is approximately 14.5 cm high and about 13 cm wide at the maximum. It was found in broken form and only two pieces of the sculpture could be retrieved from the debris by the excavators. It was broken right at the neck with finger of its right hand and thus its head and the halo behind are intact to a greater extent, while its right hand was found separately, which was refixed later as seen in the photograph (Fig.1). The Buddha instead of having been carved in the round has been carvd in relief projecting from a back-slab.

From the surviving part of the front view of the sculpture, it is evident that right hand is raised towards the right shoulder with open palm turned outward in abhaya-mudra[XXXIV] with symbol of the wheel on the palm. The stone between the raised hand and the shoulder is not cut away, but carved in a decorative fashion so as to assume the appearance of a cushion. Since the left hand is missing, nothing with certainty can be said about its position, but keeping in view the position of the left hand of the seated Buddha in Mathuran sculptures, it can reasonably be said that left hand with closed fist might have rested on the left knee as can be seen in the Kimbell Art Museum or putting it with palm down close to the left bent knee as in the case of Katra stele.

Further, the seated Buddhas/Bodhisattvas from Mathura are found in yogic position called padmasana – their legs tightly folded so that the soles of both feet, decorated with the Buddhist Dharmachakra signs face upward. In many cases we find lotus, and three-jewel symbols, triratna or other auspicious signs along with wheel. Similarly, in some cases, the toes are each marked with a *svastika*. Thus, keeping in view the available evidences with us from Mathura, there could be no doubt that the Buddha was seated on the lion throne. However, it could be a wild guess as to what were carved on the pedestal. Again keeping in view the of the indigenous examples, we may here too estimate that atleast two lions were carved on either corners of the throne. As per available instances, there is a possibility an additional lion was carved in the middle of the padestal, but there is an equal possibility that this space was occupied by a chakra sign or any other auspicious sign of the Buddha or alterntely the middle of the padestal was occupied by some sort of dedicatory inscription. More decorative elements or figures are also noticed on many such sculptures. In some cases the centre part of the padestal is left blank. The inscriptions are also in some cases carved on the upper and lower margins or raised rims of the padestal.

The surviving head depicts kaparda-type usina. The hair is not carved in curls, but is only indicated by a line over the forehead, appearing smooth like close fitting cap, giving an impression that the head is shaven. The protuberance of the skull has the shape of a snail-shell

(*Kaparda*), with clearly marked urna as suggested by a small surviving slot between the eyebrows. The Buddha is wearing sensuous smiling on his face and depicting aquiline nose and full lips. The eyelids are drawn with sinuous curves and calm expression, while the eyes look inward. The ears are of normal size with normal lobes. The total effect of the face is that of a humane and benign power.

The circular halo of the Buddha is carved with simple scalloped border - a decoration of little semicircular lobes, which seem to correspond to the tips of the open cobra-hood of sculptured serpent-divinities. In the background is seen the bodhi tree with its foliage spread on either side. Some scholars have opined that "The circumstance of the foliage being that of the pipal tree renders it highly probable that the image represents indeed Sakyamuni before the attainment of Buddhahood."[43]

Since the body part of the Buddha below the neck level is missing, only an idea about the costumes or garment can be expressed. In Mathura art the treatment of the robe is much more schematic indicated by parallel schematic lines and is scanty, wet or clinging.. Keeping in view the dress of the Buddhas and Bodhisattvas in the Mathuran sculptures, we may realistically assume that our figure must have been claded in a garment which leaves the right shoulder and breast bare and covering only the left shoulder and chest partly, while the lower part of the legs and feet are not covered. Thus the folds of the drapery must have been shown in a conventional fashion on the left shoulder and arm and beneath the legs on the throne.

No attendants are visible to the right and the left of the Bodhisattva as in the case of many such sculptures, but two figures in the background on right and left with clasped hands in adoration are significant. It may sound a farfetched idea, but the the description of Relief No.117 of Marshall from Taxila appears to us to be resembling these two figures. Marshall has described them as "haloed figures with high head-dresses and hands clasped on the breast. The relief from Taxila is depicting the haloed Buddha seated in abhaya-mudra. According to Marshall, "despite some unusual features, the scene may possibly represent the Abhyeshana, the 'Entry of the Buddha' by the gods Brahma and Indra to preach his doctrine, though lacking halo." But the scene of the two figures on right and left of the Bodhi tree (*ficus religiosa*) also suggest the veneration of the Bodhi tree.

Back Side:

The back of the relief represents the Naga Stupa at Ramagrama, depicting three serpents with their tongues extending outward. The snakes are depicted on the proper left side of the Ramagrama stupa, which if taken vis-à-vis the front of the relief fall on proper right side. On

either side of the stupa are seen colourful (?) pieces of cloth probably silk, hanging down somewhat like Tibetan prayer flags[44] or the funeral banners in Thailand called *tung sam hang*, which means "three-tail banner,". Three-Tail Funeral Banners of Northern Thailand equated with the Triple Gem of Buddhism: the Buddha, the *dhamma* (teachings), and the *sangha* (community of monks)[46]. The stupa is obviously broken and the portion containing stupa proper is missing. The surviving part depicts triple chatras (umbrellas) each supported by a central pillar. The central pillar that holds the umbrellas represents the pivot of the universe, while the three circular umbrella-like disks represent the three Jewels, or Triantha, of Buddhism - the keys to a true understanding of the faith: (a) Buddha; (b) dharma (Buddhist teachings or religious law); and (c) sangha (monastic community) (https://www.approachguides.com/blog/buddhist-stupa-architecture-symbolism/). Part of the harmika on top of the stupa and below the triple chatras is also clearly visible.

Our seated Buddha panel from Shaikhan Dheri somewhat resembles the one from Bhari Dheri in Taxila (Figs. 3, 4)[XXXV], which is about 20 cm in height and carved in Sikri red sand-stone. Both depict kapardin-type seated Buddha on the front and Ramagrama stupa on the back, Dr. Muhammad Ishtiaq Khan[47] has elaborated this sculpture in these words:

> "The Buddha, in high relief and with two adorant figures on the back, is seated cross-legged on a lion throne. The adorant figure on the left with folded hands wears a flowing garment and a peculiar headdress; of the other on the right only lower part of the body remains. The pedestal bears two sitting lions "en profil[XXXVI]" on the corners and a dharma-chakra or wheel of law in the centre. The legs of the Buddha are crossed in padmasana[XXXVII] and on the upturned soles dharmachakra is to be seen. His left hand is resting on the left knee and the missing right arm, evidently was raised as high as the shoulder. The back of the relief represents the Naga Stupa at Ramagrama with two nagas, elaborate railing and a decorative harmika.
>
> In the museum record it has been identified as "Seated Buddha delivering his First Sermon". But in Mathura school if we search for the representation of the First Sermon at Deer-Park we observe that the established practice to portrary this scene is to depict the Buddha turning or touching the dharma-chakra or wheel of law.[…] We know that the pedestal of early reliefs of Mathura school was generally occupied by 'three lions; two 'en profil' on corners and one 'en face[XXXVIII]' in the centre. The central 'en face' lion was sometimes replaced by a sacred Buddhist symbol, including dharma-chakra. In Mathura Museum alone. Vogel has listed some four such pieces which bear dharma-chakra in the centre of their pedestals but do not represent the First Sermon; and it can safely be presumed that there must be many more housed in other museums of Indo-Pakistan sub-continent.[XXXIX] […] The combined gesture of the hands and the sitting pose

make it abundantly clear that here the Buddha is represented in 'abhayamudra or the attitude of imparting protection and not "delivering his First Sermon". [XL],[XLI]

This relief has been ascribed to the 5th century B.C. but again it does not conform to the evidence. The relief unlike many Mathura pieces has no inscription although there is room for it on the pedestal. A detailed study of the style, however, enables us to assign it a fairly accurate date. The Buddha who is seated cross-legged on a lion throne wears a thin garment across the chest leaving his right shoulder uncovered. The navel is visible through the garment and the busts are prominent. The end of the garment passes in thick roll over the left shoulder.

From under the legs, right in the middle, a pleated piece of the garment appears to come out. The head with almost smooth hair has an usnisa with thin lines. From this description it becomes manifestly clear that no influence of Gandhsra in the drapery or composition of the relief is traceable and this negative evidence suggests that it must date either from the early or the very late period when Mathura school was free from the influence of Gandhara. In the latter case, however, it must also betray some influence of the Gupta style: but that too is not there. On the other hand, the sitting attitude with the left hand on knee and the pose of the right hand raised upto the shoulder, the thin sticking garment across the body leaving the right shoulder bare, the prominent busts, the almost smooth surface of the hair, and the sitting 'en profit' lions at the corners leave no room for doubt that it is comparable to and datable with similar pieces from Katra,[XLII] one in Museum of Fine Arts, Boston [XLIII] and "Early Mathura Seated Buddha type" of Coomaraswamy.[XLIV] This type as dated by Comaraswamy and Van Lohuizen de-Leeuw [XLV] is datable to the second half of the first century A.D. Our piece with a little more pronounced lips and half closed eyes can however be dated a little later in early 2nd century A.D. What bearing on the relations of the Gandhara and Mathura schools could the discovery of such an early piece at Taxila have had if it were found from proper levels of scientific excavations must remain a matter of conjecture. It is to be lamented that not only it was not discovered in proper scientific excavations but also the environments leading to its entry into this museum are obscure."



Fig. No. 03: Back View of the Bhari Dheri seated Buddha



Fig. No. 4: Back View of the Bhari Dheri seated Buddha

Dr. Muhammad Ishtiaq Khan has placed the Bhari Dheri panel in a time frame "a little later in early second century CE. The Mathuran seated Buddha image from Badalpur has also been assigned to the

first half of the second century CE. The seated Bodhisattva in the Kimbell Art Museum has been dated to ca. 120 CE. Prof. Harry Falk has dated a Kapardin Buddha from Mathura in a private collection in London to CE 147. Dr. Ananda Coomaraswamy has dated the Bodhisattva dedicated by Friar Bala at Sarnath, the Katra Bodhisattva and the Anyor Bodhisattva to ca. 123 C. E. However, we have another scientific evidence for dating our sculpture. According to Prof. Dani as also reproduced above, "the house of Narkada from where the seated Buddha was retrieved got burnt in C.E. 93 (radio-carbon date) and beams of burnt wood got buried in the courtyard. We have thus valid and acceptable reason to believe the Kapardin-type Buddha from Shaikhan Dheri must have reached here before the house got burnt in 93 CE. We have equally strong reason to believe that the sculpture must have been carved in Mathura and it must have taken quite some time to reach Shaikhan Dheri. Prof. Dani has called the layer from which this sculpture was found to Kanishka, then it is scientifically acceptable that Kanishka era began in or around 78 C.E. It would, therefore, be reasonable to place the Kapardin-type Buddha from Shaikhan Dheri in a time frame between 78 CE and 93 CE.

Acknowledgement: We take the opportunity to thank Ms. Zubaida Yusuf, Assistant Curator-cum-Lecturer and Mr. Muhammad Waqar, Assistant Research Officer of Sir Sahibzada Abdul Qayyum Museum, University of Peshawar for their cooperation and assistance in facilitating our research. We are also obliged to Dr. Abdul Ghafoor Lone, Curator, Islamabad Museum for providing photographs of the Mathuran panel from Bhari Dheri. This research could not have been taken to logical conclusion without the active support and encouragement of Dr. Zakirullah Jan, Curator-cum-Associate Professor who not only kindly allowed study and photograph of the sculpture, but also shared valuable information that greatly facilitated our job.

Notes:

[I] Benjamin Rowland Jr. (1936:387-400) opines that, "In establishing the chronology of the declining years of the Gandhara school, we are aided by inscribed statues from the ateliers of Mathura that exactly parallel the style of such images." He further opines that, "This is a direct proof of my suggestion that except for a short period in the second and third centuries the artists of Gandhara faithfully reflected the trends of the indigenous schools of Indian."

II According to Prof. Dani had noticed three changes in Naradakha House i.e. (i) it originally served as a residence of the Buddhist teacher. According to him "this was the period of the Kushana ruler Wima Kasphises when large-scale reconstruction was undertaken at Shaikhan Dheri over th ruins of the Scytho-Parthian period", (ii) period "after the death of the teacher, which probably took place during the early years of the reign of Kanishka […] It is in this peiod that several sculptures were introduced into the house […] The house had now become a veritable temple complex. But unfortunately the house got burnt in A.D. 93 (radio-carbon date) and beams of burnt wood got buried in the courtyard […], and (iii) but that again could not last long. The house seems to have been finally burnt and destroyed. Thereafter the house of Nardakha lay flat till the excavator's spade revealed the story."

III Prof. Dani refers to House of Naradakha named after a Buddhist *acharya* (teacher) whose name was recorded at the base of a pedestal of a relic casket, found from the very same house. He further states that "This house is very well presevd and gives a fair idea of a Buddhist teacher's residence during the hey-day of the kushanas. The house was in existence from the earliest time of the Kushanas right to the end of the period. During the six generations of the Kushana rule the house got burned twice but every time it was repaired and restored. The history of the succeeding generations is amply recorded in the different strata, firmly dated by the discovery of a number of coins."

IV The term kapardin was introduced by Coomaraswamy (1928: 829)

V This sculpture is presently on display in Sir Sahibzada Abdul Qayyum Museum of the Department of Archaeology, University of Peshawar.

VII According to Dr, Devangana Desai (1990:3-32), "Mathura also was an important commercial town connecting Gandhara with the inland towns of the Ganga basin and those of Ujjain-Bharuch route. […]The Mathura workshops produced a large number of the Buddha and Bodhisattva images, some for exporting to sites like Sanchi, Sarnath, Sravasti and Taxila." "Mathura was a flourishing business centre, situated as it was at the junction of *Daksinapath* (southern route) and *Uttarapath* (modern route). Caravans used to break the journey and camp here." https://web.archive.org/web/20091019125829/http://ignca.nic.in/nl001702.htm#

VIII According to Xinru Liu (1988:1-2), "Commerce was one of the most important ancient urban activities. The word 'commerce' here, however, encompasses more than its modern denotation of a supply –and-demand market system. It included various forms of transactions.[…] Starting with Malinowski (1922), anthropologists have shown that ritual, religious and social considerations often outweighed material motives. In primitive societies the exchange of goods between people of different tribes, and in more advanced societies between elite families at times of weddings and funerals, illustrates this clearly. Other scholars have pointed out that ritual and religious activities also facilitated the production and distribution of property (e.g. Thapar 1978:105ff.) Examining both commercial and religious transactions thus offers a new perspective on the study of ancient urban society."

IX R. C. Sharma - https://www.encyclopedia.com/international/encyclopedias-almanacs-transcripts-and-maps/sculpture-kushana - Accessed on 15.04.2020.

X We have been unable to substantiate with authority that sculptors from Mathura also carved sculptures while in Taxila. However, it is possible that such sculptors might have come to learn the art of sculpting from the artisans and artists of Taxila and other major centres in Gandhara and on their return to Mathura also might have introduced some elements of Gandharan art into the Mathuran Buddhsits School of Art.

XI According to J. Ph. Vogel (1910:19), "There is plenty of evidence that the Mathura school grealy influenced Buddhist art throughout the period of its existence. "Everywhere in the North-West." Cunningham remarks, "I find tht the old Buddhist statues are made of the Sukri sndstone, from which it would appear that Mathura must have been the great manufacory for the supply of Buddhsit sculptures in Northern India." He further suggests that, "Buddha is described as a being of supernatural powers, to whom the gods and demi-gods of ancient India were subject. He is called the Lord *Bhagavana*), the Omniscient (*Sarvajai*), the Supreme (*Anuttara)* and the god of gods (*Devatideva)*. He received the worship due to a deity, and this explains the multitude of Buddha statues found all over India. (J. Ph. Vogel 1910:34)

XII J. Ph. Vogel (1910:38-40) had more than a century from now even referred to the difficulty in identification of the Buddha images, apart from clear distinction between the Buddha and Bodhisattva images in these words: "In later Buddhist iconography, the various Buddhas are all similar in appearance. They are only distinguished by their gesture (mudra) and by a peculiar cognaizance. But from the above remark it will be clear that no such distinction existed at Mathura, so that it

is impossible to tell whether a certain image represents Gautama or some other Buddha.[…] We are thus led to the conclusion that, in seated images at least, the Mathura sculptors of the early Kushana period made no distinction between Gautama the Bodhisattva and Gautama the Buddha."

[xiii] https://www.britannica.com/biography/Kaniska - Accessed on 7.6.2020

[xiv] Puri, B.N. https://en.unesco.org/silkroad/sites/silkroad/files/knowledge-bank-article/vol_II%20silk%20road_the%20kushans.pdf pp. 239-255 – Accessed on 12.5.2020

[xv] https://www.academia.edu/7829892/The_Kushanas

[xvi] Rekha Morris (1998-1999:80-91) while discussing 'Buddha under a Ficus Tree and Two Sculptures from Mathurā in the Sackler Museum, Harvard University' has identified four problematic areas in chronology and dating of the Kushana period art of Mathura (ca. first-fourth c. CE) i.e. (i) "no securely dated monuments from the period survive. About forty-five inscribed sculptures enable us to postulate a relative chronology, but all are dated in unspecified eras of uncertain dates, of which there were several in use: the Maurya era (beginning approximately 322 BCE), the Seleucid era (312 BCE), the Parthian era (248 BCE), the Saka era (129 BCE), theVikrama era (57 BCE), and the various dates suggested for Kaniska's reign (144 CE, 128 CE, 78 CE), of which 78 CE is now quite generally if tentatively accepted.", (ii) "monuments such as the images under discussion have been removed from their original context. Scholars classify sculptures of the Kusana period into two broad stylistic groups by reference to the two major centers of production: Gandhara and Mathura. Many Buddhist monuments in and around Mathura no longer extant", (iii) few of the inscribed images of this period refer to a donor, so that the only statement one might make about patronage is a negative one, i.e., that the patron of such images was most likely to have been non-royal like Friar Bala or (most likely) the patrons of the refurbishing of Mat and of Surkha Kotal.", and (iv) in the present state of knowledge iconography does not clarify chronology. Detailed stylistic analysis in conjunction with studies of chronology by such scholars as Lohuizen, Rosenfield, and others allows us to chart a relative if not an absolute chronology within which to place images such as those under discussion."

[xvii] Dr. Ananda K. Coomaraswamy (1928:815-841) states, "A few wrords more on the subject of the first type, with a single curl ; I propose to call this the " Kapardin type ". For it may be explained, not only by Buddhist tradition as above, but as representing a current type of ascetic coiffure, both Br?hmamcal and Jaina. Max Muller (S.B.E., xxxii, p. 424): [….] Kaparda is the name of a shell, and the hair twisted together in the form of a shell seems to have suggested the name of Kapardin."

Prof. Ju-Hyung Rhi (1994:207-225) "it is questionable that the figure represented in the Kapardin type is iconographically identifiable as the Buddha. Figures of the Kapardin type wear very thin cloth that reveals most of the body, and underneath it only a dhoti covers the lower part of the body. Japanese scholars have raised questions citing the passage in the Sarvdstivdda-vinaya that the samghdt should not be worn directly on the body. Doubts have also been raised whether the Buddha or monastics would have worn such diaphanous cloth. Alexander B. Griswold points out that a parallel for the dress scheme of the Kapardin type is not found in the modern Theravada practice and that the inflection of the dress is unusual for the samghdt. An alternative explanation has been presented that the dress represents uttardsamga instead of samghdt. But it seems improbable that if the dress for the first Buddha images of Mathura was designed on the basis of monastic garments, as is the case of Gandharan Buddhas, such an awkward form would be chosen lacking the samghati, which is supposedly the most basic and the most important part in the monastic dress. I find it hard to regard the dress of the Kapardin type as a monastic robe and to attribute the difference in dress scheme between the Kapardin type and the Gandharan type to climate or custom as has often been suggested previously. Our previous conception of this type of dress

as a monastic garment has been based, in fact, on the assumption that the figures of this type represent the Buddha in any case. However, if we see that it has nothing to do with the monastic dress, the problem becomes more comprehensible. The dress of the Kapardin type is more likely a shawl made of thin fabric, which was an important part of male dress in ancient India. This type of shawl was often draped on the body folded together in the form of a narrow strip as we see for example in an image in the Lucknow State Museum (fig. 9) or an image of Maitreya Bodhisattva from Ahicchatra (fig. 1o). In the Kapardin type, it was worn in a broader form covering most of the body except for the right shoulder. The way the shawl was worn in the images of the Kapardin type is essentially nodifferent from that worn by another Maitreya Bodhisattva from Mathura or those worn by some conventional Bodhisattva figures from Gandhara (fig. 11). In what form, then, was the Bodhisattva Gautama represented? I believe that it is most likely the Bodhisattva after Renunciation that was represented. Compared with contemporary Mathura images we noted above, such as the Maitreya from Ahicchatra, another Maitreya in the Mathura Museum or an image in the Lucknow State Museum, the most obvious difference in the figure of the Kapardin type is that it does not wear any jewelry; the person is removed from the ordinary, secular world."

XVIII According to Dr. Ananda K. Coomaraswamy (1928:815-841): "As a matter of fact, however, the Buddha is always represented, although not in royal garb, as a deity, with a nimbus, lotus or lion throne, and certain physical peculiarities proper to the conception of a Maha Purusa and Cakravartin or King of the World." Dr. Klemens Karlsson (2015:68-96) subscribed to these views. He writes, " This so-called Kapardin Buddha type was based upon models of yaksas or kings. In this image, the Buddha is not portrayed as a human, but rather as a superhuman, Mahapurusa. He is a combination of a timeless ideal Buddhist king Cakravartin and a Buddha (Hartel 1985)."

XIX R. C. Sharma - https://www.encyclopedia.com/international/encyclopedias-almanacs-transcripts-and-maps/sculpture-kushana - Accessed on 15.04.2020.

XX Karin Abahl (1978:56-59) speaks about a relief-friezes at Persepolis (6th-4th century BCE) formerly belonged to the late Swesish King Gustaf VI Adolf and now forms part of the royal bequest to the Medelhavsmuseet and describes him in these words: "He carries a heavily pleated robe in two pieces called a kandys constituting of a skirt and a cape. On his head he is wearing what Schmidt has called a tiara, its shape being that of a high cylindrical plied or fluted hat or crown [….]This fluted hat worn by the common Persian as well as by the king himself seems to have been antecedents in Iran already in the 9th c. B.C., but obviously disappeared with the Achaemenians. Underneath the tiara the hair is carefully made up in distinct spiral-shaped curls arranged in rows. Over the forehead the hair is combed upwards, the curls forming a line along the edge of the tiara. From the temple and backwards the hair is combed don ending in the characteristic snailshell curls. Also the beard is stiffly curled and meets with the hair so that the ending of the hair and the beginning of the beard."

It seems relevant to refer to Harry Falk (2012:491-517) in context of kaparda or kapardin. He thus writes, "Only the Mathura Bodhisattvas display what is called a kaparda by art-historians. [….] So it seems obvious that kings and only kings are entitled to wear an uṣṇīṣa, which, while being removable, can only be a head-cloth.[….] I see something different: there is neither a shaved scalp around the 'tuft,' nor is there unshaved hair without striation, but a cloth is wrapped smoothly around the head, covering the hair completely, and hiding a top hair knot inside the 'tuft.' Thread is wound around the top bun, which was mistaken for hair itself. This view can be substantiated by looking at any of the so-called 'kapardin Buddhas,' who should rather be called 'uṣṇīṣin Bodhisattvas,' since they wear a head-cloth (uṣṇīsa), and do not sport a looped hair-bun (kaparda), as does Śiva.[…] This head-cloth has a certain history. It was used to cover the hair for a so-called Phrygian head-dress, which is not confined to Phrygia, but also found in Thracia. Some of Alexander's soldiers wore it, as is shown on the so-called Alexander sarcophagus now in the Istanbul Museum."

Harry Falk's (2012:491-517) notion to relating the history of Kaparda with Phrygia - a kingdom in the west central part of Anatolia on the basis of headdress of some of Alexander's soldiers cannot be accepted in the light of the earlier evidence from Persia (Karin Abahl 1978:56-59). We firmly believe that the origin of the *kapardin*-type decoration goes back to the Achaemenian period or even before them somewhere in the 9th century BCE. The possibility of Persian soldiers in the army of Alexander displaying the kind of headdress cannot be excluded. According to Vasudeva S Agrawala (1965:2-13), "Mathura Sculpture is distinguished by several qualitative features of art, culture and religious history. The geographical position of the city on the highway leading from the Madhyadesa towards Madra-Gandhara contributed in a large measure to the eclectic nature of its culture. Mahura became the meeting ground of the traditions of the early Indian art of Bharhut and Sanchi together with strong influences of the Iranian and the Indo-Bactrian or the Gandhara art from the North-West. The Persepolitan capitals with human-headed animal figures and volutes as well as the presence of the battlement motif as a decorative element point to Iranian affinities. These influences came partly as a result of the general saturaion of foreign motifs in early Indian sculpture as found in the Stupas of Bharhut and Sanchi also […]Mathura culture and its great sculpture stand as the symbol of synthesis. Here the three streams of Indian, Iranian and Hellenistic culture met and mingled with one another."

[xxi] "In Andhra, on the southeastern coast of India, the Ikshvaku kingdom (A.D. 1st– 3rd century) prospered through the exchange of goods from local ports on the sea routes to Rome. There, as in Gandhara, Buddhist merchants and devotees financed the building of stupas decorated with narrative stone reliefs depicting the Buddha in a distinctive fashion. Andhran Buddhist art influenced the art styles of Sri Lanka and images of the Buddha in Andhran style have been found in Thailand, Vietnam, and Indonesia. By the end of this period, Buddhism was spreading along the silk route to China and later to Korea and Japan. Along with written accounts of the Buddha's teachings (called sutras), monks and merchants carried small portable works of art—mainly sculptures of Buddhas, bodhisattvas, and shrines—which greatly influenced early Chinese and Central Asian Buddhist sculpture." Buddhist Art by Jeffrey Hays(2008) - http://factsanddetails.com/india/Arts_Culture_Media_Sports/sub7_5b/entry-4244.html

[xxii] -ibid-

[xxiii] Sculpture in the round is three-dimensional sculpture that is meant to be viewed from all sides, such as a statue, and which is not attached to a wall or background.

XXIV The Northern Satraps also called Satraps of Mathura was a dynasty of Indo-Scythian rulers who held sway over the area of Mathura and Eastern Punjab from the 1st century BCE to the 2nd century CE.

[xxv] Note2 of Dr. Ananda K. Coomaraswamy (1928:815-841): "Thus, Friar Bala's figure at Sarnath, and the Katra Mound figure, Mathura (H.1.1.A., figs. 83, 84) are described in the inscriptions as Bodhi sattvas, though entirely without ornaments, while the similar figure from Anyor, Mathura, is called a Buddha; see Vogel, Cat. Arch. Mas., Mathura, p. 40 and pi. viii. All three undoubtedly represent Gautama. A similar problem is rarely met with in the literature." Dr. K. Padmanabha (1995:93-98) states that, "The Buddha images were of three main types - sthanaka (standing), asana (seated), and sayana (recumbent). […]The reclining pose, however, was exclusively used to represent the Mahāparinivāṇa or the Great Decease." He further states that "The greatest contribution of the Mathura art was the cult image which synchronised with the introduction of the image of the Buddha. ….]The ealiest Buddha figure called Bodhi Sattva out of deference to the old scruples against the human representation of the great Teacher, was fashioned in the form of the colossal yaksa."

[xxvi] shodhganga.inflibnet.ac.in › jspui › bitstream (P.286)

[xxvii] Prof. Harry Falk (2012:491-517) has promoted a new theory about the *Kaparda* and *Ushnisha*: "Only the Mathura Bodhisattvas display what is called a kaparda by art-historians. [….] So it seems obvious that kings and only kings are entitled to wear an uṣṇīṣa, which, while being removable, can only be a head-cloth.[….] I see something different: there is neither a shaved scalp around the 'tuft,' nor is there unshaved hair without striation, but a cloth is wrapped smoothly around the head, covering the hair completely, and hiding a top hair knot inside the 'tuft.' Thread is wound around the top bun, which was mistaken for hair itself. This view can be substantiated by looking at any of the so-called 'kapardin Buddhas,' who should rather be called 'uṣṇīṣin Bodhisattvas,' since they wear a head-cloth (uṣṇīsa), and do not sport a looped hair-bun (kaparda), as does Śiva." To reinforce his arguments, he refers to the head at the Museum fur Asiatische Kunst, Berlin, accession number 16, the hair of which are covered by a cloth and according to him, "Because of the encased hair, the cloth swells almost one cm above the skull. The artist gives each site above the temple two slanting lines to indicate folds in the tissue. The bun maintains its shape due to a thread ound around the hair-knot [….] There is no need to expect a change in the meaning of usnisa at this time, during the fifth century AD. The old term still denotes nothing but a head-cloth, worn the way young Sikh boys wear it to this day (see Figure 2 on p. 511).[….] There can be no doubt: a kapardin Bodhisattva from Mathura is presented as a cakravartin, displayed with all but one of the said kakudas of a monarch. His concealed left hand palm demonstrates his abstention from Bala, his open right hand marks him as a true cakravartin, and the uṣṇīṣa in its second function links him to anuttarasamyaksambodhi. HÄRTEL (1985) realised the truly royal nature of this Bodhisattva, without even taking recourse to the texts." Due to fear of length of this paper beyond its scope and also for want of more evidences we need in shape of such sculptures, we reserve our views to be reflected in another paper.

[xxviii] inclusive (anuvrtta) vis-à-vis exclusive (vyavrtla) as explained by Prof. Adunath Sinha (1958:189)

[xxix] Forthcoming – unpublished article titled "Mathuran Style Seated Buddha on Lion Throne from Badalpur in Taxila Valley – Revisited for Missing Details and Tentative Dating"

[xxx] Prof. Ju-Hyung Rhi (1994:207-225): after extensive discussion on the question of "inscribed Bodhisattvas" from Mathura, what appear to be Buddha images from early Kushan Mathura, he poses two other questions (i) as to why did the terms "Buddha" or "Bhagavan Sakyamuni" begin to replace "Bodhisattva" several decades later, and why was the Gandharan type of Buddha image (with both shoulders covered) adopted in Mathura around the same time instead of the earlier type (with the right shoulder bare) usually inscribed "Bodhisattva"? (see his. figs. 2, 3); (ii) why did images similar to the first Mathura ones appear in the Swat region, more or less simultaneously during the pre-Kaniska years? (see his fig. 4).The answers of Prof. Rhi is highly academic when he says that, "a convenient answer to this question has been that the two terms Bodhisattva and Buddha had been used without much distinction in that early period so that they were even interchangeable" and "I believe that all these phenomena were closely interrelated. The transition from the early Mathura type to the Gandharan type in Mathura, which has been usually understood in stylistic terms, manifests a significant shift in iconographic meaning, which paralleled the transition from "Bodhisattva" to "Buddha" and its equivalent terms in inscriptions."

[xxxi] https://gandhari-texts.sydney.edu.au/text/dharmanandin-mathura-stone-seated-kapardin-buddha/ - Accessed on 15.05.2020.

[xxxii] https://www.chegg.com/flashcards/buddhist-art-test-slide-id-deck-60342581-b0c7-4724-bc10-7577c3f6326f/deck - Accessed on 17.04.2020.

[xxxiii] Prof. Akira Shimada (2012:103-104) has discussed the distinctive hairstyle by comparison of the early Mathura Buddha (*Kapardin*-type) and the Semi-circular type (see Pl.42. Figs.15 in his publication). He writes that "These images show that the earliest sculptures consistently represented the hair like a tight cap, with an additional top-knot (Pl.42, Fig.15 left). This so-called *kapardin* type did not change until the seated Buddha from Anyor (year 51 of the Kaniska era), which depicts rows of semi-circles in the hair (Fig.15 right). The earliest dated image with hair in the form of snail-shell curls is a seated Jina dated year 12 of the Kaniska II era. If we follow Falk's dating for the inauguration of the Kusana era, the Anyor Buddha should be dated to ca.178 CE and the Jina, the first Mathura image with snail-shell curls, to ca. 239 CE. If we concede that the snail-shell curls were adopted in Buddha images between these two dated sculptures, then it seems reasonable to assume that this hairstyle appeared about 200 CE. While this does not necessarily mean that the Buddha images at Amaravati adopted the hairstyle directly from Mathura, it is hard to believe that the hairstyle was invented independently for the Amaravati Buddhas much before the Mathura. If this logic is correct, the third-phase railing, which features such Buddha hairstyles, cannot be dated much before ca.200 CE. As mentioned in the last chapter, this art-historical evidence supports Bhandare's dating of Siri Yana Satakani (ca.170-200 CE). If we followed Cribb's dates (ca.106-132 CE), we would have to accept that Amaravati sculptors produced Buddha images with hair in snail-shell curls at least seventy years before Mathura."

[xxxiv] The *Ushnisha*, *Urna*, *Abhayamudra*, *Padmasana*, were borrowed from an ascetic tradition the meanings of which were quite well understood. Similarly the attendants holding flywhisk, a Chhatra, lion-throne, divine figures showering flowers were elements of the Chakravarti iconography. An intelligent fusion of the Yogi and Chakravarti formulae supplied the east for the new image of the Buddha-Bodhisattva. (Vasudeva S Agrawala 1965:4-5)

[xxxv] The photographs of the Bhari Dheri seated Buddha sculpture (Fig.3 & 4) have been provided by Dr. Abdul Ghafoor Lone of the Department of Archaeology and Museums, Islamabad for which the authors are greatly indebted to him.

[xxxvi] as seen from the side.

[xxxvii] Lotus position or Padmasana (Sanskrit: पद्मासन, padmāsana) is a cross-legged sitting meditation pose from ancient India, in which each foot is placed on the opposite thigh.

[xxxviii] facing forward **:** having face or front forward

[xxxix] Vogel, J. Ph. : Catalogue of the Archaeological Museum at Mathura, Allahabad 1910, Obj. Nos. 18, 20, 50 & 61

[xl] Vogel, J. Ph. : Catalogue of the Archaeological Museum at Mathura, Allahabad 1910, Obj. Nos. 18, 20, 50 & 61

[xli] Agrawala, V. S. : Handbook of the Sculptures in the Curzon Museum of Archaeology, Mathura, Allahabad 1933, p. 21.

[xlii] Vogel, op. cit., pi. vii.

[xliii] Van Lohuizen de-Leeuw : The Scythian Period, Leiden 1949, pi. xx.Fig. 32

[xliv] Comaraswamy : The Origin of the Buddha Image, Reprinted from the Art Bulletin vol. ix, No. 4. New York 1927, Fig. 34. 35 & 39.

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Inscriptions of the Kalinjar Fort, Kalinjar District Banda, Uttar Pradesh

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Inscriptions of the Kalinjar Fort, Kalinjar District Banda, Uttar Pradesh

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Chapter 01: Introduction

The first author has already written three articles[1] earlier singly and fourth article with second author[2] about *Kalinjar* fort. The material for the present article was gathered in 2015. The first author is thankful to Dr. *Rakesh Tewari*, then Director Archaeology who kindly gave permission for this study and documentation. I was assisted in the task of taking estampage by *Arvind Chhirauliya* of *Kalinjar, Kallu Yadav* of village *Ganiva farm, Karwi* district *Chitrakoot* and the team of enthusiastic villagers of *Kalinjar* which consisted of *Babloo Arjariya, Bhagwandeen Kushwaha, Chhunnu Kushwaha* and *Chhotelal Kushwaha*, all residents of *Kalinjar* district *Banda U.P.* Late *Shri. B. D. Gupta* of *Banda, Uma-Shankar Pandey* of *Banda, Gudda Sharma* of *Banda & Ajit Singh* of *Banda* continuously accompanied the first author and his team.

Fort of *Kalinjar* is situated in the south-western corner of district *Banda U.P.* on the border of *Madhya Pradesh* on the latitude $24^{0}59'56''$ N and longitude $80^{0}28'55''$ E, at the top of the hill of same name. *Kalinjar* was always an important place of pilgrimage. The most important sacred shrines is of *Nilkantha.* The other important shrines are *Kotitirth, Mrigdhara, Mandukya Bhairava, Siddha ki Gupha, Bhagwan Sej, Pani ka Aman, Panch Pandav @ Pandu Kund, Patal Ganga, Sitakund, Sitasej* and *Khambhaur*. All these places bear a large number of inscriptions of pilgrims. A few *Islamic* shrines & mosques like *Patthar Mahala* mosque of *Islam Shah, Sanichari Taal* mosque, *Shah Bahu's* tomb/ *Khankhah, Shah Rashid's* tomb and *Rathore Mahal* mosque also bear Persian & Arabic inscriptions. These inscriptions provide very rich information about the rising and falling fortunes of *Hindu & Muslim* shrines. The fort is located on the plateau which has a vertical scarp of about 40 feet all around. From the point of view of defense, the wall of about 30 feet has been raised at the edge of scarp or over-hanging rocks. The great height of the hill and the vertical scarp, sometimes with over-hanging rocks combined with the high

rampart makes it impregnable. It can be approached from north along the existing stepped ascent of the fort. The other route is from southern side. It has a much steeper ascent from village *Saraiyan* to *Panna @ Bansakhar* gate. Another route goes from *Panna* gate to *Badi Bakhari* overlooking *Sukhana Nala*. This route went towards village *Kauhari*. *Badi Bakhari* is an abandoned settlement at some height above the *Sukhana Nala* just below *Rani Tunga*. The bullock-carts used to come to *Panna* gate from *Kauhari* side and up to *Balkhandeshwar* from *Tarahati Kalinjar* side. For giving the general topographical information about the fort and surroundings, an old revenue map dated 1877-78 (Fig. 01) and another labelled satellite map (Fig. 02) of *Kalinjar* fort is being given below. This is just for giving the reader a broad view of the fort and its surroundings. The detailed topographical maps will be given when we are describing different part of the fort.

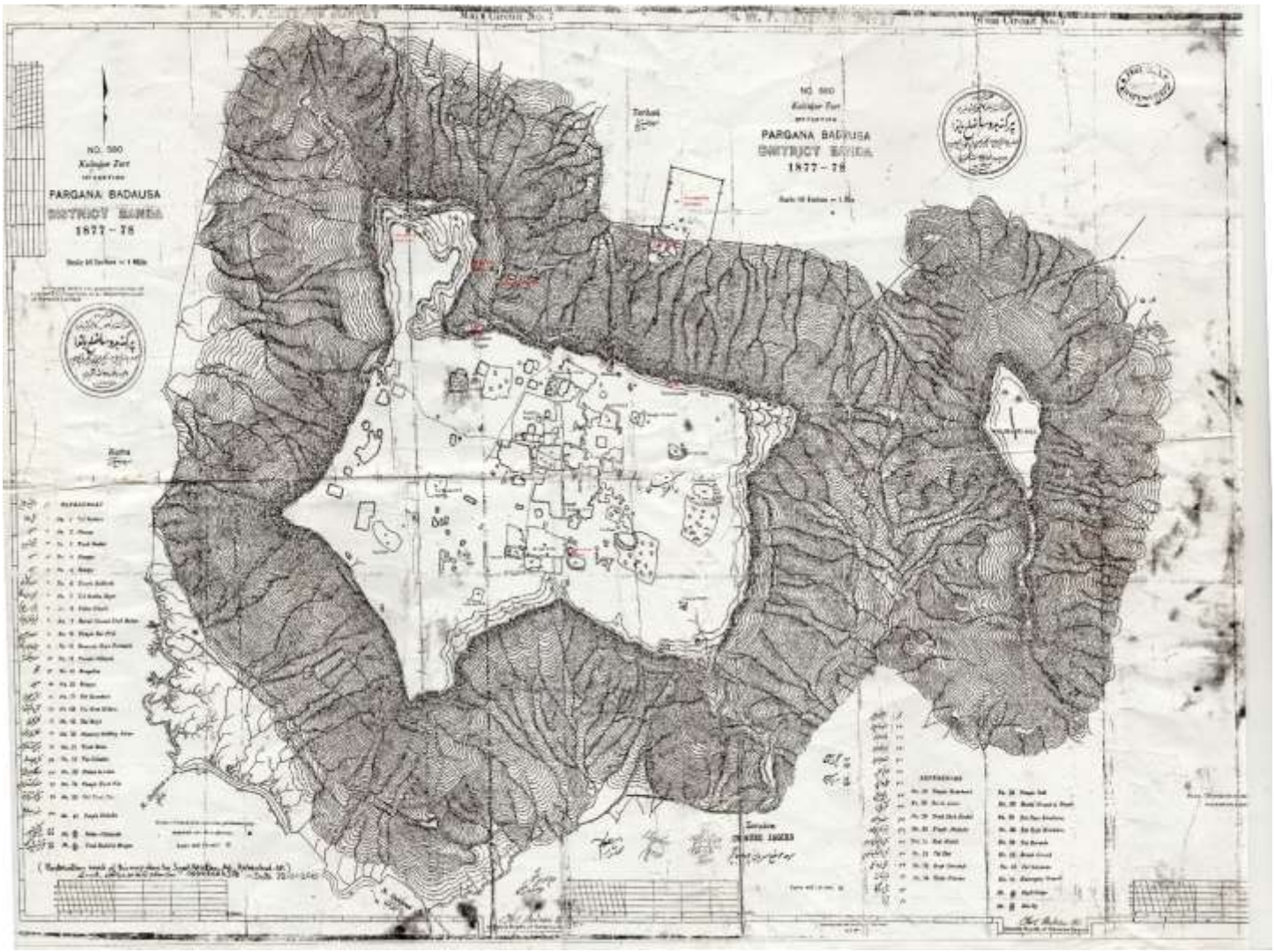


Fig. No. 1: Old Revenue Map of *Kalinjar* Fort



Fig. No. 2: Satellite image of *Kalinjar* Fort

The rock shelters in the scarp below the rampart house a large number of religious places and caves of ascetics. The over-hanging rocks & scarps also have a large number of graffities which are mostly pilgrim records. Some of these inscriptions record the names of shelters which were named after some famous hermits who took residence in those places. The religious places are mostly located around the water springs emerging from the crevices of the scarp. For ease of description, the religious places having inscriptions and scarp have been taken together although these scarps called *Aris* in local dialect cannot be approached from the rampart, except in few places like *Nilkantha, Khambhaur, Meendhara, Patal Ganga* and *Mandukya Bhairava*, there are small openings in the ramparts which provided access to the people manning the fort to the water sources below. At present, all the *Aris* are to be approached in a very round-about way through few gates and breaches in the walls of the fort. We will describe the way to *Aris* located below the wall but give the description of sacred places below the scarp for the sake of their proximity with the places inside the rampart. We have dedicated one chapter to the inscriptions located along the ascent to the fort. The inscriptions are concentrated along the edges of the hill at the top and bottom of the scarp, therefore, we have describe the inscriptions located along North, East, South and West edges of the plateau in four chapters. Another chapter is dedicated to the inscriptions located in the interior of the fort. These are mostly concentrated around the *Kotitirth Taal* which earlier had a complex of temples around it. The *Nilkantha* temple complex has large number of inscriptions which have already been published by the first author in 2015[3].

Chapter 02 - First Gate @ Alam Darwaza



Fig. No 03: Satellite image of the Seven Gates on the ascent of the Kalinjar Fort

2.1: First Gate @ *Alam Darwaza*:



Fig. No 04: First gate of Kalinjar Fort



Fig. No 05: Closer view of First gate @ *Alam Darwaza*

First gate is located on the latitude 25^{0}00′33″ N and longitude 80^{0}28′55″ E. *Alam Darwaza* was first mentioned by Cap. W. R. Pogson and he has also given the reading of inscription at the top of the gate[4]. Maisey, Cunningham & Fuhrer mentioned *Alam Darwaza*[5]. This portal has an arcuate entry with rosettes decorating spandrels when looking from outside. On the inner side, the gate has a flat roof to protect the guards. It has a large bastion on the right side to watch the ascent from *Tarahati Kalinjar* to the first gate. This first gate has only one inscription.



Fig. No. 06: Estampage of the Inscription

۱۔ اللہ الغنی

۲۔ شاہ اورنگ زیب دین پرور شد مرمت چو قلعہ کالنجر

۳۔ چون محمد مراد از حکمتش ساخت در ہا محکم و خوشتر

۴۔ از خرد سال جستمش میگفت سد عظیم چو سد اسکندر

۱۰۸۴ ہجری

Fig. No. 07: Inscription on the first gate

Inscription No. 1: This five lines inscription (Fig. 06 & 07) dated 1084 *hijri* (1673 A.D.), is located at the top of the *Alam Darwaza* facing north. The size of the inscription is 40x57.5 cm. It is in *Persian* characters and *Nastaliq* characters. It reads as follows:

1. God who is prosperous

2. *Kalinjar* fort was repaired on the desire and by the order of King *Aurangzeb* who serves and promotes the religion.

3. *Mohammad Murad* constructed the strong and beautiful gate of the fort.

4. When I asked the mind the date of completion of this wall. It said, "Build it like the wall of Alexander".

5. *Hijri 1084*[6].

Cunningham also mentions this inscription made during the reign of *Aurangzeb* in 1873 A.D. When it was named after *Aurangzeb Alamgir*[7]. Fuhrer also mentions this inscription[8].

2.2: Second Gate @ *Ganesh Darwaza*



Fig. No. 08: Second gate @ *Ganesh Darwaza* of the *Kalinjar* fort



Fig. No. 09: Closer view of the second gate



Fig. No. 10: Another view of second gate

Second gate is located on the latitude 25^{0}00′25″ N and longitude 80^{0}29′01″ E. The second gate was noticed by Cap. W. R. Pogson[9]. Maisey mentioned second gateway as *Ganesh Darwaza*[10]. Cunningham & Fuhrer also mentioned this gate[11]. This gate is reached after climbing a long flight of stairs. It has

arcuate entrance looking from outside and its spandrels are decorated with flower motif. Inside of the gate has flat roof. There is a bastion on right side. This second gate has only one inscription.



Fig. No. 11: Estampage of the inscription

Inscription No. 1: This two lines inscription (Fig. 11) of 15th-16th century, is located on the second gate facing north. The size of the inscription is 16x54 cm. It is local dialect and *Nagari* characters. It reads as follows:

1. . . . . *samaya*

2. *sutro pōṣa* . . . . . .

2.3: Third Gate @ *Chandrika Phatak*



Fig. No. 12: Third gate @ *Chandrika Phatak* looking from above



Fig. No. 13: Closer view of the Third gate

Third gate is located on the latitude $25^{0}0'25''$ N and longitude $80^{0}29'01''$ E. This gate was noticed by Cap. W. R. Pogson[12]. Maisey mentioned third gateway with the name *Chandi Darwaza*[13]. Cunningham mentioned this gate. He tells that this gate was also known as *Chauburji Darwaza*[14]. Fuhrer mentioned this gate and calls it 'Gate of four towers' i.e. *Chauburji* gate[15]. This gate is in fact a double gate. The outer gate exists in front of the bastion located on the right side. After entering this gate, we take a left turn, there we find another gate. The space inside the two gates forms a square courtyard. After crossing the second gate, there exists a long building along north-south axis located at the edge of a deep precipice. This building housed the guards. There are six inscriptions found in this gate which are described as follows.

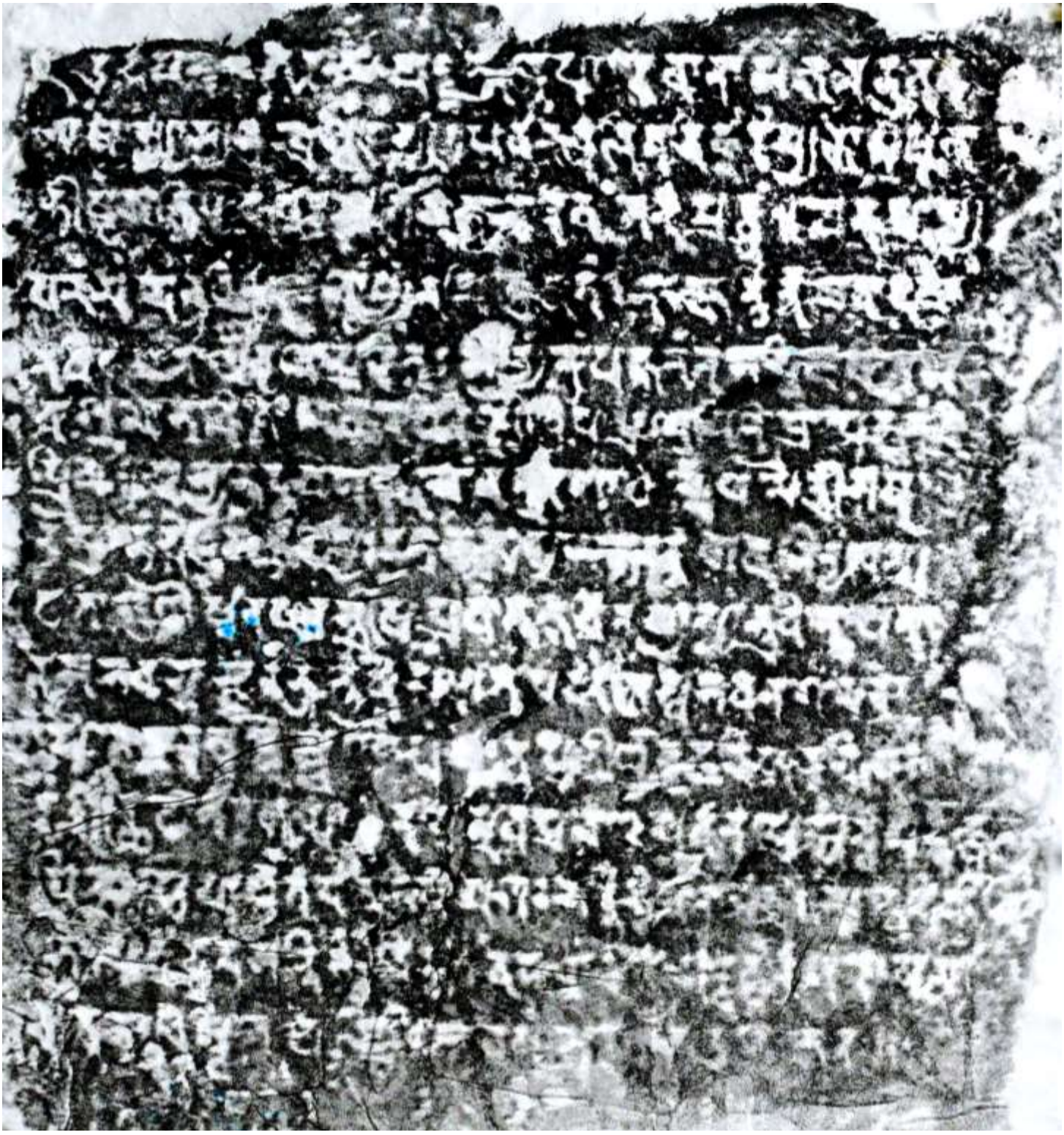


Fig. No. 14: Estampage of the inscription



Fig. No. 15: Inscription on the doorjamb

Inscription No. 1: This fifteen lines inscription (Fig. 14 & 15) in *Sanskrit* language and *Nagari* characters, is located on the outside doorjamb of *Chandi Darwaza* facing the bastion. The size of the inscription is 39x33 cm and it reads as follows[16]:

1. *Udayana iti rājā yah kule pāṇḍavānāṁ sakabhuvana*
2. *nāthasyāsya bhadreśvarasya pavanalulitacihnaṃ ramyakāntīṣṭakā*
3. *[ntīṣṭakā]bhir grhavaram atibhaktyā kāritaṃ tena pūrvvaṃ yena prāpya*
4. *param mado na vi[dhrta]h śāthyam na mittre krtaṃmā[kṣa]ṃntir nna[jito] dayā*
5. *na viha[tā] nārrthi vṛthā [prekṣi]tah [sa]tyam nopahataṃ nasa[ddvi]jaja[nābhā]*
6. *vāt śramo bhāvito na krūre [']pi ripau [kṛ]pāpraṇayini prāpte [kṛtaṃ vi]*
7. *priyam yassyā bhud bhayam aṅghaso na tu raṇā[d] dharmme[']tha maittrī [sa]dā*
8. *usro bhudī [ha] sa[jjna]sya[bhajane]sa[dvye] gha[kṛ]- [ttaṃ sadā] nitya[m] lampa*
9. *tatā guṇeṣu na parastrī[ṣu]pra[vri]tta kvacit tasyāsyāttra vinodanā*
10. *na sabhavadgārddhrā-r-abhū[tte]-[sā] - - - - - - sva[bha]vanagamano*
11. *[yo] phaṇākāram uccai[h]sthā[no. . . .tu] prakīrṇṇaṃ dṛḍhavipulaśī[lā]*
12. *. . [raṃ]śricchaṭā[bha][m]kalpādṛpra[sravaṇa]pracaṇḍa pavanapreṅkhadvimarddakṣaṃaṃ*
13. *. . . pi[ṣṭre]. . . .yārthaṃ ta[danu] . . . yaśahsannibham . . . . . [kṛti[h]prak] [ma]ttvedaṃ jivi[taṃ]*
14. *. . . . [toya]budbudasa[nnibhaṃ] vibhūtiṃ capalāṃ [vikṣya]. . . . [nva]rddhanaśaro[jamāṃ]*
15. *. . . . [ā.o]dhi[ṣṭhi]te[ryā]li[khitā ī]yaṃ sra[ndhaba]u[mbha]kena*

Success! King *Udayana.* [born] in the race of the *Pāṇḍavas*, in the past caused to be erected, with utter devotion, the magnificent temple of him, *Bhadreśvara* Lord of the entire universe, its banners waving in the wind, with beautiful bright bricks. When he had attained the supreme position (*param*), he did not hold on to arrogance, betrayal of his allies was not done, it was not the chase that the arising of impatience was not overcome, nor was it obstructed, not fatigue was caused by the absence of the true Brahmins, [and] when an enemy, even if cruel, arriving seeking pity nothing disagreeable was done. For him there was a fear for sin, not for war, there was always benevolence towards the law, ... here of good people . . . always, greediness always developed (*pravṛttā*) for virtues, not for other men's wives at all, for him there was not pastime which is concerned with greed for things present in the world (*atra*). He, going to his own abode, . . . shaped like a serpent's hood, a loft, of *Sthāṇu,* expanded (?), . . . solid and extensive stone, like a mass of glory, capable of resisting, while (?) shaking in the fierce winds gushing from the mountain (*adri*) at [the end of] a *Kalpa* . . for the sake of . . . like glory. Having understood that this life is [transient] like a water bubble and perceiving that power is fickle . . . This has been written by . . . Umbhaka[17].



Fig. No. 16: Estampage of the inscription

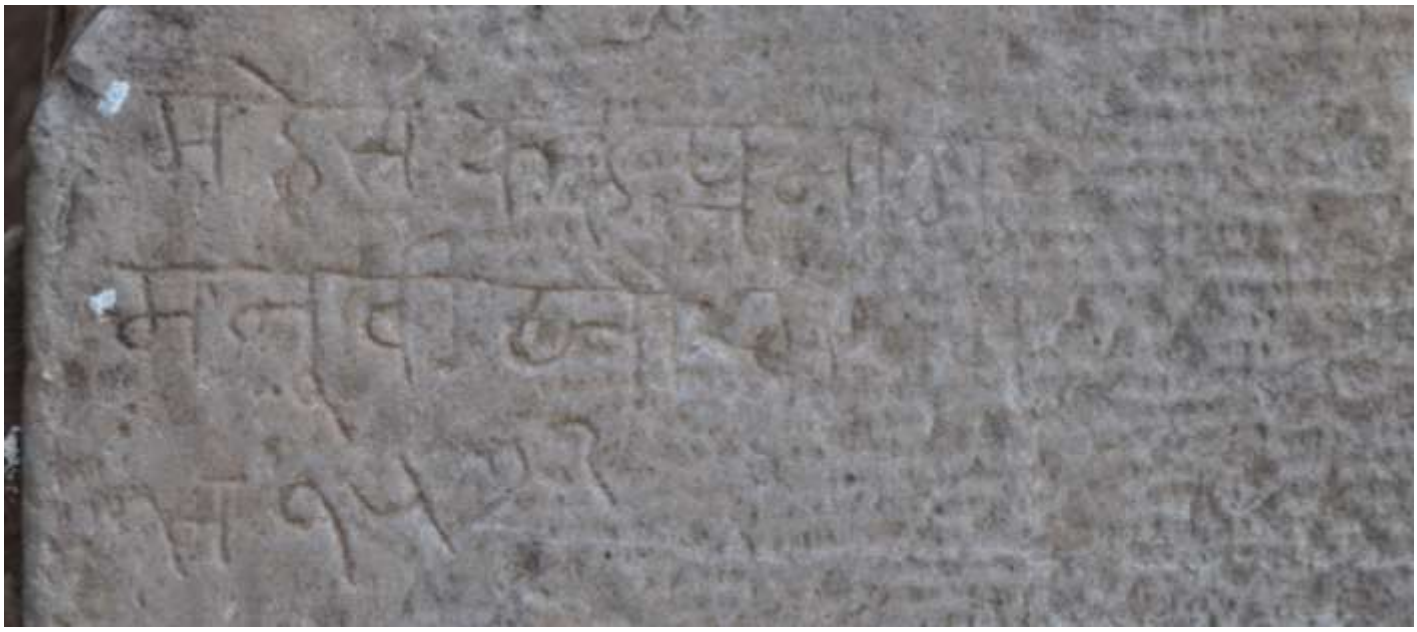


Fig. No. 17: Inscription

Inscription No. 2: This three lines inscription (Fig. 16 & 17) dated *samvat* 1472 (A.D.), in local dialect and *Nagari* characters, is located at *Chadrika phatak @ chandi 629anesa629* on the second doorjamb facing east. It was also mentioned by Maisey, Cunningham & Fuhrer[18]. The size of the inscription is 16.5x32 cm and it reads as follows:

1. *Mahesa kaha pranāmu*

2. *manuvī̃jau ka namah*

3. *saṁ 1572*

It records the salutation to *Mahesa* & *Manu Vijau* and records the date of *Samvat* 1572.



Fig. No. 18: Estampage & Inscription

Inscription No. 3: This six lines inscription (Fig. 18) dated *samvat* 1555 (A.D.), is located at *Chadrika phatak* on the doorjamb facing west. The size of the inscription is 33.5x24 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Jīpa kaha dinha pra .*

2. *saṁvat 1555 mā*

3. *. . . sa pratī. .*

4. *prapotho . . .*

5. *pranāmu . . .*

6. *mi. . . sa. .*

This inscription records salutation of some person to a deity and gives the date of *samvat* 1515.



Fig. No. 19: Estampage of the inscription

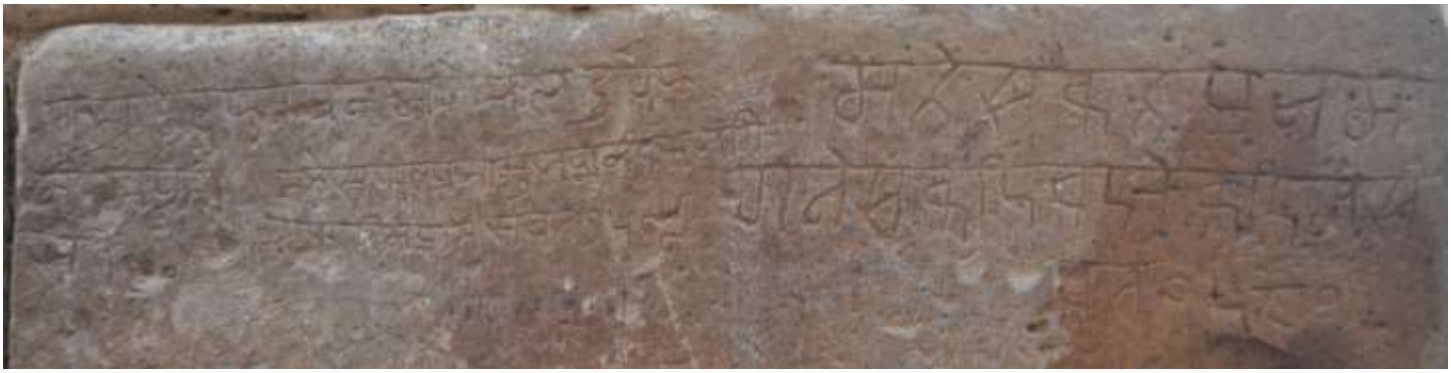


Fig. No. 20: Inscription

These three inscriptions (Fig. 19 & 20) are located at *Chadrika phatak* on the lintel facing south. The combined size of slab having the inscriptions is 17x70.5 cm and the inscriptions read as follows[19]:

Inscription No. 4: This three lines inscription dated *samvat* 1600 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Sudēva kaha pranamu 631anesa duveka*
2. *nitya prati*
3. *saṁ 1600*

It records salutation of *Sudeva & Gopala* and give the date of *samvat* 1600

Inscription No. 5: This two line inscription dated *samvat* 1599 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kaha pranāmu ma vā nandaka mūmita*
2. *ya ka dina prati saṁvat 1599*

It records salutation to daily *Shiva* and gives the date of *samvat* 1599

Inscription No. 6: This three lines inscription dated *samvat* 1580 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kaha pranama*
2. *632anesa kahi vadareka kahin saṁ*
3. *vata 1580*

It records salutations to *Shiva & Ganesha* and gives the date of *samvat* 1580.

2.4: *Chhatanki Patthar*



Fig. No. 21: ***Chhatanki Patthar***

Chhatanki Patthar is located on the latitude 25^{0}00′18″ N and longitude 80^{0}29′01″ E, on the way from third gate to fourth gate. It is a large boulder with a lot of stone fragments collected around it. The devotees made it a practice to offer a stone to the boulder to prevent it from slipping down the almost vertical edge of the hill. A *shivalinga* is carved on its lower right side. The person who got it done also got an inscription written on the left side of the *shivalinga*.



Fig. No. 22: Inscription & *Shivalinga* on *Chhatanki Patthar*



Fig. No. 23: Estampage of the inscription on *Chhatanki Patthar*

Inscription No. 1: This three inscription (Fig. 23) *samvat* date 1116 (A.D.), is engraved on *Chhatanki pathhar* on its eastern face[20]. At present, *Chhatanki patthar* is called *Bhima's Chhatanka. Bhima* was the legendary warrior of *Mahabharata* period and *chhatanka* is a local (Indian) small unit of weight. The pilgrims who ascend through the seven gates offer a small stone pebble to this venerable object ascribed to the Hero. Because of this you can see a pile of broken pebbles in front of the stone on which is carved a *Shivalinga* and the inscription. The size of the inscription is 18x26 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Pandit śrī yasodhar suta pandit*
2. *Śrī jaje dharah saṁvat*
3. *1116 sudō 5 tithi*

It records the name of *pandit yashodhar* & his son *jajedhar* and gives the date *sudi 5 samvat 1116*.

2.5: *Balkhandeshwar* Temple



Fig. No. 24: Aerial view of *Balkhandeshwar* temple

Balkhandeshwar temple is located at latitude 25^{0}00′18″ N and longitude 80^{0}29′06″ E, below the path connecting third gate and fourth gate. *Balkhandeshwar* temple was mentioned by Cunningham & Fuhrer[21]. There is a gate a little below the path mentioned above. When we go down this gate through a rough part, we reach *Balkhandeshwar* temple, which is situated at the height of 100 m above the village of *Tarahati Kalinjar*. It has various inscription inside the temple and one inscription on a boulder carved with the image of a *Kanwar* bearer. There are other images of *Mahisasuramardini, Ekmukhi Shivalinga* etc.



Fig. No. 25: Image of *Mahisasuramardini* on a boulder, *Balkhandeshwar* temple



Fig. No. 26: Closer view of the image of *Mahisasuramardini*



Fig. No. 27: Image of *Ekmukhi Shivalinga & Kanwar* bearing *Samanta Vasanta*



Fig. No. 28: Inscription on the boulder above *Kanwar* bearer

Inscription No. 1: The boulder (Fig. 28) bears an 8th century inscription, in *Sanskrit* language and *Nagari* characters above the image of the devotee of *Shiva*, which reads as follows:

1. *Samādhigata pancha mahāsabda sāmanta śrí vasantah*[22].

This inscription refers to *Samanta Vasanta* who held the title of *Samadhigata Panch Mahasabda*.

2.6: Fourth gate @ *Buddha Bhadra Darwaza*



Fig. No. 29: Ruins of fourth gate



Fig. No. 30: General view of fourth gate & steps going towards *Khambhaur*

Fourth gate is located on the latitude 25^{0}0′14″ N and longitude 80^{0}29′0″ E. Fourth gate is mentioned by Maisey with the name *Buddha-Bhadra* gate[23]. Maisey noticed an inscription on this gate. It reads as, "*Mahesa kah pranamu manu bijaka samvat 1580*"[24]. Cunningham mentions this gate and an inscription which is not traceable at present[25]. Fuhrer also mentioned this gate and the inscription mentioned above[26]. This gate has disappeared and only its ruins can be seen in figure (first). Another bypass was made from above the gate and the stairs were linked to the old route going towards third gate. The following inscription is located midway between fourth and fifth gate.

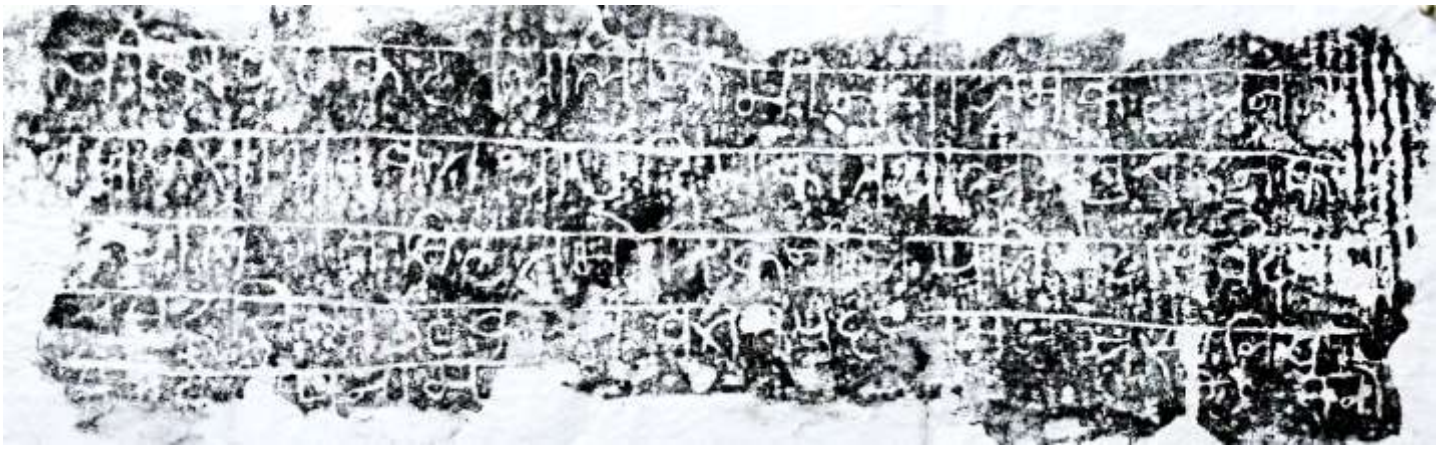


Fig. No. 31: Estampage of the inscription



Fig. No 32: The photograph of the inscription

Inscription No. 1: This five line inscription (Fig. 31 & 32) dated *samvat* 1556 (A.D.), is located between 4th-5th gates facing south. The size of the inscription is 21x68 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Līlakaṇtha kaha nityaṁ lakśmī narāyan kah pranamu*
2. *. . . . . kā adima nitya pramanu . . . . .*
3. *. . . . sigat si monika nitya prati*
4. *. . . . saṁvat 1556. . . . . .*
5. *. . . . . .*

It records the salutation to *Nilkantha & Lakshmi Narayana* and gives the date of *samvat* 1556.

2.7: *Khambhaur Taal*



Fig. No. 33: Aerial view of *Khambhaur*



Fig. No. 34: View of *Khambhaur Taal* from above



Fig. No. 35: View of *Khambhaur Taal* from east



Fig. No. 36: View of *Khambhaur Taal* from west



Fig. No. 37: View of *Khambhaur Taal* from north

Khambhaur is located on latitude 25^{0}00′12″ N & longitude 80^{0}28′58″ E, at the height of 204 m from *Tarahati Kalinjar* just above the fourth gate. Cap. W. R. Pogson referred to *Khambhaur*[27]. *Khambhaur* was mentioned by Maisey. He saw 10 feet image of *Bhairava* 20 feet above the water which at present has slipped from its original place & lying face down in the middle of the tank[28]. Cunningham mentions that there is a path from 6th gate to *Khambhaur.* He noticed two *Kanwar* carriers here. Near one of them is the following inscription, "*Samādhi gata panch mahāshabda sāmanta śrī vasanta*"[29]. *Khambhaur* is a tank having a bund on northern side. There is a large statue of *Bhairava* lying in the middle of the tank as mentioned above. On south-western side, a rocky outcrop is carved with various sculptures. The south-eastern side has a long corridor hewn out of the living rock with four thick columns supporting the roof. These columns has given rise to the name of this place *Khambhaur Taal* meaning a pond with pillars. The northern side bund has steps covered with black stones. The flat space to the further north of this bund has a small domed structure. Rock situated to the east of the pillared gallery bears a long inscription above the *Kanwar* carrier and *Saptamatrikas* in dancing posture carved below him.



Fig. No. 38: Caves of *Khambhaur Taal* looking from north



Fig. No. 39: General view of the caves of *Khambhaur Taal*



Fig. No. 40: Sculptures on the rocks in western part of *Khambhaur Taal*



Fig. No. 41: General view of the image of *Kanwar* bearer, a man & *Saptamatrikas*

There are twenty-nine inscription at this place which are as follows.



Fig. No. 42: The photograph of the inscription

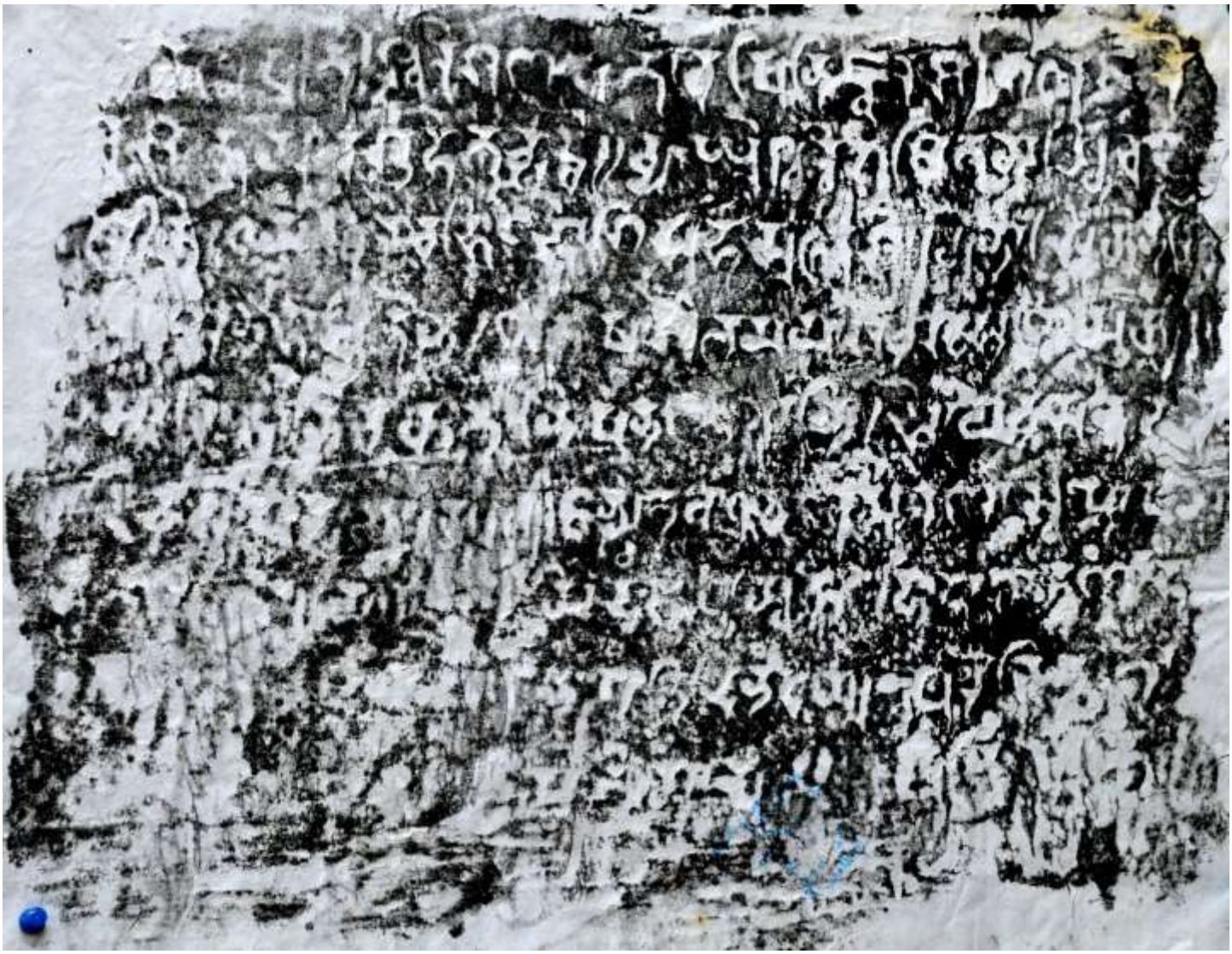


Fig. No. 43: Estampage of the inscription

Inscription No. 1: This nine lines inscription (Fig. 42 & 43) of 7th-8th century, is located at *Khambhaur*. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Om! Namah Prítiśvari Gaṇapata Vapinivareśi Kalaṁjarē*
2. *Chaśanumāra guhētu vridhe // vyaghreśvare prathitanāmni cha pu*
3. *ṇḍariko dharnēśvarē cha bhidbhōgi sahasra lingyē. Yēnāsti kēna sí*
4. *. . śena bhāvitena ētashra śailmayā śainagṛihaṇi muktayai*
5. *.sta ri[pu]nich krítani punarṇmavāni Soyam vasanta hara*
6. *. . . . . yasyahite _ nāmnvōdhakkaranch guruṇam svapnopamā*
7. *sadyaṁ bhujugrahu grihaṁ . gah maṇḍaṁ bhaṁgu*
8. *. . . . pratidinaṁ dharmmah rarachintyatāṁ*

9. . . . . *pratimādmutkārayantishṭhaṁ*

This mentions *Vapi* in *Kalinjar* and *Sahastralinga. Guru* is also invoked in this inscription.



Fig. No. 44: Estampage of the inscription



Fig. No. 45: The photograph of the inscription

Inscription No. 2: This two lines inscription (Fig. 44 & 45) of 12th-13th century, is located at *Khambhaur* on the excavated verandah facing north. The size of the inscription is 15x41 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī siddhesvara deva praṇamatih*

2. *silāpata ka nīta prati*

It records the daily salutation of *Siddheshwara deva.*



Fig. No. 46: Estampage & the photograph of the inscription

These nine inscriptions (Fig. 46) of 12th-13th century A.D., are located at pillar descent *Khambhaur* facing east. The size of the inscription is 67x17 cm and these reads as follows:

Inscription No. 3: This two lines inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *. . vara śrī kukesva[ra]*

2. *rāhā praṇamatī*

It records the salutation of *Kukeshwara.*

Inscription No. 4: This one line inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Mūlatā praṇamati*

It records the salutation of *Mulata.*

Inscription No. 5: This two lines inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Putra varanadeva vanasannīstita*

2. *praṇamati*

It records the salutation of the son of *Varanadeva.*

Inscription No. 6: This two lines inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Vaṇaha suta laṣmī dhara*

2. *praṇamati*

It records the salutation of *Lakshmivara* son of *Vaṇaha*.

Inscription No. 7: This one line inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Kuke praṇamatī*

It records the salutation of *Kuke.*

Inscription No. 8: This one line inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Ku*

Inscription No. 9: This two lines inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Chhānta rājyapālah nita praṇa*

2. *mati 11 kopati nityaṁ praṇamati*

It records the name of *Rajyapala* and *kopati*.

Inscription No. 10: This one line inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Silāwata ratana praṇamati*

It records the salutation of *Ratana.*

Inscription No. 11: This two lines inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Deva śrī siddhesvara*

2. *ta śrī jate ni*

It records the salutation of *Siddheshwara* and *Jate.*

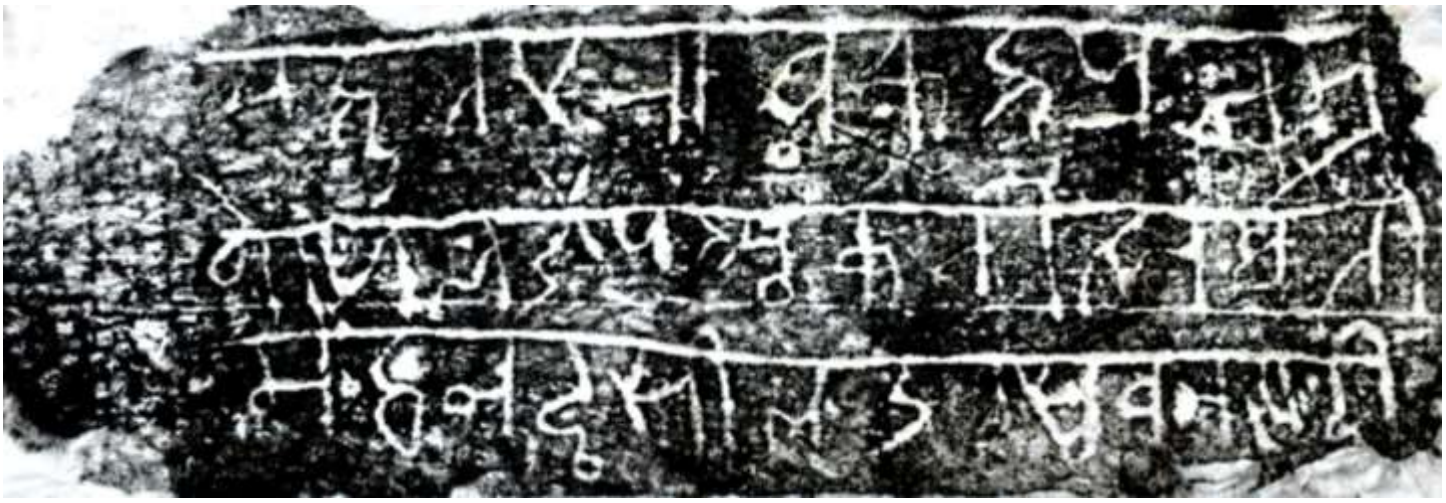


Fig. No. 47: Estampage of the inscription



Fig. No. 48: The photograph of the inscription

Inscription No. 12: This three lines inscription (Fig. 47 & 48) of 16th-17th century, is located at northern embankment of *Khambhaur Taal* facing south. The size of the inscription is 15.5x43.5 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kahu bhairananva kah pranamu*
2. *gopala jaipata putraka nītayaṁ pratī*
3. *mahanada sīladata suwanapadī*

It records the salutation to *Bhairava* and names of *Gopala, Jaipata, Mahananda* and *Siladutta*.

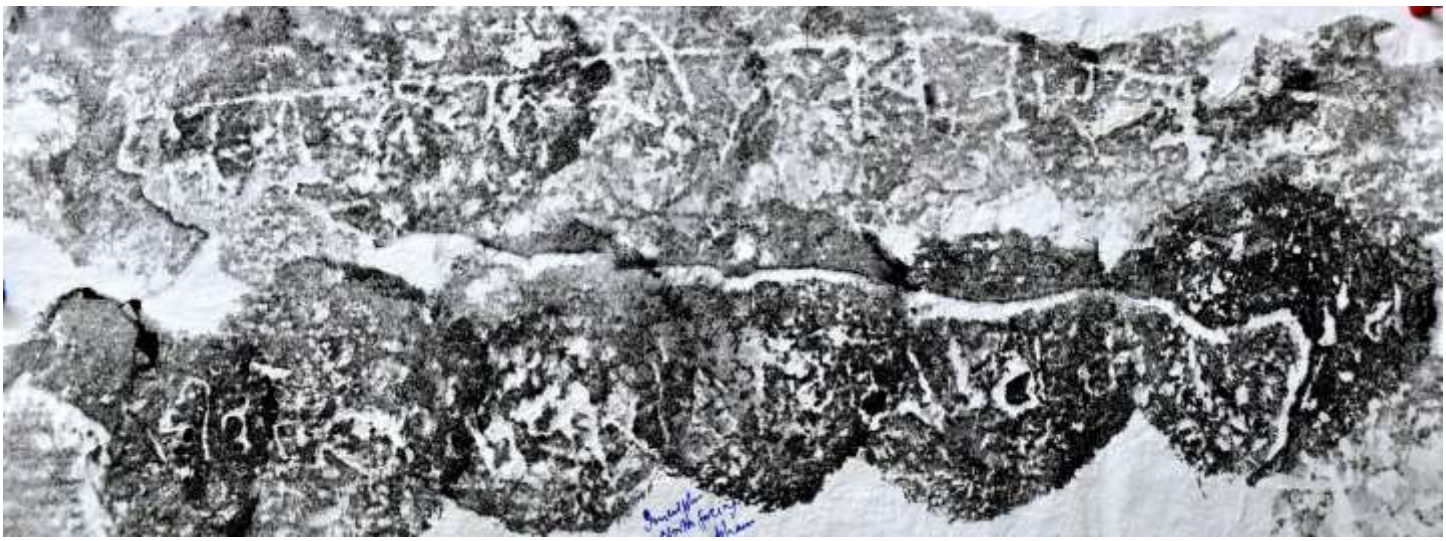


Fig. No. 49: Estampage of the inscription

Inscription No. 13: This two lines inscription (Fig. 49) of 16th-17th century, is located at *Khambhaur* facing north. The size of the inscription is 14x46 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *saṁvat 16* . . .

2. . . . . .



Fig. No. 50: Estampage of the inscription



Fig. No. 51: The photograph of the inscription

There are three inscription (Fig. 50 & 51) are located at northern embankment of *Khambhaur taal* facing south. The size of the inscription is 16x70 cm and these are reads as follows:

Inscription No. 14: This two lines inscription dated 16th century, in local dialect and *Nagari* characters, reads as follows:

1. *Nāma*

2. *mahesa kaha pranamu jai panch laghuma ka bhau tathā masanaka*

It records the salutation to *Shiva*.

Inscription No. 15: This one line inscription dated 16th century, in local dialect and *Nagari* characters, reads as follows:

1. *Nītya pramala. . . ka . . . bhairava kah pranamu gopa*

It records the salutation to *Bhairava &* name of *Gopa*.

Inscription No. 16: This one line inscription dated *samvat* 1595 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 159(5) nīṯya praṇamati*

It records *samvat* 1595 and daily salutation.



Fig. No. 52: The photograph of the inscription

Inscription No. 17: This two lines inscription (Fig. 52) dated *samvat* 1595 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kah pranamu . . pasaita ka*

2. *nīta prati saṁvat 1595*

It records the daily salutation to *Shiva* and gives the date of *samvat* 1595.

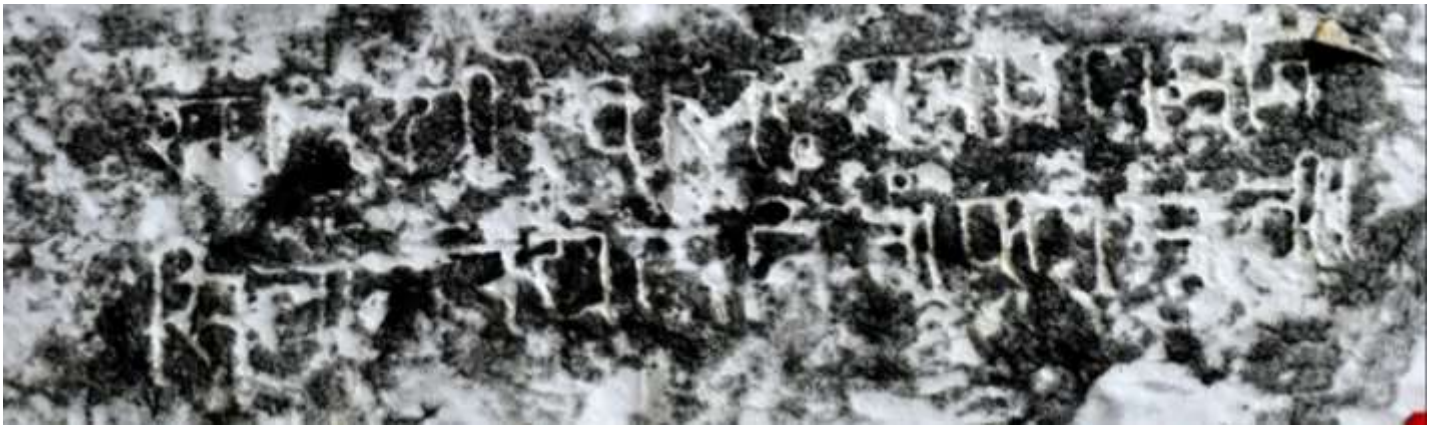


Fig. No. 53: Estampage of the inscription



Fig. No. 54: The photograph of the inscription

Inscription No. 18: This two lines inscription (Fig. 53 & 54) dated 12th century, is located at excavated cave of *Khambhaur* facing north. The size of the inscription is 10x33 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Swasti śrī deva siddheswara praṇamati*
2. *silā narāyaṇa nityaṁ praṇamatī*

It records the salutation to *Narayan* by *Sri Deva siddheshwara*.



Fig. No. 55: Estampage of the inscription



Fig. No. 56: The photograph of the inscription

Inscription No. 19: This five lines inscription (Fig. 55 & 56) dated *samvat* 1193 (A.D.), is located at rock cut cave of *Khambhaur* facing north. The size of the inscription is 34x24 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Swasti śrī deva siddheswara*
2. *silāwata lāṣaṇa tasdhā*
3. *su tejahula tasya laghu*
4. *syataṁ jasaghaula nityaṁ praṇa*
5. *mati saṁvatu 1193*

It records the salutation of *Sri deva siddheshwara* and gives the date of *samvat* 1193.



Fig. No. 57: Estampage & the photograph of the inscription

Inscription No. 20 This four lines inscription (Fig. 57) of 12th century A.D., is located at excavated cave of *Khambhaur* near *Shivalinga* facing east. The size of the inscription is 33x16 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrīsūtradhāra*
2. *deu huh suta*
3. *sirīrāma deu*
4. *lisā*

It records the name of *Sutradhar, Deu Huha* son of *Rama Deu*.



Fig. No. 58: Estampage of the inscription

Inscription No. 21: This one inscription (Fig. 58) of 16th-17th century A.D., is located on the excavated verandah of *Khambhaur* facing north. The size of the inscription is 8x38 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Shani vadaika . . hi*



Fig. No. 59: The photograph of the inscription

Inscription No. 22: This four lines inscription (Fig. 59) dated *samvat* 1594 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kah pranamu . . . ita. . .*
2. *ka dina pratībhairava nanda kah sam . . .*
3. *chhotīdeva . . . kah pranamu . . .*
4. *saṁvat 1594 sam . . . sudi 15 . . .*

It records the daily salutation to *Shiva* and also records the name of *Bhairava deva, Bhairava nanda & Chhoti deva* and also gives the date of *samvat* 1594.



Fig. No. 60: The photograph of the inscription

Inscription No. 23: This three inscription (Fig. 60) dated *samvat* 1600 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kah pranamu namana . . .*
2. *. . . . nitya prati sam 1600*
3. *. . . vadi 15 . . . se*

It records the salutation to *Shiva* and gives the date of *samvat* 1600.



Fig. No. 61: The photograph of the inscription

These three inscriptions (Fig. 61) are located at 4th gate which reads as follows:

Inscription No. 24: This one line inscription of 16th century A.D., in local dialect and *Nagari* characters, reads as follows:

1. *Nilkaṇtha kaha praṇamā*

It records the salutation of *Shiva.*

Inscription No. 25: This one line inscription of 16th century A.D., in local dialect and *Nagari* characters, reads as follows:

1. *Vaneṭhāma vajah*

Inscription No. 26: This two lines inscription of 14th-15th century A.D., in local dialect and *Nagari* characters, reads as follows:

1. *Siddhisuradeva praṇamatī*

2. *silāvata siddhah*

It records the salutation to *Siddheshwara deva*.



Fig. No. 62: The photograph of the inscription

Inscription No. 27: This two lines inscription (Fig. 62) of 12th century A.D. in local dialect and *Nagari* characters, reads as follows:

1. *Veda siddheswara*
2. *. . praṇamati*

It records the salutation to *Siddheshwara*.



Fig. No. 63: The photograph of the inscription

Inscription No. 28: This one line inscription (Fig. 63) of 10th century A.D., in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Madana*

It records the name of *Madana*.



Fig. No. 64: The photograph of the inscription

Inscription No. 29: This one line inscription (Fig. 64) of 11th century A.D., in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Mahila*

It records the name of *Mahila*.

2.8: *Goruhai Gail*

Goruhai Gail is located at latitude 25^{0}00′11″ N and longitude 80^{0}29′05″ E. It was mentioned by Maisey[30]. *Goruhai Gail* is a small gate opening towards east below the scarp of the rock beyond *Hanuman* tank which is at present dry. *Goruhai Gail* was earlier used by glazier taking their cattle towards the eastern side of northern slopes of the hill below the rampart. This place has two inscription which reads as follows.



Fig. No. 65: Estampage of the inscription

Inscription No. 1: This two lines inscription (Fig. 65) of 15th-16th century, is located at *Goruhai gail* on the rock facing north. The size of the inscription is 12x30 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu*

2. . . . . .

It records the salutation to *Shiva.*

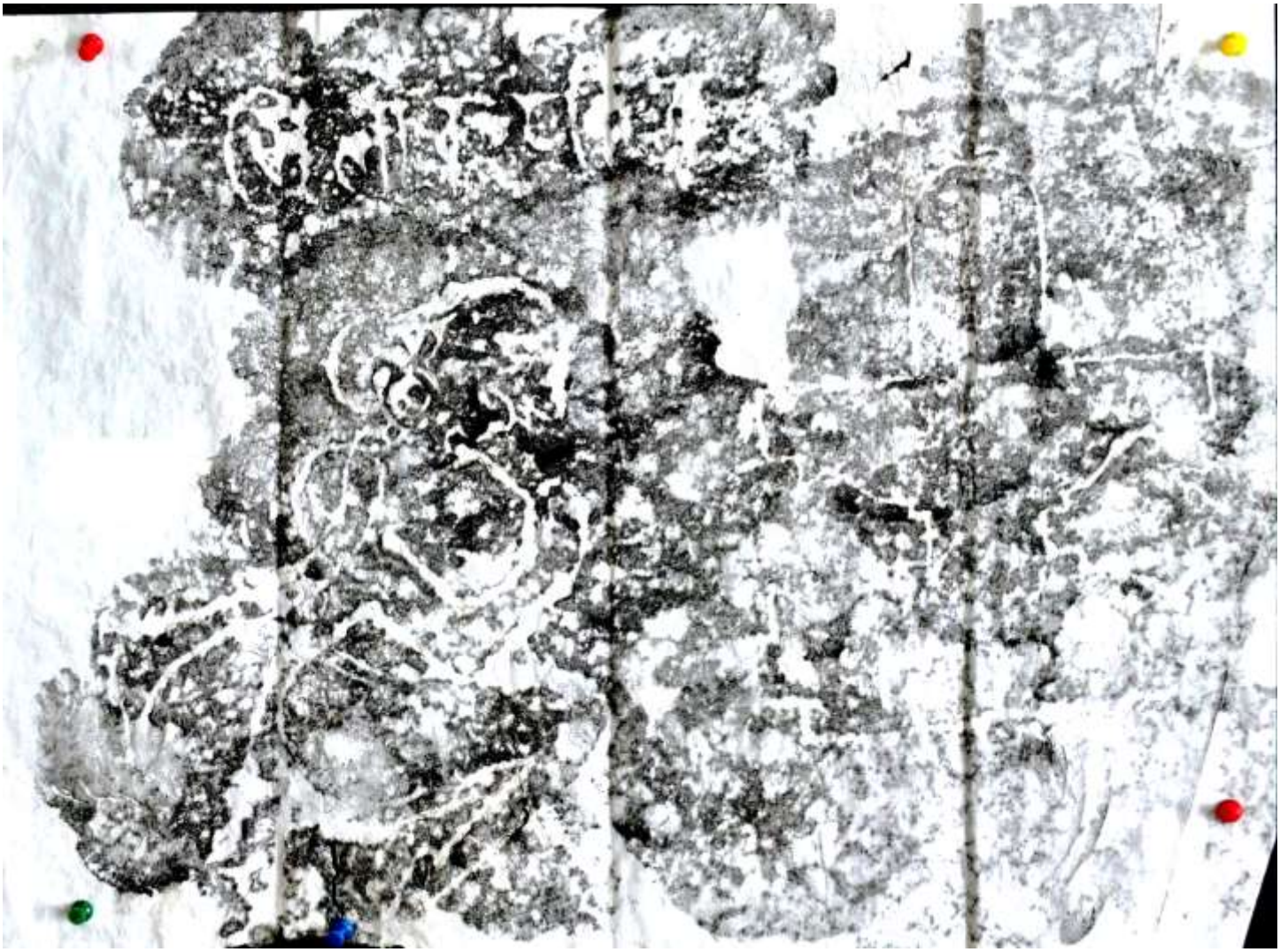


Fig. No. 66: Estampage of the inscription

Inscription No. 2: This one line inscription (Fig. 66) of 15th-16th century, is located at window of Goruhai gail on the rock facing north. The size of the inscription is 42x36.5 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Silāwata nita*

It mentions *Silawata*.

2.9: Fifth gate @ *Hanuman Darwaza*



Fig. No. 67: General view of *Khambhaur,* fourth, fifth, sixth & seventh gates



Fig. No. 68: View of the ruins of fifth gate @ *Hanuman Darwaza*



Fig. No. 69: Old photograph of *Hanuman Darwaza*

The fifth gate is located on latitude 25^{0}00′12″ N and longitude 80^{0}29′02″ E, after a little climb beyond U-turn on the right side on the way from fourth gate. Fifth gate is mentioned by Maisey with the name of *Hanuman Darwaza*[31]. Cunningham also mentions this gate with the name *Hanuman Darwaza*[32]. Fuhrer also mentioned this gate[33]. The rock on the left side of the staircase is covered with defaced images of different deities. At present, it has faded out but there exists an old painting of the gate which shows that it was repaired during later *Mughal* period because it has multi-foliated arches of that time. This gate has four inscriptions which reads as follows.

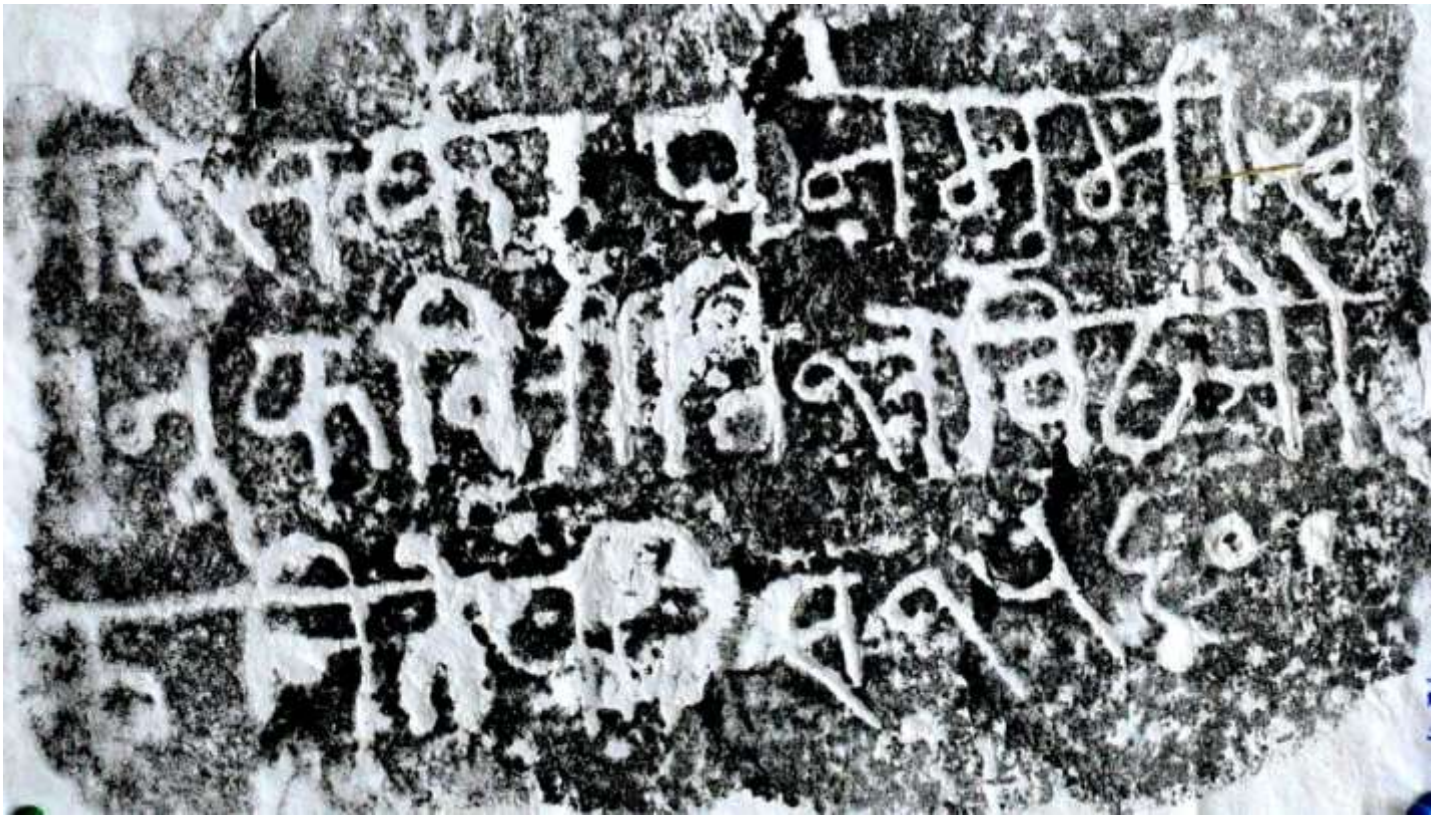


Fig. No. 70: Estampage of the inscription



Fig. No. 71: The photograph of the inscription

Inscription No. 1: This three lines inscription (Fig. 70 & 71) dated *samvat* 1560 (A.D.), is located at fifth gate[34]. The size of the inscription is 21x33 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāmu mīsa*
2. *manū kavi . . . vijo*
3. *ka nitaṁ prati saṁ 1560*

It records the daily salutation to *shiva*. It also records the name of *Misha Manu Kavi* and gives the date of *samvat* 1560.

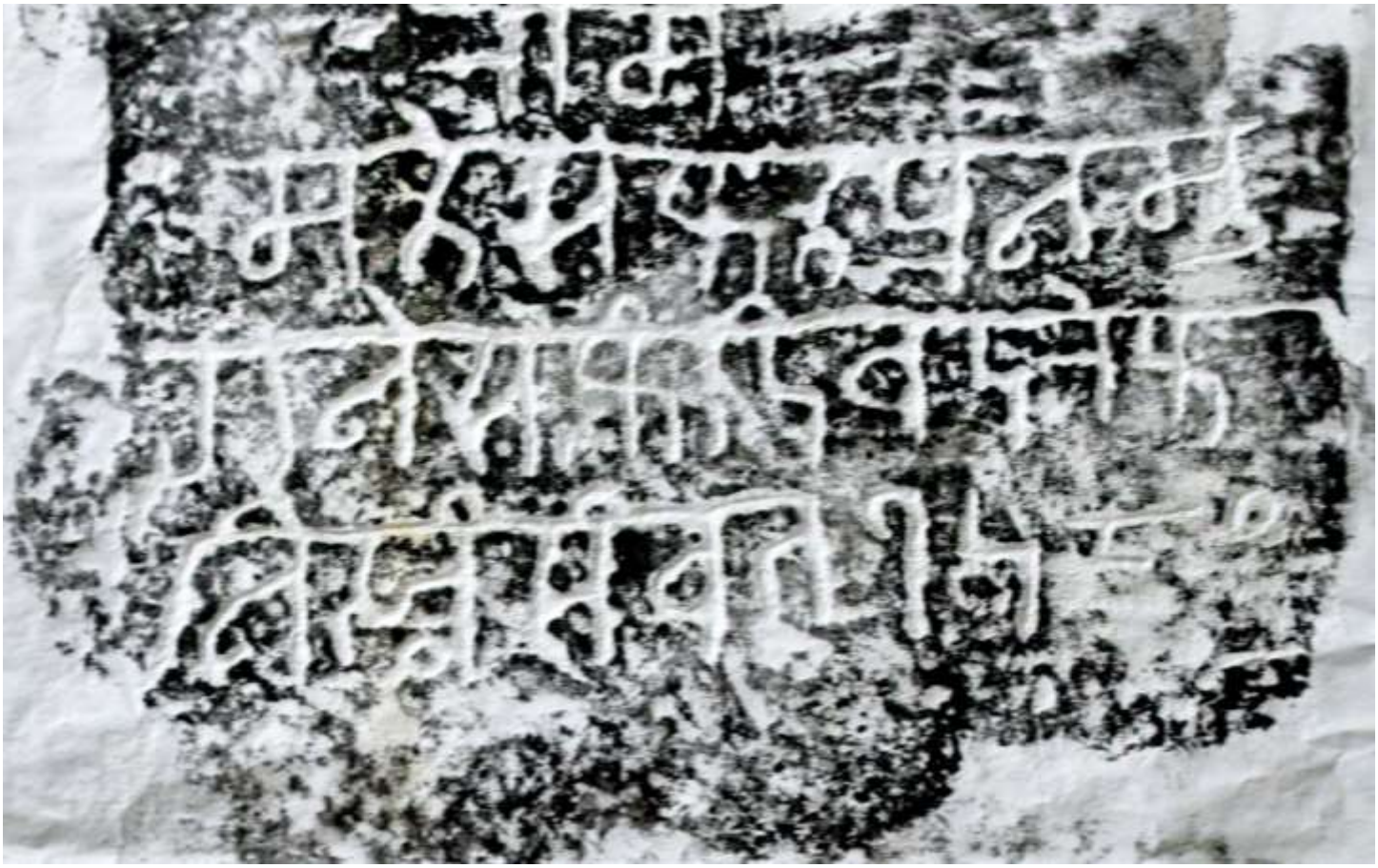


Fig. No. 72: Estampage of the inscription

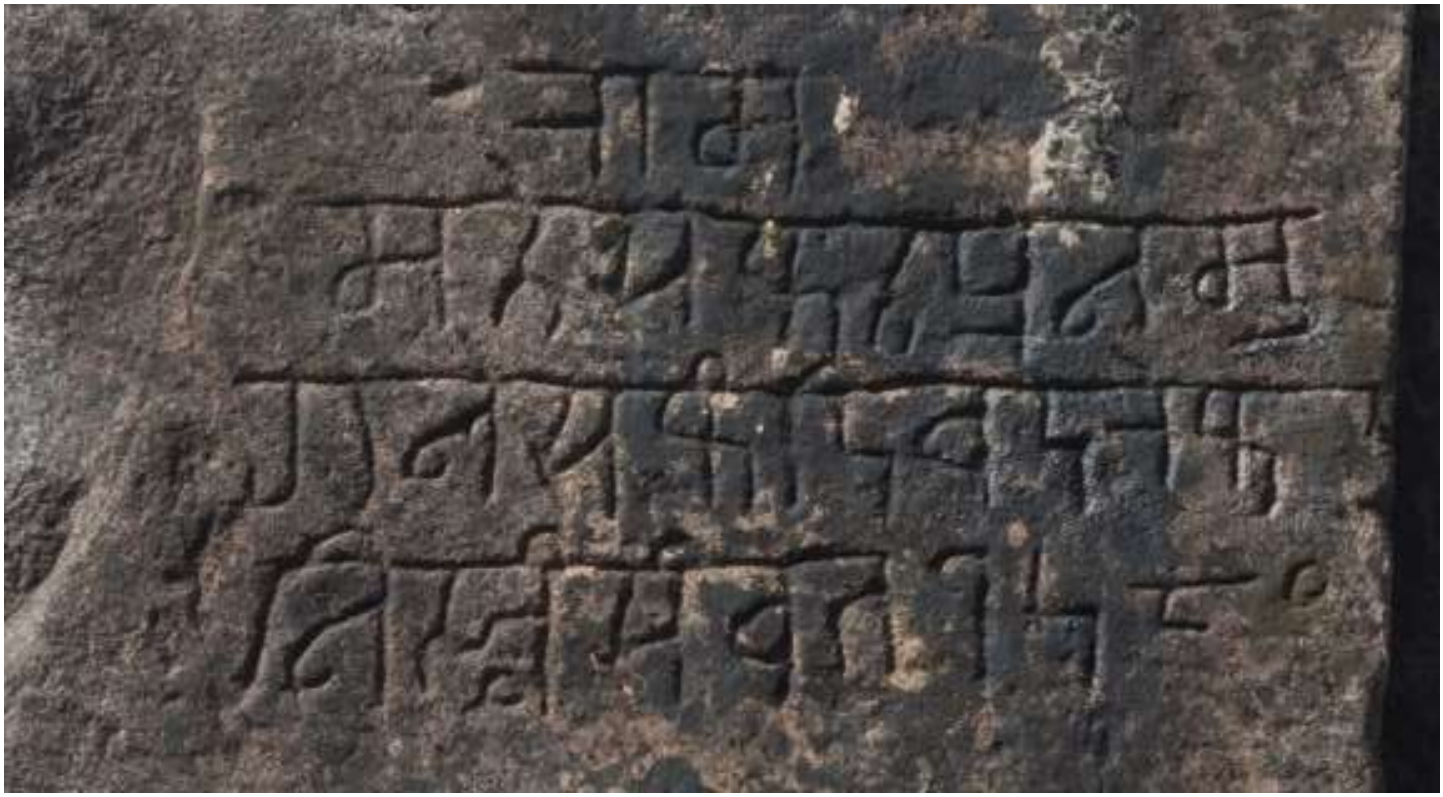


Fig. No. 73: The photograph of the inscription

Inscription No. 2: This four lines inscription (Fig. 72 & 73) dated *samvat* 1580 (A.D.), is located at fifth gate facing south[35]. The size of the inscription is 15x25 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nāma*
2. *mahesa kaha pranamu*
3. *ganesa kahi vadareka*
4. *nityaṁ saṁvat 1580*

It records the daily salutation to *Shiva & Ganesha* and gives the date of *samvat* 1580.

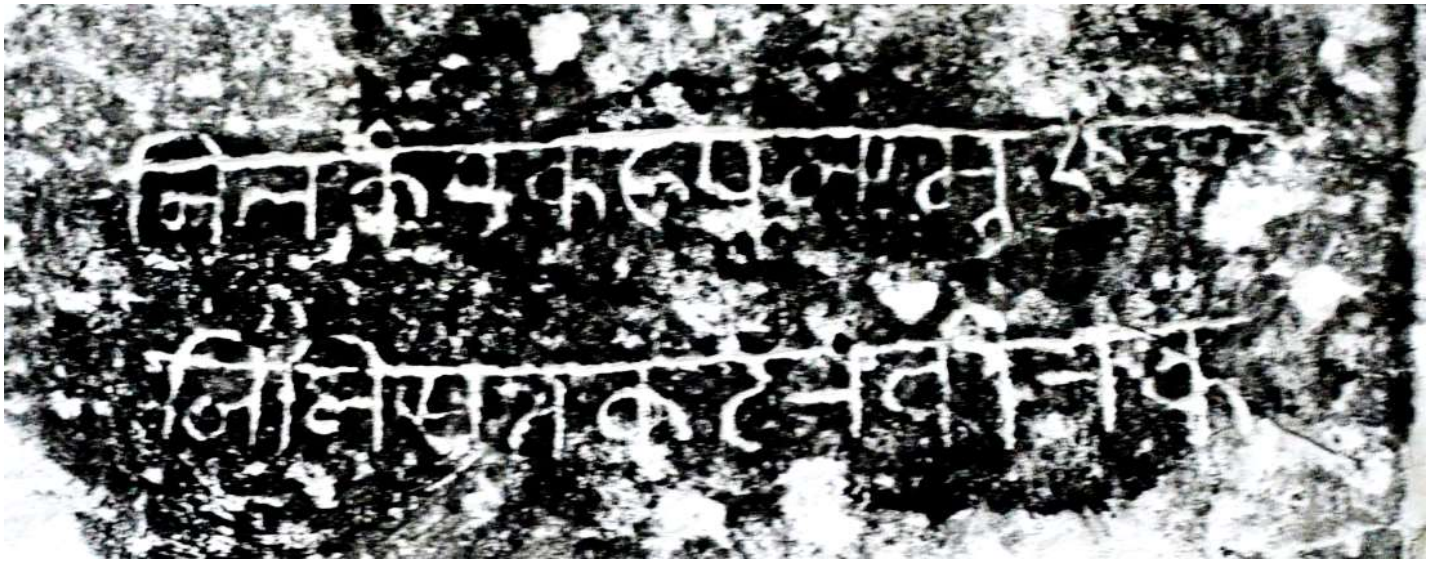


Fig. No. 74: Estampage of the inscription



Fig. No. 75: The photograph of the inscription

Inscription No. 3: This two lines inscription (Fig. 74 & 75) of 15th-16th century, is located at fifth gate facing south. The size of the inscription is 8x21 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nilkaṇtha kaha pranāmu*

2. *jinni suta kaha vadiraka*

It records the salutation to *Shiva*.

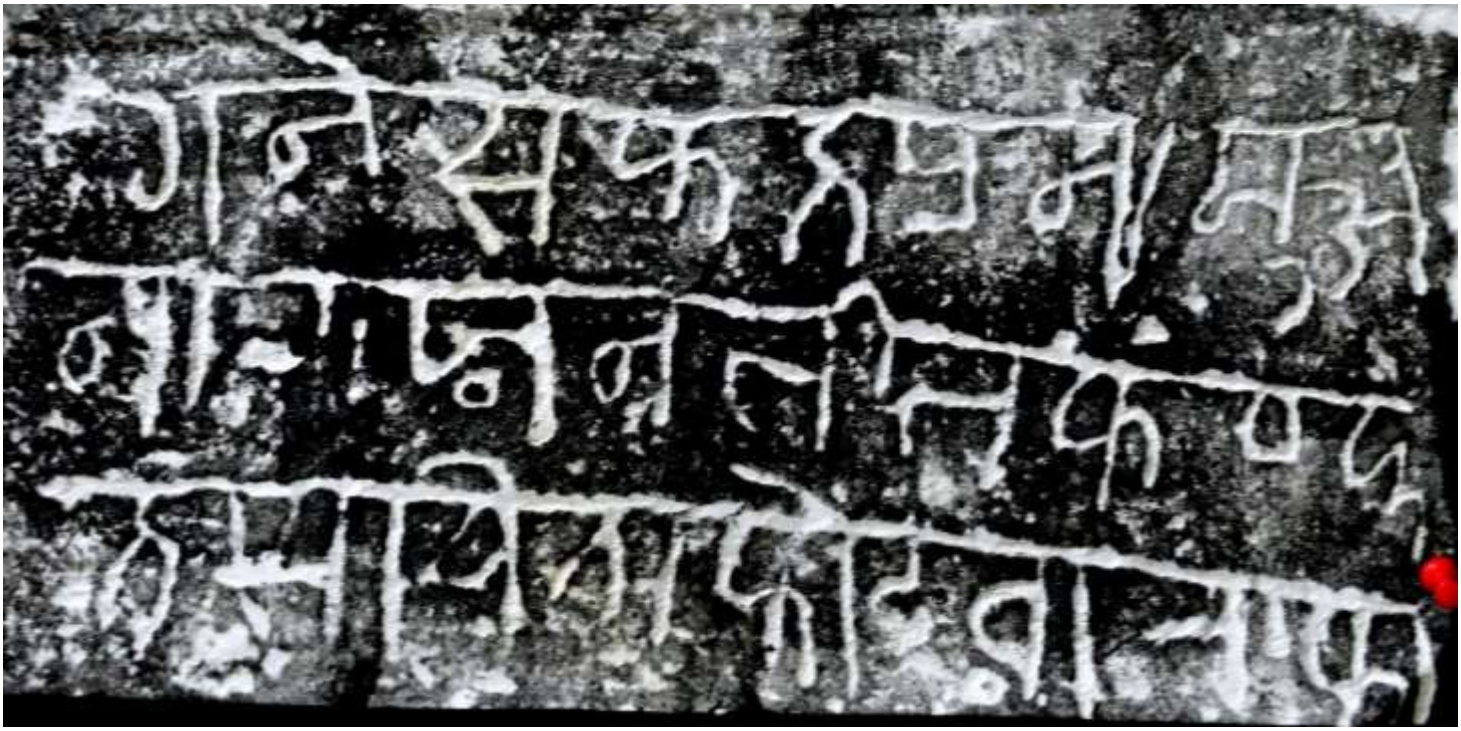


Fig. No. 76: Estampage of the inscription

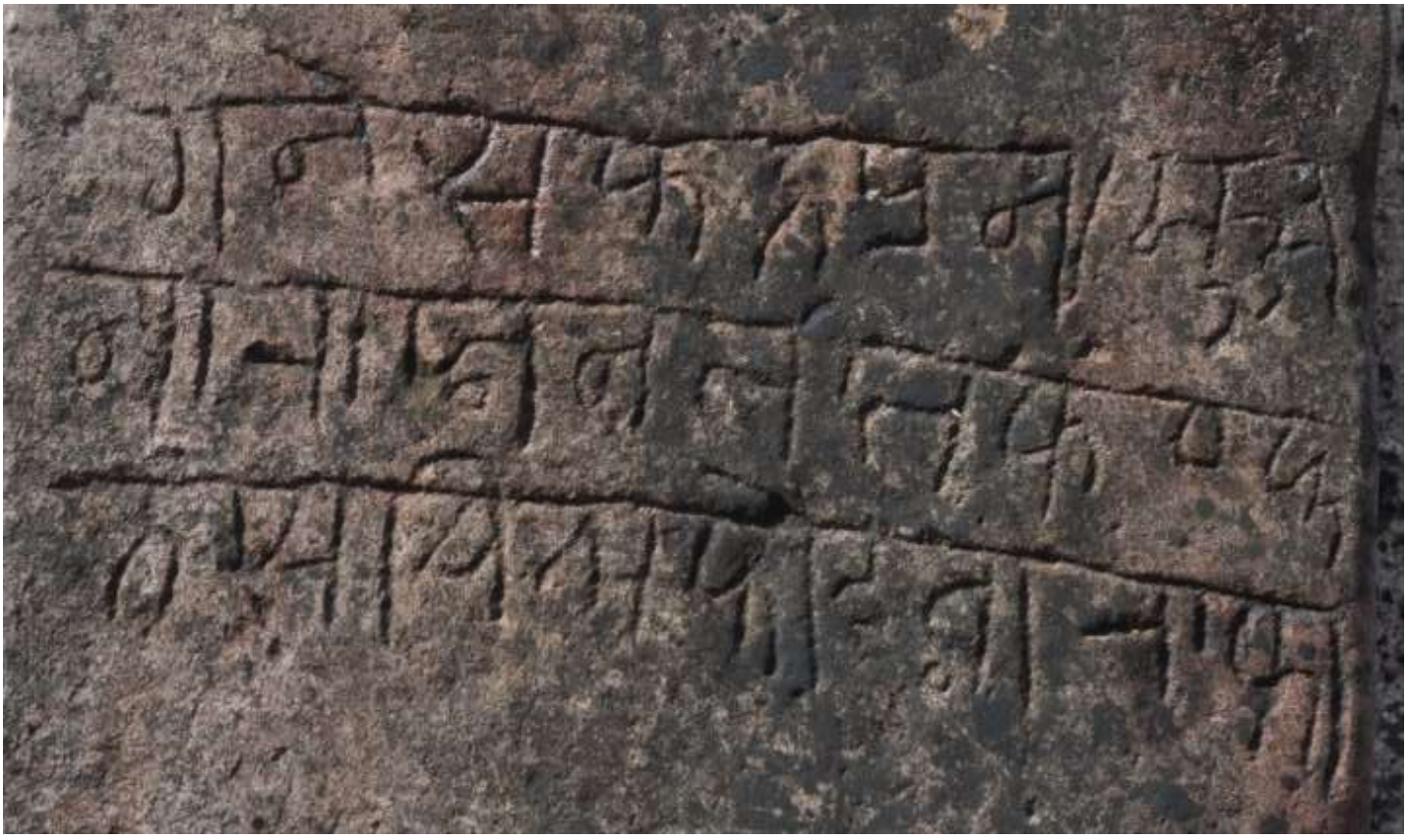


Fig. No. 77: The photograph of the inscription

Inscription No. 4: This three lines inscription (Fig. 76 & 77) of 15th-16th century, is located at fifth gate[36]. The size of the inscription is 16x33 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ganesa kah pranāmu subha*

2. *nārāyana nīlkaṇtha ka*

3. *ha savitā koha vārākā*

It records the salutation to *Ganesha, Narayana* and *Nilkantha*.

2.10: Sixth gate @ *Lal Darwaza*



Fig. No. 78: Closer view of sixth gate @ *Lal Darwaza*

Sixth gate lies in latitude $25^{0}00'11''$ N and longitude $80^{0}29'03''$ E, faces north. Sixth gate is mentioned by Maisey with the name *Lal Darwaza.* It had wooden doors at that time[37]. Cunningham mentions this gate and he also noticed various inscriptions located on the ascent between 5th gate & this gate[38]. This gate is also mentioned by Fuhrer[39]. There is a bastion for security on its eastern side. Looking from outside, it has trabeated gate. The lintel has disappeared but the supporting brackets still exists on the top of the doorjamb. There are a few inscriptions on the gate but a large number of these exists between fifth gate and this gate engraved on the rock situated on the right side of the stairs climbing from fifth gate to sixth gate which has two small shelters probably used by ascetics and a large number of defaced sculptures. The climb is steep.



Fig. No. 79: Another view of *Lal Darwaza*



Fig. No. 80: General view of third & fourth gate from sixth gate



Fig. No. 81: View of sixth & fifth gate looking from north

This sixth gate has sixteen inscriptions which reads as follows.



Fig. No. 82: Estampage of the inscription



Fig. No. 83: The photograph of the inscription

Inscription No. 1: This two lines inscription (Fig. 82 & 83) dated *samvat* 1587 (A.D.), is located on the northern façade in the eastern doorjamb at 6th gate[40]. The size of the inscription is 9x37 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pramanu manū vĩja*

2. *saṁ 1587*

It records the salutation to *Shiva* by *Manu vija* and gives the date of *samvat* 1587.



Fig. No. 84: estampage of the inscription

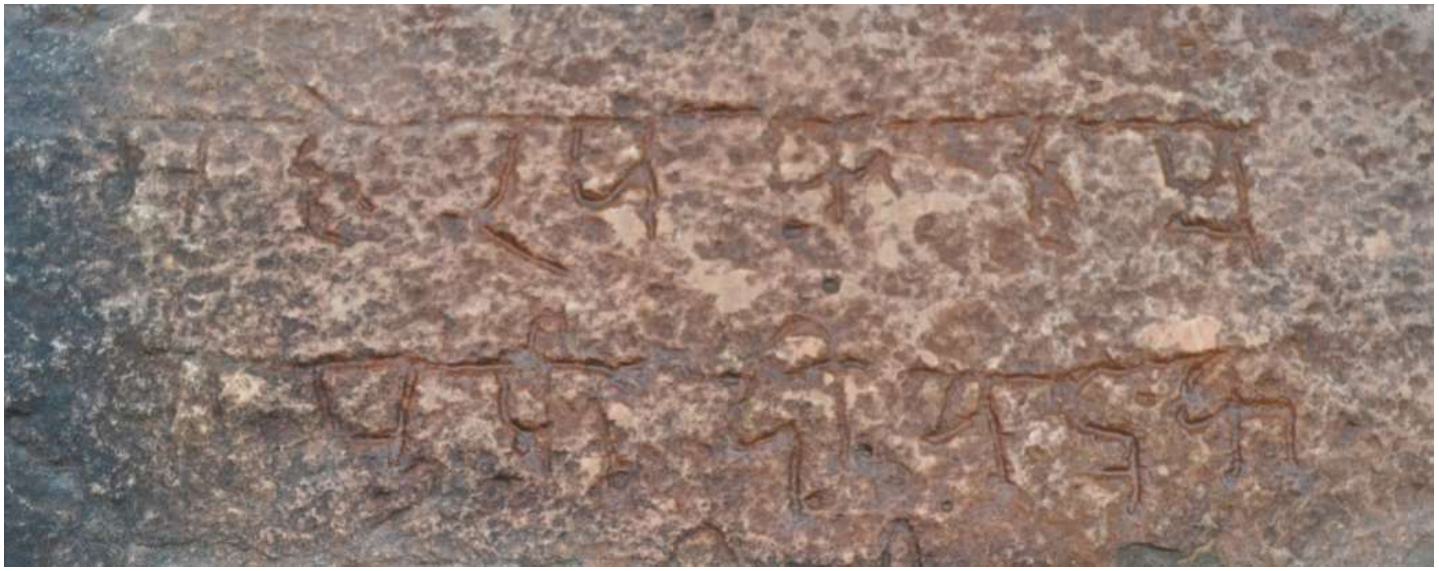


Fig. No. 85: The photograph of the inscription

Inscription No. 2: This two lines inscription (Fig. 84 & 85) of 16th century A.D., is located on outside of 6th gate on the rock surface facing west. The size of the inscription is 20x32 cm. It in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pra*
2. *namu ka hā chandraka*

It records the salutation to *Mahesa* and name of *chandraka*.



Fig. No. 86: Estampage of the inscription



Fig. No. 87: The photograph of the inscription

Inscription No. 3: This one line inscription (Fig. 86 & 87) of 12th-13th century A.D., is located on rock surface, outside of the sixth gate. The size of the inscription is 13x48 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *[Śrīpati] . . [bhai]ravēr ī*

It records the name of *Sripati*.



Fig. No. 88: Estampage of the inscription



Fig. No. 89: The photograph of the inscription

Inscription No. 4: This three lines inscription (Fig. 88 & 89) dated *samvat* 1565 (A.D.), is located on outside of 6th gate on the rock surface facing north. The size of the inscription is 15x41 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu dīna pratī*
2. *688anesa vinīti sudi*
3. *nita saṁ 1565*

It records the daily salutation to *Shiva* & name of *Ganesha* and gives the date of *samvat* 1565.



Fig. No. 90: Estampage of the inscription



Fig. No. 91: The photograph of the inscription

Inscription No. 5: This two lines inscription (Fig. 90 & 91) of 12th-13th century, is located on outside of sixth gate facing north. The size of the inscription is 7x47 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Saṁvatu 11 . . . . kārrtika sudi 10 suje suta*

2. *putrasya . . . nityaṁ praṇamati*

It records *samvat* 11 . . *sudi Kartika* and name of *suje*.



Fig. No. 92: Estampage of the inscription

Inscription No. 6: This three lines inscription (Fig. 92) is located on the outside on the rock surface of the sixth gate. The size of the inscription is 15x46 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Parvata kālanjara nítyaṁ*

2. *yodharana thakura pratāpa praṇamu*

3. *sawatu 12 . .*

It records the name of *Parvat Kalinjar* and some *thakkura pratap* & date of *samvat* 12.



Fig. No. 93: Estampage of the inscription

Inscription No. 7: This three lines illegible inscription (Fig. 93) is located at sixth gate. The size of the inscription is 15x46 cm.



Fig. No. 94: Estampage of the inscription

Inscription No. 8: This two lines inscription (Fig. 94) of 16th century A.D., is located on the rock surface outside of the sixth gate. The size of the inscription is 9x56 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *pranāmu*

2. *. . . . . kah pranāmu pranāmu nityaṁ prati*

It also records salutation to a deity.



Fig. No. 95: Estampage of the inscription

Inscription No. 9: This four lines inscription (Fig. 95) dated *samvat* 1595 (A.D.), is located on the western lintel on the northern side of the sixth gate. The size of the inscription is 9x42 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvatu 1595*

2. *mahesa kah pranāmu*

3. *víma hamānaka nítya prati samaye*

4. *katika sudi 5 budhe*

It records the salutation to *Shiva* & name of *Vima Hamanaka* and also gives the date of *samvat* 1595.



Fig. No. 96: Estampage of the inscription

Inscription No. 10: This one line inscription (Fig. 96) is located at sixth gate. The size of the inscription is 14x43 cm and it is in language and characters, which reads as follows:

1. *Sadā māṇla . . . .*



Fig. No. 97: Estampage of the inscription

Inscription No. 11: This two lines inscription (Fig. 97) dated *samvat* 1194 (A.D.), is located on the outside of the sixth gate facing north. The size of the inscription is 9x34 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Saṁvat 1194 . . . siva śrí Chandra devō*

2. *sutradhāra . . . . . praṇamati nityaṁ*

It records the date of *samvat* 1194 and daily salutation of *Chandra Dev sutradhar*.



Fig. No. 98: Estampage of the inscription

Inscription No. 12: This three lines inscription (Fig. 98) of 12th-13th century, is located on the outside of the sixth gate facing north. The size of the inscription is 8x25 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Saṁvat 1110 sakala*

2. *. . . mahara delhaṇa thayih /*

3. *dhakasva ití*

It records the date of *samvat* 1110 and some *delhana*.



Fig. No. 99: Estampage of the inscription

Inscription No. 14: This five lines inscription (Fig. 99) of 15th-16th century A.D., is located on the outside of the sixth gate facing north. The size of the inscription is 22x28 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Gopāla*
2. *pranāmu nítya*
3. *. . . kah pranāmu*
4. . . . . .
5. . . . . .

It records the daily salutation of *Gopala*.



Fig. No. 100: The photograph of the inscription

Inscription No. 15: This one line inscription (Fig. 100) of 13th-14th century, in *Sanskrit* characters and *Nagari* script, reads as follows:

1. *Nityaṁ praṇamati*

It records daily salutation.



Fig. No. 101: The photograph of the inscription outside sixth gate

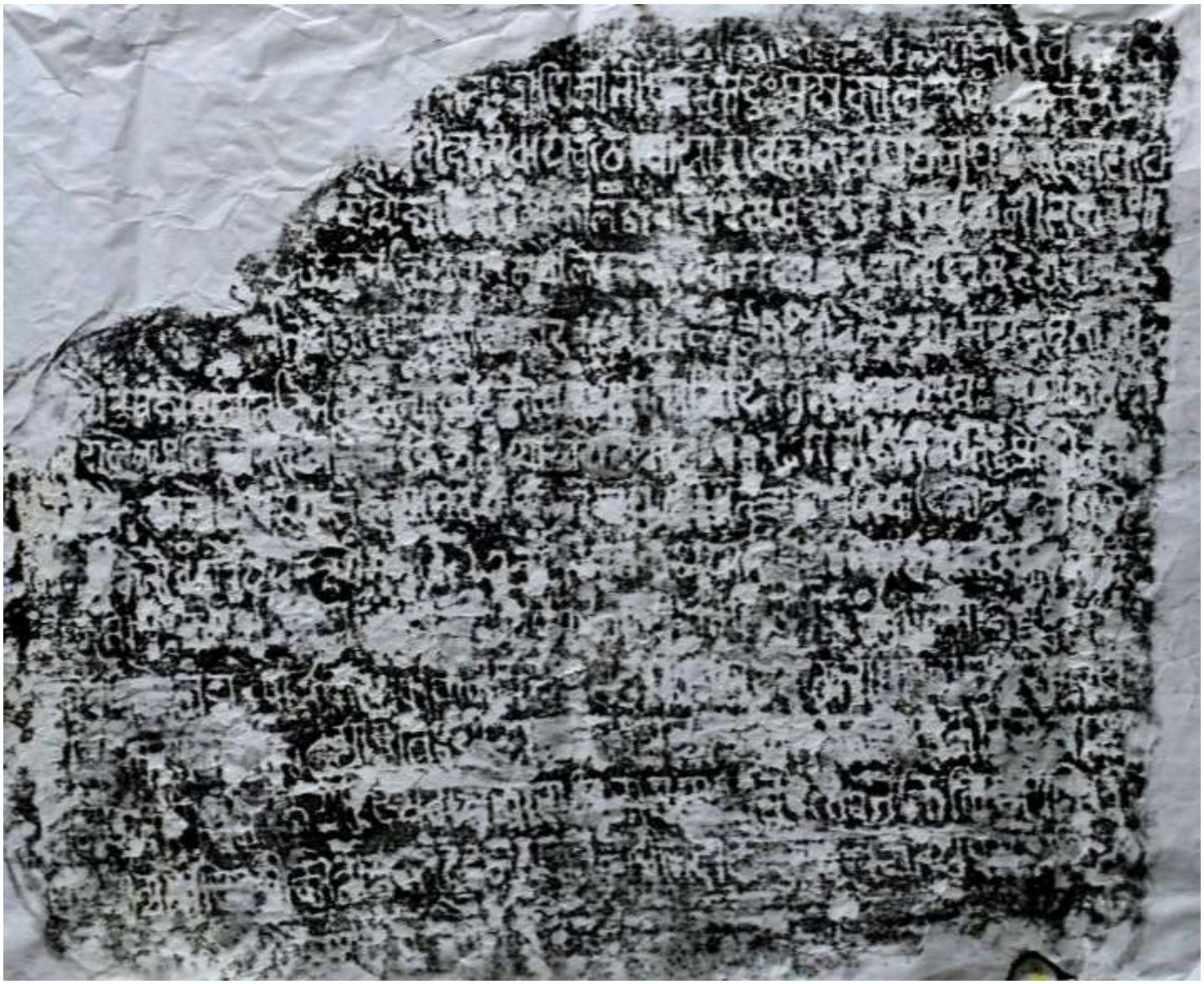


Fig. No. 102: Estampage of the inscription

Inscription No. 16: This inscription (Fig. 101 & 102) was noticed by Cunningham[41]. Just outside sixth gate, there is a sixteen line worn out inscription. This inscription starts with the invocation of *Shiva*. It also records the name of *Kalinjar* hill. The size of the inscription is 46x57 cm.

2.11: Seventh gate @ *Bada Darwaza*



Fig. No. 103: General view of the Seventh gate @ *Bada Darwaza*

This gate was mentioned by Maisey & Cunningham and they noticed an inscription dated 1691 on the gate on the left side. Inside the gate kept on a round platform gun was noticed by him. It had the following inscription, "*Dalmardan śrī mahārāj dhirāj śrī mahārāj śrī rāj hiradesa Hir jindeo*". This *Hiredesa* was the son of *Chhatrasal*[42]. Fuhrer also mentioned this gate[43]. The seventh gate lies in latitude 25^{0}00′09″ N and longitude 80^{0}29′08″ E. It has arcuate opening looking from outside. Spandrels are decorated with flower motif. The gates have slabs situated on both sides of the gate. These are supported by pendentive brackets of *Akbar's* period. Wall is topped with crenellations. Gate is flanked by large bastions. The roof of the gate has a domed pavilion probably to give shelter to the guards. On the inner side of the gate, there is an L-shaped building which functioned as guard for the soldiers protecting this gate. There are four inscriptions on this gate which reads as follows:

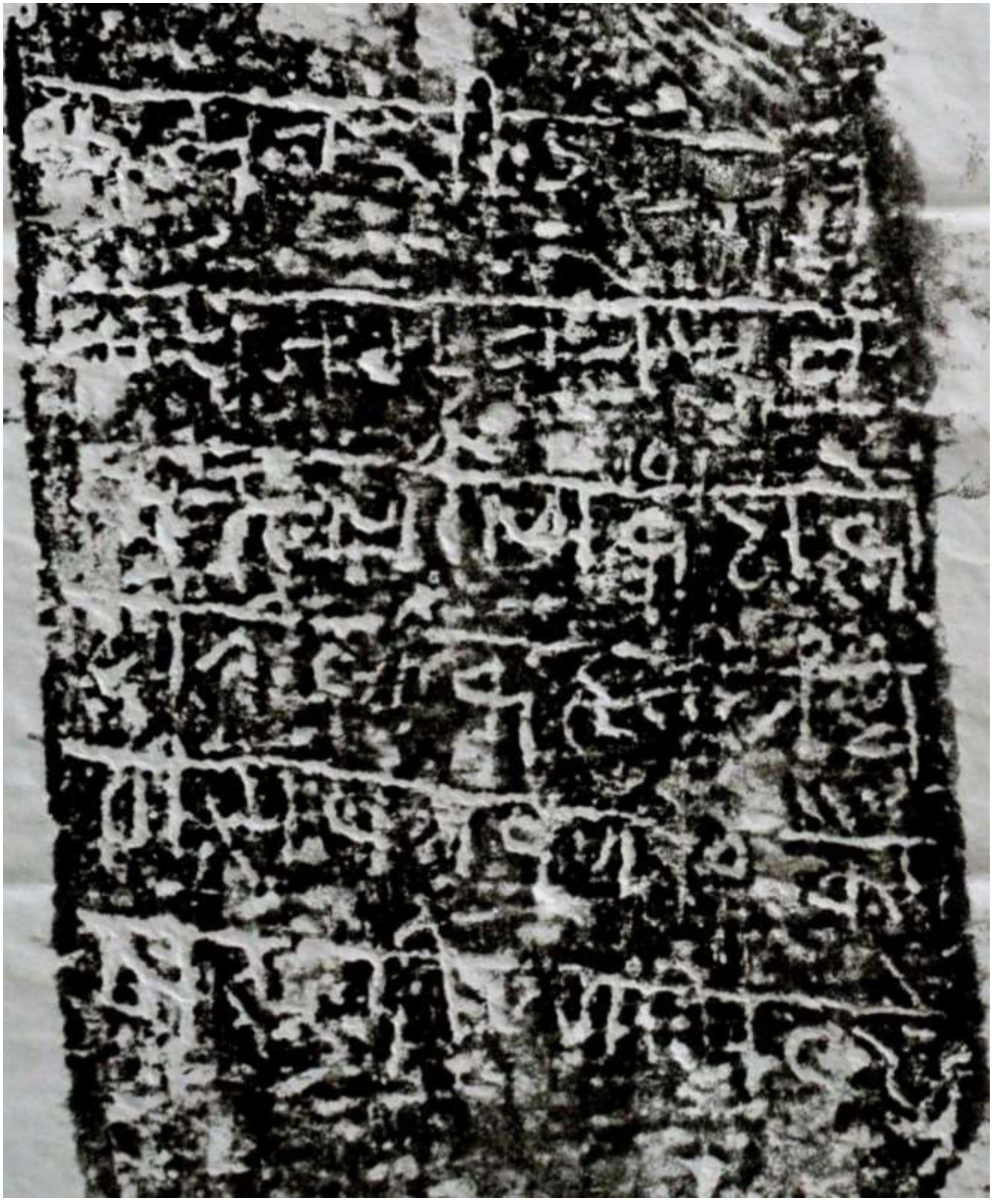


Fig. No. 104: Estampage of the inscription



Fig. No. 105: The photograph of the inscription

Inscription No. 1: This six lines worn out inscription (Fig. 104 & 105) (only line 3 & 4 are readable) dated *samvat* 1510 (A.D.), is located at 7th gate on the southern part of L shaped *chowki* on 7th pillar from the eastern end facing east. The size of the inscription is 28x19 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . .

2. . . . . .

3. . . .. *kah*

4. *.nā saṁvat 1510 bhairava*

5. . . . . .

6. . . . . .

It records the date of *samvat* 1510 and name of *Bhairava*.

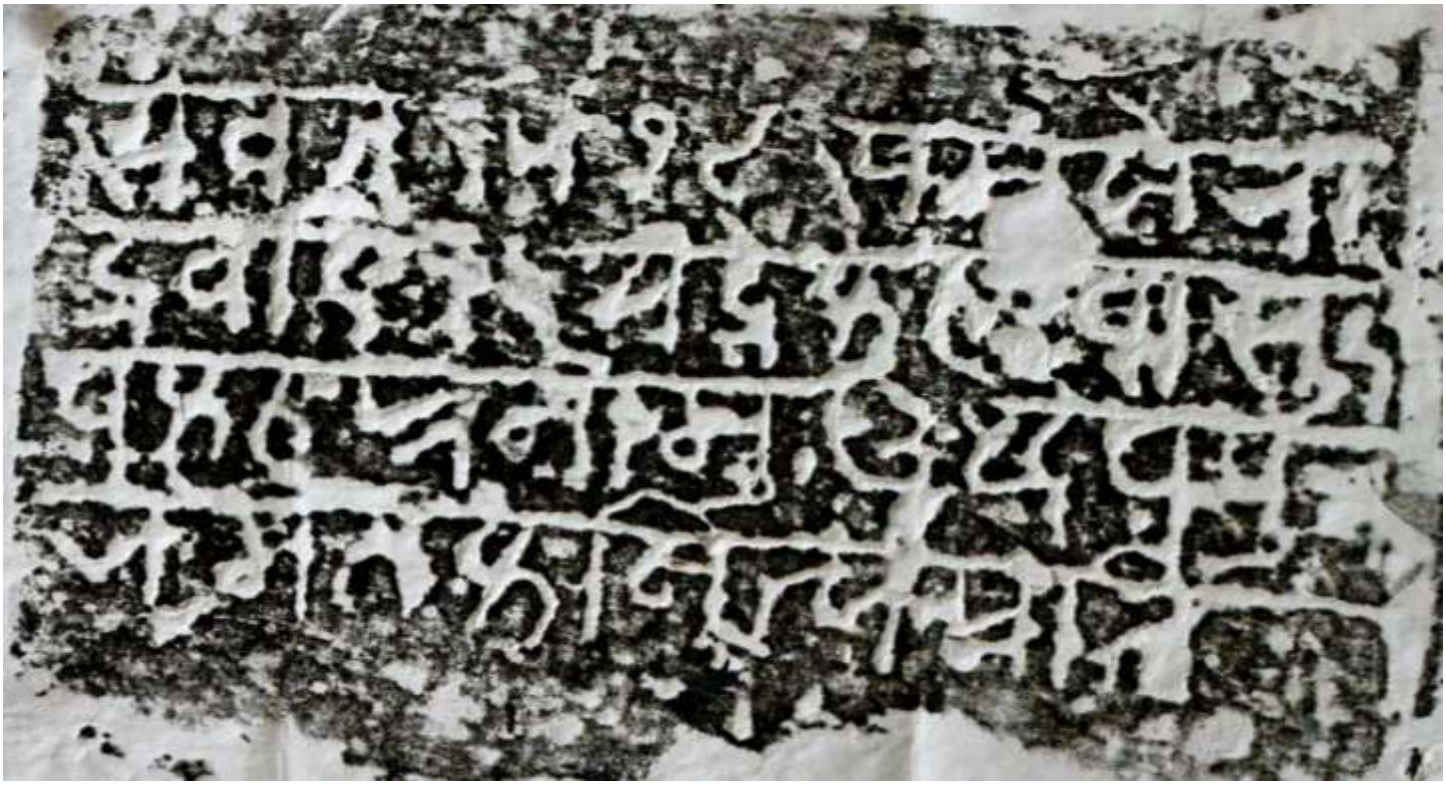


Fig. No. 106: Estampage of the inscription

Inscription No. 2: This four lines inscription (Fig. 106) dated *samvat* 1579 (A.D.), is located on the rampart wall of the seventh gate between *chowki* on the gate facing south. The size of the inscription is 14x27 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1579 samaye bhā*

2. *dra vadi 12 budhe kah vāsude*

3. *va kah pranāmu udhdava putra*

4. *bhagata ka nityaṁ prati*

It records the salutation to *Vasudeva* by *Udhdava* son of *Bhagata* and gives the date of *bhadra vadi* 12 *budhe samvat* 1579.

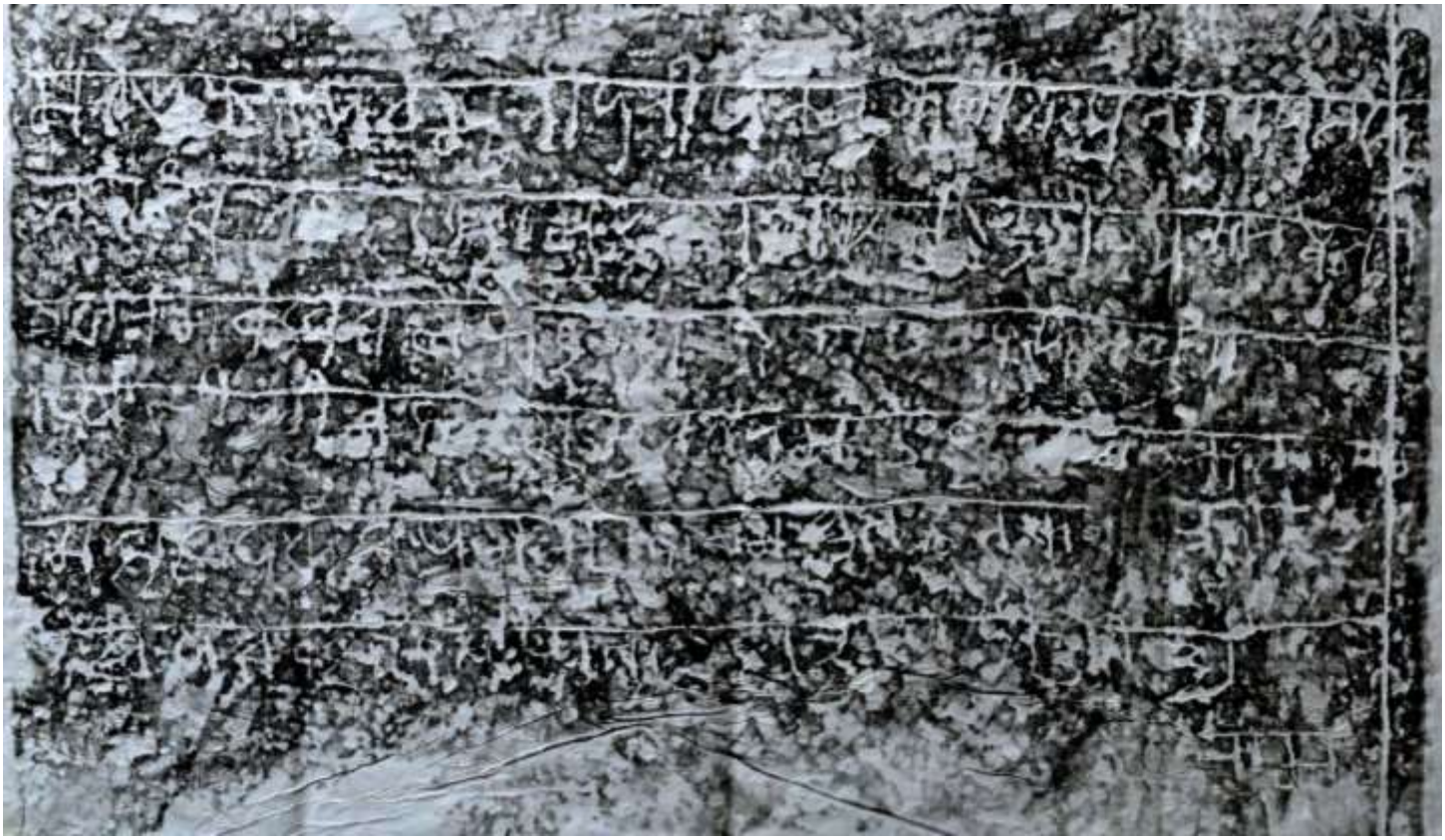


Fig. No. 107: Estampage of the inscription

Inscription No. 3: This six line inscription (Fig. 107) dated *samvat* 1681 (A.D.), located outside the seventh gate facing east. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha pranamu nī pratī pranamu ka nīta pratī bharata su*
2. *Ta . deva . . . . mu*
3. . . . . .
4. . . . . .
5. *mahādeva kaha pranamu*
6. *saṁvatu 1681*

It records daily salutation to *Mahadeva* and the date of *samvat* 1681.

Chapter 03: Northern Rampart & Ari



Fig. No. 108: Satellite image of the northern Rampart & Ari, Kalinjar Fort

3.1: Northern side *Ari*, outside *Patal Ganga*

Just outside *Patal Ganga,* the cliff has many inscriptions. One of these is ascribed to *Humayun*.



Fig. No. 109: The photograph of the inscription on the rock

The inscription (Fig. 109) of *Humayun* dated 936 A.H. (30th March, 1530), in Persian language and *Nastaliq* characters. It reads as follows: *Muhammad Humayun padshah ghazi batarikh salkh raja al murajjab san 936*[44].



Fig. No. 110: Closer view of the inscription

This one line inscription (Fig. 110) in Persian language and *Nastaliq* characters, reads as follows:

1. *Mohammad Humayun Badshah Gazi*



Fig. No. 111: The photograph of the inscription

This four inscription (Fig. 111) of *Humayun* in Persian language and *Nastaliq* script, reads as follows:

1. *Tarikh salakh shahar Rajbula Murajjab san 936*
2. *Bismillah*
3. *Mehnate Jyad ba ranjeman nisbat*
4. *Sakht jani-e-ko agar mi kanad man aj jan mi kunad*

Translation:

1. Date 1st month *Rajabul Murajjab hijri 936*
2. I begin with the name of Lord.
3. Hard work is related to my difficulties.
4. If somebody excavates the hard hill then I will do this work.



Fig. No. 112: Closer view of the inscription

This one line inscription (Fig. 112) of 11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Mahila*

It records the name of *Mahila*.



Fig. No. 113: The photograph of the inscription

This two lines inscription (Fig. 113) dated *samvat* 1116 (A.D.), in *Sanskrit* language and *Nagari* characters, reads as follows:

(i) *5 pravaremargavaracha . . śrí gaṇeṣu mūchandra trayígangāiva*

(ii) *saṁ 1116 vaiṣāṣa vadi 14 buddheh*

It records date of *vaisakha vadi* 14 *samvat* 1116 and the three streams of *Ganga* which appears to be old name of *Patal Ganga*.

3.2: North *Ari* from *Patal Ganga* to north-eastern corner of the fort

This stretch of the scarp of the plateau from *Patal Ganga* to the north-eastern corner of the fort is covered with graffiti marks. Some of these are in 5th-6th century A.D., shell characters. Some are covered with pre-historic rock paintings.



Fig. No. 114: Graffiti in the scarp just east of the *Patal Ganga*



Fig. No. 115: Graffiti in the scarp just east of the *Patal Ganga*



Fig. No. 116: Graffiti (painted inscription)



Fig. No. 117: Graffiti



Fig. No. 118: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 119: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 120: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 121: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 122: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 123: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 124: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 125: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 126: Rock painting on the *Ari,* east of *Patal Ganga*



Fig. No. 127: Rock painting in the *Ari,* east of *Patal Ganga*

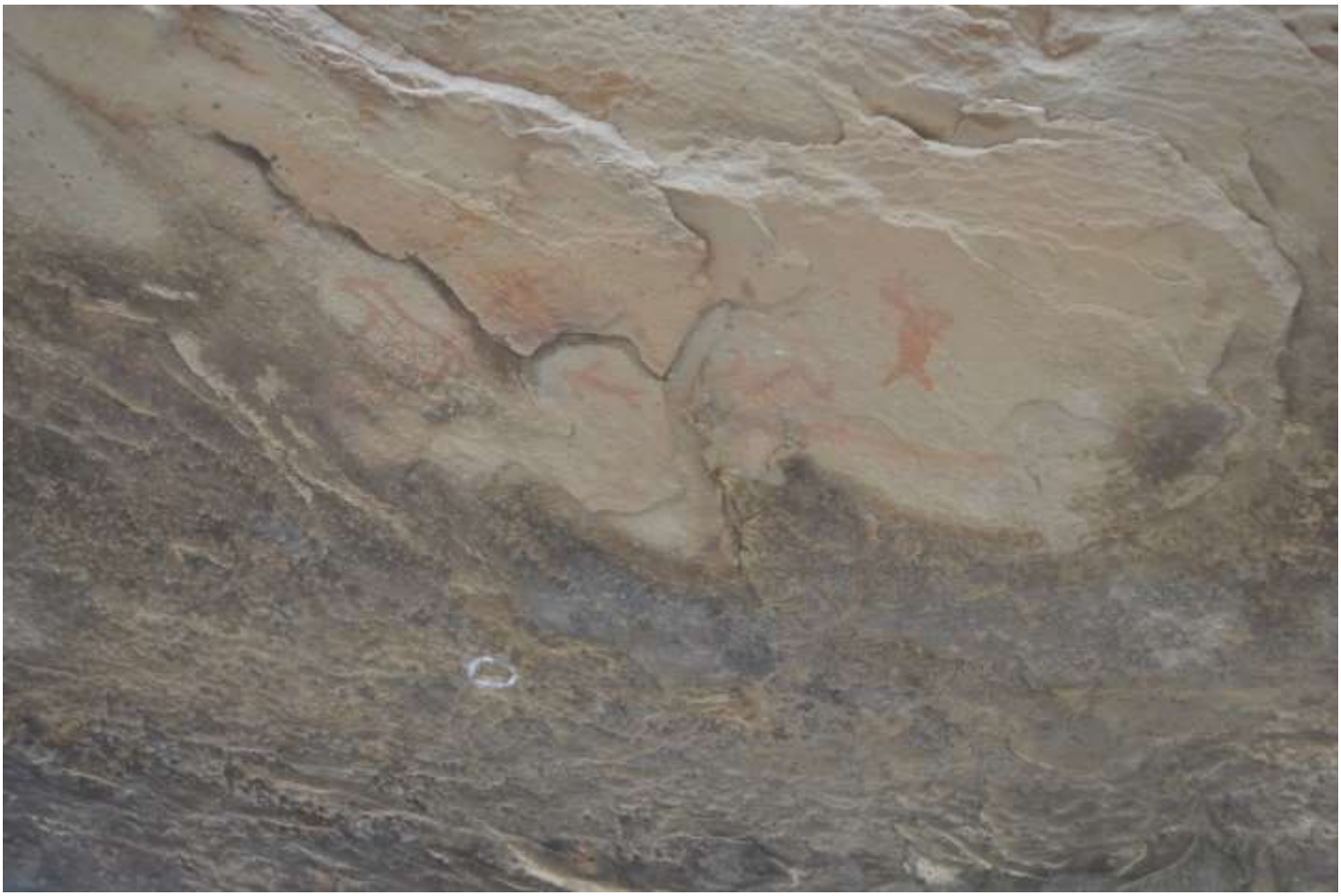


Fig. No. 128: Rock painting in the *Ari,* east of *Patal Ganga*



Fig. No. 129: Rock painting in the *Ari,* east of *Patal Ganga*



Fig. No. 130: Rock painting on the *Ari,* east of *Patal Ganga*



Fig. No. 131: Graffiti (Painted inscription) on the *Ari,* east of *Patal Ganga*



Fig. No. 132: Graffitis (painted inscription) on the *Ari,* east of *Patal Ganga*



Fig. No. 133: Graffitis (painted inscription) on the *Ari,* east of *Patal Ganga*



Fig. No. 134: Graffitis (painted inscription) on the *Ari,* east of *Patal Ganga*



Fig. No. 135: Graffitis (painted inscription) on the *Ari,* east of *Patal Ganga*



Fig. No. 136: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 137: Graffitis on the *Ari,* east of *Patal Ganga*



Fig. No. 138: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 139: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 140: Graffiti on the *Ari,* east of *Patal Ganga*



Fig. No. 141: Graffiti on the *Ari,* east of *Patal Ganga*

3.3: *Panch Pandav @ Pandu Kund*



Fig. No. 142: The photograph of inside of *Pandu Kund*

Pandu kund is located on the latitude 25^{0}00'06" N and longitude 80^{0}29'24" E. Maisey, Cunningham & Fuhrer noticed this place[45]. This place is located to the east of *Patal Ganga* and north of the new ticket window of the fort, setup by A.S.I (Archaeological Survey of India). It is an irregular shaped depression in the rock which receives water trickling from the crevices of the right side rocks. There is a platform made of living rock near the depression. Six *shivalingas* are carved on the vertical surface. According to the local belief, these represents *Krishna* and five *Pandavas*. It is covered by a ledge and approached from the west through a narrow passage cut in the rock. It has five inscriptions. The oldest is of 4th-5th century.



Fig. No. 143: The photograph of the inscription

Inscription No. 1: This one line inscription (Fig. 143) of 12th-13th century, in *Sanskrit* language and *Nagari* characters[46], which has the image of four handed *Lakshmi* holding lotus flowers in her hands carved in outline on the left side of the inscription, reads as follows:

1. *Mano suta vaṇe Thakur praṇamatī*

It records the salutation of son of *Mano*.

There is another inscription above this which is illegible.

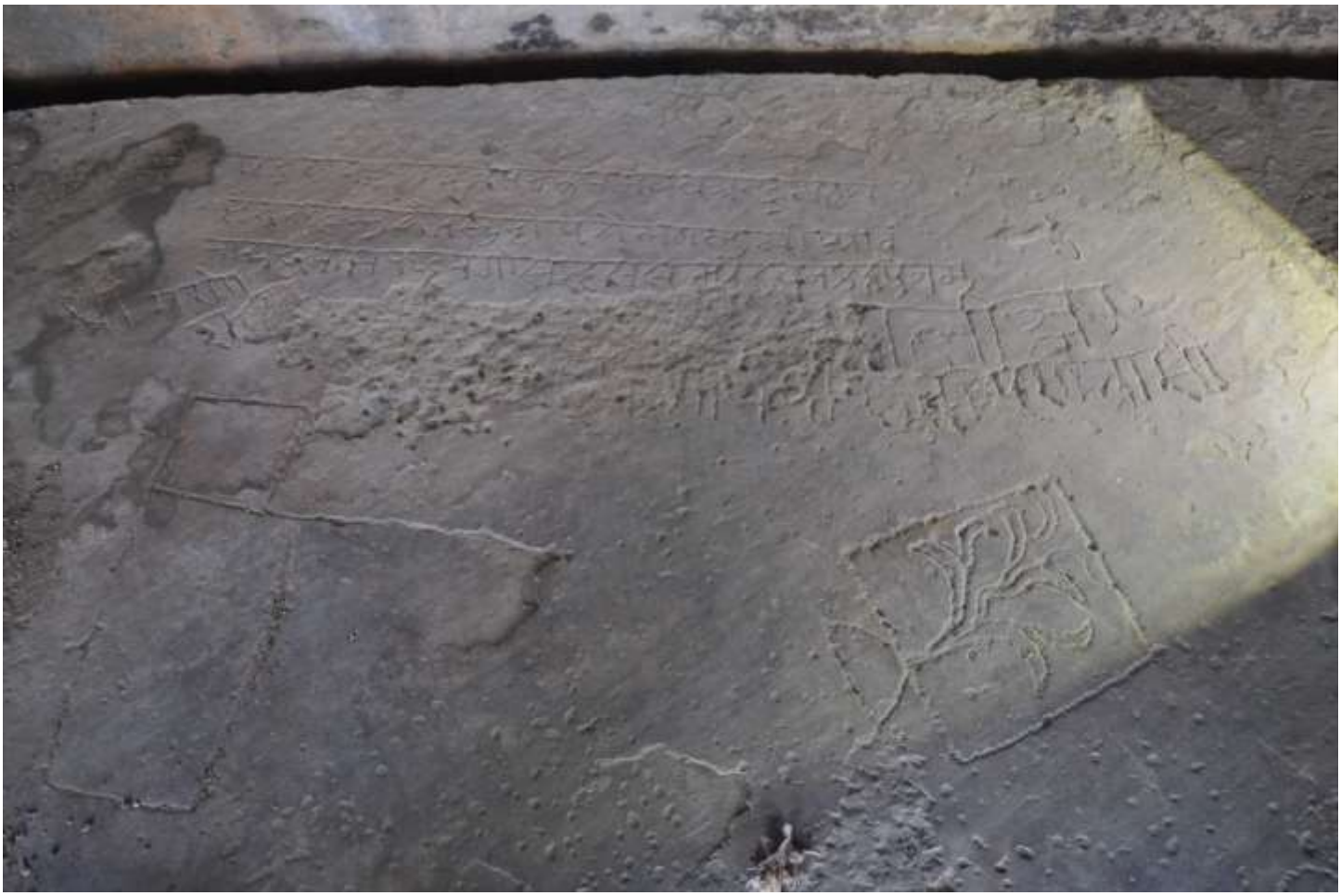


Fig. No. 144: The photograph of the inscription

There are two inscription (Fig. 144) on this slab which reads as follows:

Inscription No. 2: This three lines inscription dated *samvat* 1609 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Padaka badrenātha sankara mama ghabhan vadu mahagha*
2. *saṁvat 1609 chaitasudi 5 paimagatyu bhīghīdaṁ*
3. *nāmahar rattan kah namo saihansa suta Chandra vama kah pranamu*

It records the date of *chaita sudi 5 samvat* 1609 and salutation to the feet of *Badrinath Shankar* by *Rattan & Chandra* son of *Saihansa*.

Inscription No. 3: This is a two line defaced inscription in local dialect and *Nagari* characters, reads as follows:

1. . . . . *[ka]linjara*
2. . . . . *.paṇa . sī*

It records the name of *Kalinjar* hill.

There is a design of flower inside a square, on the left side of the lower inscription.



Fig. No. 145: The photograph of the inscription

Inscription No. 4: This one line inscription (Fig. 145) of 8th-9th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Vigantya jajaae*



Fig. No. 146: The photograph of the inscription

Inscription No. 5: This one line inscription (Fig. 146) of 4th century, in *Sanskrit* language and *Brahmi* characters[47] reads as follows:

1. *Manorathah*

It records the name of *Manoratha*.

3.4: *Patal Ganga*



Fig. No. 147: Entrance of *Patal Ganga*

Patal Ganga is located on the latitude 25^{0}00′06″ N and longitude 80^{0}29′22″ E. *Patal Ganga* was first mentioned by Cap. W. R. Pogson[48]. It was also mentioned by Maisey[49]. Cunningham mentions *Patal Ganga* and noticed many inscriptions on the walls of circular staircase cut in the rock[50]. Fuhrer also

mentioned this place and its inscriptions[51]. *Patal Ganga* is an underground reservoir at the base of the cliff reached by a spiral staircase carved in the living rock. Its entrance is covered by a boulder and the sides of the boulder is supported by stone walls. It exists to the north of *Sitakund*. There are seven inscriptions which reads as follows.

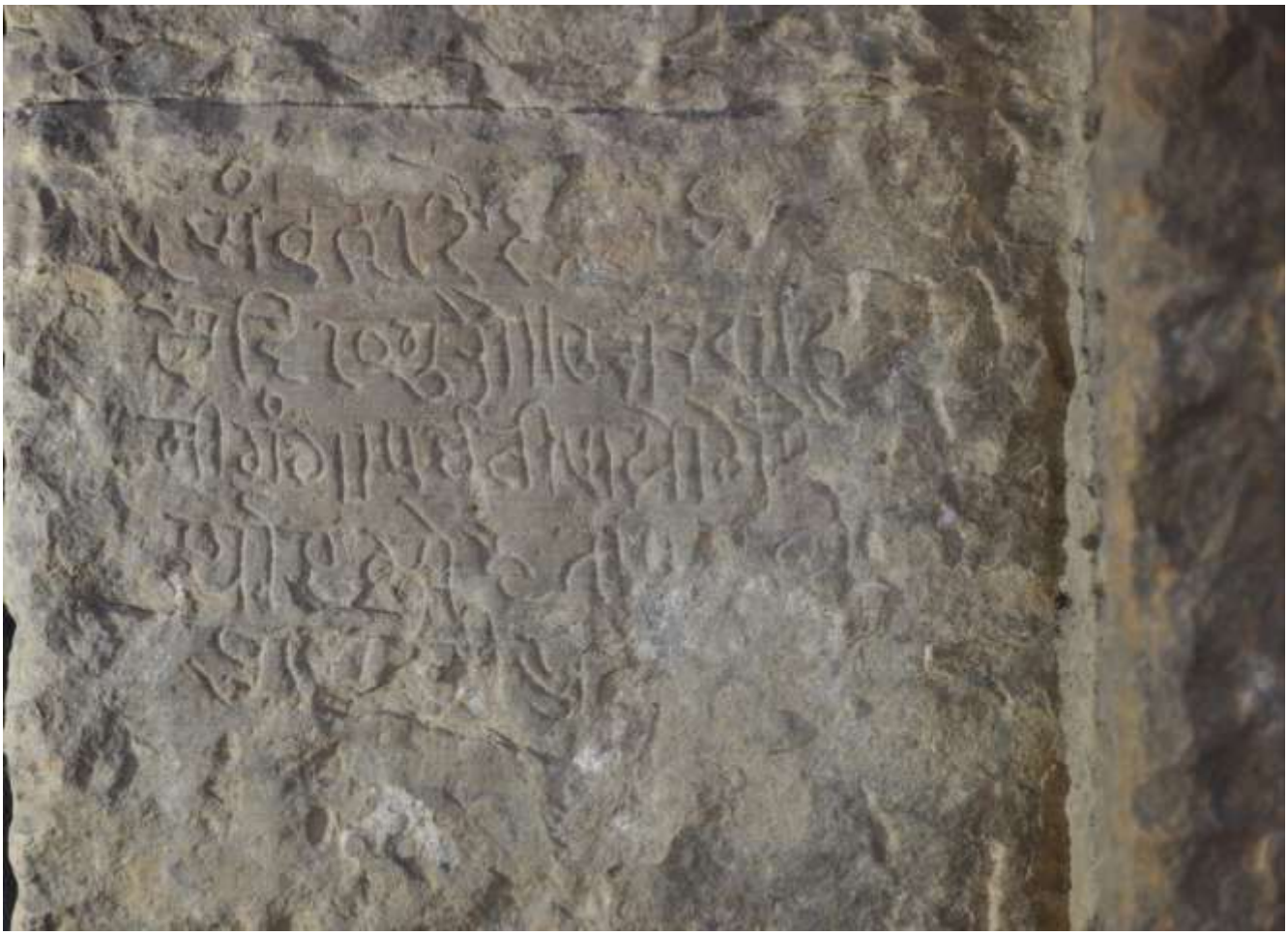


Fig. No. 148: The photograph of the inscription

Inscription No. 1: This four lines inscription (Fig. 148) dated *samvat* 1365 (A.D.), in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Saṁvat 1365*
2. *sudi 10 gurau ॥ uttara vāhi*
3. *nī gangā parvatī pāyo go*
4. *. . . . . heta*
5. *. . . . . .*

It records the date of *sudi 10 guru samvat* 1365 and *Uttarvahini Ganga* probably an old name of *Patal Ganga*.



Fig. No. 149: The photograph of the inscription

Inscription No. 2: This four lines inscription (Fig. 149) dated *samvat* 1337 (A.D.), in *Sanskrit* language and *Nagari* characters[52], reads as follows:

1. *Saṁvat 1337 jeṣṭa sudi*
2. *15 śanō yogendra parvatī*
3. *pādē swasti shreyase śrī go*
4. *[ra]ksha murti kāritaṁ. . .*

It records the date of *Jyestha sudi* 15 *shanau samvat* 1337 and the making of the image of *Gorakshanatha*.



Fig. No. 150: The photograph of the inscription

Inscription No. 3: This three lines inscription (Fig. 150) dated *samvat* 1509 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Nāmā nāmā vāsudeva kah pranāmu*
2. *nanda kah dina prati saṁvat 1509*
3. *sam vadi*

It records the date of *samvat* 1509 and salutation of *Nanda* to *Vasudeva*.



Fig. No. 151: The photograph of the inscription

There are two inscription (Fig. 151) on this slab and reads as follows:

Inscription No. 4: This one line inscription, in local dialect and *Nagari* characters, reads as follows:

1. *Gokanama manaṣī ka pranamu . . .*

It records the salutation of *Manasi*.

Inscription No. 5: There is another one line inscription of late period, in local dialect and *Nagari* characters, reads as follows:

1. *Sapauparavaka*

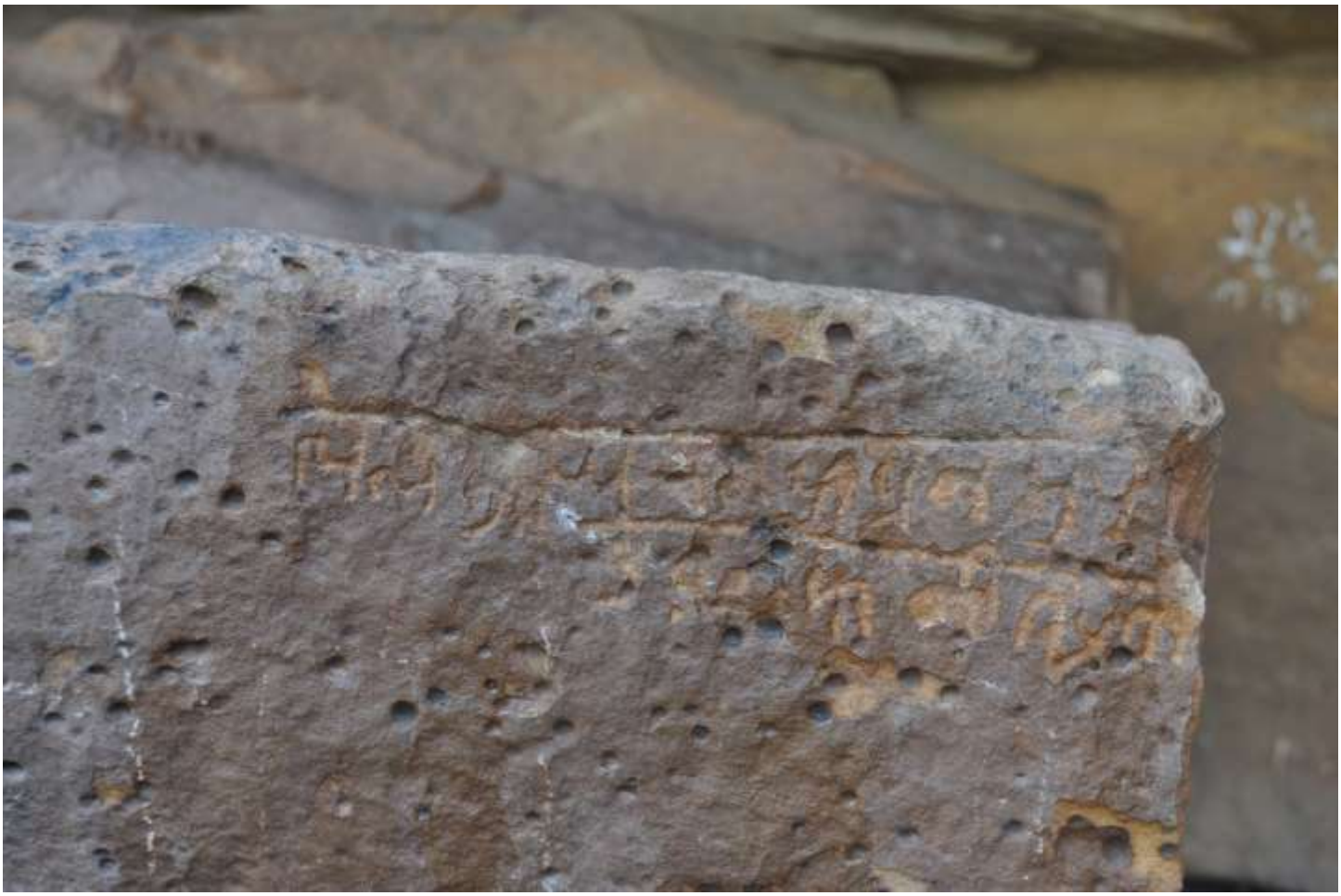


Fig. No. 152: The photograph of the inscription

Inscription No. 6: This two lines inscription (Fig. 152), in local dialect and *Nagari* characters, reads as follows:

1. *Lela śrī dhana kah pranamu*

2. *. . . da[dī]na ka nīta pratī*

It records the salutation of *Dadina* to *Sri dhana,* probably a holy man.



Fig. No. 153: The photograph of the inscription

Inscription No. 7: This one line inscription (Fig. 153) dated *samvat* 1571 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1571*

It records the date of *samvat* 1571.

3.5: *Sitakund*



Fig. No. 154: Entrance of *Sitakund*

Sitakund is located on the latitude 25^{0}00′08″ N and longitude 80^{0}29′18″ E. *Sitakund* was first mentioned by Cap. W. R. Pogson[53]. It was also noticed by Maisey & Fuhrer[54]. It is an underground waterbody

approached by a flight of steps going down from the top of the rampart. The entrance faces north. At the top of the entrance, there exists a defaced image of *Gorakhanatha* sitting in *ardhamatsyendra asana* with the help of *yogapatta*. A basket in which a fish has been kept is shown on his left side. Surprisingly a *shivalinga* is placed over the fish. There is an inscription on the left side of the image.



Fig. No. 155: Image of *Gorakahnatha* on the rock, *Sitakund*



Fig. No. 156: Closer view of the inscription

Inscription No. 1: This four lines inscription (Fig. 156) dated *Chaitra sudi 3 buddha samvat* 1340, in *Sanskrit* language and *Nagari* characters[55], reads as follows:

1. *Aum // achchrvati prājoge*
2. *Gorakśa murtti kara*
3. *tā Chaitra sudi 3 budhe*
4. *saṁvat 1340*

It records the making of the image of *Gorakhanatha* and the date of *Chaitra sudi* 3 *budha samvat* 1340.

3.6: *Sitasej*



Fig. No. 157: General view of *Sitasej*

Sitasej is located on the latitude 25^{0}00′08″ N and longitude 80^{0}29′16″ E. It was mentioned by Maisey, Cunningham & Fuhrer[56]. *Sitasej* is a small room dug in the living rock. It has a stone couch and its simple doorjamb is covered with inscriptions. The entrance is covered by projecting rocks which look like natural portico. There is a narrow projecting rock covering a row of *Dashavatars* and other deities on the left side of the opening. Somebody tried to build a rubble masonry wall to support the overhanging slab. There are forty-three inscriptions in this area which are being described as follows.



Fig. No. 158: Closer view of *Sitasej*



Fig. No. 159: Entrance of *Sitasej*



Fig. No. 160: Estampage of the inscription

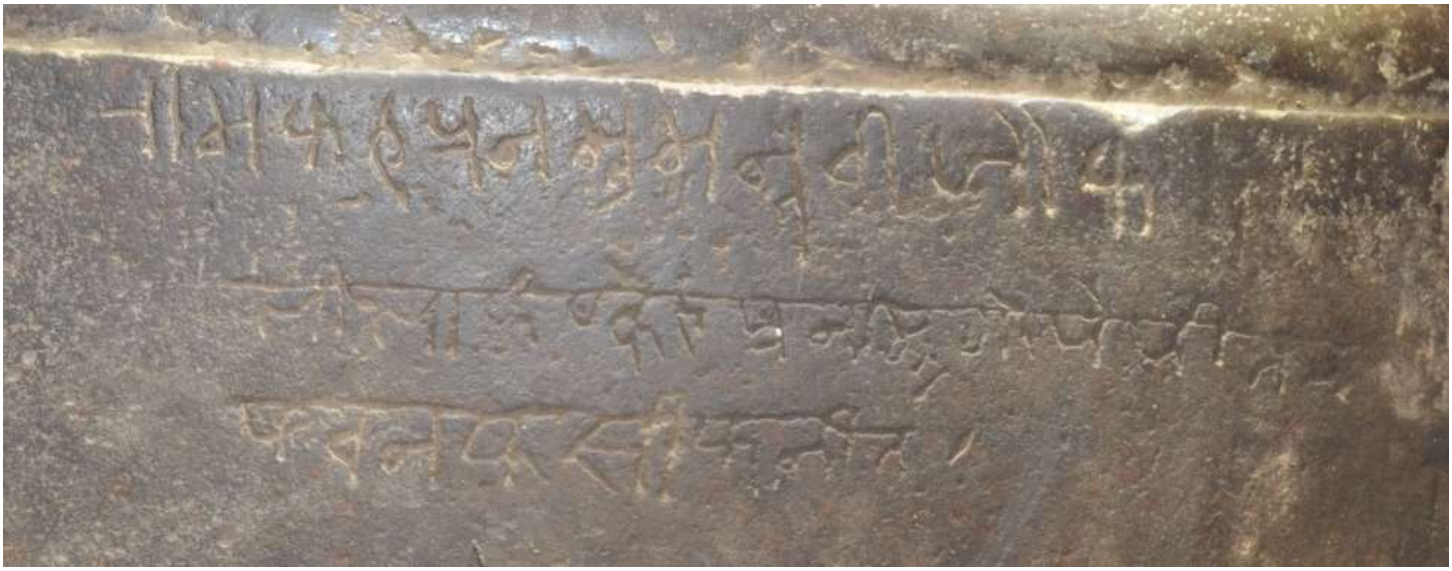


Fig. No. 161: The photograph of the inscription

There are two inscriptions (Fig. 160 & 161) on this slab. The size of the inscription is 14x36 cm and these reads as follows:

Inscription No. 1: This one line inscription of 16th century, is in local dialect and *Nagari* characters, reads as follows:

1. *Rāma kah pranamu manu vijōka*

It records the salutation of *Manu Vijo* to *Rama*.

Inscription No. 2: This two lines inscription of 16th century, is in local dialect and *Nagari* characters, reads as follows:

1. *Nīlākaṇtha keh pranāmu gope pīta*

2. *Pawana kasī ka nīta*

It records the daily salutation of *Gope,* son of *Pawan Kasi* to *Nilkantha*.



Fig. No. 162: Estampage of the inscription

Inscription No. 3: This one line inscription (Fig. 162) of 12th-13th century, is located at *Sitasej.* The size of the inscription is 7x56 cm. It is in *Sanskrit* language and *Nagari* characters. Ireads as follows:

1. *Śrí chhihíla sutradharah / suta jatah rauta sādhula*

It records the name of *Rauta Sadhula* son of *sutradhar chhihila.*



Fig. No. 163: Estampage of the inscription



Fig. No. 164: The photograph of the inscription

There are three inscriptions (Fig. 163 & 164) on this slab. The size of the combined inscriptions is 11x46 cm and these reads as follows:

Inscription No. 4: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Ka*

Inscription No. 5: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Jatajahā*

It records probably the name of a person.

Inscription No. 6: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Sūtradhāra kalhau*

It records the name of *sutradhar Kalhau*.



Fig. No. 165: Estampage of the inscription

Inscription No. 7: This inscription (Fig. 165) is located at *Sitasej.* The size of the inscription is 11x40 cm and it bears an illegible inscription.



Fig. No. 166: Estampage of the inscription



Fig. No. 167: The photograph of the inscription

Inscription No. 8: The one line inscription (Fig. 166 & 167) dated *Bhadra vadi 1 samvat* 1565 (A.D.). The size of the inscription is 12x82 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu bhadava vadirek…..prati samvat 1565*

It records the salutation to *Mahesh* and date of *Bhadrapada vadi samvat* 1565.



Fig. No. 168:



Fig. No. 169: The photograph of the inscription

There are three inscriptions (Fig. 168 & 169) on this slab. The size of the combined inscriptions is 7x88 cm and these reads as follows:

Inscription No. 9: This one line inscription of 9th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī devī jayā*

It records the name of some *Devi Jaya*.

Inscription No. 10: This one line inscription of 9th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī manayogah*

It records the name of *Manayoga.*

Inscription No. 11: This one line inscription of 9th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī prakanaja*

It records the name of *Prakanaja*.



Fig. No. 170: Estampage of the inscription



Fig. No. 171: The photograph of the inscription

The lintel of the door bears three inscription (Fig. 170 & 171). The size of the inscription is 21.5x89 cm[57]. These read as follows:

Inscription No. 12: This two lines inscription of 8th-9th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Siddham kīrtih kritāgiripatōvajiduh karāyā sevāharasya nripateścha mahopakārah*

2. *Tradā chunātriyidhakāyapateh śivasya tasmadanatohamnivarttakaśāstrachāre*

It records the making of this cave and refers to a king.

Inscription No. 13: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Jamaṇṇa rore*

Inscription No. 14: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Ratanah*

It records the name of some *Ratna*.

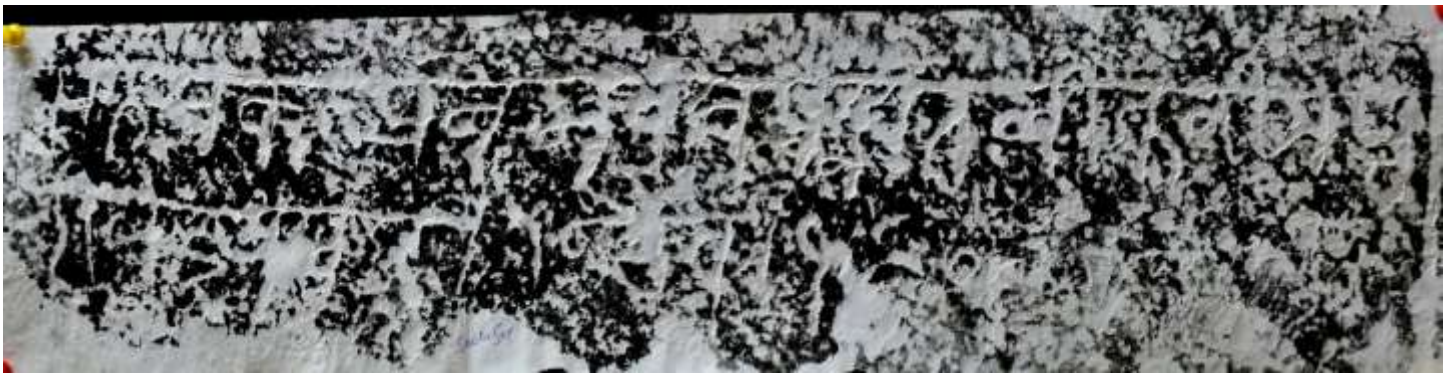


Fig. No. 172:



Fig. No. 173: The photograph of the inscription

Inscription No. 15: This two lines inscription (Fig. 172 & 173) dated *sudi 10 samvat* 1600 (A.D.). The size of the inscription is 15x58 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu vasaṁprana kah nīka nīte pra*

2. *Tīkah . . sudī10 saṁvat 1600*

It records the date of *sudi* 10 *samvat* 1600 and daily salutation of *Vasamprana* to *Mahesh*.



Fig. No. 174: Estampage of the inscription



Fig. No. 175: The photograph of the inscription

Inscription No. 16: This one line inscription (Fig. 174 & 175) of 11th-12th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Vaisākha vadi 2 budhe silāvata siddhesvara* 759*angha*759*a. . vi….*

It records the date of *vaishakha vadi* 2 and a deity called *Silavata Siddheshwar Vasudeva*.

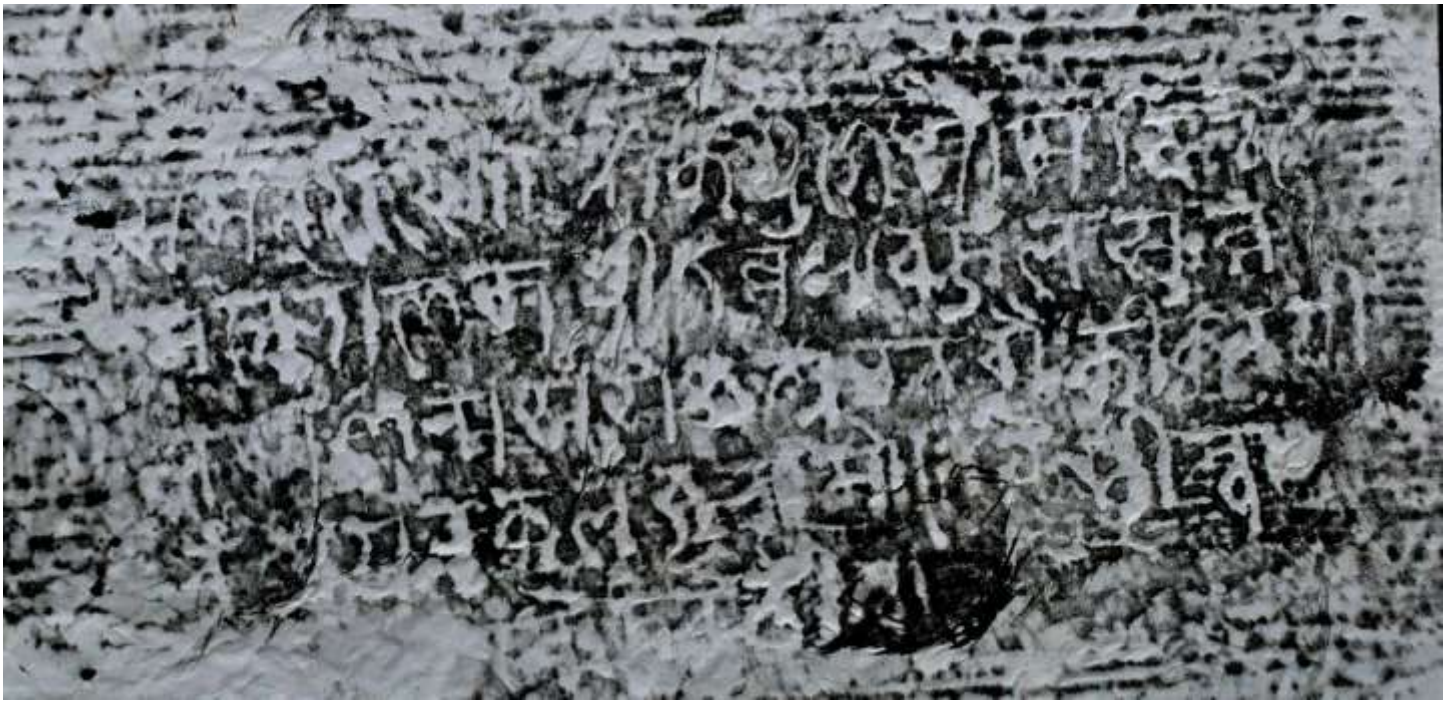


Fig. No. 176: Estampage of the inscription



Fig. No. 177: The photograph of the inscription

Inscription No. 17: This five lines inscription (Fig. 176 & 177) dated *samvat* 1112 (A.D.), in *Sanskrit* language and *Nagari* characters. The size of the inscription is 23x42 cm and it reads as follows:

1. *Samata 1112 kārtīka sudī soma dine*
2. *mahā lolaka vīŋjantah varulasupta*
3. *lachachaṇa rāsa sechcha bharava chōkī kalpī*
4. *ramya pataṁ kalanjarā moti srīnvā*
5. *duijenakehaṁ ghaṭhīkhā*

It records the date of *samvat* 1112 and mentions *Kalinjar* hill & name of some *Lachachan*.

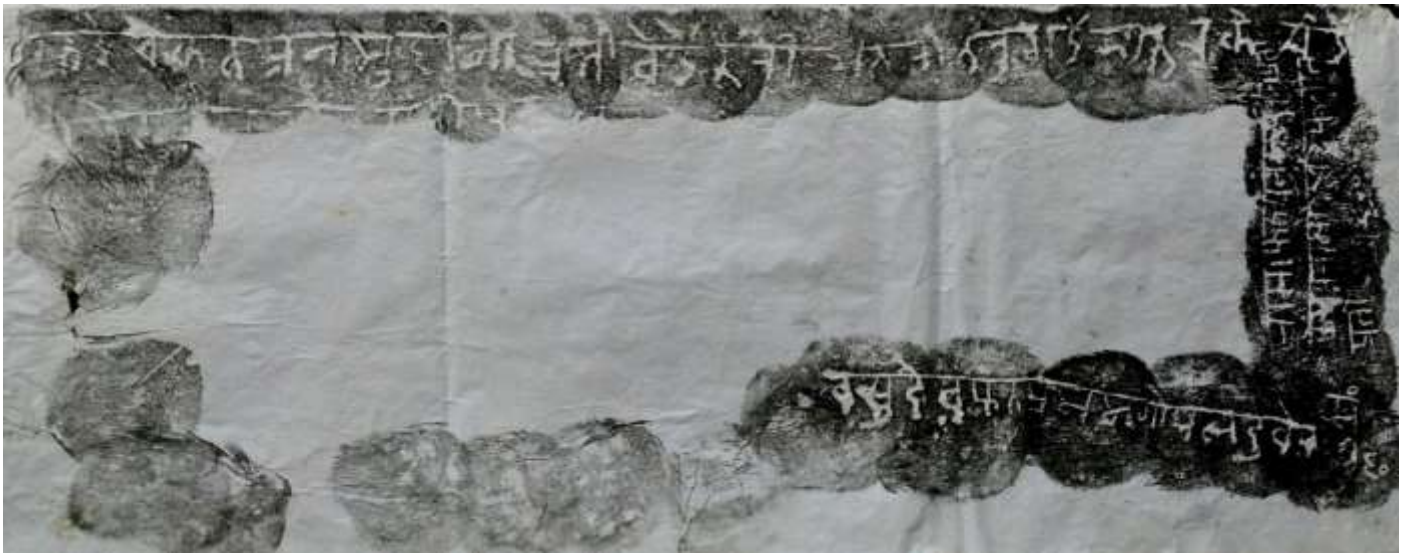


Fig. No. 178: Estampage of the inscription



Fig. No. 179: The photograph of the inscription

There are three inscriptions (Fig. 178 & 179) on this slab of stone couch, which reads as follows.

Inscription No. 18: This one line inscription dated *samvat* 1600, in local dialect and *Nagari* characters, reads as follows:

1. *Vasudeva kaha pranamu goplala duve ka sam 1600*

It records the date of *samvat* 1600 and salutation of *Gopal Duvey* to *Vasudeva*.

Inscription No. 19: This three lines inscription dated *samvat* 1600, in local dialect and *Nagari* characters, reads as follows:

1. *Rāmā kah pranam nīta pratī*

2. *kepapa rāmā sant ka nīta*

3. *pratī 1600*

It records the date of *samvat* 1600 and daily salutation of *Kepapa Ram Sant* to *Ram*.

Inscription No. 20: This three lines inscription dated *samvat* 1567, in local dialect and *Nagari* characters, reads as follows:

1. *Mahadeva kah pranamu dīnā pratīveda*

2. *harīa harīhanumatē pattura kepa deve*

3. *take vedaek pranamu halīpa ka san 1567*

It records the date of *samvat* 1567 and daily salutation of *Harihar* to *Shiva*.



Fig. No. 180: Estampage of the inscription



Fig. No. 181: The photograph of the inscription

Inscription No. 21: This two lines inscription (Fig. 180 & 181) of 16th century, in local dialect and *Nagari* characters. The size of the inscription is 20x52 cm and it reads as follows:

1. *Dayāmnathu sadhusi*

2. *pranamu dina pratīh*

It records the daily salutation of *Daya manthu.*



Fig. No. 182: Estampage of the inscription

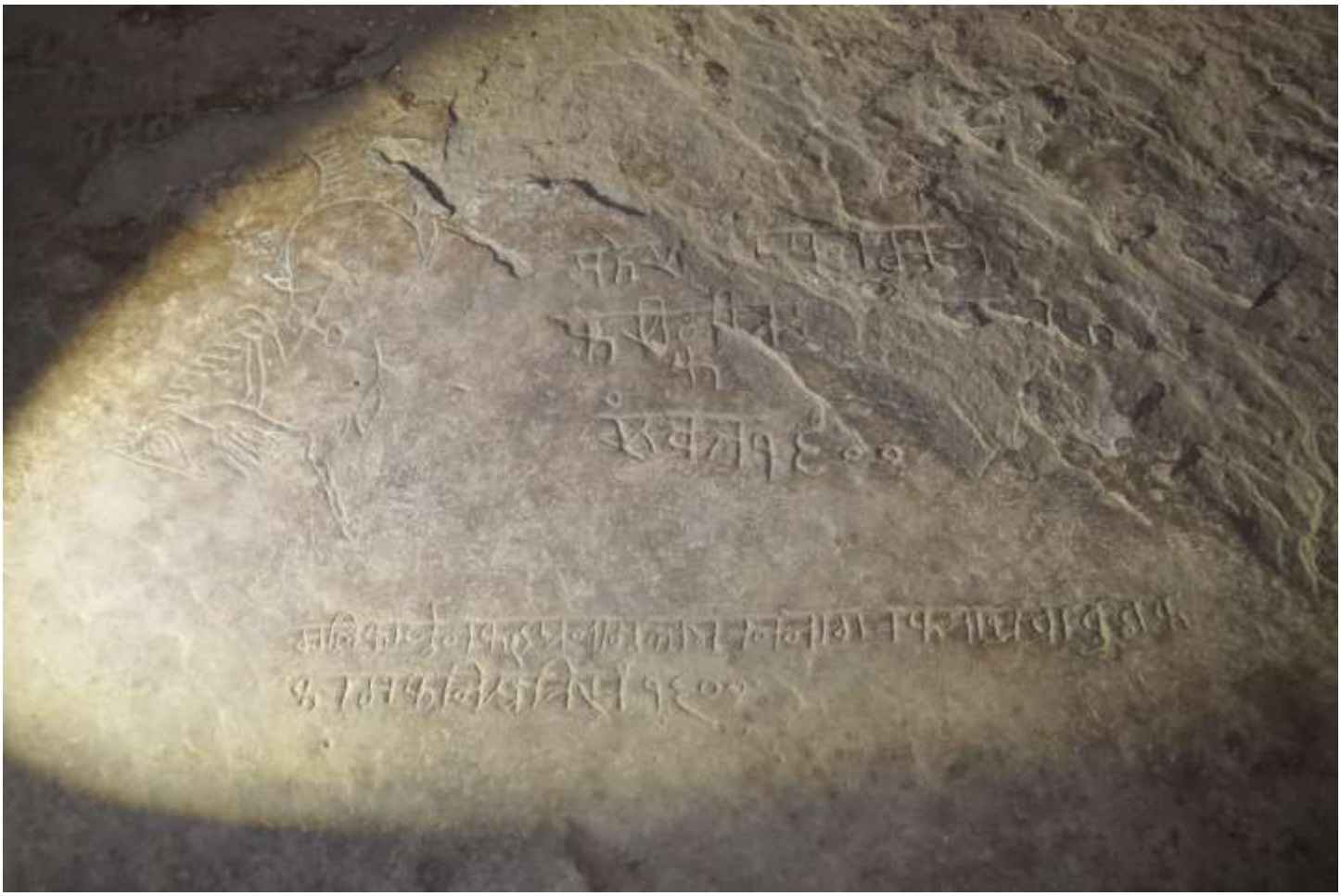


Fig. No. 183: The photograph of the inscription

There are two inscription (Fig. 182 & 183) on this slab. The size of the two inscriptions is 47x82 cm and these reads as follows:

Inscription No. 22: This four lines inscription dated *samvat* 1600 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa . . . pranamu*
2. *kah . . . nīta*
3. *kam . . .*
4. *saṁvat 1600*

It records the date of *samvat* 1600 and salutation to *Mahesh*.

Inscription No. 23: This two lines inscription dated *samvat* 1600 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Malikārjuna kah pranāmu amarana nāgara ka nātha bābu jaka*

2. *ka rama ka nita prati san 1600*

It records the daily salutation of *Amarana Nagar, Nath Babuja* and *Ram* to *Mallikarjuna* and date of *samvat* 1600.



Fig. No. 184: The photograph of the inscription

Inscription No. 24: This one line inscription (Fig. 184) of 8th-9th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī Bhappa śa[ra]ma*

It records the name of some *Bhappa Sharma.*



Fig. No. 185: The photograph of the inscription

Inscription No. 25: This two lines inscription (Fig. 185) of 12th-13th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *. .japatra śrī desala prati*

2. *liṣitaṁ*

It records the name of some *Desala*.



Fig. No. 186: The photograph of the inscription

Inscription No. 26: This one line inscription (Fig. 186) of 12th-13th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Drahapalāja sapatni kuldharā śīlāpaṭṭa*

It records the name of *Drahalapalaja* and his wife *Kuldhara*.



Fig. No. 187: The photograph of the inscription

Inscription No. 27: This two lines inscription (Fig. 187) of 12th-13th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī sutradhāra laṣa[ṇa] sute 769angha769a*

2. *jasah*

It records the name of *Vasudeva* son of *sutradhar lasana.*



Fig. No. 188: The photograph of the inscription

Inscription No. 28: This two lines inscription (Fig. 188) of 12th-13th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī rupakar*

2. *golhaṇah*

It records the name of *Rupakar Golhana.*



Fig. No. 189: The photograph of the inscription

The couch has seven inscriptions (Fig. 189) which reads as follows:

Inscription No. 29: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Prapana*

Inscription No. 30: This four lines inscription of 8th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī tuśātakata praṇa*
2. *Śrī kuladharā ma[mam]galā*
3. *Śrī ratan*
4. *Śrī vāhata . . .*

It records the names of *Tushatakata, Kuldhara, Ratan* and *Vahata*.

Inscription No. 31: This one lines inscription dated *samvat* 1567 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kah pranamu dīpa dare sam 1567*

It records the date of *samvat* 1567 and salutation to *Mahesh.*

Inscription No. 32: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī vara mahesa parama ramyanti hasti . sthati yogakrīda*

It records the name of lord *Mahesh,* who enjoys doing *yoga*.



Fig. No. 190: The photograph of the inscription



Fig. No. 191: Estampage of the inscription

There are three inscriptions (Fig. 190 & 191) on this couch. The size of the inscription is 7x56 cm and these reads as follows.

Inscription No. 33: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrí chhihíla sutradhārah suta jatah*

It records the name of *sutradar chhihila* and his son *Jata*.

Inscription No. 34: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Reua liṣa*

It records the act of writing by *Reua*.

Inscription No. 35: This one line inscription of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Dhuliga*

It records a name, *Dhuliga*.



Fig. No. 192: Estampage of the inscription



Fig. No. 193: The photograph of the inscription

There are two inscriptions (Fig. 192 & 193) on this couch. The size of the inscriptions is 18x63 cm and these reads as follows:

Inscription No. 36: This one line inscription dated *samvat* 1581 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Chandra devī kah pranatah saṁvat 1581*

It records the name of *Chandra devi* and date of *samvat* 1581.

Inscription No. 37: This one line inscription of 16th century, in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kah pranamu vīramanūh mīna deva ho nīla deva devī hamaka*

It records the salutation to *Mahesh* by *Vira Manu, Mina deva, Nila deva* & *Devi Hamaka*.



Fig. No. 194: The photograph of the inscription

This portion of the couch has two inscriptions[58] (Fig. 194) which reads as follows:

Inscription No. 38: This three lines inscription dated *samvat* 1600, in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kah pranamu nītapratī*
2. *kāha pranama mahesa ka nītapratī*
3. *saṁvat 1600*

It records the daily salutation to *Mahesh* and date of *samvat* 1600.

Inscription No. 39: This four lines inscription dated *samvat* 1597, in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kah pranamu dīna pratī*
2. *na[rā]yana naman kantha 775angha775a*

3. *ka nīta pratī saṁvat 1597 samada*

4. *śramaṇa sudi duyina kah likhte*

It records the daily salutation to *Mahesh-Narayana & Nilkantha Bhairava* and date of *samvat* 1597. The deity *Nilkantha Bhairava* appears to be the gigantic rock cut image of *Gajantaka Shiva* located to the south of *Nilkantha* temple.



Fig. No. 195: The photograph of the inscription

Inscription No. 40: This one line inscription (Fig. 195) of 10th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śiva varaja*

It records the name of a person named *Shiva varaja* which literally means born from the boon of *Shiva*.



Fig. No. 196: The photograph of the inscription

Inscription No. 41: This one line inscription (Fig. 196) of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Prapāka*

It records the name of some person named *Prapaka.*



Fig. No. 197: The photograph of the inscription

Inscription No. 42: This three lines inscription (Fig. 197) dated *samvat* 1155, in local dialect and *Nagari* characters, reads as follows:

1. *Samatu 1155 vaisākha vadi 4 suki sutradhāra*
2. *jagadhar suta seudhar savadharah*
3. *goḍtha sunaraj suradehaṇala*

It records the date of *vaishakha vadi* 4 *samvat* 1155 and names of *shivadhar* son of *sutradhar jagadhar.*



Fig. No. 198: Estampage of the inscription

Inscription No. 43: This four lines inscription (Fig. 198) of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Suranara vandana sighānanda*
2. *munda patní bhūṣana 779angha chandraṁ*
3. *thiti kālinjara durganiyetya*
4. *nityaṁ praṇamati / . . . . . saṁwat 1 . . . .*

It records the salutation to the image of Lord *Shiva* located in *Kalinjar* fort.

3.7: *Madrar Taal*

Madrar Taal is located on latitude 25^{0}00′24″ N and longitude 80^{0}28′52″ E. Maisey mentions *Madrar Tal*[59]. It is a gloomy looking dry pond in the north-western projecting corner of the fort popularly known as *Shringar Qila*. This tank has a dilapidated building on the north-east corner and remains of one building on the western side of the tank. There are three inscriptions in north-eastern side pavilion which are being given below.



Fig. No. 199: The photograph of the inscription

Inscription No. 1: This two lines inscription (Fig. 199) dated *samvat* 1529 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1529 samaye*
2. *Āśwani vadi 14*

Translation: It records the date of *ashwani vadi* 14 *samvat* 1529.



Fig. No. 200: The photograph of the inscription

Inscription No. 2: This three lines inscription (Fig. 200) of 16th century, in local dialect and *Nagari* characters, reads as follows:

1. *Siṁha hasa kara kah*
2. *pranamu gajāyana*
3. *ka*

It records the salutation to *Simha hasakar* of *Gajayana.*



Fig. No. 201: The photograph of the inscription

Inscription No. 3: The two lines inscription (Fig. 201) of 16th century, in local dialect and *Nagari* characters, reads as follows:

1. . . . . .
2. *Mahesa kah praṇāmu*

It records the salutation to *Mahesa (Shiva).*

Mosque situated near *Madrar Taal*



Fig. No. 202:

There is a *Kanati* mosque located south of *Madrar Taal*. It lies in latitude 25^{0}00′21″ N and longitude 80^{0}28′49″ E. It has one inscription.



Fig. No. 203: The photograph of the inscription

This five line worn out inscription of 15th-16th century, in local dialect & *Nagari* characters, reads as follows:

1. *Saṁvat*

2. *Magha su .*

3. *10 gurau .*

4. *. pa . kah .*

5. . . . .

Chapter 04: Eastern Rampart & Ari



Fig. No. 204: Satellite image of the Eastern Rampart & Ari, Kalinjar Fort

4.1: *Meendhara*



Fig. No. 205: General view of *Meendhara*

Meendhara lies on 24^{0}59′54″ N latitude and 80^{0}29′32″ longitude, a little north of *Pani ka Aman*. Its name in misnomer. In fact, the small tank which receives water from *Buddha-Budhiya Taal* is having a *pranalaka* shaped like *kirtimukha*. People wrongly call it *Meendhara* which literally means a spout shaped like a fish. This place has three inscriptions which reads as follows.

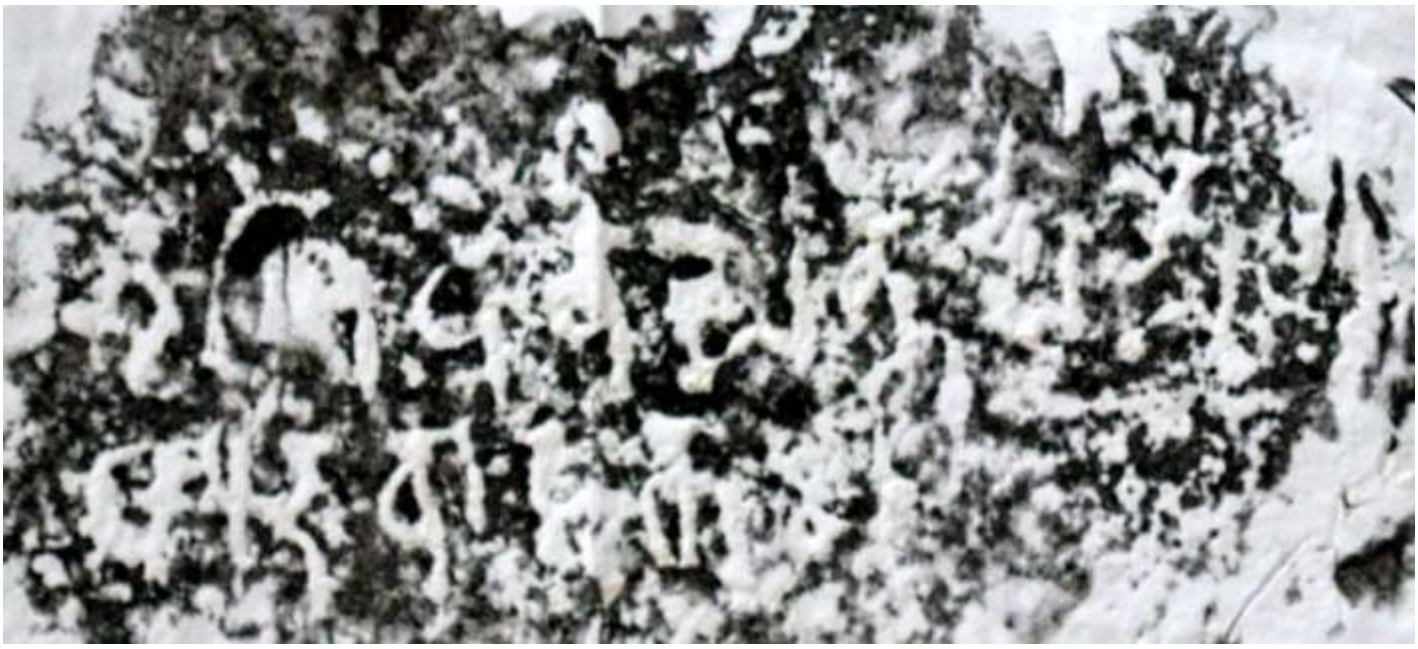


Fig. No. 206: Estampage of the inscription



Fig. No. 207: The photograph of the inscription

Inscription No. 1: This two inscription (Fig. 206 & 207) of 9th century, is located on the southern side of *meendhara*. The size of the inscription is 15x25 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Namo śiva dasanhah siṁha*
2. *hāri vāhakah* ||

It records praise of *Shiva Dasanha* by *Simha Hari Vahak*.



Fig. No. 208: The photograph of the inscription



Fig. No. 209: The photograph of the inscription



Fig. No. 210: Estampage of the inscription

Inscription No. 2: This one line inscription (Fig. 209 & 210) of 12th-13th century, located on the southern side of *meendhara*. The size of the inscription is 22.5x75 cm. It is in *Sanskrit* language & *Nagari* characters. It reads as follows:

1. *Gaṇitakāra thā śrī nārāyaṇena prākāro . . . . . saṁ 37*

It records the name of *Ganitakara Thakkur Sri Narayana* and *samvat* 37.



Fig. No. 211: Image of a man carrying *Kanwar* and the photograph of the inscription



Fig. No. 212: The photograph of the inscription

Inscription No. 3: This one line inscription (Fig. 212) of 11th-12th century, is located near *Meendhara* area on the right side of sculpture of a man carrying a *Kanwar* and numbered KF 275. It is in *Sanskrit* language & *Nagari* characters. It reads as follows:

1. . . . . *sava . . . vahiṇah . .*

4.2: *Pani ka Aman*



Fig. No. 213: Entrance of *Pani ka Aman*

Pani ka Aman lies on 24^{0}59′50″ latitude and 80^{0}29′33″ longitude, north of *Siddha ki Gupha & Bhagwan Sej*. It is a small cell cut in the scarp of the hill. The cell has been provided with a doorjamb. The over-hanging rocks are supported by cut stone blocks. There exist many inscriptions in this place. It is mentioned by Maisey & Fuhrer[60]. The *lalatabimba* is carved with the image of *Lakulisha* flanked by his four disciples dateable to 9th century. There are eighteen inscription here, which reads as follows.



Fig. No. 214: Image of *Lakulisha* with four disciples on *Lalatabimba*

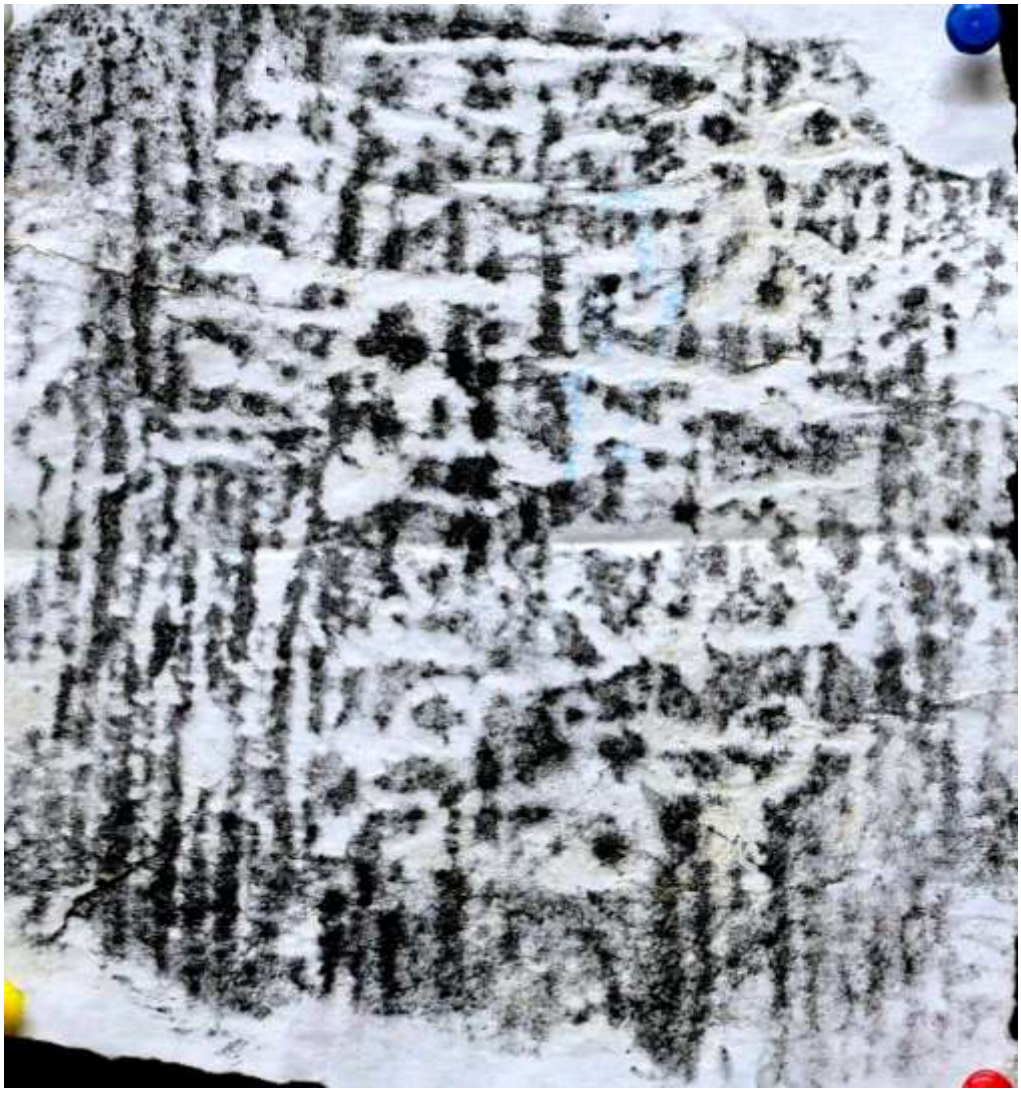


Fig. No. 215: Estampage of the inscription

Inscription No. 1: This three line illegible inscription (Fig. 215) is located at *Pani ka Aman*. The size of the inscription is 16x15 cm.



Fig. No. 216: Estampage of the inscription

Inscription No. 2: This two line illegible inscription (Fig. 216) is located at *Pani ka Aman*. The size of the inscription is 15x20.5 cm.

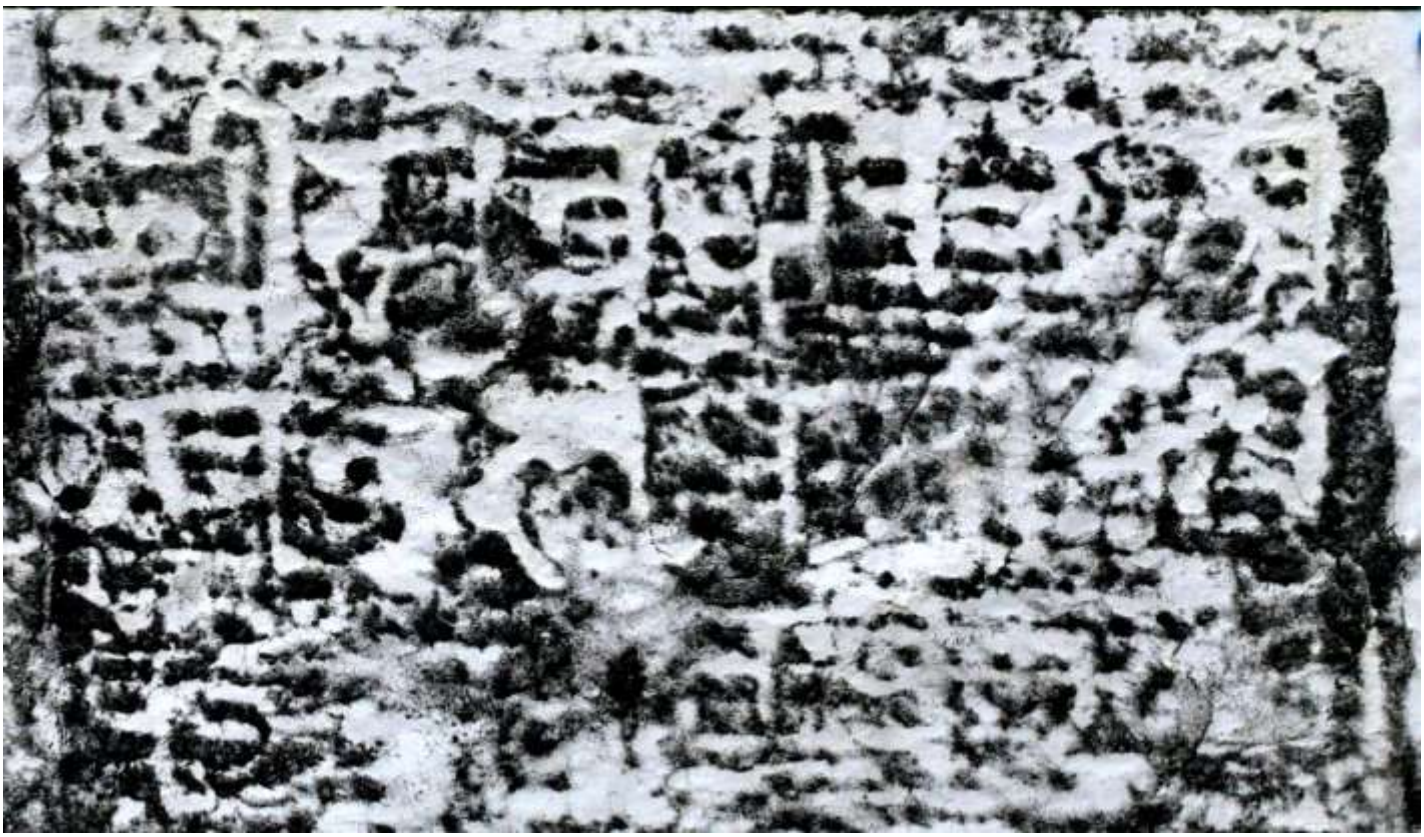


Fig. No. 217: Estampage of the inscription



Fig. No. 218: The photograph of the inscription

Inscription No. 3: This three line inscription (Fig. 217 & 218) of 15th-16th century, located at cave no. 4 inside *Pani ka aman*. The size of the inscription is 15x32 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrīsutradhāra rema*
2. *putra laṣamīdhār*
3. *putram nīta praṇamatī*

It records the daily salutation of *Sutradhar Lakshmidhāra* son of *Rema*.



Fig. No. 219: Estampage of the inscription

Inscription No. 4: This two line illegible inscription (Fig. 219) is located at *Pani ka Aman.* The size of the inscription is 5x35 cm.



Fig. No. 220: Estampage of the inscription



Fig. No. 221: The photograph of the inscription on the pillar

Inscription No. 5: This one line inscription (Fig. 220 & 221) of 15th-16th century, located at cave no. 4 inside *Pani ka aman*. The size of the inscription is 7x27 cm. It in local dialect and *Nagari* characters. It reads as follows:

1. *Yāma Śrī kuladharah prāṇamati*

It records the salutation of *Sri Kuladhar*.



Fig. No. 222: Estampage of the inscription



Fig. No. 223: The photograph of the inscription

Inscription No. 6: This four line inscription (Fig. 222 & 223) of 10th-11th century, located at cave no. 4 inside *Pani ka aman*. The size of the inscription is 9x13.5 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Vudha suta ka . .*
2. *Silāpata vimala*
3. *Simha nītya praṇa*
4. *matī*

It records the daily salutation of *Vudha* and *Vimal Simha*.

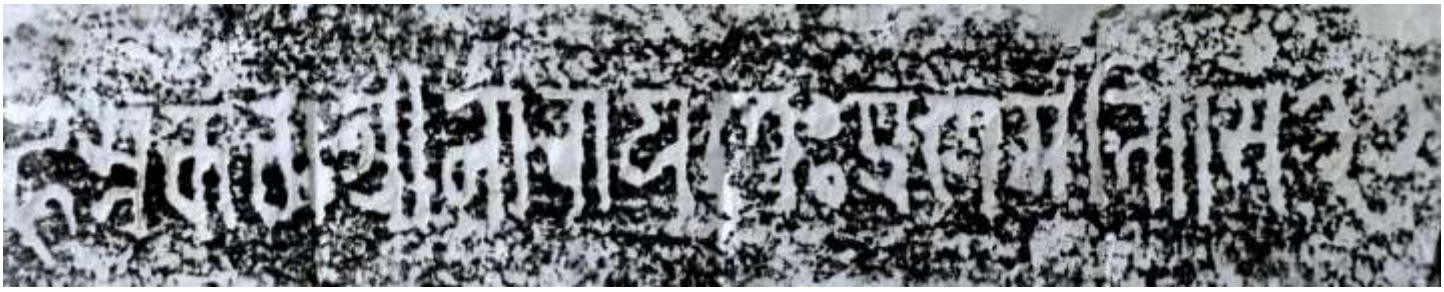


Fig. No. 224: Estampage of the inscription

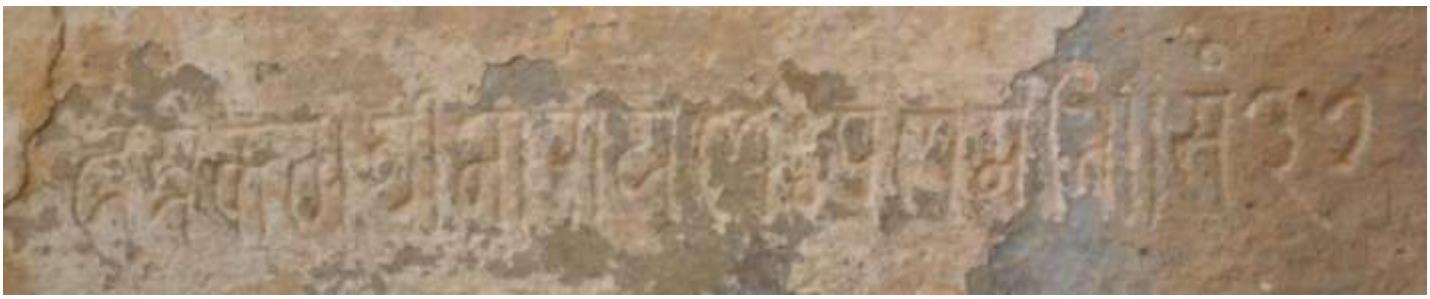


Fig. No. 225: The photograph of the inscription

Inscription No. 7: This one line inscription (Fig. 224 & 225) of 11th-12th century, located at the scarp outside the cave inside *Pani ka aman* facing north. The size of the inscription is 9x49 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Hastakama śrī nārāyaṇah praṇamati || saṁ 37*

It records the salutation of *Hastakama Sri Narayana* and date of *samvat* 37.



Fig. No. 226: Estampage of the inscription



Fig. No. 227: The photograph of the inscription



Fig. No. 228: The photograph of the inscription

These two inscriptions are located at the left side of the door of the cave inside *Pani ka aman*. The size of the inscription is 52.5x40.5 cm and these reads as follows:

Inscription No. 8: This one line inscription (Fig. 226 & 227) of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī kumāreswara devaṁ vīṇā puttra mādhavāya praṇamatī*

It records the names of *Sri Kumareshwara deva* and name of *Madhava (Krishna)*.

Inscription No. 9: This one line inscription (Fig. 226 & 228) of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī kumāreswara deva māle sutrah vaṇe praṇamatī*

It records the names of a holy man *Kumareshwara deva* and *Vane* son of *Male*.



Fig. No. 229: The photograph of the inscription on the pillar

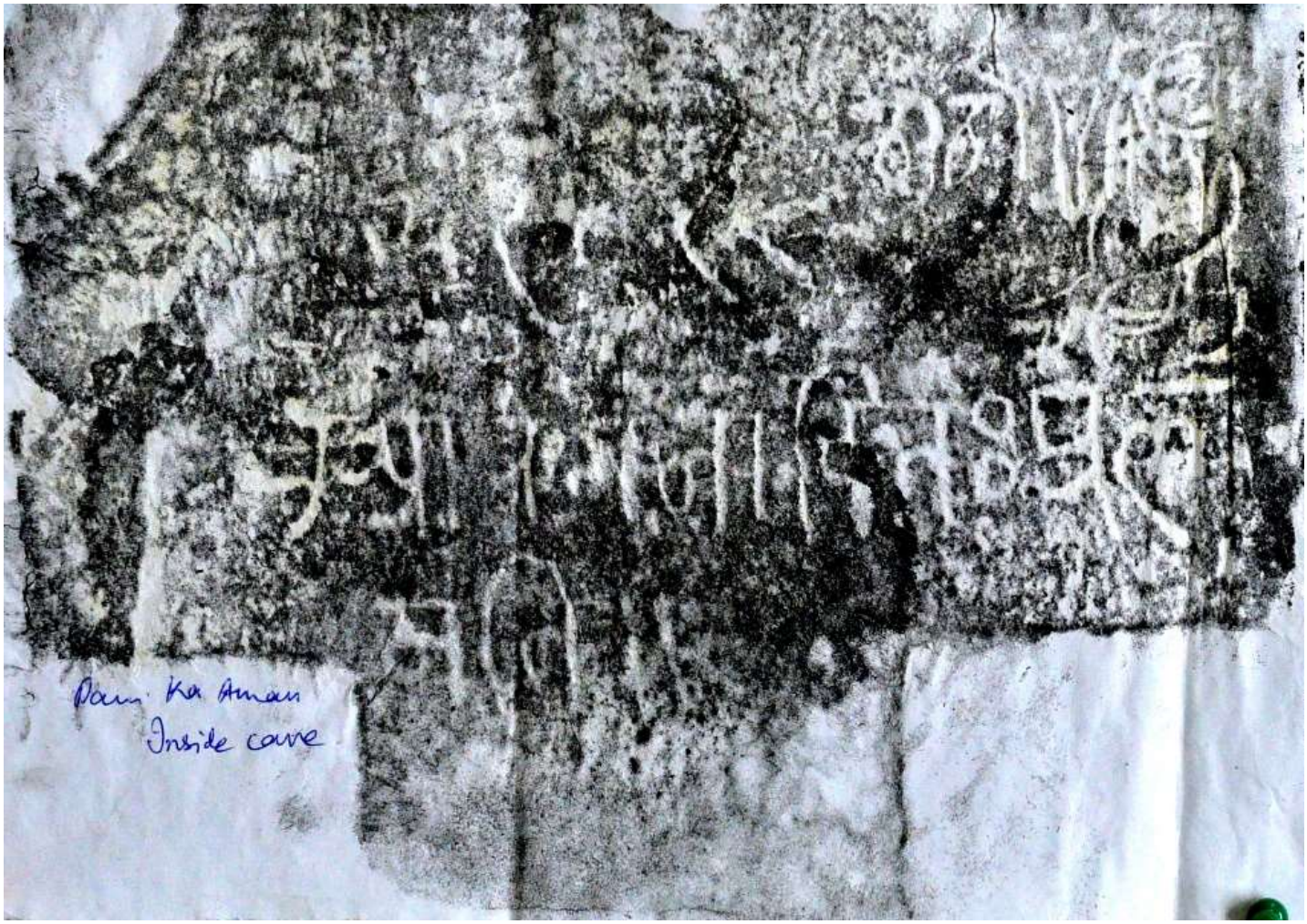


Fig. No. 230: Estampage of the inscription

These two inscriptions (Fig. 229 & 230) are located at *Pani ka Aman*. The size of the inscription is 19x44 cm and these reads as follows:

Inscription No. 10: This one line inscription in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Gange .*

This refers to the spring being called as *Ganga*.

Inscription No. 11: This three lines inscription dated *samvat* 1418, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Saṁ 1418*
2. *sīrī manoditah praṇa*
3. *mati*

It records the date of *samvat* 1418 and salutation of *Manodita*.



Fig. No. 231: The photograph of the inscription

Inscription No. 12: This one line inscription (Fig. 231) of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. . . . . *Praṇamati nityaṁ*

It records the daily salutation.



Fig. No. 232: The photograph of the inscription

Inscription No. 13: This three line inscription (Fig. 232) of 15th-16th century, located inside *Pani ka Amani,* in local dialect and *Nagari* characters, reads as follows:

1. *Śrī Malahaṇa deva*
2. . . . . .
3. . . . . .

It records the name of *Malahana Deva*.



Fig. No. 233: The photograph of the inscription

There are two inscriptions (Fig. 233), which reads as follows:

Inscription No. 14: This one line inscription of 9th century, in local dialect and *Nagari* characters, seems to record the name *Ranapata*.

Inscription No. 15: This five lines inscription of 15th-16th century, in local dialect and *Nagari* characters, reads as follows:

1. *Ghate*
2. *sa uttar*
3. *. . . hara*
4. *thara*
5. *na*

This inscription is incomplete.



Fig. No. 234: The photograph of the inscription

Inscription No. 16: This four lines inscription (Fig. 234) of 15th-16th century, in local dialect and *Nagari* characters, reads as follows:

1. *Chhai sa[sā]dhuka*
2. *sila hata vamala*
3. *sin[gha] tíma praṇa*
4. *matí*

It records the salutation of some *Vamala Simha* to some ascetic.



Fig. No. 235: The photograph of the inscription

Inscription No. 17: This two lines inscription (Fig. 235) of 11th-12th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. . . . . .

2. *sa nityaṁ praṇamati*

It records the daily salutation.



Fig. No. 236: The photograph of the inscription

Inscription No. 18: This four lines inscription (Fig. 236) of 11th-12th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. . . . . .
2. . . . . .
3. *nityaṁ praṇamati*
4. *nityaṁ praṇamati*

It records the daily salutation of a person twice.

4.3: *Siddha ki Gupha*



Fig. No. 237: Closer view of *Siddha ki Gupha*

Maisey mentions *Siddha ki Gupha* and says that he found broken *Jatiladhi's* inscription here only[61]. This place was also mentioned by Fuhrer[62]. *Siddha ki Gupha* lies in 24^{0}59′49″ N latitude and longitude 80^{0}29′32″ E. In fact, *Siddha ki Gupha,* cavity of triangular plan with *Udayan's* inscription at the top and *Bhagwan Sej* lie in a line adjacent to each-other. These three will be described now. *Siddha ki Gupha* is a small cubical artificial cave. There exists an *Ekmukhi Shivalinga* on the right side wall of the cave inside a rectangular niche. It must have been a full-fledged small temple which has now faded out.

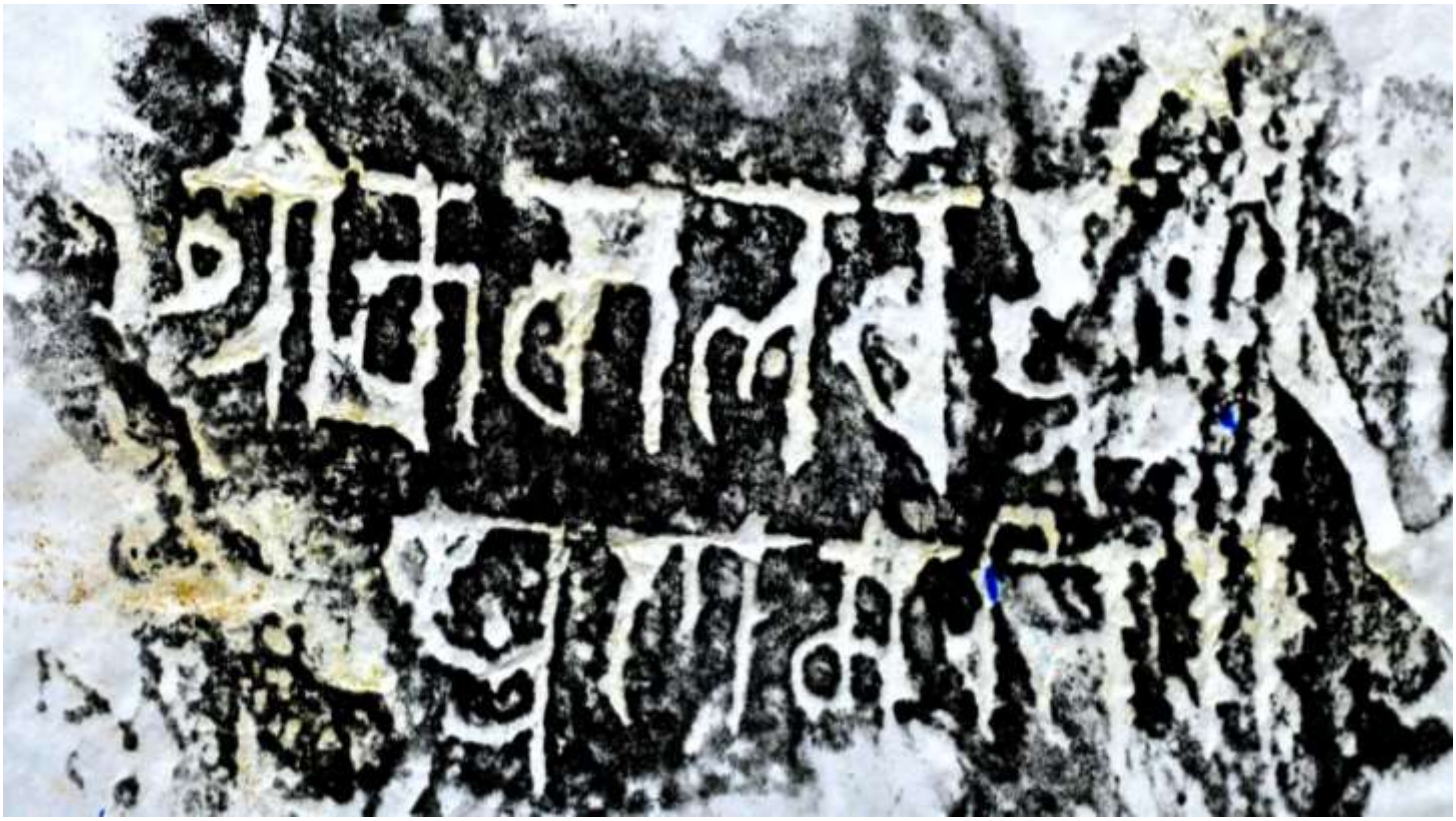


Fig. No. 238: Estampage of the inscription

Inscription No. 1: As we move from south to north, the first rock cut cell has a two lines inscription (Fig. 238) of 12th century, near *shivalinga* at *Bhagwan Sej.* The size of the inscription is 15x25 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrí Kamalachandra*

2. *Praṇāmatí*

It records the salutation by *Kamal Chandra*.



Fig. No. 239: Cave no. 2 near *Siddha ki Gupha*



Fig. No. 240: Another view of cave No. 2 near *Siddha ki Gupha*



Fig. No. 241: Another view of cave no. 2

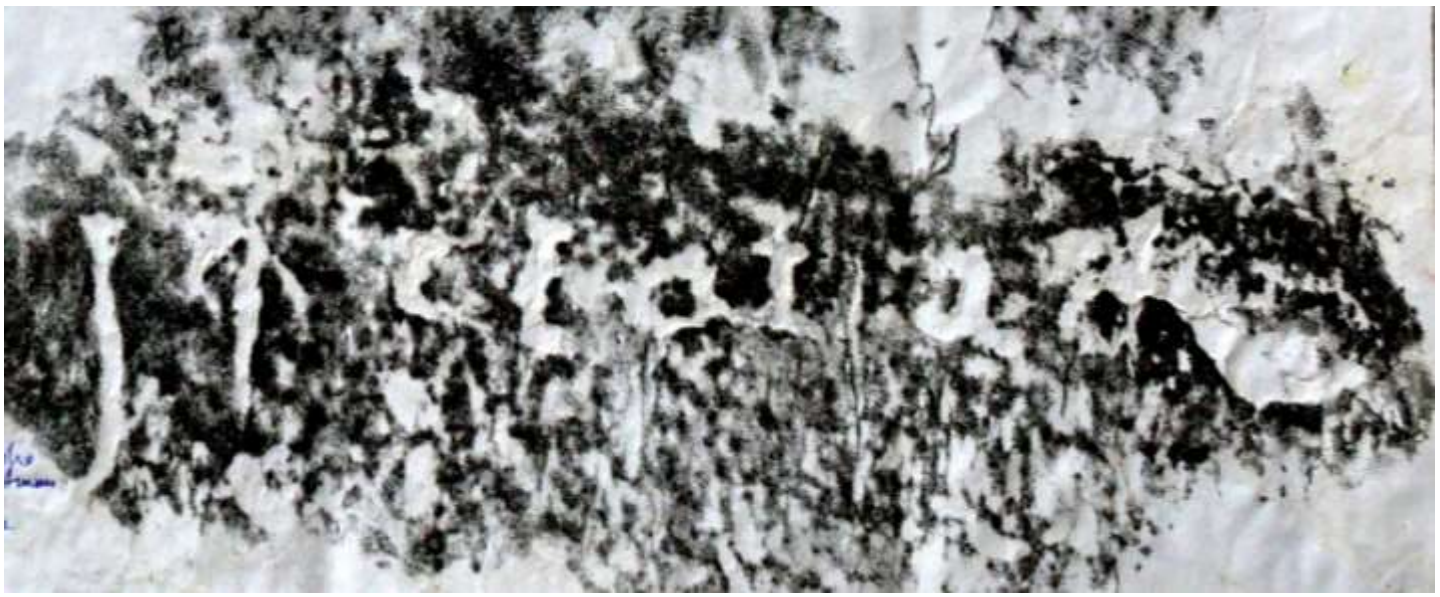


Fig. No. 242: Estampage of the inscription

Inscription No. 2: The second cave located north of the first one is a naturally formed cave. There exists a large boulder in front of it which has a square shaped hollow cut in the boulder. There is a one

line inscription (Fig. 242) at the top of the cave dated 1st-2nd century. The size of the inscription is 9.5x28 cm. It is in *Prakrit* language and *Brahmi* characters. It reads as follows:

1. *Raka udayanaka*

It records the name of one, *Udayan*.

4.4: *Bhagwansej*



Fig. No. 243: Closer view of *Bhagwan Sej*

The third rock shelter is located to the north of the second naturally formed cave. Maisey mentions it with the name of *Bhagwan Sej*[63]. A pillar has been introduced in later times to support the over-hanging rock. There is a stone couch on the back of the cave. Obviously this cave was used by ascetics as dwelling place.



Fig. No. 244: Estampage of the inscription



Fig. No. 245: The photograph of the inscription

One line inscription (Fig. 244 & 245) is located on the eastern wall of the cave above the stone bed in cave no. 3 which is known as *Bhagwan Sej*. The literal meaning of *Bhagwan Sej* is "The Bed of God". The size of the inscription is 8x60 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Siddham samadhigata pańcha mahāśabda mahāsāmanta śrī vasantakah*

It records the name of *Samadhigata pancha mahashabda mahasamanta sri vasanta*.

4.5: *Mandukya Bhairava*



Fig. No. 246: Closer view of *Mandukya Bhairava*

As we move along the scarp from outer *Panna* gate towards east and take a northward turn, at the end of the double wall covering the south-eastern corner of the fort, we find the graffiti in *shankha lipi* in the rock shelter on the left side of the path. This spot earlier had a water spring which has now dried up.



Fig. No. 247: Aerial view of *Mandukya Bhairava*

Moving towards north from the above described rock shelter, we come to the base of staircase leading to *Mandukya Bhairava*. It lies in latitude 24^{0}59′42″ N and longitude 80^{0}29′30″ E. Maisey mentioned this place and he also noticed many inscriptions here[64]. Cunningham noticed this place and he also observed a water body called *Bhairava ka Jhiraka* at the bottom of the staircase leading to the narrow level space below the image of *Mandukya Bhairava.* He noticed an inscription dated *samvat* 1195 near *Bhairava ka Jhiraka*[65]. Fuhrer also mentions this place along with *Bhairava ka jhiraka.* He mentioned that *Bhairava ka jhiraka* bore the inscription dated *samvat* 1195. He refers to various inscriptions around large image of *Bhairava*[66]. Place called *Mandukya Bhairava* lies on latitude and longitude. This place has an image of *Gajantaka Shiva @ Mandukya Bhairava* is carved on the face of the scarp of *Ari*. The image of *Parvati* is carved on the face of the scarp which takes an eastward turn a few feet north of the image of *Bhairava.* Both these image are of 5th century A.D. but there is no inscription of that period in this whole area. There is a funerary sculpture showing the dead king flanked by his two queens near the lower right corner of *Bhairava* image and the miniature image of a devotee below. The three images of devotees of later period are carved around the image of *Parvati* seated on a couch and accompanied by

a dwarf. There exists an image of *Kanwar* bearer & *ekmukhi shivalinga* on the lower left side of the image of goddess. In modern times, a room without roof was built on the northern side of the small flat area in front of the two images.



Fig. No. 248: Closer view of *Bhairava ka Jhiraka* at *Mandukya Bhairava*

Bhairava ka Jhiraka is a small subterranean water body located after one climbs 2/3rd of the staircase leading from the path below to the *Bhairava's* image. There exists the image *Kanwariya, ekmukhi Shivalinga* in outline and a *shivalinga* on the left side of the opening. There are two inscriptions near this spot. The first one is on the left side of the entrance which exists below the outline of *shivalinga* and the second one is on the right side of the entrance.



Fig. No. 249: Inscription on the rock at the entrance of *Bhairava ka Jhiraka*



Fig. No. 250: Image of *Kanwar* bearer, outline of *ekmukhi shivalinga,* a *shivalinga* and inscriptions at *Bhairava ka Jhiraka*



Fig. No. 251: Estampage of the inscription

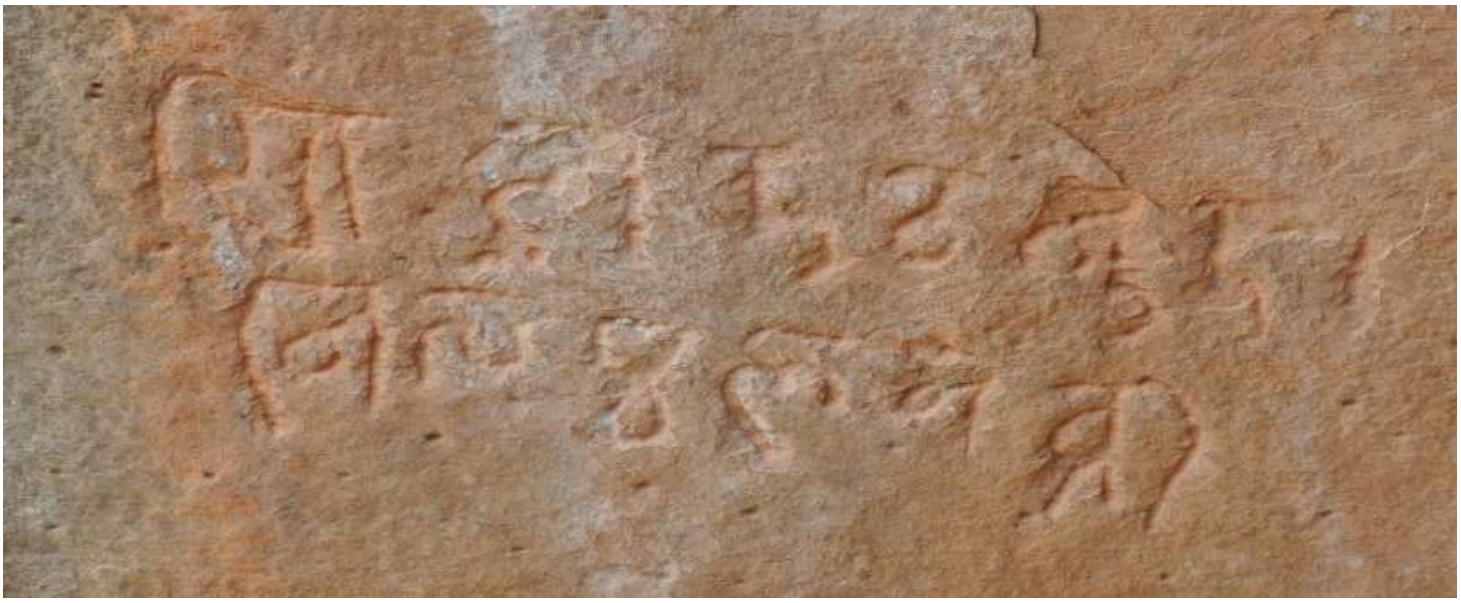


Fig. No. 252: The photograph of the inscription

Inscription No. 1: The first two lines inscription (Fig. 251 & 252) of 13th-14th century, is located at *Jhiriya @ Jhirika Mandukya Shiva* facing south-east. The size of the first inscription is 15x30 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *(Ni)lakaṇṭha kaha*

2. *Nita praṇamati*

It records the daily salutation to *Nilkantha*.



Fig. No. 253: The photograph of the inscription

Inscription No. 2: The second one line inscription (Fig. 253) of 16th century. It is in local dialect and *Nagari* characters and reads as follows:

1. *Sridhara. .*

It records the name of some person named *Sridhara*.



Fig. No. 254: General view of *Mandukya Bhairava*



Fig. No. 255: Estampage team working near *Mandukya Bhairava*

There are sixty two inscriptions around the *Bhairava* and *Parvati* images. These are being described as follows.



Fig. No. 256: Estampage of the inscription

Inscription No. 3: This two lines inscription (Fig. 256) dated *samvat* 1600 (A.D.), located at *Mandukya Bhairava.* The size of the inscription is 12x44 cm. It is in local dialect & *Nagari* characters. It reads as follows:

1. *Maheśa kaha praṇamu kasifa*

2. *Nītaṁ prati vījai jatī śarike paira saṁ 1600*

It records the daily salutation to *Mahesh* by *Vijaijati* and date of *samvat* 1600.



Fig. No. 257: Estampage of the inscription

Inscription No. 4: This one line inscription (Fig. 257) of 14th century, is located below the window of *Mandukya Shiva* facing east. The size of the inscription is 8x66 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . . . khe kaha pranāmu nāmu*

It records the salutation of a deity.



Fig. No. 258: Estampage of the inscription

Inscription No. 5: This one line inscription (Fig. 258) dated *samvat* 1560 (A.D.), is located below the window of *Mandukya Shiva* facing south-east. The size of the inscription is 7x54 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha pranamu manu vījā . . . saṁ 1560*

It records the salutation of *Manu Vija* to *Mahesh* and date of *samvat* 1560.

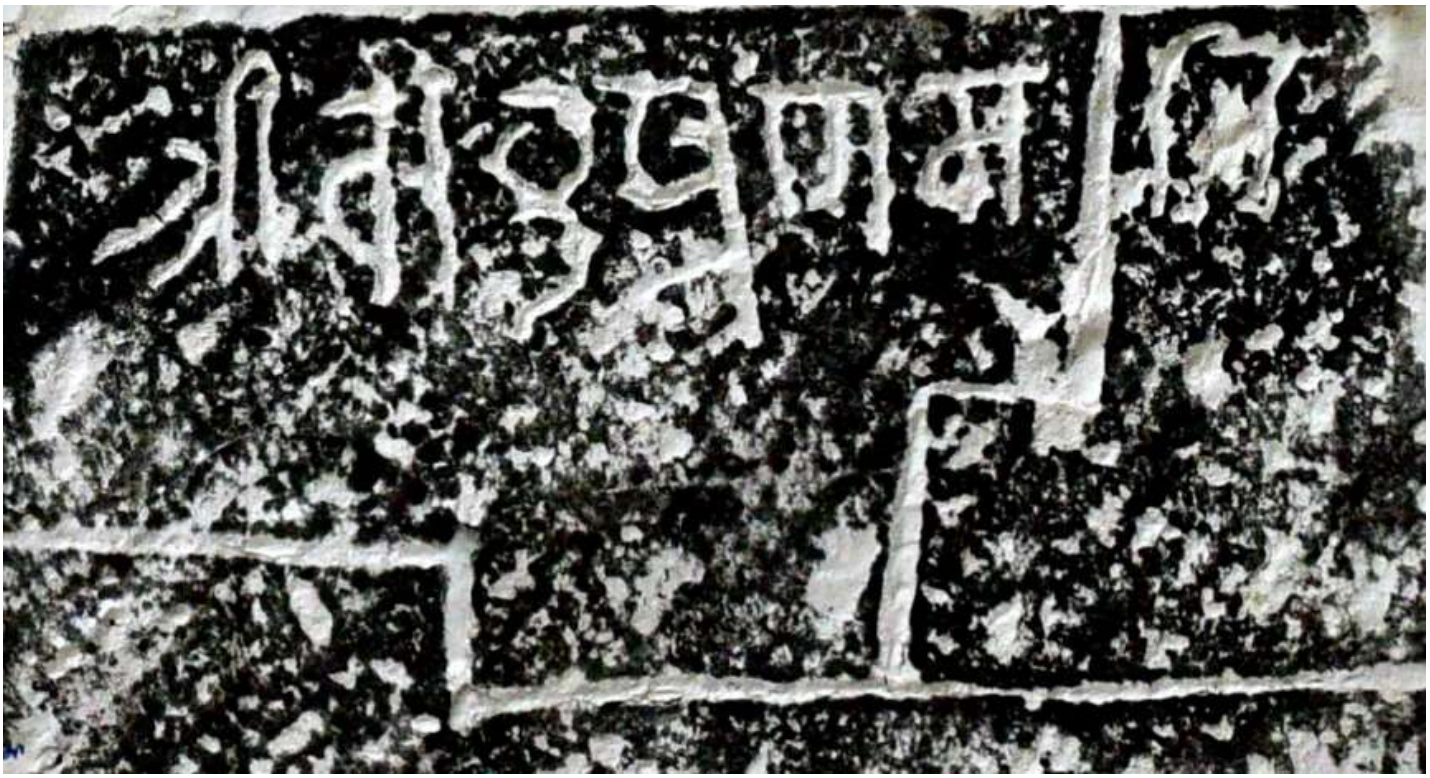


Fig. No. 259: Estampage of the inscription

Inscription No. 6: This one line inscription (Fig. 259) of 13th century, is located below the window of *Mandukya Shiva* facing south-east. The size of the inscription is 13.5x25 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrīvīthu praṇamati. . . .*

It records the salutation to *Srivithu*.



Fig. No. 260: Estampage of the inscription

Inscription No. 7: This one line inscription (Fig. 260) of 14th-15th century, is located on floor in *ari* below the window of *Mandukya Bhairava.* The size of the inscription is 10x34 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *pranamu. . .*

It records salutation.



Fig. No. 261: Estampage of the inscription

Inscription No. 8: This three lines inscription (Fig. 261) dated *samvat* 1413 (A.D.), is located on floor in *ari* below the window of *Mandukya Bhairava* facing east. The size of the inscription is 17x56 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. . . . . *mandanah*

2. . . . . *namati bhairavama*

3. . . . . *saṁ 1413*

It records the salutation of *Mandana* to *Bhairava* and date of *samvat* 1413.



Fig. No. 262: Estampage of the inscription

Inscription No. 9: This one line inscription (Fig. 262) of 14th-15th century, is located on floor in *ari* below the window of *Mandukya Bhairava.* The size of the inscription is 5x20 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Maharārjī yavakata*

It records the name of *Mahararji Yavakata.*



Fig. No. 263: Estampage of the inscription

Inscription No. 10: This four lines inscription (Fig. 263) dated *samvat* 1546 (A.D.), is located at *Mandukya Bhairava* facing south-east. The size of the inscription is 42x76 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Sidhi saṁvat 1546*

2. *[da]yānidhi. . . mahiṣi*

3. *. . . . praṇamati*

4. *śrī bhairavadevaji saṁ 1432*

It records the dates of *samvat* 1546 & *samvat* 1432 and the name of God *Bhairava deva* and a devotee *Dayanidhi.*



Fig. No. 264: Estampage of the inscription

Inscription No. 11: This three lines inscription (Fig. 264) dated *samvat* 1541 (A.D.), is located at *Mandukya Bhairava* facing south-east. The size of the inscription is 39x68 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrī bhairava deva. . praṇamati*
2. *saṁvat 1541 . . mahe[sa] kaha*
3. *. . . praṇāmu*

It records the salutation to *Bhairava & Mahesh* and the date of *samvat* 1541.

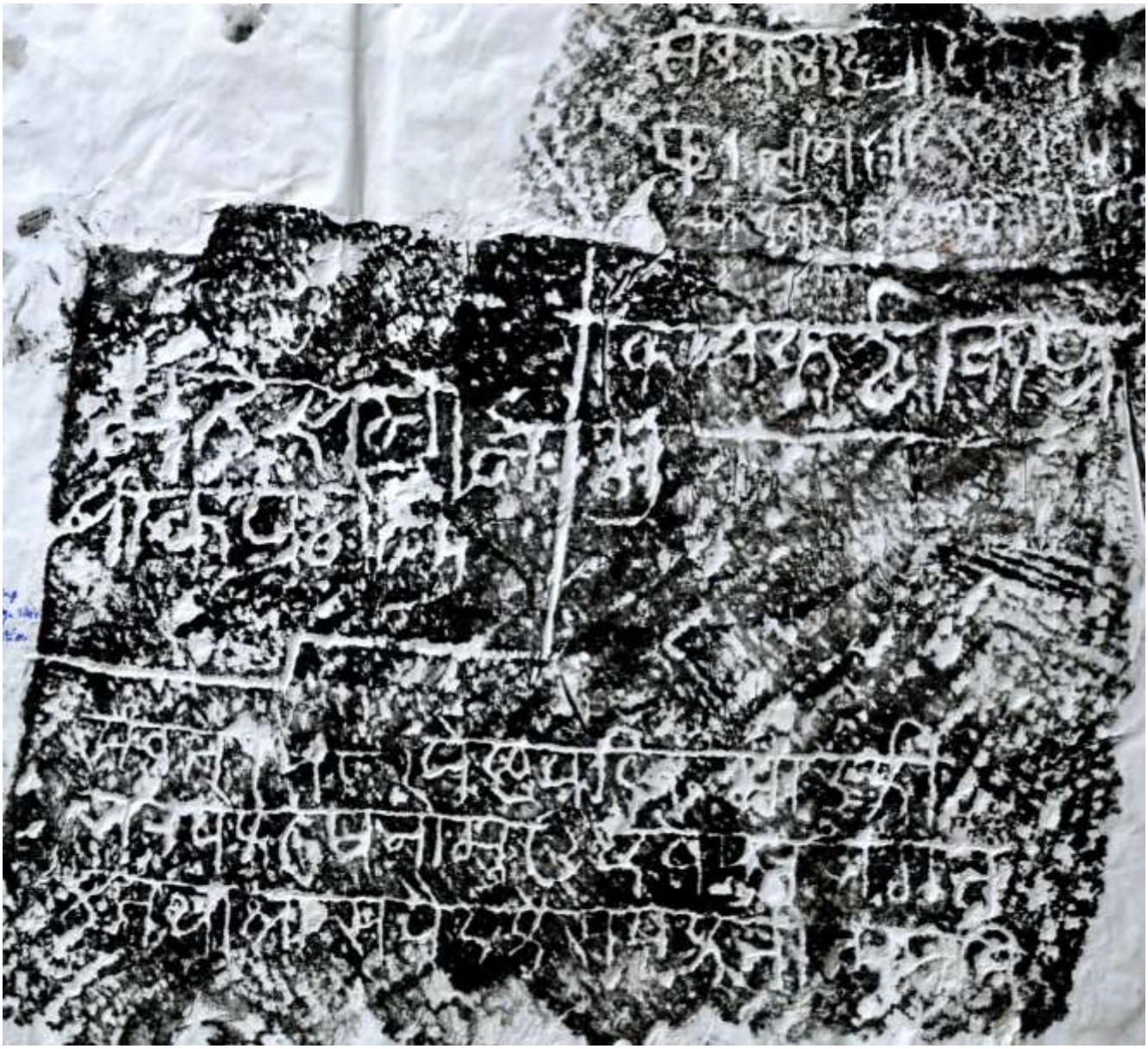


Fig. No. 265: Estampage of the inscription

These three inscriptions (Fig. 265) are located at *Mandukya Bhairava.* The size of the combined inscription is 40x40.5 cm and it bears four inscriptions which reads as follows:

Inscription No. 12: This two lines inscription dated *samvat* 1433 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1433*

2. . . . .

It records the date of *samvat* 1433.

Inscription No. 13: There is a one line worn out inscription.

1. . . . . .

Inscription No. 14: This two lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa praṇamu*

2. *ka praṇamu*

It records the salutation to *Mahesh*.

Inscription No. 15: This two lines inscription dated *samvat* 1582 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1582 . . .*

2. *Bhairava kaha prāṇamu . . deva. . jagatah*

It records the date of *samvat* 1582 and salutation of *Bhairava*.



Fig. No. 266: Estampage of the inscription

These inscriptions (Fig. 266) are located at *Mandukya Bhairava.* The size of the combined inscription is 50x66 cm and these reads as follows:

Inscription No. 16: This two lines inscription dated *samvat* 1412 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1412. . .*
2. *śrī la kaha praṇamu*

It records the date of *samvat* 1412 and salutation.

Inscription No. 17: This seven lines inscription dated *samvat* 1541 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1541 bhairava deva saume*
2. *. . agi sutradhāra udaya . . bheeja suta*
3. *ka pranamu manduki bhairo. . . .prati kotī*
4. *Bhairava mandukaari nitya prati . . . sahadeva. . .*
5. *bhaiyaṁ data ya. . .gada. . suta. .*
6. *. . . . .*
7. *. . . . .*

It records the date of *samvat* 1541 and salutations to *Manduki Bhairava* and mentions the names of *Sutradhar Udaya, Bheeja, Sahadeva* and *Bhaiyam Data.*

Inscription No. 18: This two lines inscription dated *samvat* 14 . . , in local dialect and *Nagari* characters, reads as follows:

1. *. . . .saṁvat 14. .*
2. *. . .pri pranamu*

It records the date of *samvat* 14 . . and salutation to some deity.

Inscription No. 19: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Śrī māṅduki bhairavaya namah*

It records the salutation to *Manduki Bhairava.*



Fig. No. 267: Estampage of the inscription

Inscription No. 20: This one line inscription (Fig. 267) of 14th-15th century, is located at *Mandukya Bhairava* facing south-east. The size of the inscription is 14x39 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Praṇāmu . . . .saṁ 144 .*

It records *samvat* 144 . and salutation.



Fig. No. 268: Estampage of the inscription

Inscription No. 21: This one line inscription (Fig. 268) dated *samvat* 1466 (A.D.), is located at *Mandukya Bhairava* facing south-east. The size of the inscription is 11x22 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1466*

2. *Dehapadau praṇama*

It records the date of *samvat* 1466 and salutation of *Dehapada*.



Fig. No. 269: Estampage of the inscription



Fig. No. 270: The photograph of the inscription

Inscription No. 22: This three lines inscription (Fig. 269 & 270) dated *samvat* 1600 (A.D.), is located at *Mandukya Bhairava* facing south-east. The size of the inscription is 15x40 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Vasudeva kaha praṇamati vyaṁ prati*

2. *. . . matīkesava putra gaupala dvevaka*

3. *. . . . saṁvat 1600*

It records the salutation to *Vasudeva* & the name of *Gaupal Dvevaka* son of *Keshava* and date of *samvat* 1600.



Fig. No. 271: Estampage of the inscription

Inscription No. 23: This one line inscription (Fig. 271) of 14th-15th century, is located at *Mandukya Bhairava.* The size of the inscription is 7x69 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Devi chārumatī. . . . mapala . . . nita praṇamatī*

It records the daily salutation of *Devi Charumati.*



Fig. No. 272: Estampage of the inscription

Inscription No. 24: This two lines inscription (Fig. 272) dated *samvat* 1566 (A.D.), is located at *Mandukya Bhairava* facing south-east. The size of the inscription is 14x67 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . . manūviyayā . . ka praṇāmu*

2. *. . . . kaha nitya prati saṁ 1566*

It records the daily salutation of *Manūvi Yayā* and date of *samvat* 1566.

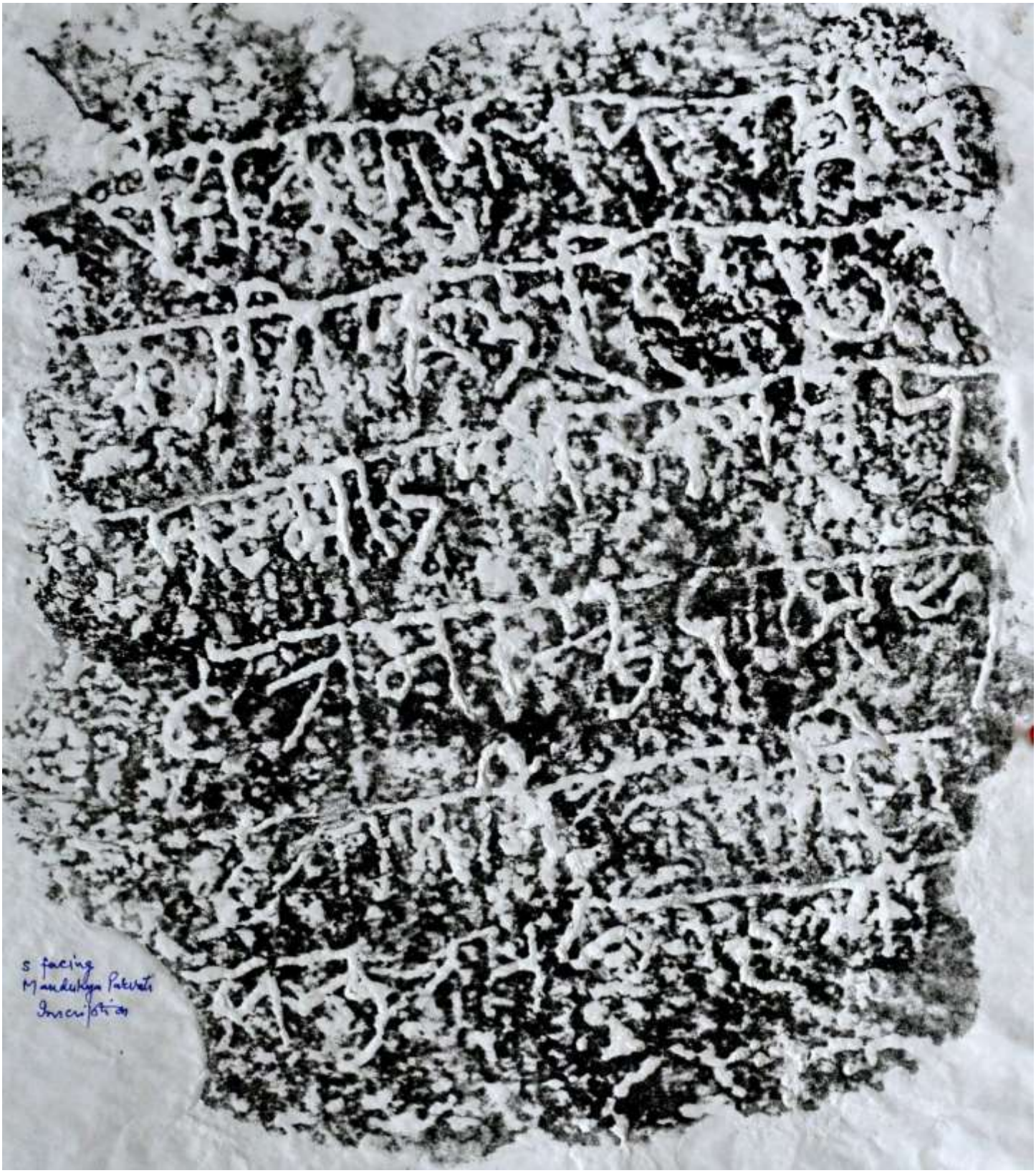


Fig. No. 273: Estampage of the inscription

Inscription No. 25: This six line worn out inscription (Fig. 273) dated *samvat* 1555 (A.D.), is located at *Mandukya Parvati* facing south. The size of the inscription is 33x35 cm. It is in local dialect & *Nagari* characters. It reads as follows:

1. *Saṁvatu 1555 . . .*
2. *ka . . . . . .*
3. . . . . .
4. . . . . .
5. . . . . .
6. . . . . .

It records the date of *samvat* 1555.



Fig. No. 274: Estampage of the inscription

Inscription No. 26: This four lines inscription (Fig. 274) dated *samvat* 1621 (A.D.), is located at *Mandukya Bhairava* facing south-east. The size of the inscription is 34x49 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *praṇamati*

2. . . . .

3. . . . . .

4. . . . *saṁ 1621*

It records the date of *samvat* 1621 and salutation.

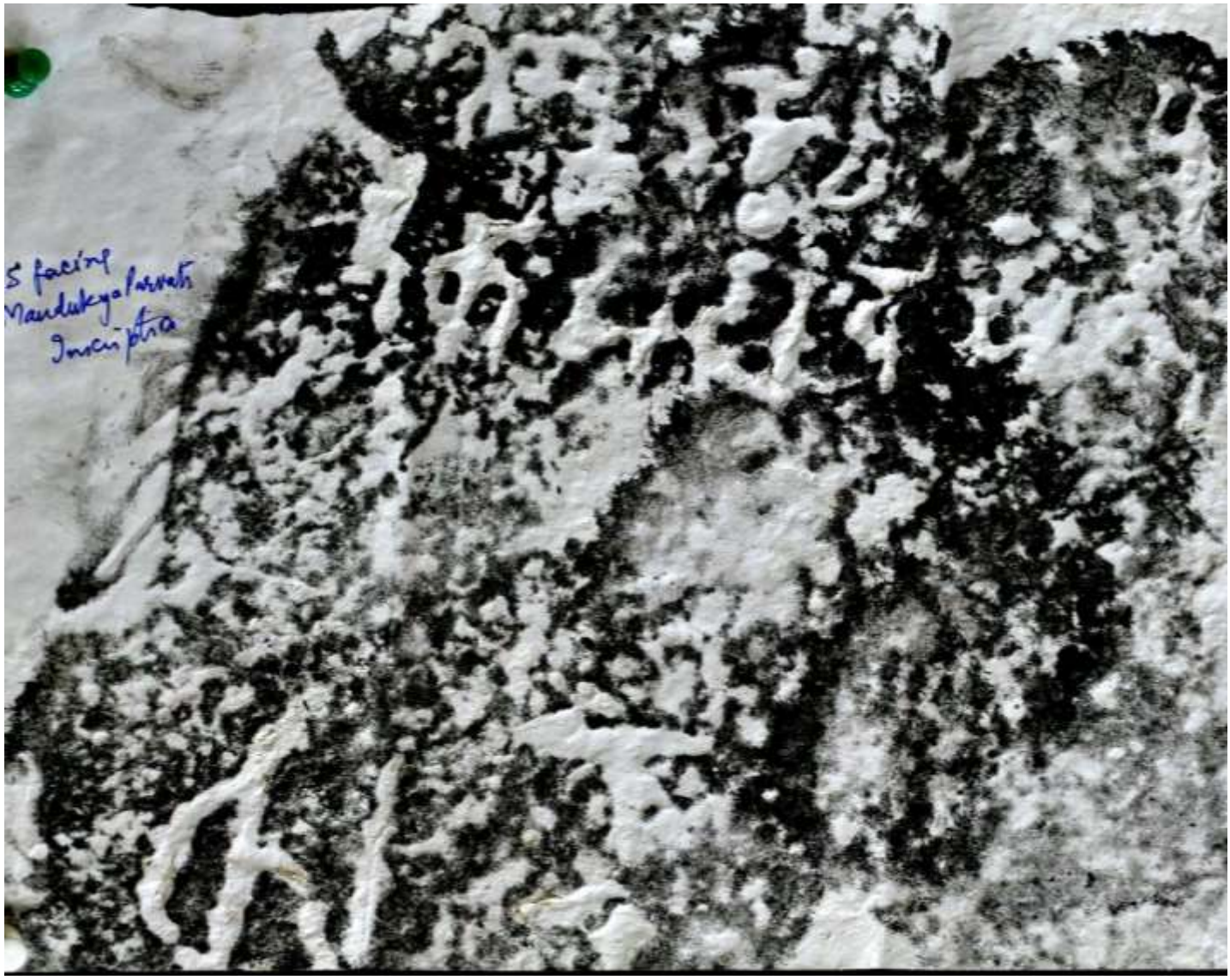


Fig. No. 275: Estampage of the inscription

These inscriptions (Fig. 275) are located at *Mandukya Bhairava* facing south. The size of the combined inscription is 25x19.5 cm and these reads as follows:

Inscription No. 27: This two lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. . . . .

2. *kamaya . . . paṁ*

Inscription No. 28: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *kā* .

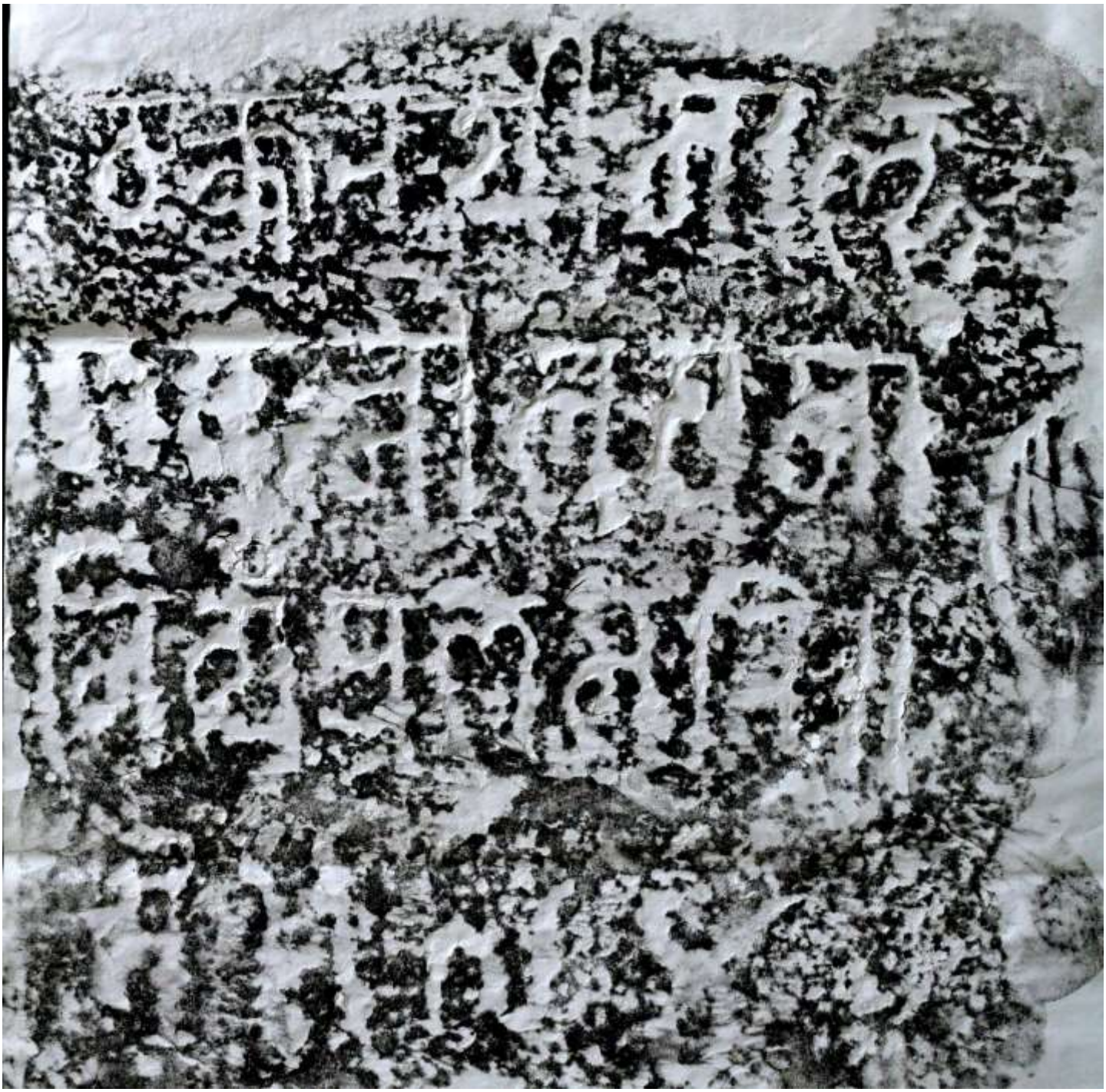


Fig. No. 276: Estampage of the inscription



Fig. No. 277: The photograph of the inscription

Inscription No. 29: This four lines inscription (Fig. 276 & 277) dated *samvat* 1194 (A.D.), is located at *Mandukya Bhairava* facing south-east. The size of the inscription is 36x37 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Thakkura śrī mālha*
2. *sapatni laṣamā*
3. *nitya praṇamati*
4. *saṁ 1194*

It records the daily salutation of *Malha* and his wife *Lashama* and date of *samvat* 1194.

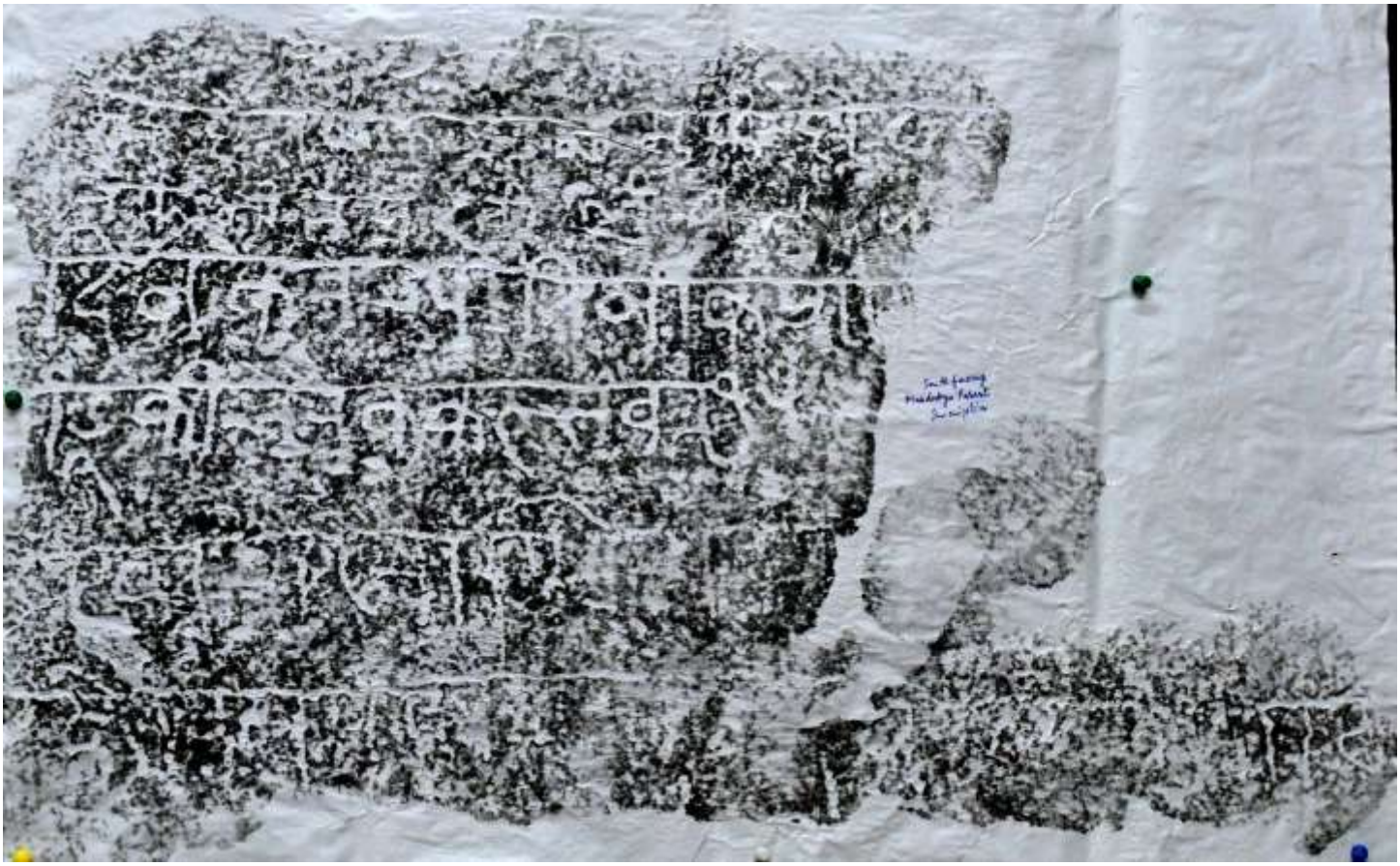


Fig. No. 278: Estampage of the inscription

These three inscriptions (Fig. 278) are located at *Mandukya Bhairava* and face south. The size of the three inscription is 41x7.5 cm and these reads as follows: (ld/n)

Inscription No. 30: This two lines inscription dated *samvat* 15. . , in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kaha praṇamu*
2. *. . . . . saṁvat 15(. .)*

It records the salutation to *Mahesh* and date of *samvat* 15(. .).

Inscription No. 31: This two lines inscription dated *samvat* 154 . , in local dialect and *Nagari* characters, reads as follows:

1. *Dinakara pomimā ka*
2. *manduki Bhairava kah saṁvat 154(.)*

It records the salutation of *Dinakara* to *Manduki Bhairava* and the date of *samvat* 154(.).

Inscription No. 32: There is a one line worn out inscription.



Fig. No. 279: Estampage of the inscription



Fig. No. 280: The photograph of the inscription

Inscription No. 33: This one line inscription (Fig. 279 & 280) of 9th century, is located at *Mandukya Bhairava* facing south. The size of the inscription is 9x16 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śihadhamu*

It records the name of some *Shihadhamu.*

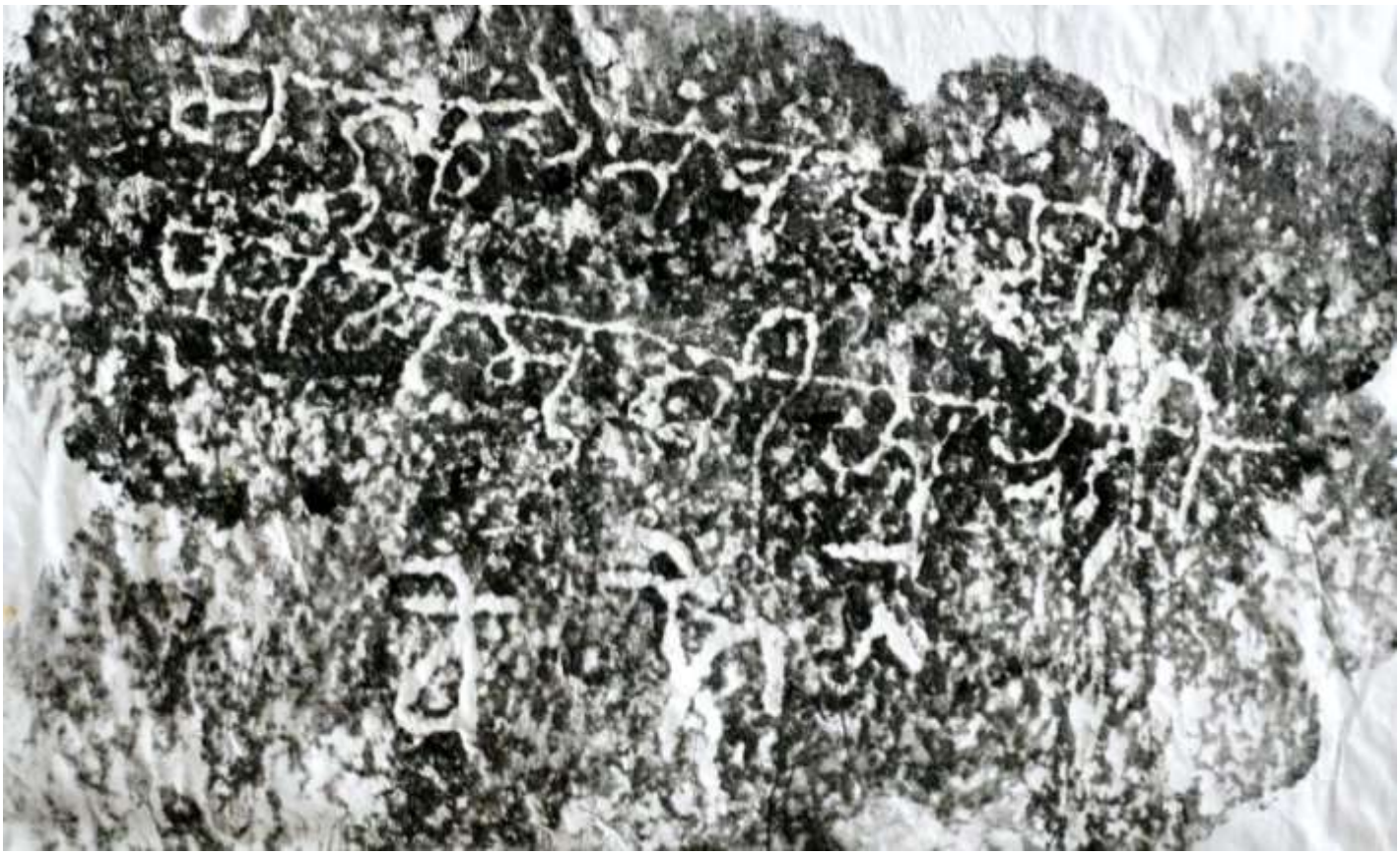


Fig. No. 281: Estampage of the inscription



Fig. No. 282: The photograph of the inscription

There are two inscriptions (Fig. 281 & 282) on this rock surface located at *Mandukya Bhairava*. The size of the combined inscription is 28x40 cm and it bears three lines legend belongs to 9th century A.D., these reads as follows:

Inscription No. 34: This two lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Manduka Bhairava kah nitya*
2. *pranamu . . . .śrī*

It records the daily salutation to *Mandukya Bhairava.*

Inscription No. 35: This one line inscription of 9th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Vevhira. .*



Fig. No. 283: Estampage of the inscription

Inscription No. 36: This three lines inscription (Fig. 283) dated *marga sudi* 6 *samvat* 1194 (A.D.), is located at *Mandukya Bhairava.* The size of the inscription is 35x58 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī śrī karaṇika thakkura śrī*
2. *mālhaṇah nityaṁ praṇamati saṁ*
3. *vata 1194 mārgga sudi 6*

It records the daily salutation of *Karanika Thakkura Sri Malhana* and date of *margha sudi* 6 *samvat* 1194.



Fig. No. 284: The memorial panel with an inscription

Inscription No. 37: This one line inscription (Fig. 284), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1423*

It records the date of *samvat* 1423.

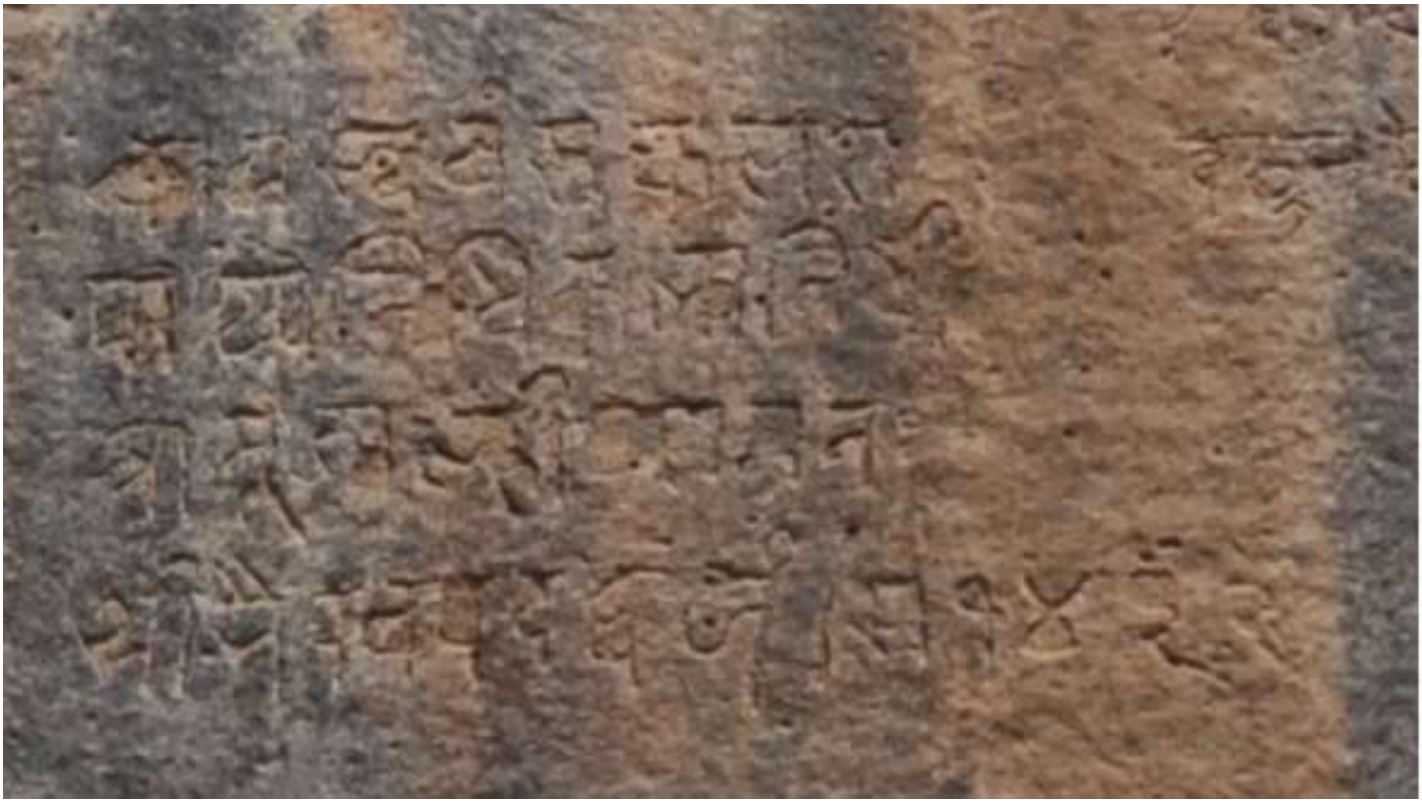


Fig. No. 285: The photograph of the inscription

Inscription No. 38: This three lines inscription (Fig. 285) dated *samvat* 1432, in local dialect and *Nagari* characters. It reads as follows:

1. *Kāyastha vasu kalaśa*
2. *payo nidhi kalā nidhi*
3. *śrī mūlalhī . . . na. . .*
4. *śrī bhairava pada dvayaṁ sa 1432*

It records the names of *Kayastha Vasukalasha, Payonidhi, Kalanidhi* & *Mulalhi,* salutation to the two feet of *Bhairava* and the date of *samvat* 1432.



Fig. No. 286: The photograph of the inscription



Fig. No. 287: Estampage of the inscription

Inscription No. 39: This one line inscription (Fig. 286 & 287) of 14th-15th century, in local dialect and *Nagari* characters. It reads as follows:

1. *Māndu śrī bhairavakah sādeva kā pranāmu nāmu*

It records the salutation of *Sadeva* to *Manduki Bhairava.*

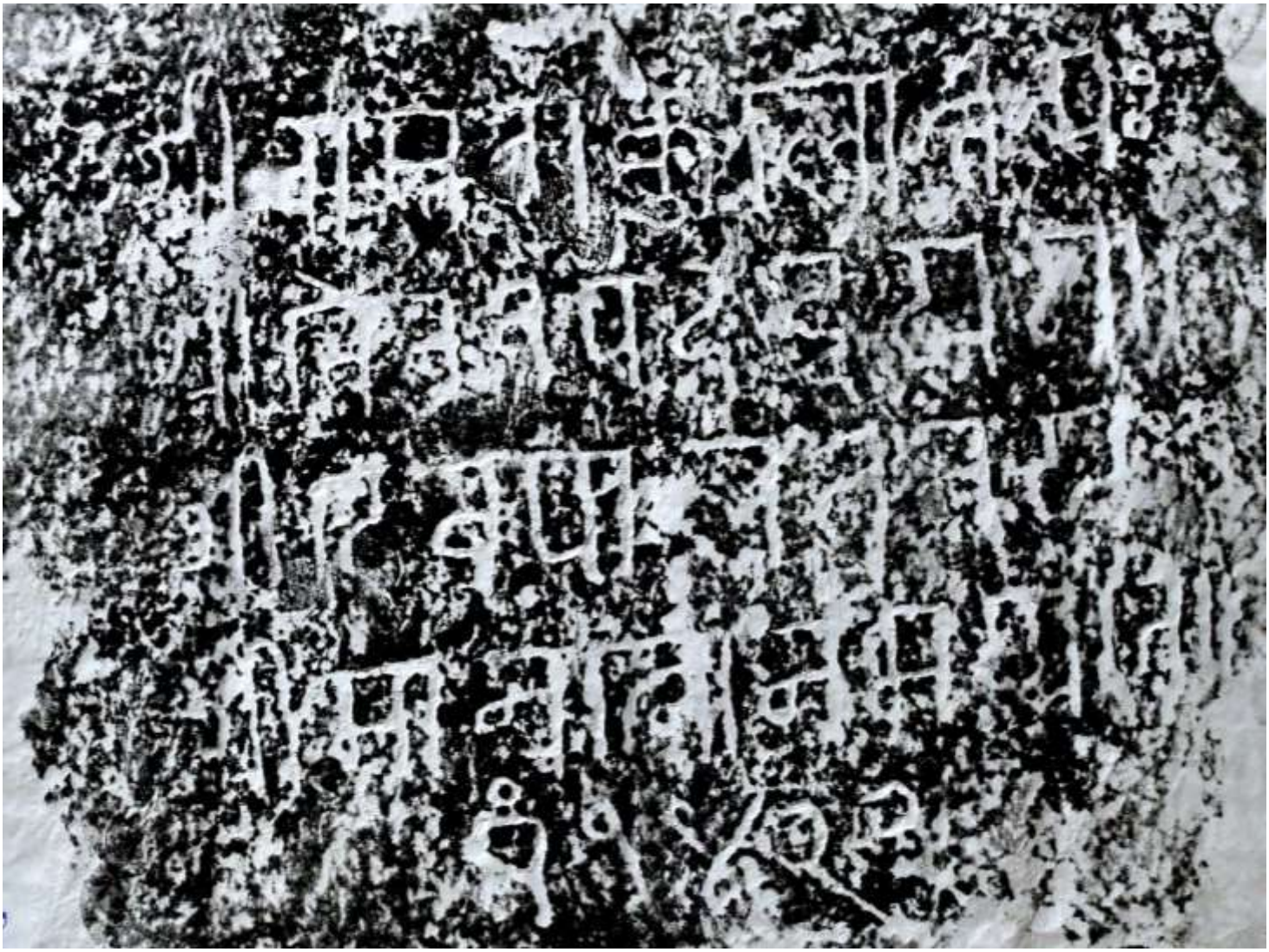


Fig. No. 288: Estampage of the inscription

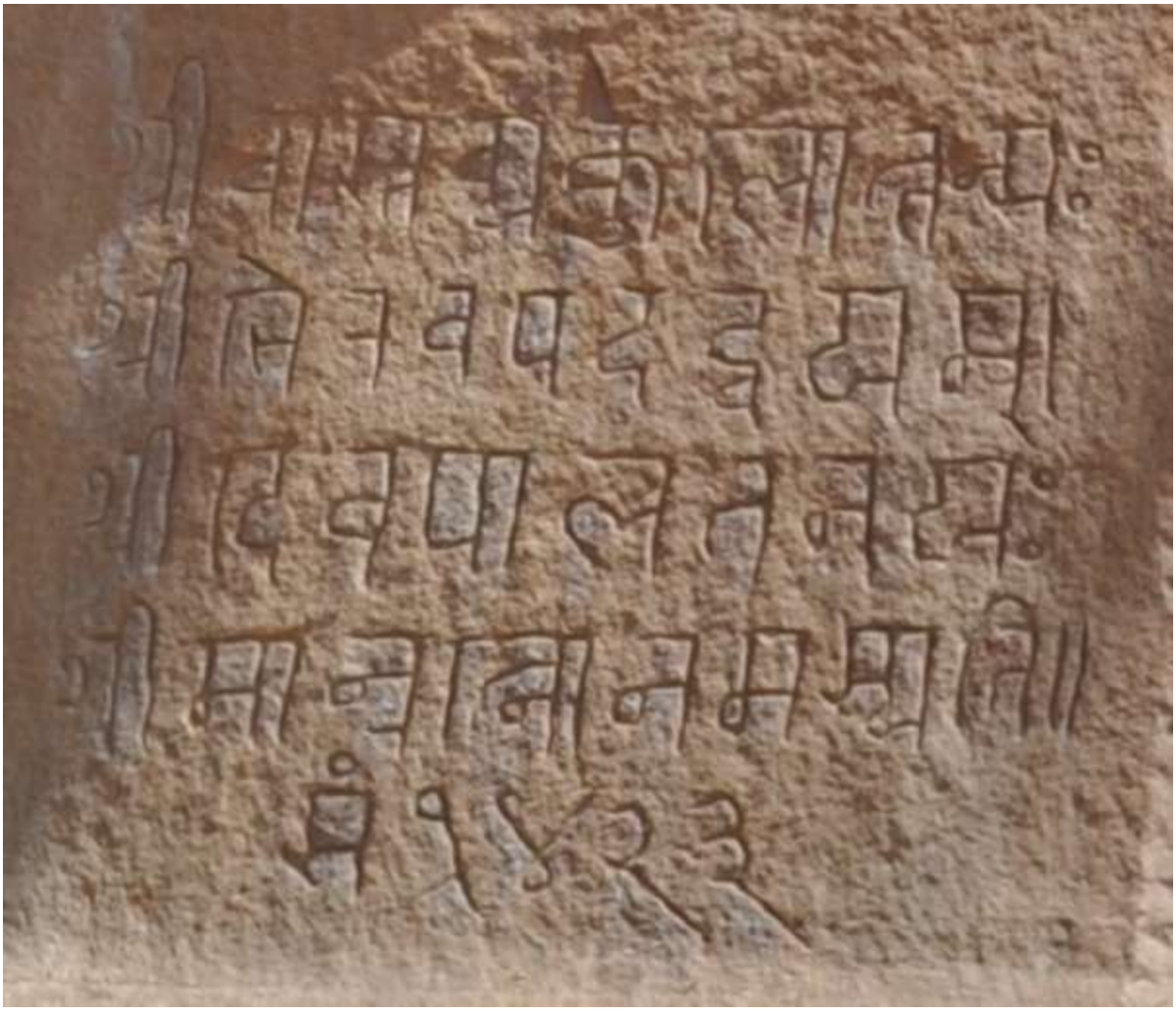


Fig. No. 289: The photograph of the inscription

Inscription No. 40: This five lines inscription (Fig. 288 & 289) dated *samvat* 1423, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī vāstavya kurlātvanyah*
2. *śrī bhairava padadvayaṁ*
3. *śrī devpāla tanayah*
4. *śrīmāna ratnō namasyati*
5. *sam 1423*

It records the names of *Ratan* son of *Devapala,* salutation to two feet of *Bhairava* and date of *samvat* 1423.



Fig. No. 290: The photograph of the inscription

Inscription No. 41: This three lines inscription (Fig. 290) dated *samvat* 1566, in local dialect and *Nagari* characters[67], reads as follows:

1. *Seranamanuchi . . . devāya praṇāmu manduki jī pra*
2. *namu kah nityaṁ prati sam 1566*
3. *rāja makah*

It records the daily salutation to *Manduki* and date of *samvat* 1566.



Fig. No. 291: The photograph of the inscription

Inscription No. 42: This three lines inscription (Fig. 291) dated *samvat* 1600 (A.D.), in local dialect and *Nagari* characters. It reads as follows:

1. *Vasudeva kah praṇama nityaṁ pratī*
2. *. . . .kesatī kesava putra gōpala dveve ka*
3. *. . . . saṁ 1600*

It records the salutation of *Vasudeva* & name of *Keshava &* his son *Gopala* and date of *samvat* 1600.



Fig. No. 292: The photograph of the inscription

There are three inscriptions (Fig. 292) on this rock surface located at *Mandukya Bhairava* and these reads as follows:

Inscription No. 43: This three lines inscription dated *samvat* 1566 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Pranamu [manudka]neka dīna prati koti*

2. *mahesa kah praṇāmu kamhī vada*

3. *raka nīta pratī saṁvat 1566*

It records the daily salutation to *Mahesh & Manduka Bhairava* and date of *samvat* 1566.

Inscription No. 44: This two lines inscription dated *samvat* 154 . , in local dialect and *Nagari* characters, reads as follows:

1. *Dinakar jyotilī ka praṇāmu*

2. *mānduki Bhairava kah saṁvat 154*

It records the salutation of *Dinakar Jyotili* to *Manduki Bhairava* and date of *samvat* 154.

Inscription No. 45: This three lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa kah praṇamu*

2. . . .

3. . . . *pranamu*

It records the salutation to *Mahesh.*



Fig. No. 293: *Kanwar* bearer & inscriptions located near *Parvati* image

Inscription No. 46: This two lines inscription (Fig. 293) of 10th-11th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *[ē]śvarasya chāri*
2. *taka . . . yavasatta*



Fig. No. 294: The photograph of the inscription

Inscription No. 47: This one line inscription (Fig. 294) dated *samvat* 1546 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1546*

It records the date of *samvat* 1546.

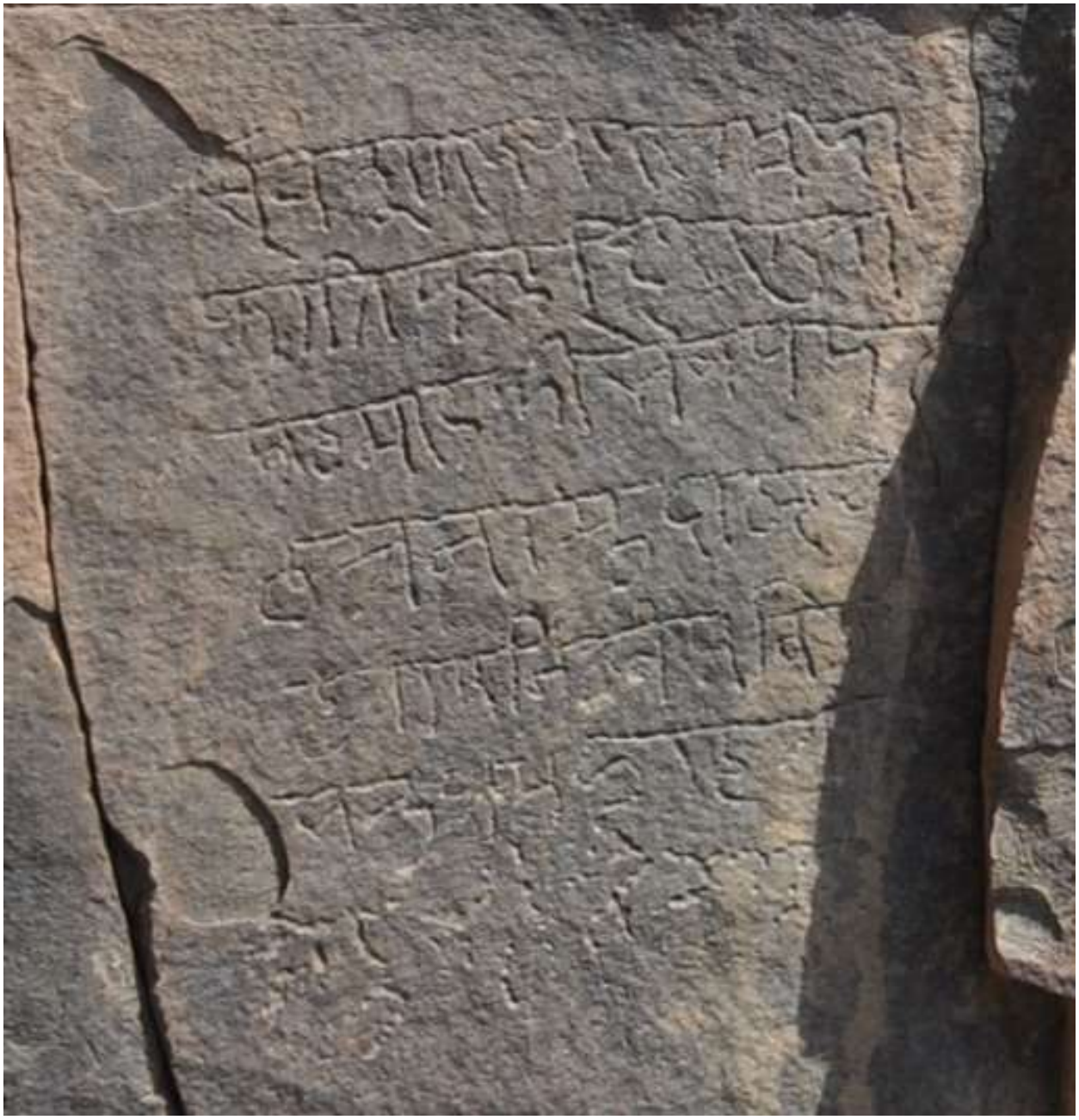


Fig. No. 295: The photograph of the inscription

There are two inscriptions (Fig. 295) which are as follows:

Inscription No. 48: This three lines inscription dated *samvat* 1555 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1555. . .*
2. *kātika . . .*
3. *kah mānduki bhairava pad*

It records the date of *kartika samvat* 1555 and salutation to *Manduki Bhairava.*

Inscription No. 49: This three lines inscription dated *samvat* 1596 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Prana nāmu dālhaṇa*
2. *praṇāmu nityaṁ prati*
3. *. . .saṁva 1596*

It records the daily salutation of *Dalhana* and date of *samvat* 1596.



Fig. No. 296: The photograph of the inscription

Inscription No. 50: This one line inscription (Fig. 296) of 12th-13th century, in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Śrī vīṭhu praṇamati*

It records the salutation of *Vithu*.



Fig. No. 297: The photograph of the inscription

Inscription No. 51: This two lines inscription (Fig. 297) of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Māndukī bhairava holā deva kā pranā pramāmu*

It records the salutation of *Hola deva* to *Manduki Bhairava.*



Fig. No. 298: The photograph of the inscriptions

There are two inscriptions (Fig. 298) which are as follows:

Inscription No. 52: This two lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Kanakayena pra*
2. *namu*

It records the name of *Kanak*.

Inscription No. 53: This two lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa mo*
2. *sī ka pranarmu*

It records the salutation to *Mahesh.*



Fig. No. 299: The photograph of the inscription

Inscription No. 54: This two lines inscription (Fig. 299) dated *samvat* 1582 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1582 yeh vadi 10 mānduki*
2. *Bhairava kah pranāmu uddhava putra pragata*
3. *sayāśhrāsa vaidke samaka nī prati*

It records the date of *samvat* 1582 and daily salutation of *Pragat* son of *Uddhava* to *Manduki Bhairava.*

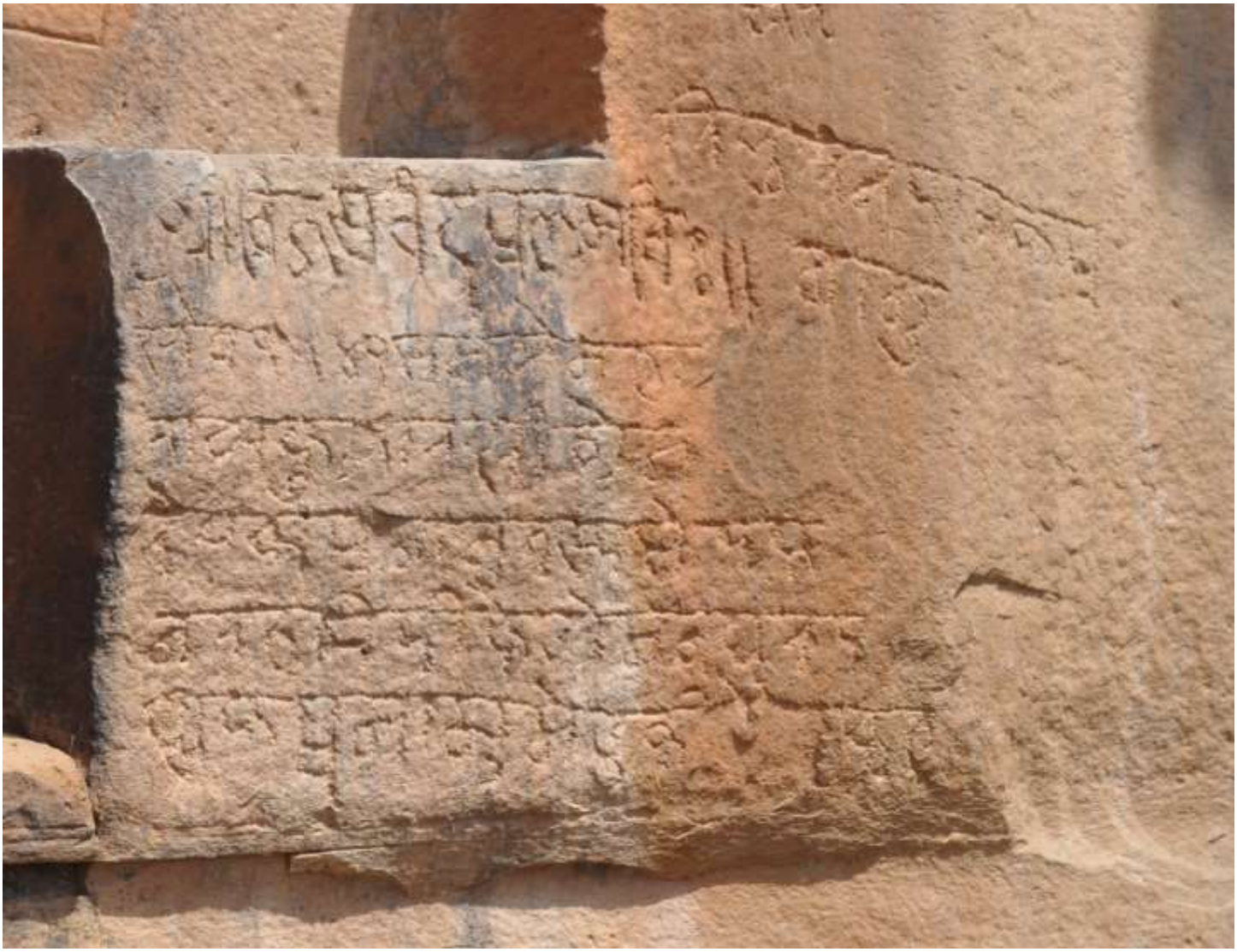


Fig. No. 300: The photograph of the inscription

There are three inscriptions (Fig. 300) which are as follows:

Inscription No. 55: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Śrī vijaya savada praṇamatih*

It records the salutation of *Vijaya Savada.*

Inscription No. 56: This five lines inscription dated *samvat* 1541 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁva 1541 samaye maha*
2. *rāya kula yasī . . .*
3. *deva ka pranāmu . . .*

4. . . . . . .

5. . . . *pranāmu mandukī*

It records the date of *samvat* 1541 and name of *Maharaya Kulayasi Deva.*

Inscription No. 57: This two lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Tri bhuvana pranāmu*

2. *māndu*

It records the salutation of *Tribhuvana* to *Mandukya Bhairava.*

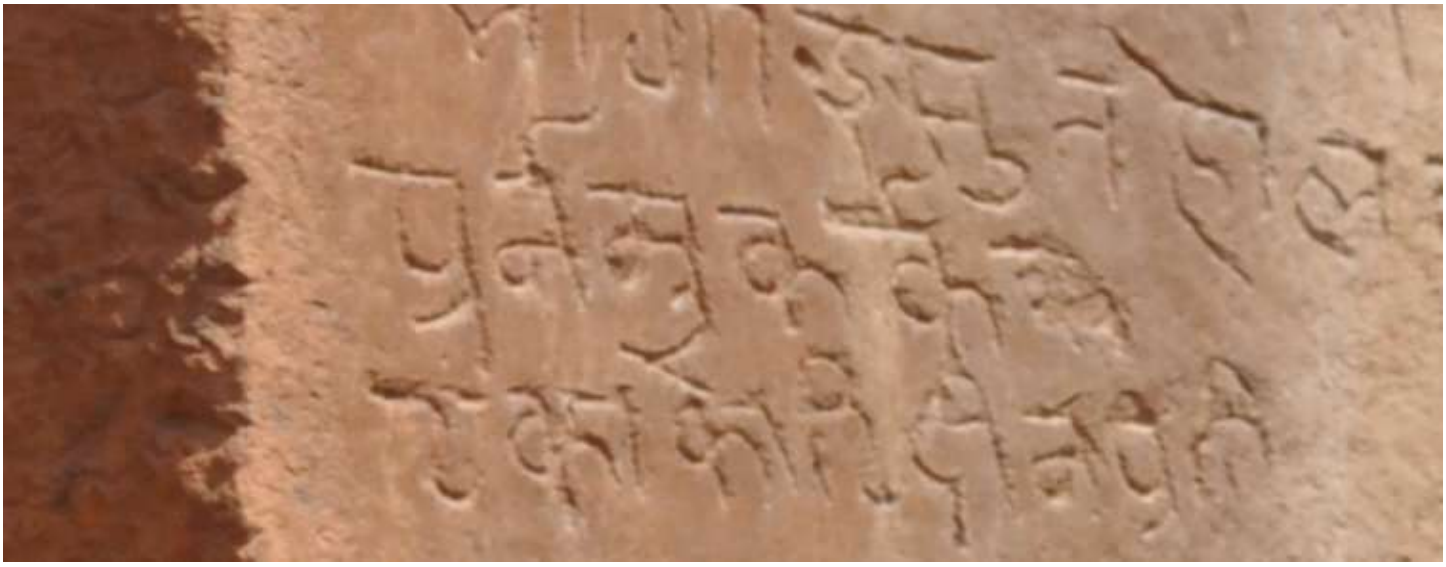


Fig. No. 301: The photograph of the inscription

Inscription No. 58: This two lines inscription (Fig. 301) of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Pranarmu karka .*

2. *ta kā koti dīna pratī*

It records the millions of daily salutation of *Karkata.*



Fig. No. 302: The photograph of the inscription

Inscription No. 59: This three lines inscription (Fig. 302) of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Mahesa mopika*
2. *pranarmu dina prati*
3. *koha*

It records the daily salutation to *Mahesha.*

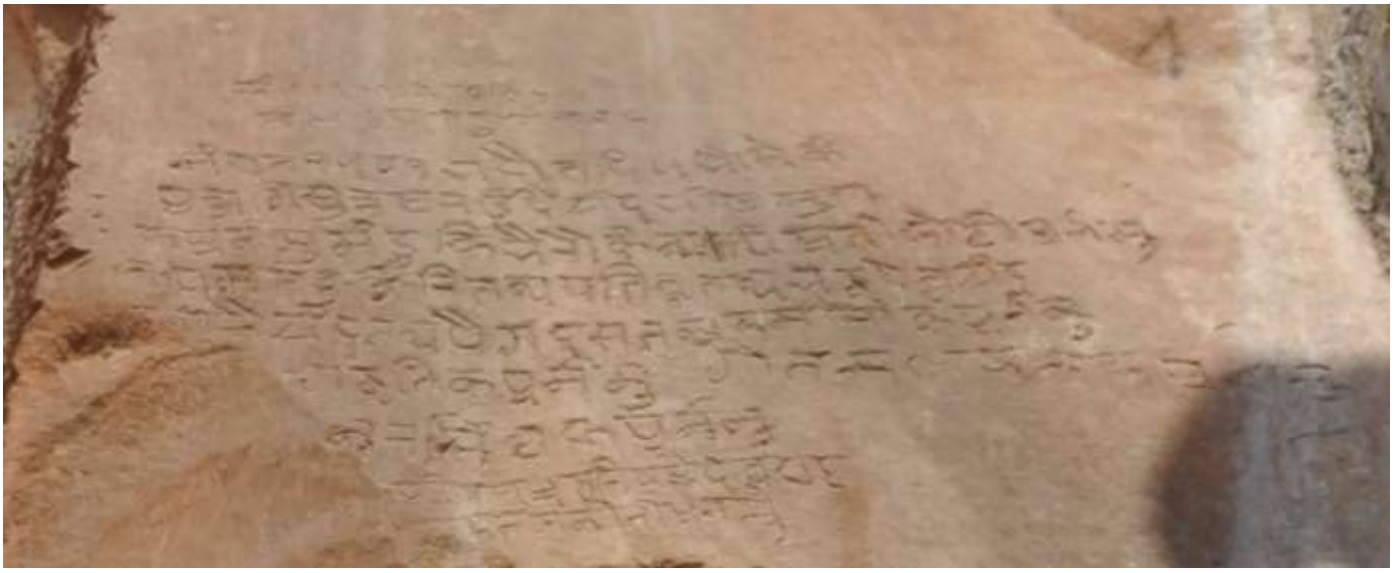


Fig. No. 303: The photograph of the inscription

There are three inscriptions (Fig. 303), which are as follows:

Inscription No. 60: This two lines inscription dated *samvat* 1412 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1412 . . . vadi 7*
2. *māsaka pranāmu . . .*

It records the date of *samvat* 1412.

Inscription No. 61: This seven lines inscription dated *samvat* 1507 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1507 bhadō vadi 5 sōme ka*
2. *pra aga sutradhāra udaya deva . . . suta*
3. *ka pranamu manduki bhairava ka nityaṁ pratīkoti pranarmu*
4. *nityaṁ mānduka nitya prati sutaya Bhadra deva chanda*
5. *. . . yadanayapaigadasatalahama . . .kaha praṇu*
6. *gahati ka pranamu*
7. *narapitha ka pranarmu*

It records the date of *Bhadon vadi* 5 *soma samvat* 1507. It also mention names of *Sutradhar Udaya Dev, Bhadra Dev, Gahati* and *Narpita. Manduki Bhairava* is invoked here.

Inscription No. 62: This two lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *. . . . . putra sri prada deva kah*
2. *. . . . nīrī pranamu*

It records the salutation of *Sri Prada Deva.*



Fig. No. 304: The photograph of the inscription

Inscription No. 63: This two lines inscription (Fig. 304) of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Śrī mānduki bhairamvāya namah*

2. *bhogā suna hola harada ka pranā mu nitya*

It records the daily salutation of *Bhoga* and his son *Holahardaka* to *Manduki Bhairava*.

Chapter 05: Southern Rampart & Ari



Fig. No. 305: Satellite image of the Southern Rampart & Ari, Kalinjar Fort

5.1: Southern Ari from Mrigdhara to South-western corner of the fort

There exist *aris* to the west of *Panna* gate. This area has many graffitis and a few rock shelters. The *aris* in this area were used by hermits. There are only three caves dug in the natural rock. One of these has an inscription engraved on its wall. It appears that these cells were not used for residence because floor is sloping and nobody can sit or lie on this. The graffitis and other antiquities are given in the order they were found when moving along the *Ari* from *Panna* gate to south-western corner of the fort.



Fig. No. 306: Graffitis in *ari* below *Mrigdhara*



Fig. No. 307: Graffitis in *ari* below *Mrigdhara*



Fig. No. 308: Graffitis in *ari* below *Mrigdhara*



Fig. No. 309: Graffitis in *ari* below *Mrigdhara*



Fig. No. 310: Excavations in the *Ari* near *Mrigdhara*



Fig. No. 311: Another view of the excavations in the *Ari* near *Mrigdhara*

These caves are mentioned as Fakir Caves by Maisey & he also mentioned one line inscription in the left most cave[68].



Fig. No. 312: The photograph of the inscription

This one line 9th century inscription (Fig. 312), n in *Sanskrit* language and *Nagari* characters, which reads as follows:

1. *Nanesilāhata*



Fig. No. 313: Graffitis in *ari* below *Mrigdhara*



Fig. No. 314: Graffitis in *ari* below *Mrigdhara*



Fig. No. 315: Graffitis in *ari* below *Mrigdhara*



Fig. No. 316: Graffitis in *ari* below *Mrigdhara*



Fig. No. 317: Graffitis in *ari* below *Mrigdhara*



Fig. No. 318: Graffitis in *ari* below *Mrigdhara*



Fig. No. 319: Graffitis in *ari* below *Mrigdhara*



Fig. No. 320: Graffitis in *ari* below *Mrigdhara*



Fig. No. 321: Graffitis in *ari* below *Mrigdhara*



Fig. No. 322: Graffitis in *ari* below *Mrigdhara*



Fig. No. 323: Graffitis in *ari* below *Mrigdhara*

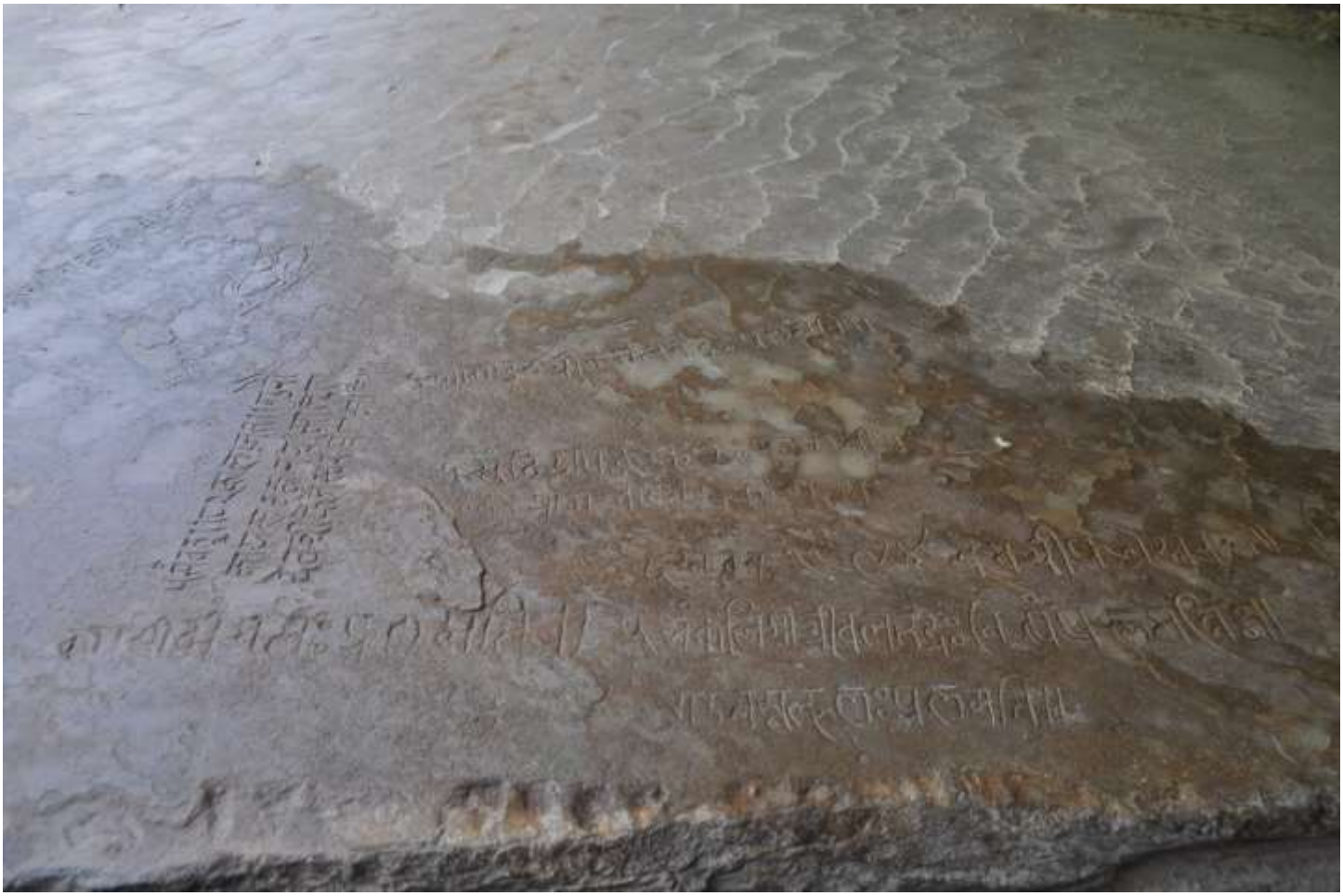


Fig. No. 324: The photograph of the inscription

There are nine inscriptions (Fig. 324) on this slab, which are as follows:

Inscription No. 1: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Dravajī gōdaṭha śrī kamalchandrah praṇamati*

Inscription No. 2: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Suṁṭhi ā kulhaṇah praṇamati*

Inscription No. 3: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Thakur śrī maladhira praṇamati*

Inscription No. 4: This one lines inscription dated *samvat* 1194 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1194 deva śrī keleswaea styo*

Inscription No. 5: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Sankaliyā śrī valabhadrah nityaṁ praṇamati*

Inscription No. 6: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Rāuta snalhaṇah praṇamati*

Inscription No. 7: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Kāla śrīvīmalah praṇamati*

Inscription No. 8: This three lines inscription dated *samvat* 1182 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Saṁvat 1182 jal[untā] gurō*

2. *kāyastha thakkur śrīmālhaṇa*

3. *devaśrīkeneswara praṇamati*

Inscription No. 9: This one line inscription dated *samvat* . . 94, in local dialect and *Nagari* characters, reads as follows:

1. *Dunne hastaka thakkur śrīrāhulakena saṁvat 94*



Fig. No. 325: The photograph of the inscription

Inscription No. 10: This one line inscription (Fig. 325) of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Thakur śrīṣāṇadhara*



Fig. No. 326: The photograph of the inscriptions

There are three inscriptions (Fig. 326) which are as follows:

Inscription No. 11: This four lines inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Śrī śrī karaṇika thakkur śrī mālhaṇa*
2. *deva śrī keneswara praṇamati . . .*
3. *deva śrī [delhaṇa] rau[ta] kalhada nīta praṇamatī*
4. . . . . .

Inscription No. 12: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Śrī rālhaṇa*

Inscription No. 13: This one line inscription of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Śivasvannama raudē*



Fig. No. 327: The photograph of the inscription

Inscription No. 14: This one line inscription (Fig. 327) of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Deva[ratno]lhaṇa devahaṇa sihanī praṇamatī*



Fig. No. 328: The photograph of the inscription

Inscription No. 15: This one line inscription (Fig. 328) of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Śrī mahārāja putra yagkī deva paṇadhar kalijaraṣita*



Fig. No. 329: The photograph of the inscription

Inscription No. 16: This one line inscription (Fig. 329) of 14th-15th century, in local dialect and *Nagari* characters, reads as follows:

1. *Kanta. . . .*



Fig. No. 330: The photograph of the inscription

Inscription No. 17: This one line inscription (Fig. 330) dated *samvat* 1182 (A.D.), in local dialect and *Nagari* characters, reads as follows:

1. *Kāha kamachandrah kātyōrājhalah saṁ 1182*



Fig. No. 331: Graffitis in *ari* near *Rani Tunga*



Fig. No. 332: Graffitis in *ari* near *Rani Tunga*



Fig. No. 333: Graffitis in *ari* near *Rani Tunga*



Fig. No. 334: Graffitis in *ari* near *Rani Tunga*



Fig. No. 335: Graffitis in *ari* near *Rani Tunga*



Fig. No. 336: Graffitis in *ari* near *Rani Tunga*



Fig. No. 337: Rock painting below *Rani Tunga*



Fig. No. 338: Rock painting below *Rani Tunga*



Fig. No. 339: Rock painting below *Rani Tunga*



Fig. No. 340: Rock painting below *Rani Tunga*



Fig. No. 341: Graffitis in *ari* west of *Mrigdhara*



Fig. No. 342: Rock painting west of *Rani Tunga*



Fig. No. 343: Graffiti near the south-west corner of the fort on southern face

5.2: *Panna* Gate



Fig. No. 344: General view of *Panna* gate

Panna gate lies on latitude 24^{0}59′37″ N and longitude 80^{0}29′25″ E, near the south-eastern corner of the fort. In fact, the inner most gate facing west is in the main rampart. Second gate is in the outer rampart which runs around the south and east side of the corner. Third gate is little down below the second gate and opens towards east. After a short flight of steps, a plain path is reached which at present leads to *Mandukya Bhairava*. Earlier there was a route for bullock-carts coming from *Kauhari* side and reaching a little below the third door of *Panna* gate. There is another very steep route from here, descending to village *Sarraiyan* situated below the south-eastern corner. Cap. W. R. Pogson mentions that *Panna* gate was named by Col. Macmorine which was earlier called *Bansakhar* gate[69]. Maisey, Cunningham & Fuhrer mentioned Panna gate[70].



Fig. No. 345: Entrance of *Panna* gate



Fig. No. 346: Descent from third door facing east



Fig. No. 347: Estampage of the inscription

Inscription No. 1: This one line inscription (Fig. 347) of 15th-16th century exists on the inner most gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Thatā kahi [nīya] prati*

It records the daily salutation by some person.



Fig. No. 348: Estampage of the inscription

Inscription No. 2: This four lines inscription (Fig. 348) dated *falguna sudi* 5 *samvat* 1585, is located at *Panna* gate facing east. The size of the inscription is 31x61 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṃvat 1585 faguna sudi 5 bhado kah*
2. *mahesa kah pranāmu harihar . . . parve*
3. *raka nityaṃ prati guni dala . . . .*
4. *pandit . . . . ka pranamu bhayalāla vasahi*

It records the date of *falguna sudi* 5 *samvat* 1585 and daily salutation to *Mahesh.* It also records the name of *Harihar* and title of *Pandit*.



Fig. No. 349: Estampage of the inscription

Inscription No. 3: This four lines inscription (Fig. 349) dated *samvat* 1600 (A.D.), is located at *Panna* gate facing east[71]. The size of the inscription is 19x24 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nama ja va laudaghar*
2. *mahesa kah pranamu*
3. *pravana purana ka nityaṃ*
4. *prati saṁ 1600*

It records the salutation of *Pravana Purana* to *Mahesha* and date of *samvat* 1600.

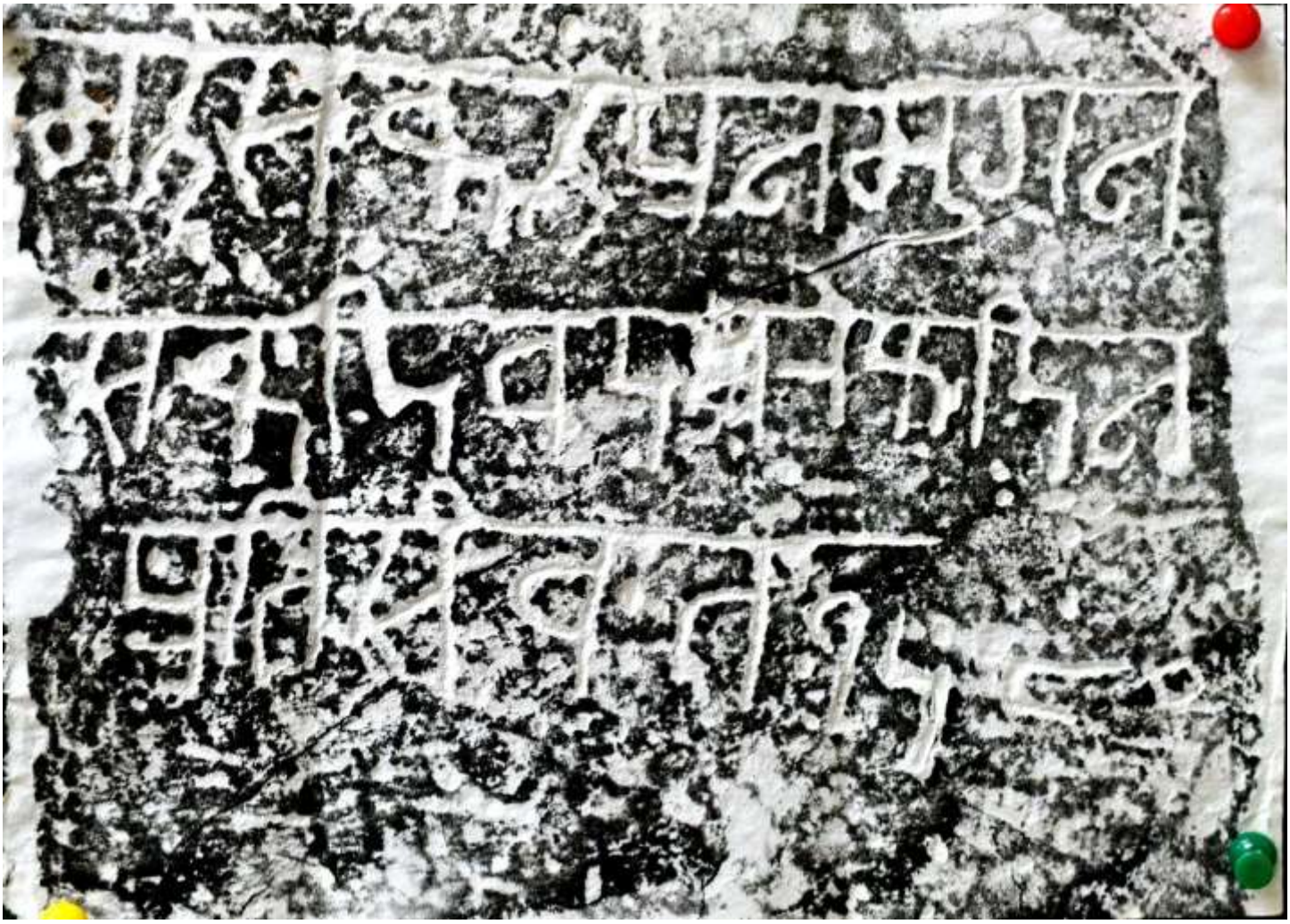


Fig. No. 350: Estampage of the inscription

Inscription No. 4: This three lines inscription (Fig. 350) dated *samvat* 1580 (A.D.) located at *Panna* gate. The size of the inscription is 15x21 cm. It is in local dialect and *Nagari* characters. It reads as follows[72]:

1. *Mahesa kah pranamu gane*
2. *sa kahi vahatare kah din*
3. *prati saṃvat 1580*

It records the salutation of *Vahatare* to *Mahesha* & *Ganesha* and date of *samvat* 1580.



Fig. No. 351: Estampage of the inscription

Inscription No. 5: This one line inscription (Fig. 351) of 14th-15th century, is located at *Panna* gate on the inner rampart wall facing south. The size of the inscription is 8x21 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Tadajaṇa*

It records the name of *Tadajaṇa*.

5.3: *Mrigdhara*

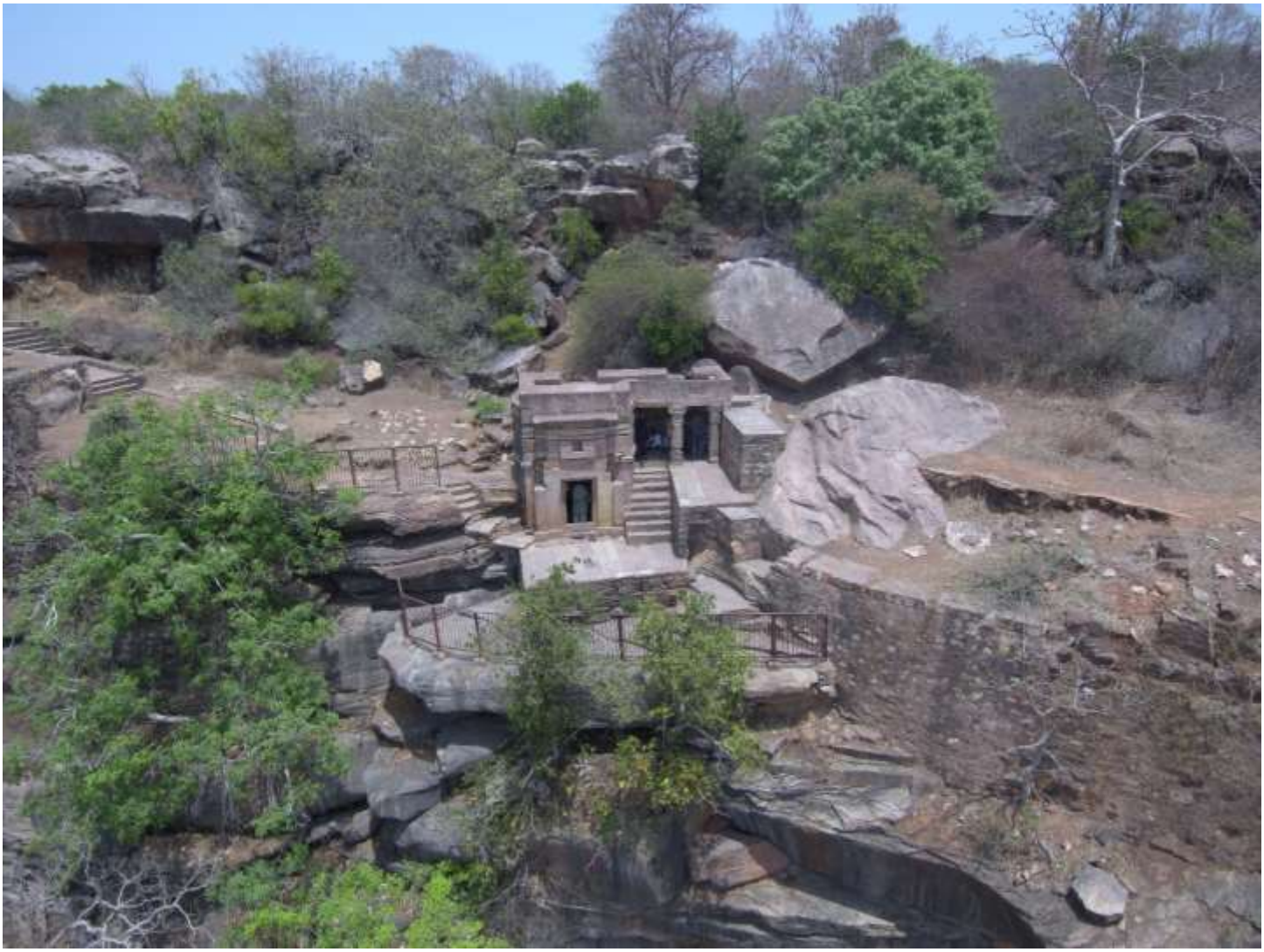


Fig. No. 352: Aerial view of *Mrighdhara*

Mrigdhara, lies in latitude 24^{0}59′42″N and longitude 80^{0}29′11″ E, is a small structure consisting of two rooms, one behind the other and a pillared verandah situated south-east of *Aman Singh* palace at the edge of the rampart overlooking the valley behind *Kalinjar* fort. There is a spouted spring in the back room which receives water from *Kotitirth.* A projecting ledge exists in front of this structure. There are many inscriptions on the rock slabs jutting out of the living rock. The inner and outer walls of the outer cells are covered with inscriptions. The inner cell has the images of seven deer carved on north side and east side walls. The water coming out from the spout falls into a small square shaped tank. As you come out of the cell, the rock on left side is carved with the images of ten deer whose names are engraved near them. The *puranas* give stories of nine deer and seven deer. It appears that the seven deer engraved in the inner cell are earlier than the engraved images of ten deer on the rock outside. Cap. W. R. Pogson mentioned *Mrigdhara*[73]. Maisey, Cunningham & Fuhrer mentioned *Mrigdhara*[74].

Harivansha Purana and *Skanda Purana* give the story of nine deer which are carved outside the two chambers on the rock. Their names are also written below their images[75].



Fig. No. 353: General view of rocks below *Mrigdhara*



Fig. No. 354: Image of seven deer inside the inner cell



Fig. No. 355: Images of nine deer outside the cell

All the deer carved on the rock outside the cells have their names carved nearby. The estampage & readings of these are as follows:



Fig. No. 356: Estampage of the inscription

Inscription No. 1: This one line inscription (Fig. 356) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 6x10 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Dīnah*

It records the name of the deer, *Dina*.



Fig. No. 357: Estampage of the inscription

Inscription No. 2: This one line inscription (Fig. 357) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 5x10 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Panditah*

It records the name of the deer, *Pandit*.



Fig. No. 358: Estampage of the inscription

Inscription No. 3: This one line inscription (Fig. 358) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 6x9 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Vilochanah*

It records the name of the deer, *Vilochana*.



Fig. No. 359: Estampage of the inscription

Inscription No. 4: This one line inscription (Fig. 359) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 5x7 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Shravakala*

It records the name of the deer, *Shravakala.*



Fig. No. 360: Estampage of the inscription

Inscription No. 5: This one line inscription (Fig. 360) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 4x7 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Māna*

It records the name of the deer, *Mana*.



Fig. No. 361: Estampage of the inscription

Inscription No. 6: This one line inscription (Fig. 361) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 6x9 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Unmukhah*

It records the name of the deer, *Unmukha*.



Fig. No. 362: Estampage of the inscription

Inscription No. 7: This one line inscription (Fig. 362) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 6x12 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nityarvitrastah*

It records the name of the deer, *Nityarvitrasta*.



Fig. No. 363: Estampage of the inscription

Inscription No. 8: This one line inscription (Fig. 363) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 6x10 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Dhasmmarah*

It records the name of the deer, *Dhasmmara*.



Fig. No. 364: Estampage of the inscription

Inscription No. 9: This one line inscription (Fig. 364) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 5x8 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Jṇātih*

It records the name of the deer, *Jṇāti.*

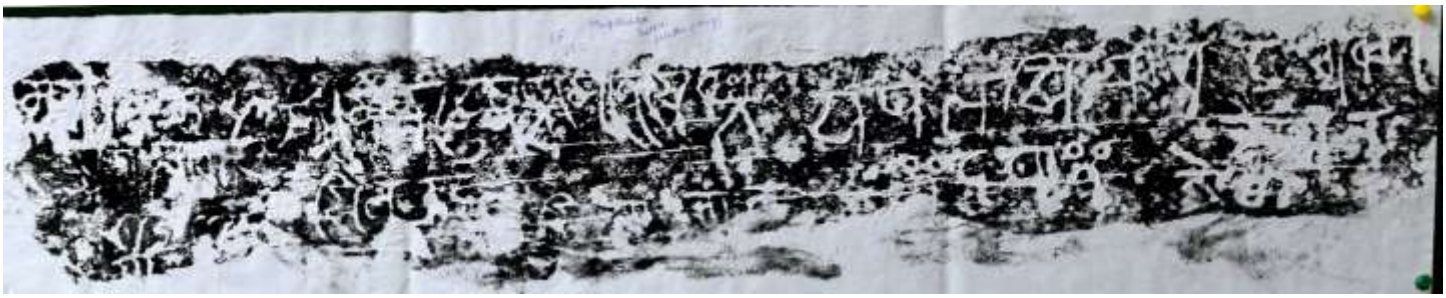


Fig. No. 365: Estampage of the inscription

There are two inscriptions (Fig. 365) which are as follows:

Inscription No. 10: This two line inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ma . . . . datah . . . śrímada . . . . mātrasidhaha*

2. *. . . . . sila . . .*

It records the name of some *Matrasidha*.

Inscription No. 11: This two line inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Bhayapāla simgha . . . . vya . . .*

2. *. . . indradhai je .*

It records the name of *Bhayapala Singha*.



Fig. No. 366: Estampage of the inscription

Inscription No. 12: This one line inscription (Fig. 366) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 16.5x59 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrí lila ka nitaṁ*

It records the daily salutation to *Nilkantha*.



Fig. No. 367: The photograph of the inscription

This slab has two inscription (Fig. 367) which are as follows:

Inscription No. 13: This one line inscription of 4th-5th century, is located at *Mrigdhara*. It is in *Sanskrit* language and *Brahmi* characters. It reads as follows:

1. *Ti vishyapati praṇamati*

It records the salutation of some *Vishayapati* (An administrative Officer).

Inscription No. 14: This one line inscription of 4th-5th century, is located at *Mrigdhara*. It is in *Sanskrit* language and *Brahmi* characters. It reads as follows:

1. *Āditya dāga triśūla ditya mpra*

It records the name of some *Aditya*.



Fig. No. 368: Estampage of the inscription

The size of the combined inscription is 58x43 cm. There are two inscriptions (Fig. 368) which are as follows:

Inscription No. 15: This five lines inscription dated *samvat* 1547 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Maheśa nāmū kaha pranamu*
2. *Bhairāma ka pranāmu maha*
3. *ra dēv aka nityaṁ prati*
4. *saṁvatu 1547 samaye*
5. *katika sudi 9 ravau . . .*

It records the daily salutation of *Maharadeva* to *Mahesha & Bhairava* and the date of *Kartika sudi 9 ravivar samvat* 1547.

Inscription No. 16: This five lines inscription dated *samvat* 1653 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Sera suhi ma . . . samaye*
2. *Vadi du . . . . nita kaha . rate*
3. *Nāmu māmu kamada kule*
4. *saṁvata 1653 samaye*
5. *. . . . . .*

It records the date of *samvat* 1653 and mentions *Kamada kula*.

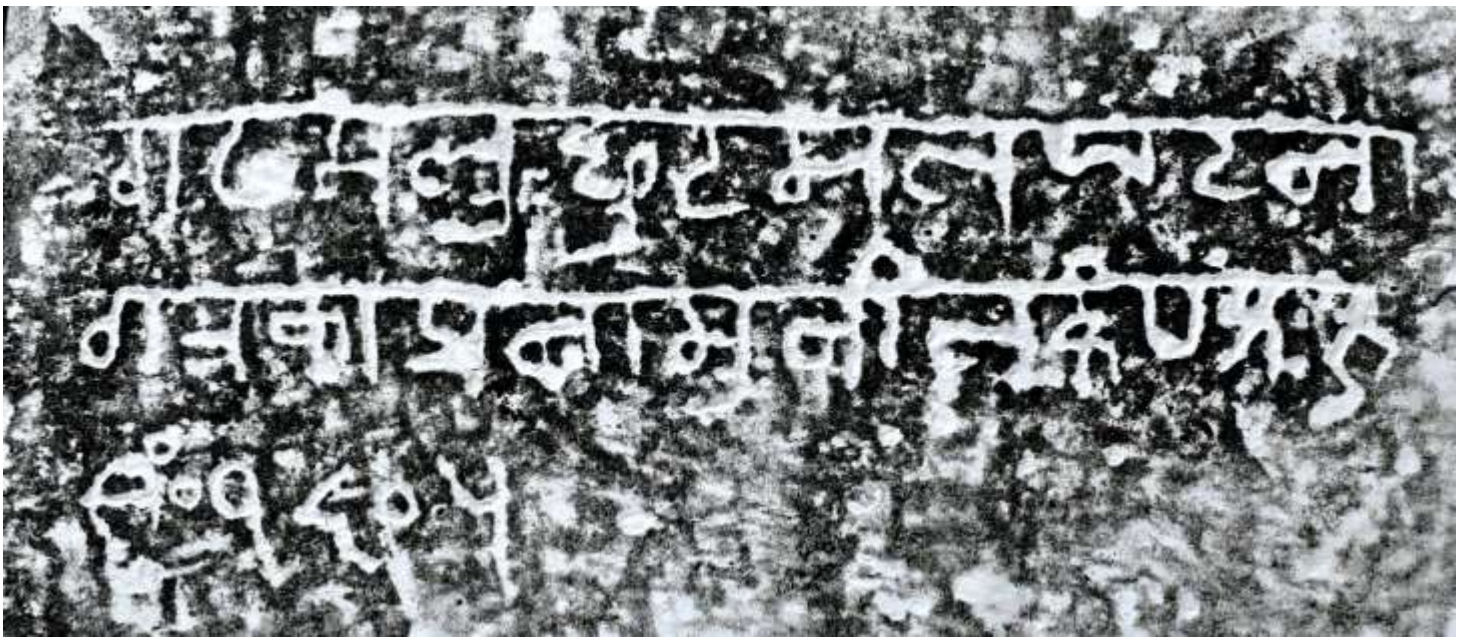


Fig. No. 369: Estampage of the inscription

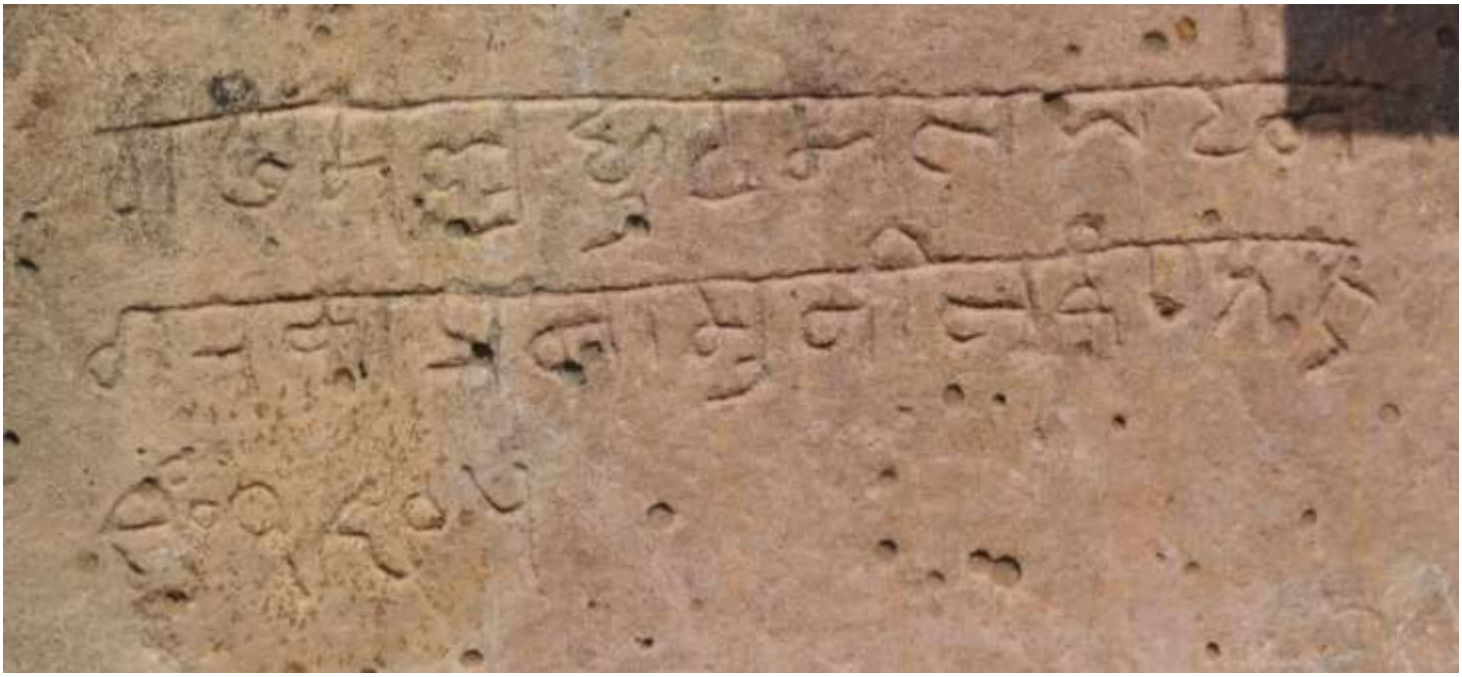


Fig. No. 370: The photograph of the inscription

Inscription No. 17: This three lines inscription (Fig. 369 & 370) dated *samvat* 1605 (A.D.), is located outside of *mrigdhara.* The size of the inscription is 13x29 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Gaḍhamalu chhutamala patana*
2. *ganakā pranāmu nīlkaṇtha kah*
3. *saṁ 1605*

It records the salutation of *Gadhamalu & Chhutamala* to *Nilkantha* and date of *samvat* 1605.



Fig. No. 371: Estampage of the inscription

Inscription No. 18: This two lines inscription (Fig. 371) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 17x57 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha pranamu nítya*

2. *Manu vijau ni . . . .*

It records the daily salutation of *Manu Vijau* to *Mahesha*.



Fig. No. 372: Estampage of the inscription

Inscription No. 19: This two lines inscription (Fig. 372) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 19x61.5 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . . . Chandra ka nityaṁ prati*

2. *. . . .*

It records the salutation of *Chandra*.

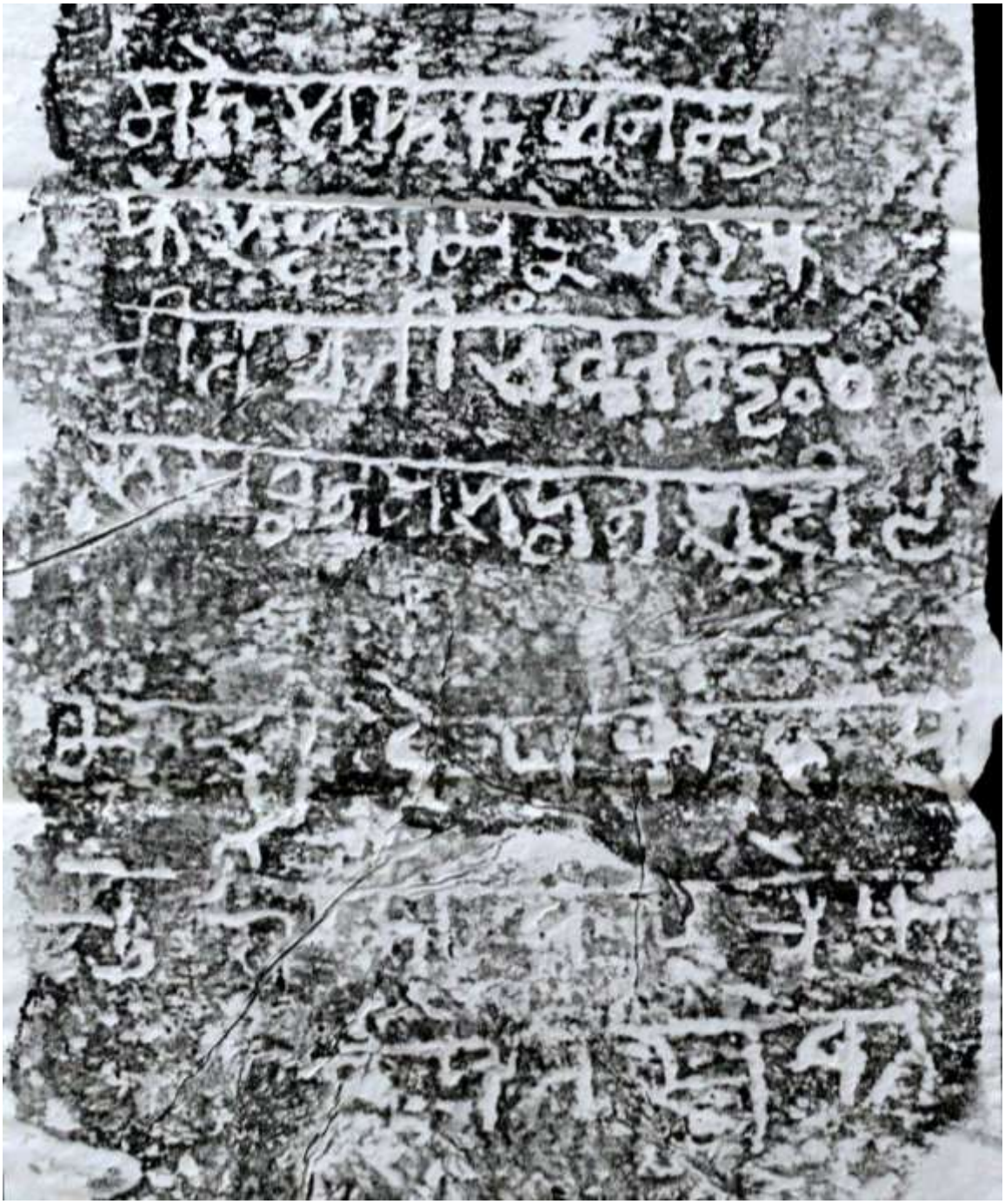


Fig. No. 373: Estampage of the inscription



Fig. No. 374: The photograph of the inscription

These two inscriptions (Fig. 373 & 374) are located on the western side of *mrigdhara.* The size of the combined inscription is 38x29 cm and these reads as follows:

Inscription No. 20: This four lines inscription dated *samvat* 1600 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu*

2. *kesapa rāma dviyaha ka*

3. *nīta pratī saṁvat 1600*

4. *samaṁpanaṁ mahaṁpana sudi dha*

It records the daily salutation of *Kesapa Rama, Dviyaha* to *Mahesha* and date of *samvat* 1600 at the conclusion of some ceremony.

Inscription No. 21: This four lines inscription dated *samvat* 1568 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahādeva kaha pranamu*

2. *sudi*

3. . . . . *saṁvat*

4. *1568*

It records the salutation of *Mahadeva* and date of *samvat* 1568.



Fig. No. 375: Estampage of the inscription

There are four inscriptions (Fig. 375) on this slab, which are as follows:

Inscription No. 22: This two lines inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mā . . ke . . ka prana*
2. *Mu nílakaṇtha kah*

It records the salutation to *Nilkantha*.

Inscription No. 23: This three lines inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha praṇa*
2. *Mu . rajamalakana*
3. *Raja[ma] mu saṁ 15 . .*

It records the salutation to *Mahesh.*

Inscription No. 24: This two lines inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrí ra*
2. *mo*

Inscription No. 25: This two lines inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kotitírtha ní*
2. *La kaṇtha kā pra*

It records the salutation to *Kotitirtha & Nilkantha.*



Fig. No. 376: Estampage of the inscription



Fig. No. 377: The photograph of the inscription

Inscription No. 26: This five lines inscription (Fig. 376 & 377) dated *samvat* 1564 (A.D.), on this pillar located at *Mrigdhara*. The size of the combined inscription is 89x43 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1564 . . . . .*
2. *vadi 10 mahesa kaha namu*
3. *. . . .vī. . .ka pranamu*

4. *lelaka . . .kar dina prati*

5. *. . . .pranāmu*

It records the date of *samvat* 1564 and salutation to *Mahesha*.

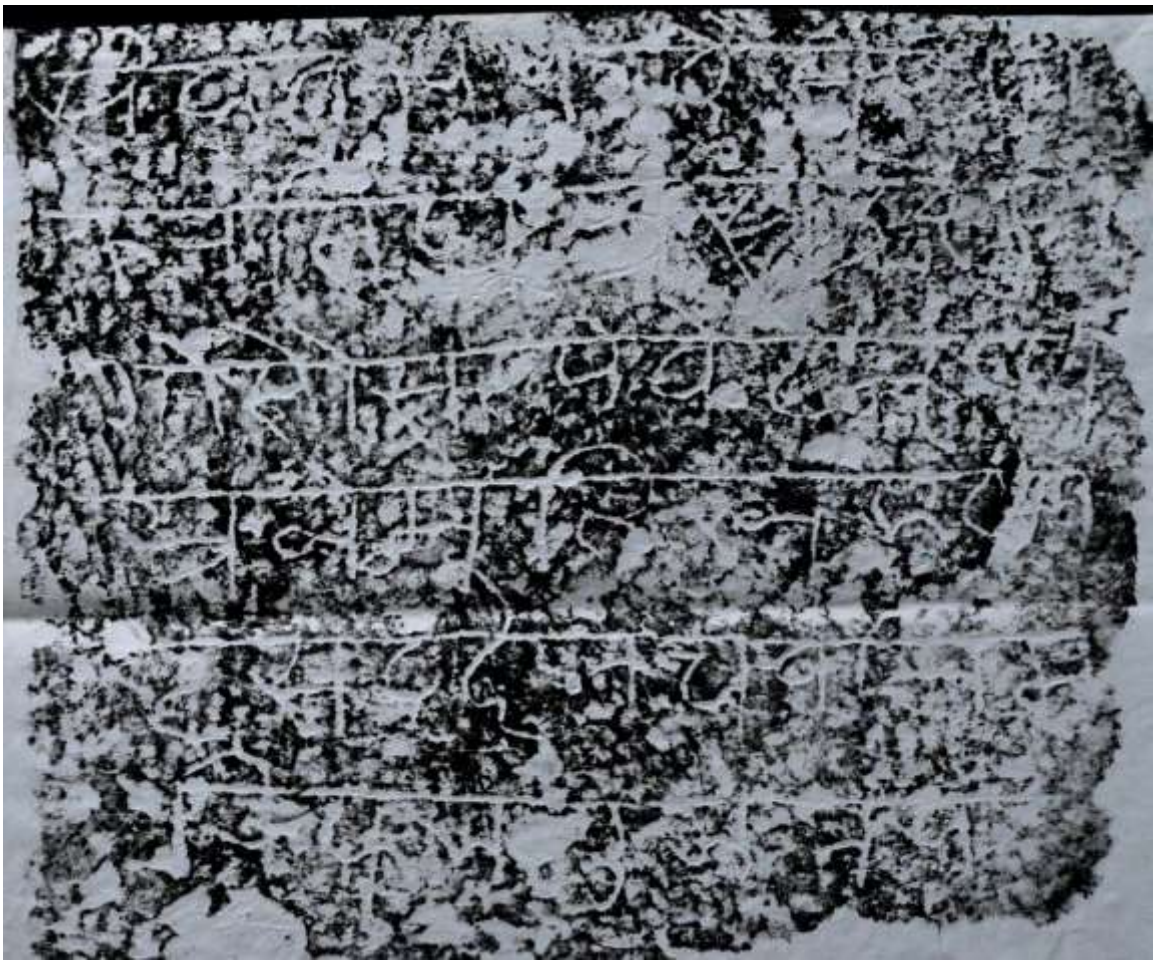


Fig. No. 378: Estampage of the inscription

Inscription No. 27: This four lines inscription (Fig. 378) dated *samvat* 1550 (A.D.), is located at *Mrigdhara*. The size of the inscription is 58x35 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvatu 1550 vaisākha*

2. . . . .

3. . . . .

4. *pranamu nilakaṇtha*

It records the salutation to *Nilkantha* and the date of *vaishakha samvat* 1550.



Fig. No. 379: Estampage of the inscription

Inscription No. 28: This four lines inscription (Fig. 379) of 14th-15th century, is located at *Mrigdhara*. The size of the inscription is 18x38 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . .
2. *Mahesa kah pranamu . .*
3. *nílakaṇta . . .*
4. *. . . . pranamu . . . kaṇtha*

It records the salutation to *Mahesha & Nilkantha.*

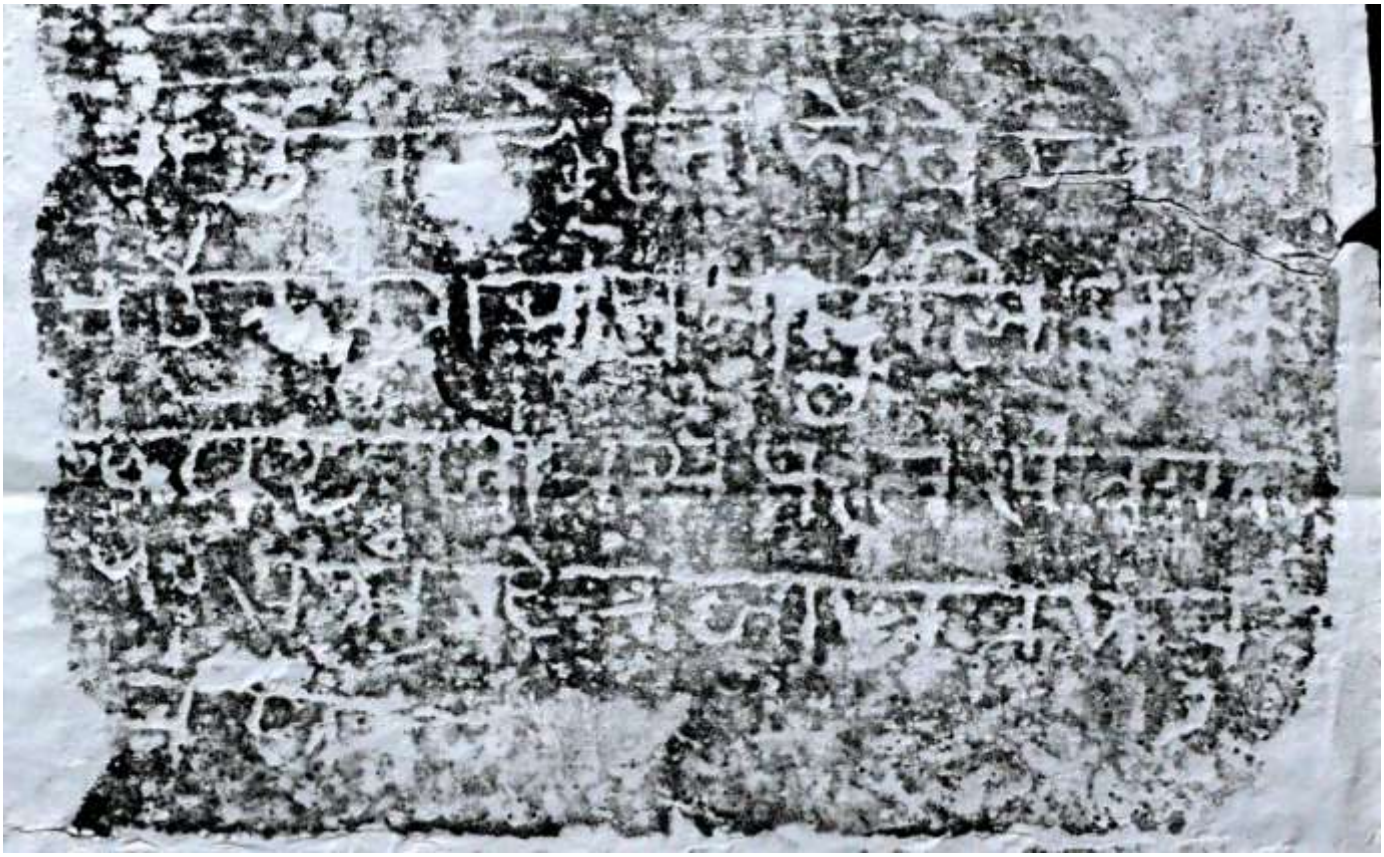


Fig. No. 380: Estampage of the inscription

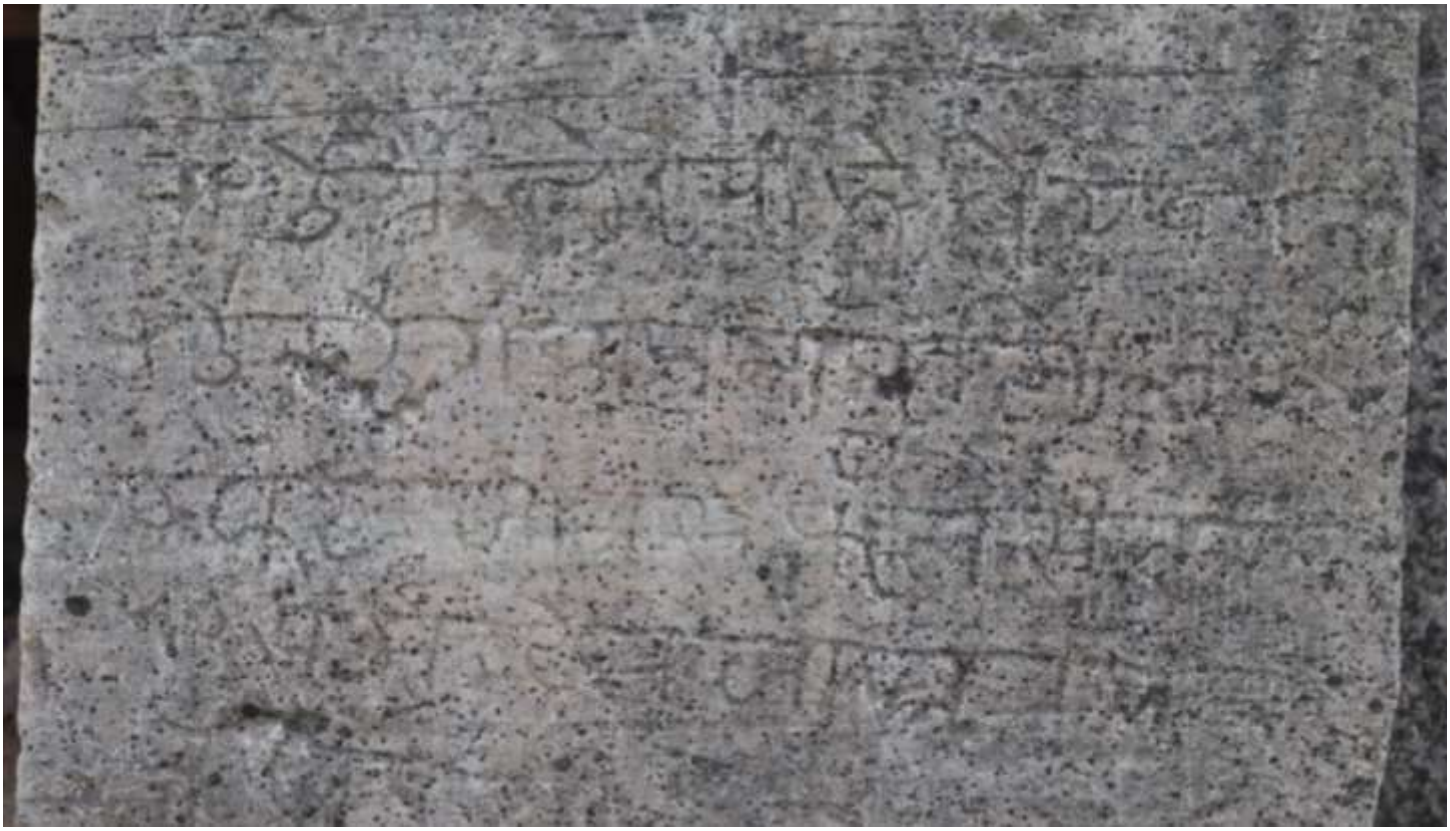


Fig. No. 381: The photograph of the inscription

Inscription No. 29: This four line worn out inscription (Fig. 380 & 381) of 15th-16th century, is located at *Mrigdhara*. The size of the inscription is 43x37 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa . . . . .*
2. . . . . .
3. . . . . *saṁvat*
4. *50 samaye . .*

It records the name of *Mahesh*.

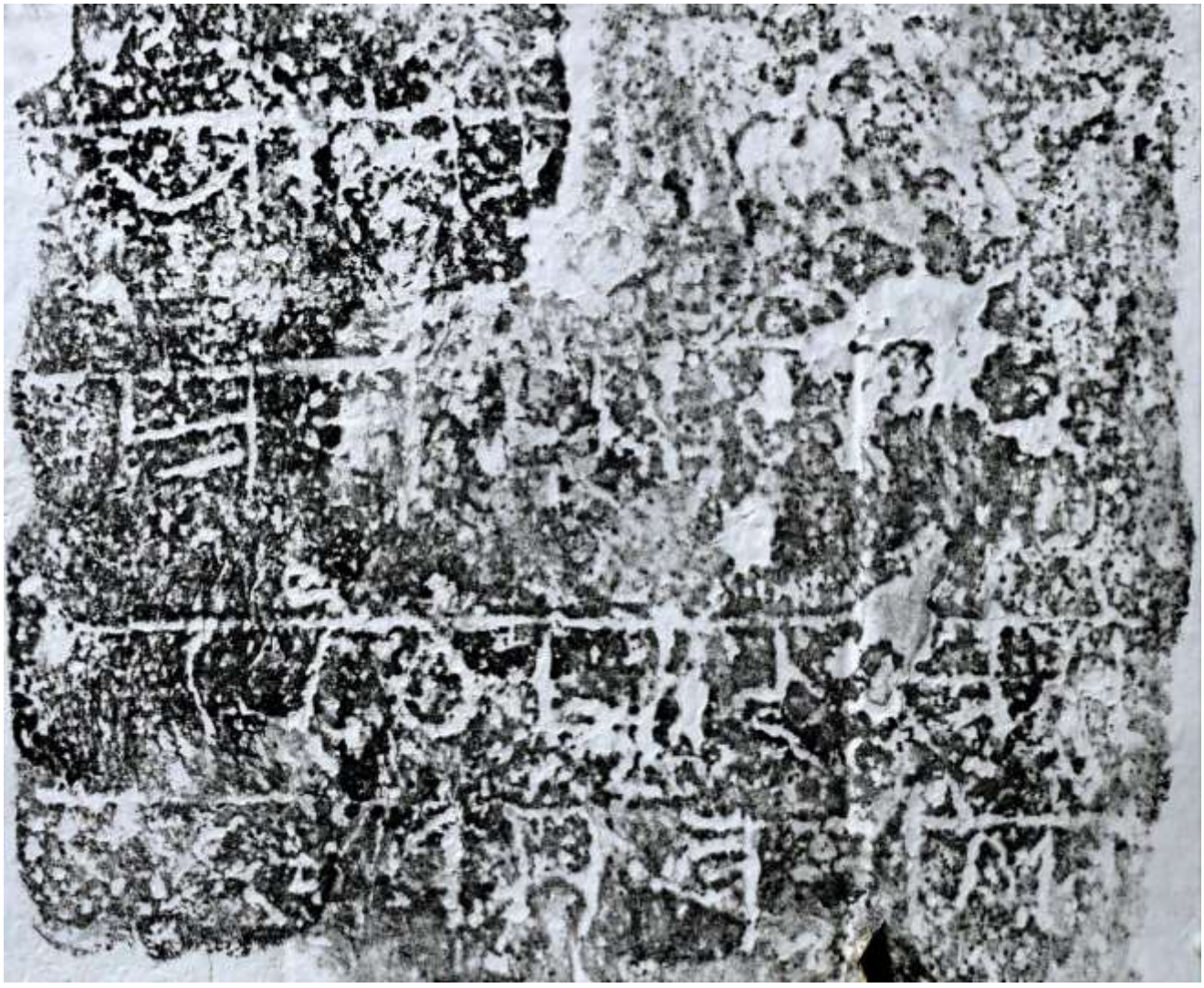


Fig. No. 382: Estampage of the inscription

Inscription No. 30: This four lines inscription (Fig. 382) of 14th-15th century, is located on the western side of *Mrigdhara.* The size of the inscription is 28x33 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nítya*

2. *pranamu*

3. . . . . .

4. . . . . . .

It records the daily salutation.



Fig. No. 383: Estampage of the inscription

Inscription No. 31: This two lines inscription (Fig. 383) of 14th-15th century, is located on the western side of *Mrigdhara.* The size of the inscription is 10x29 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu gathana ka*

It records the salutation of *Gathana* to *Mahesha*.



Fig. No. 384: Estampage of the inscription

Inscription No. 32: This two lines inscription (Fig. 384) dated *samvat* 1576 (A.D.), is located on the western side of *Mrigdhara.* The size of the inscription is 10x46 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu manū vījau ka*

2. *Dina saṁ 1576*

It records the salutation of *Manu Vijau* to *Mahesha* and date of *samvat* 1576.



Fig. No. 385: Estampage of the inscription

There are two inscriptions (Fig. 385) which are as follows:

Inscription No. 33: This two lines inscription dated *samvat* 1600 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha pranāmu níta pratí*
2. *Gopala duve ka . . .saṁ 1600*

It records the salutation of *Gopala Duve* to *Mahesha* and the date of *samvat* 1600.

Inscription No. 34: This two lines inscription dated *samvat* 1600 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāmu shramana vana . . mu*
2. *Mi ragha duve ka nityaṁ prati saṁ 1600*

It records the salutation to *Mahesha* and date of *samvat* 1600.



Fig. No. 386: The photograph of the inscription

There are five inscriptions (Fig. 386) on this pillar located at *Mrigdhara*, which are as follows:

Inscription No. 35: This one line inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kaha pranāmu nitya*

It records the daily salutation.

Inscription No. 36: This one line inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . prati vanī vidhō*

Inscription No. 37: This one line inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Hadvavamīnrika nita prati*

Inscription No. 38: This one line inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Dihana*

It records the name of *Dihana.*

Inscription No. 39: This five lines inscription dated *samvat* 1597 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mānduki deva kah pranāmu*
2. *bhairavam ka pranāmu ke*
3. *. . . . nitya prati*
4. *saṁvatu 1597 sam papne*
5. *kartīka sudi 11 navō*

It records the daily salutation to *Manduki Deva & Bhairava* and date of *samvat* 1597.

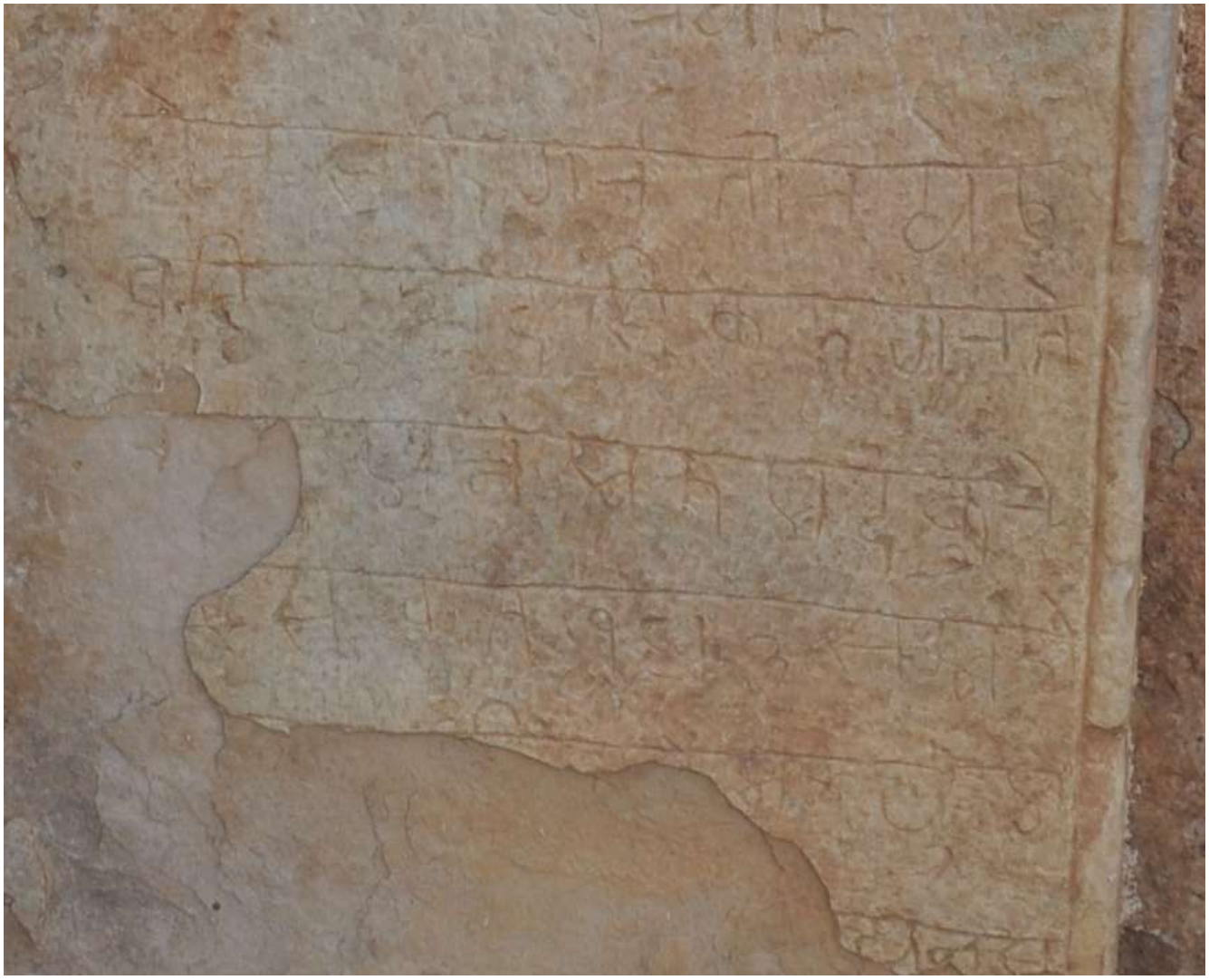


Fig. No. 387: The photograph of the inscription

Inscription No. 40: This six lines worn out inscription (Fig. 387) dated *samvat* 1613 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . .

2. . . . . .

3. . . . . .

4. *saṁvat 1613 samaye*

5. . . . . .

6. . . . . .

It records the date of *samvat* 1613.

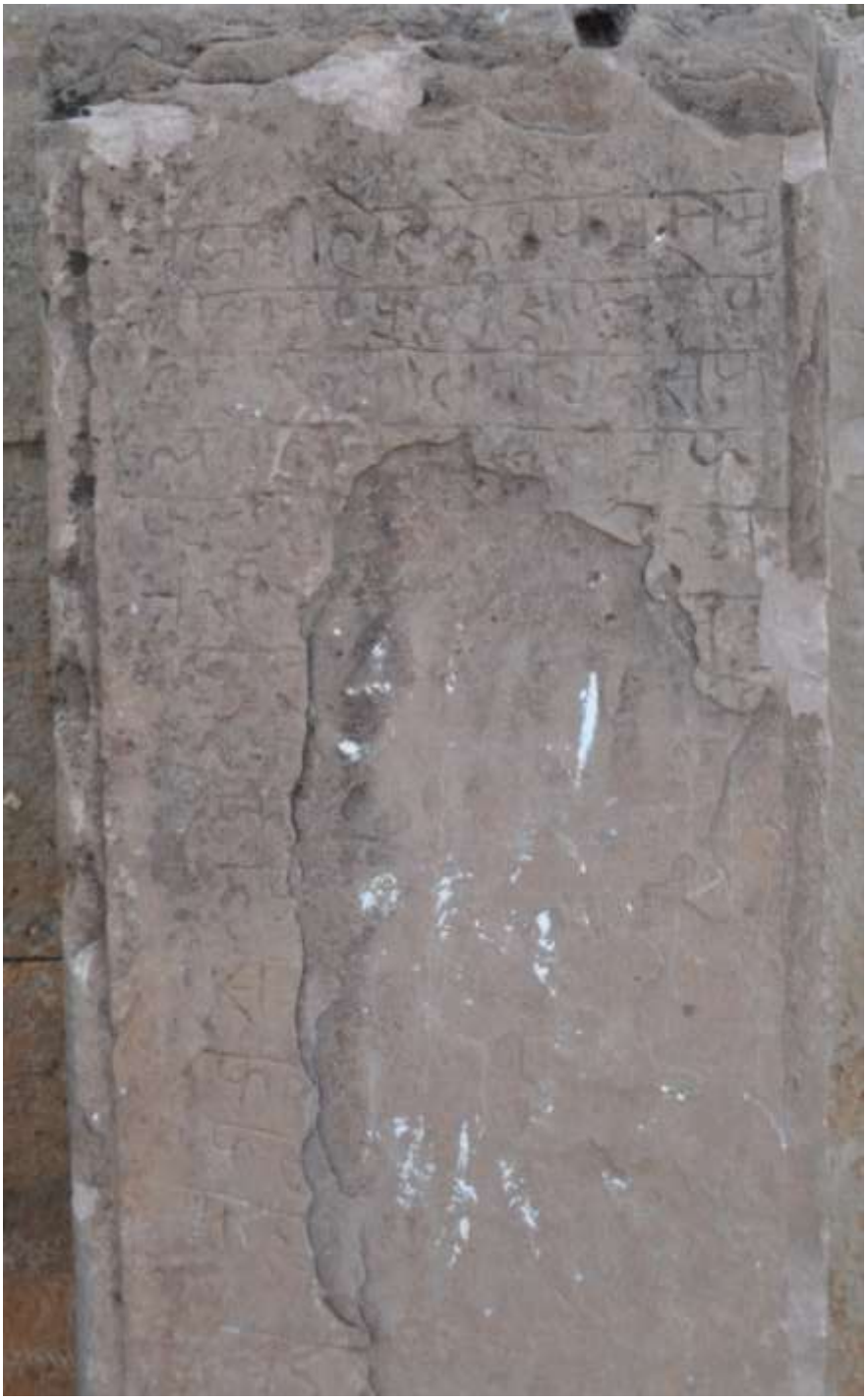


Fig. No. 388: The photograph of the inscription

Inscription No. 41: This ten lines inscription (Fig. 388) of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . lela devaya pranamu*
2. *nīlakaṇtha kah tīsa fala deva*
3. *. . . . .kotatīrtha . . . saka*

4. *la . . . . . nāma kaha*

5. *fala*

6. *nala*

7. *sa*

8. *faha*

9. *kaha*

10. *vada*

It records the salutation to *Nilkantha* and mentions the name of *kotitirtha.*



Fig. No. 389: The photograph of the inscription

There are two inscriptions (Fig. 389) on this pillar located at *Mrigdhara,* which are as follows:

Inscription No. 42: This two lines inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *pranamu*

2. . . . *mahesa kah*

It records the salutation to *Mahesha.*

Inscription No. 43: This two lines inscription of 14th-15th century, is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *pranamu nitya prati*

2. . . . . .

3. . . .

4. *mahesa*

It records the daily salutation to *Mahesha.*



Fig. No. 390: The photograph of the inscription

There are three inscriptions (Fig. 390) which are as follows:

Inscription No. 44: This two lines inscription dated *samvat* 1536 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha pranamu*

2. *saṁvat 1536*

It records the salutation to *Mahesha* and date of *samvat* 1536.

Inscription No. 45: This three lines inscription dated *samvat* 1512 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1512 mārga vadi 12*

2. *mahesa ka pranamu mrigadhārā na . .prata*

3. *nīlakaṇtha pranamu*

It records the salutation to *Mahesh & Nilkantha* and mentions the name of *Mrigdhara.* It also records the date of *marga vadi* 12 *samvat* 1512.

Inscription No. 46: This two lines inscription dated *samvat* 1341 (A.D.), is located at *Mrigdhara*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . ka pranamu ma pranāmu vadi keta*

2. *1341 pranamu*

It records the salutation to some deity and date of *samvat* 1341.



Fig. No. 391: Estampage of the inscription



Fig. No. 392: Image of *Kanwar* bearer on the west side of *Mrigdhara* and an inscription

Inscription No. 47: This five lines inscription (Fig. 391 & 392) of 6th century, is located at sculpture no. KF 265 on the west side of *mrigdhara.* The size of the inscription is 20x40 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Vayaṁ pranamah bhadrena*
2. *Mahirajṇyena bhattri puram jati. chanchala*
3. *jayatah cheyam sargato*
4. *chhara . . . . . puratain cha . . . praṇamati*
5. *yatra cha . mri[ga]dhāra . . svah*

It records the salutation to Lord *Shiva,* by a group of people and *Bhadra Mahirajṇya,* who appears to be the commander of the fort. It also mentions *Mrigdhara*.

Chapter 06: Western Rampart & Ari



Fig. No. 393: Satellite image of the Western Rampart & Ari, Kalinjar Fort

6.1: *Nilkantha* Temple



Fig. No. 394: Aerial view of the *Nilkantha* temple

Nilkantha temple lies on latitude 25^{0}00′06″ N and longitude 80^{0}28′44″ E, below the main rampart of the fort. It is protected by double walls. Cap. W. R. Pogson mentioned the inscription of *Parmardideva* carved on black basalt[76]. Outside Parmal gate, Maisey noticed two three guns. One of them bears the following inscription: *Manapasar śrī mahārāj dhirāj śrī mahārāj śrī rāj hiradesa Hirude, Karigar Nandesan*[77]. Another canon bear one more inscription which reads, "*Dhuradhani śrī mahārāj dhirāj śrī mahārāj śrī rāj hirade*"[78]. All these canons are now missing. *Nilkantha* temple located in the outwork reached by a gate attributed to King *Parmardideva* is mentioned by Cunningham[79]. Fuhrer mentioned *Nilkantha* temple[80]. *Syed Ali Nadeem Rezawi* has summarized the important inscriptions of *Nilkantha* in tabular form[81]. First author has written a detailed article on this temple[82]. He has given the details of the inscriptions of *Nilkantha* temple predating 13th century A.D. in this article. Some of the earlier inscriptions and post 13th century inscription will be described in the following pages.

Nilkantha temple complex is situated on the western side of the *Kalinjar* fort. As we approached from the top, we descend from *Parmal* gate and *Aman Singh* gate & come down to the terrace surrounded by crenellated wall. The fort wall is situated at a lower level on the southern side of *Aman Singh* gate as compared to the western side wall. Descending from *Parmal* gate just above *Aman Singh* gate, if we take a left turn, we reach the top of western side rampart of the fort. This area overlooks the whole *Nilkantha* temple complex. Five dried up water springs exists here as we move from *Aman Singh* gate towards south. These springs are collectively called *Panch-Beehar*. This area must have had temples dedicated to different deities because we find a large number of sculptural and architectural fragments here. The temple terrace has the *garbhagriha* accommodated inside the rock shelter. The remains of *mahamandapa* stands in front of this. The rocks in the temple complex are covered with sculptures and inscriptions of different kings and devotees. *Bhairava* gate exists on the southern edge of this terrace. Descending from the terrace, we emerged into the second walled area. The second wall of the temple is situated at a lower level than the main temple. The rock shelters situated in the *aris* of this second wall area have inscriptions and graffitis. *Katra* gate exists on the northern side of the temple terrace. Descending from *Katra* gate, we come down to the lower walled area. Seen from above, the temple structure looks like a double walled fortress. There is a gate in the outer wall which leads to *Katra Kalinjar* after a long descend. It appears that this double fortified place accommodated *Kalinjar matha* complex with temples inside the inner fortification and residential area in the outer fortification wall. There are no graffitis and archaeological remains on the northern side of the temple complex. There are no water springs either on the stretch starting from the temple to the north-western corner of the fort.



Fig. No. 395: Another aerial view of the *Nilkantha* temple



Fig. No. 396: Closer view of the *Nilkantha* temple

Parmal Gate

As we approach from the top, *Parmal* gate is the main entrance of *Nilkantha* temple at the edge of the plateau ascribed to King *Parmal.* Entering through this, we descend to the temple complex.



Fig. No. 397: *Parmal* gate seen from inside (west)



Fig. No. 398: The inscriptions on the right side doorjamb

There are four inscriptions (Fig. 398) located on the right side doorjamb of *Parmal* gate i.e. entrance of the *Nilkantha* temple, which are as follows:

Inscription No. 1: This five lines inscription of 14th-15th century, is located on the right side pillar of *Parmal* gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 15 . .*
2. *Līlakaṇṭha ka pranamu*
3. *Nīlakaṇṭha pranamu*
4. *Nīlakaṇṭha kah pranamu*
5. *Nīta pratī*

It records the date of *samvat* 15(..) and daily salutation to *Nilkantha* (written thrice).

Inscription No. 2: This four lines inscription of 14th-15th century, is located on the right side pillar of *Parmal* gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa ke prana*
2. *mu ganesa kahi*
3. *vadareka . . .*
4. *nityaṁ prati*

It records the daily salutation of *Ganesha* to *Mahesha.*

Inscription No. 3: This four lines inscription of 14th-15th century, is located on the right side pillar of *Parmal* gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāmu*
2. . . . . .
3. *ka nitya kahi*
4. *prati*

It records the daily salutation to *Mahesha*.

Inscription No. 4: This one line inscription of 14th-15th century, is located on the right side pillar of *Parmal* gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu*

It records the salutation to *Mahesha*.



Fig. No. 399: Inscriptions on the left side doorjamb

There are three inscriptions (Fig. 399) are located on the left side doorjamb of *Parmal* gate i.e. entrance of the *Nilkantha* temple, which are as follows:

Inscription No. 5: This two lines inscription of 14th-15th century, is located on the left side pillar of *Parmal* gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *kah*

2. . . *pranāmu*

It records the salutation to a deity.

Inscription No. 6: This four lines inscription dated *samvat* 1556 (A.D.), is located on the left side pillar of *Parmal* gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . . pranamu*
2. *nitya prati*
3. *vadi 14 . . .sa. .*
4. *1556*

It records the daily salutation and date of *vadi* 14 *samvat* 1556.

Inscription No. 7: This five lines inscription dated *samvat* 1579 (A.D.), is located on the left side pillar of *Parmal* gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1579 samaye[mā]*
2. *dra sudi 5 budha kah kāmu deva*
3. *va kah pranāmu . . . ka*
4. *putra bhagat kah nityaṁ pra*
5. *ti . . . .*

It records the date of *bhadra sudi 5 budhwar samvat* 1579 and daily salutation of *Bhagat*.

Aman Singh Gate, Nilkantha temple

Aman Singh gate is the second gate as we descend from the fort and come down after passing through *Parmal* gate.



Fig. No. 400: *Viṣnu paṭta* on southern side of *Aman Singh* gate



Fig. No. 401: The photograph of the inscription

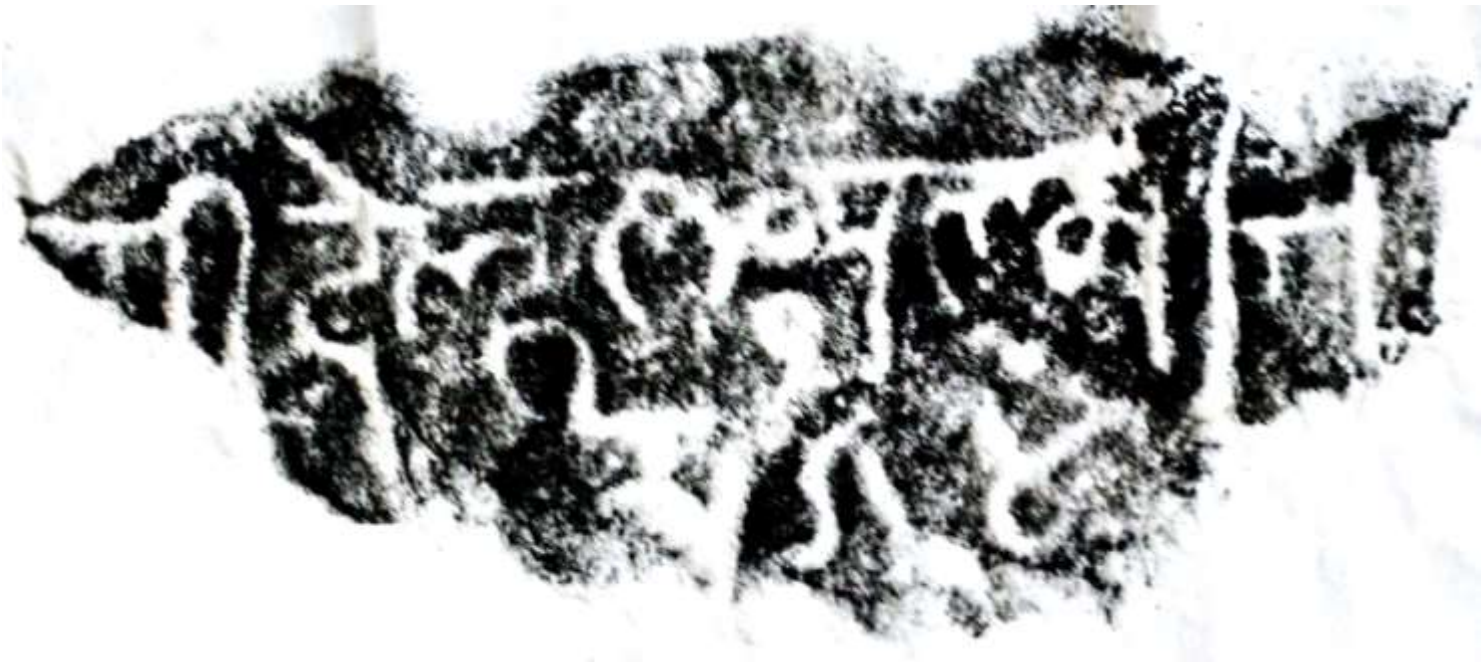


Fig. No. 402: Estampage of the inscription

Inscription No. 8: This two lines inscription (Fig. 401 & 402) of 14th-15th century, is located on *Vishnu Patta* fixed outside of *Aman Singh* gate facing south. The size of the inscription is 5x13.5 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrī delhaṇa praṇamati*

2. *. . . 4. .*

It records the salutation of *Delhana*[83].



Fig. No. 403: The *garbhagriha* of the *Nilkantha* temple

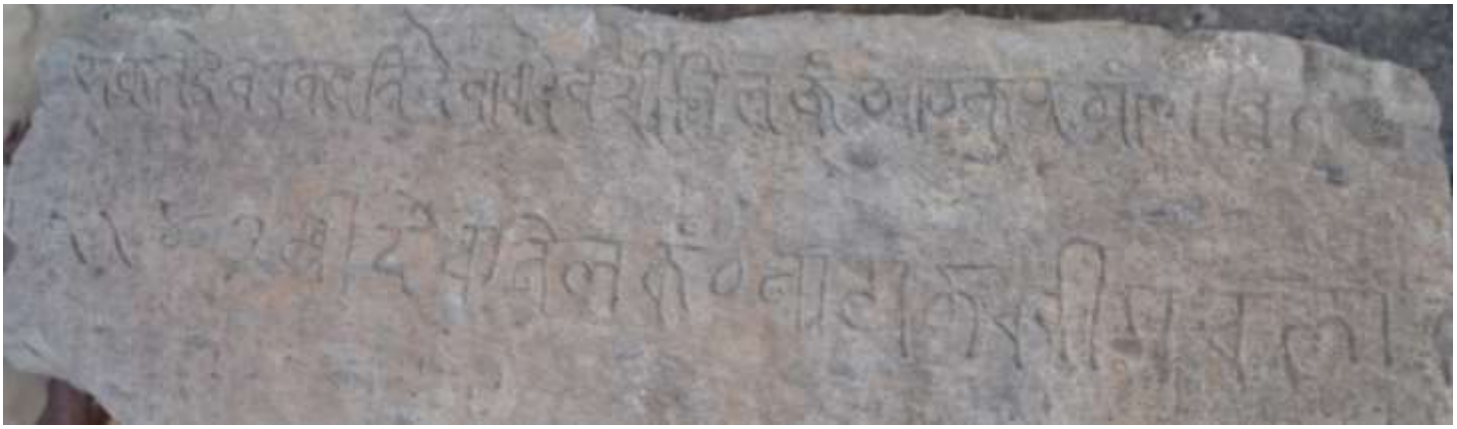


Fig. No. 404: The photograph of the inscription

There are two inscriptions (Fig. 404) on this stone slab, which are as follows:

Inscription No. 9: This one line inscription of 10th-11th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Sakaladeva[cha]ka[ka]vati devādhideva śrī nilkantha thakur gāng nita*

It records the name of *Nilkantha* and some *thakkur Gang.*

Inscription No. 10: This one line inscription dated *samvat* 1147 (A.D.), is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Saṁ 1147 śrī deva nilkantha nāyaka śrī sravaṇa*

It records the praise of *Nilkantha* & name of *Nayak Sri Shravana* and date of *samvat* 1147.



Fig. No. 405: The photograph of the inscription

Inscription No. 11: This seven lines inscription (Fig. 405) of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Chiyaṁjaka purīyanvaya govi*
2. *la gotrāyā mahulīya naptra*
3. *Pape suta Mādhava bhāryā Sū*
4. *gā kūla Chandra Harichandra Dev*
5. *Chanda Ramachandra etaisah maha*
6. *bhaktyā sāṣṭāngaṃ nityaṃ praṇa*
7. *mati*

It records the daily *sāṣṭānga* salutation of *Mahabhaktas* namely *Madhava* s/o *Pape* and grandson of *Mahull* of *Chiranjokapuri-anavaya* and *govila-gotra* accompanied by his wife *Suga* and *Kulachandra, Harichandra, Devchandra and Ramchandra*[84].



Fig. No. 406: The photograph of the inscription

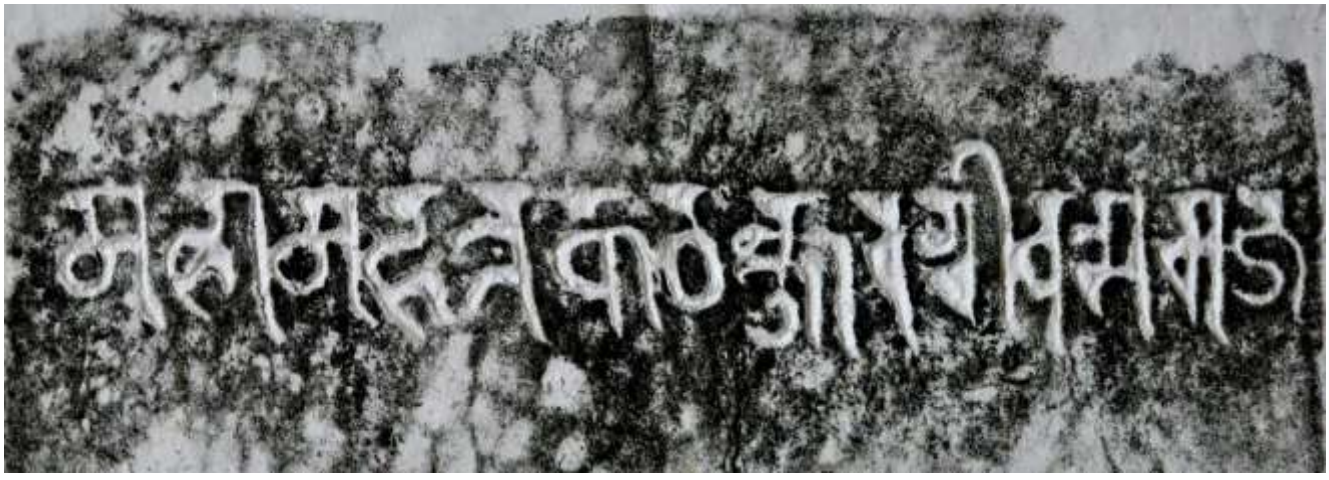


Fig. No. 407: Estampage of the inscription

Inscription No. 12: This one line inscription (Fig. 406 & 407) of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Mahāmahatraka thakkur śrī vatsarāja*

It records the name of *Mahamahatrka* (official post held by him) *Thakkur (*caste*) Vatsaraja*.



Fig. No. 408: The photograph of the inscription

There are two inscriptions (Fig. 408)[85] which are as follows:

Inscription No. 13: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Rājaputra śrīkule*

It records the name of *Rajaputra (*caste*) Kule*.

Inscription No. 14: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Rājaputra śrī. ka*

It records the name of some person whose caste *Rajaputra,* only can be read.



Fig. No. 409: The photograph of the inscription

Inscription No. 15: This one line inscription (Fig. 409)[86] of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Thakkur śrī udhraṇa parivāraih sahah*

It records the name of *Thakkura Udharana,* who is accompanied by his family.



Fig. No. 410: The photograph of the inscription

Inscription No. 16: This one line inscription (Fig. 410)[87] of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Thakkur śrī isvara parivāraih sahah*

It records the name of *Thakkura Ishvara* who is accompanied with his family.



Fig. No. 411: The photograph of the inscription

Inscription No. 17: This one line inscription (Fig. 411)[88] of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Thakkur śrī pāhulah parivārai sahah*

It records the name of *Thakkura Pahula* who is accompanied by his family.



Fig. No. 412: The photograph of the inscription

Inscription No. 18: This one line inscription (Fig. 412)[89] of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Rāut śrī vachharāja parivārai sahah ||*

It records the name of *Raut (*title/ caste*)* who is accompanied by his family.



Fig. No. 413: The photograph of the inscription

Inscription No. 19: This one line inscription (Fig. 413)[90] of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī divyadharah*

It records the name of *Divyadhara*.



Fig. No. 414:

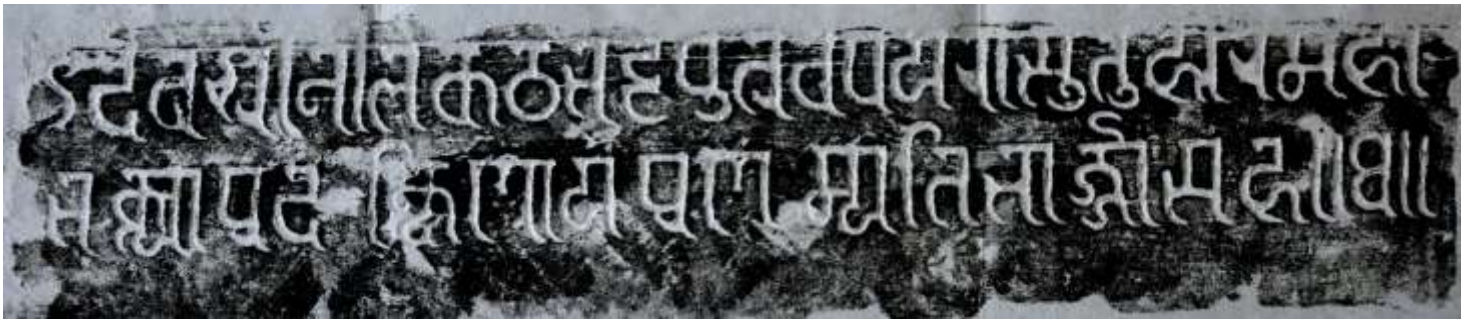


Fig. No. 415: Estampage of the inscription

Inscription No. 20: This two lines inscription (Fig. 414 & 415) of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Siddham devśrī nīlkaṇtha bhatta putra vapayarā sutu hari mahā*

2. *bhaktyā padakshiṇāya praṇamati bhārjjā sahā ||tha ||*

It records salutation of *Hari* son of *Vapayara* grandson of *Bhatta* and his wife to *Nilkantha*[91].



Fig. No. 416: The photograph of the inscription

Inscription No. 21: This three lines inscription (Fig. 416) of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī layaṇa ita prama ita suta*
2. *chhitta praṇamati .*
3. *[ni]tyaṁ kule praṇamati*

It records the salutation of *Chhitta* son of *Layana*.



Fig. No. 417: The photograph of the inscription

Inscription No. 22: This two lines inscription (Fig. 417) of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī deva nīlakaṇtha praṇamati*

2. *nītaṁ praṇamati*

It records the daily salutation to *Nilkantha*.



Fig. No. 418: The photograph of the inscription

There are six inscriptions (Fig. 418) on this stone pillar, which are as follows:

Inscription No. 23: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Kapisva devasyāma suta pramaṇaṁye nitya praṇamati*

It records the daily salutation of *Prama* son of *Kapisa Deva*.

Inscription No. 24: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrīkumārapāla nityaṁ praṇamati*

It records the daily salutation of *Sri Kumarapala.*

Inscription No. 25: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Chhādha śrī kīlkaṇa praṇamati*

It records the salutation of *Chhāda* to *Kilkaṇa.*

Inscription No. 26: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrīpati nityaṁ praṇamati*

It records the daily salutation of *Sripati.*

Inscription No. 27: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Chhāra rājapāla nityaṁ praṇamati*

It records the daily salutation of *Rajapala*.

Inscription No. 28: This three lines inscription of 14th-15th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrīdeva śrī nīlakaṇtha gamīla sutah*

2. *Chhaprajālhaṇya mahābhaktyo nitya*

3. *praṇamati*

It records the daily salutation of great devotee *Chhaparajalhaṇa,* son of *Gamila* to *Nilkantha*.



Fig. No. 419: The photograph of the inscription

Inscription No. 29: This one line inscription (Fig. 419) of 14th-15th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Sutradhārah*

It records the word *Sutradhara*.



Fig. No. 420: The photograph of the inscription on doorjamb

There are ten inscriptions (Fig. 420) on this pillar, which are as follows:

Inscription No. 30: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ni . . .*

Inscription No. 31: This one line worn out inscription is located inside *Nilkantha* temple.

1. . . . . .

Inscription No. 32: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *La . .*

Inscription No. 33: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Brāmmani*

Inscription No. 34: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Sadayah*

Inscription No. 35: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Supkā*

It records the name, *Supka*.

Inscription No. 36: This two lines inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Dahulay*

2. *Praṇāmā*

It records the salutation of *Dahulay*.

Inscription No. 37: This two lines inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrī nīlkaṇtha deva*

2. *ṇati*

It records the salutation to *Nilkantha*.

Inscription No. 38: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrī nīlkaṇtha deva*

It records the name of *Nilkantha*.

Inscription No. 39: This one line inscription of 11th-12th century, is located inside *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Devapāla bhaktya*
2. *Praṇama pada*

It records the salutation to the feet of the deity by *Devapala.*



Fig. No. 421: The photograph of the inscription on doorjamb

There are ten inscriptions (Fig. 421)[92] on this, which are as follows:

Inscription No. 40: This three lines inscription of 11th-12th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kukutākera*
2. *Pranām nityaṁ*
3. *pratī nīlakaṇtha kah*

It records the daily salutation of *Kukutāka* to *Nilkantha*.

Inscription No. 41: This three lines inscription of 11th-12th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Udaya ka pranamu*
2. *Nīlakaṇtha kah pranam*
3. *ta pratī dōmaka*

It records the salutation of *Udaya* to *Nilkantha*.

Inscription No. 42: This one line inscription of 11th-12th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Rāmaṁ 5 suda nīlakaṇtha ka*

It records the name of *Nilkantha.*

Inscription No. 43: This two lines inscription of 11th-12th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrī deva nīlakaṇtha sakta kula yayi*
2. *maṇa*

It records the name of *Nilkantha*.

Inscription No. 44: This one line inscription of 16th-17th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Radheshyam*

It records the name of *Radheshyam*.

Inscription No. 45: This one line inscription of 16th-17th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Bālakadāsa*

It records the name of *Bālakadāsa*.

Inscription No. 46: This two lines inscription of 16th-17th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Bhaiyā lāla*
2. *ahīra*

It records the name of *Bhaiyā Lāla Ahir (*caste*).*

Inscription No. 47: This two lines inscription dated *samvat* 1124 (A.D.), is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Rāuta śrī gānge viśiṣta se*
2. *vānandah . . .saṁva 1124*

It records the salutation of *Rauta Sri Gange* and date of *samvat* 1124.

Inscription No. 48: This three lines inscription of 11th-12th century, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī deva nīlakaṇtha pādāta kāyastha*
2. *vāmhata nitya praṇamati*
3. *pinā*

It records the daily salutation of *Kayastha Vāmhata* to the feet of *Nilkantha*.

Inscription No. 49: This one line inscription of 19th-20th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kāmtā singha*

It records the name of *Kāmtā Singh*.



Fig. No. 422: The photograph of the inscription

Inscription No. 50: This three lines inscription (Fig. 422) of 12th-13th century, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Deva śrīn ilakaṇtha sā*
2. *Śrī jīlhaṇa praṇama*
3. *Śrī. . . .*

It records the salutation of *Jilhaṇa* to *Nilkantha*.



Fig. No. 423: The photograph of the inscription on the pillar of *Mahamandapa*

Inscription No. 51: This two lines inscription (Fig. 423)[93] of 12th-13th century, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Thakur śrī sevarājah yogaja itya . .*

2. *reyakakē sapariwar nitaṁ praṇamati*

It records the daily salutation of *Thakur Sri Sevaraja* and his family.



Fig. No. 424: The photograph of the inscription on the pillar of *Mahamandap*

There are two inscriptions (Fig. 424) on this pillar at *Nilkantha* pillar[94], which are as follows:

Inscription No. 52: This three lines inscription of 12th-13th century, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Paraṁ śrī nīlakaṇtha*
2. *mano nityaṁ praṇamati*
3. . . . . .

It records the daily salutation of *Mano* to *Nilkantha*.

Inscription No. 53: This five lines inscription dated *samvat* 1186 (A.D.), is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Sam 1186 mahārājā śrī*
2. *madanavarmma deva || mahā*
3. *pratīhāra sangrāma sīha ||*
4. *mahānāchaṇi padmāvatī*
5. *lāṣuh auji*

It records the name of King *Madanvarmma, Mahapratihara Sangram Singh* and *Mahanachani Padmavati* & the date of *samvat* 1186.

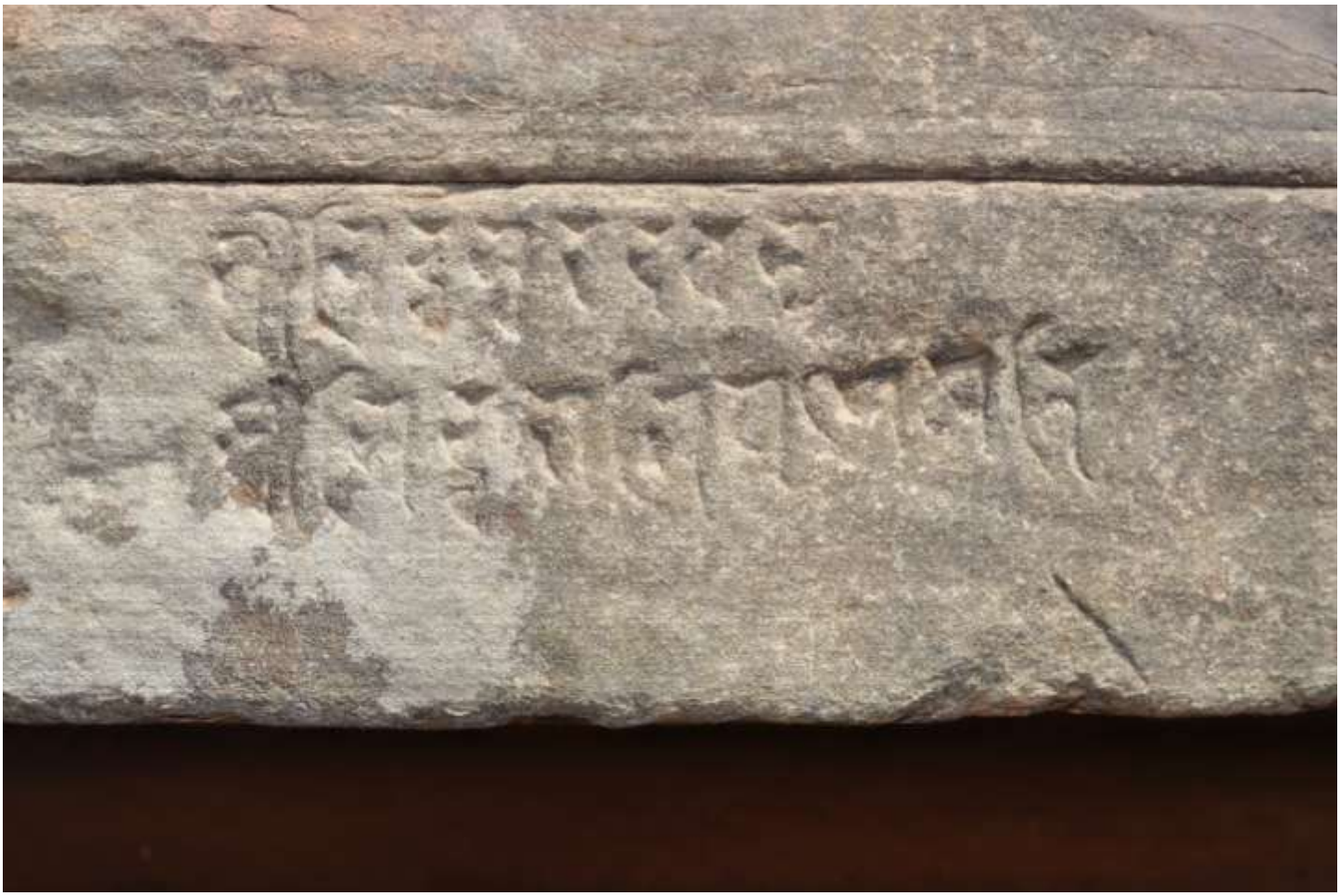


Fig. No. 425: The photograph of the inscription

There are two inscriptions (Fig. 425)[95], which are as follows:

Inscription No. 54: This one line inscription of 12th-13th century, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī siddheśwara devasya*

It records the name of *Siddheshwara deva*.

Inscription No. 55: This one line inscription of 12th-13th century, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī siddhara . praṇamati*

It records the salutation of a person.



Fig. No. 426: The photograph of the inscription

Inscription No. 56: This one line inscription (Fig. 426) of 12th-13th century, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī lakuliśaka parichā[ri] praṇamati*

2. *paraṁabhāga*

It records the salutation to *Lakulisha*[96].



Fig. No. 427: The photograph of the inscription on the north of *Nrasimha* sculpture

Inscription No. 57 A: This four lines inscription (Fig. 427) dated *jyestha sudi 9 samvat* 1192 (1135 A.D.), is located on the north of *Nrasimha* sculpture (K.F. 175) facing west, at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Om! Dīkṣita Śrī Prithvīdhāra sutah Thakkura Śrī Sa*
2. *lhano Pabhuvatasyatanaeyana Thakkura Śrī Nri sin*
3. *hena Deva Sri Nrisinhasya MurttiyamKārāpi*
4. *teti || Samvat 1192 Jyeṣṭha sudi 9 Ravan*

It records the *Thakkur Sri Narsimha* Deva, son of *Thakkur Śrī Salhana*, son of *Dīkṣita Śrī Prithvi Dhāraa* and date of *Jyestha samvat* 1192[97].

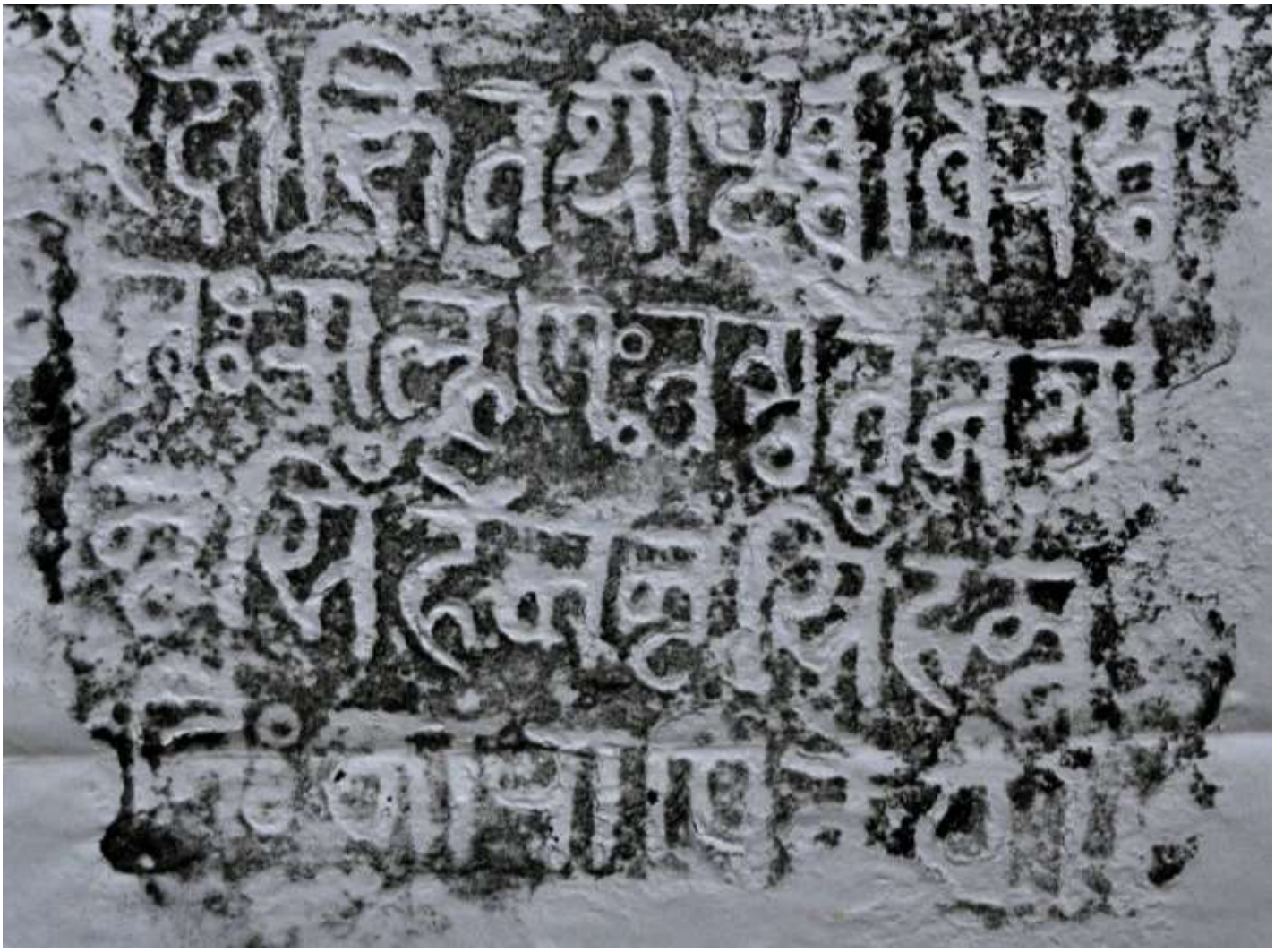


Fig. No. 428: Estampage of the inscription

Inscription No. 57 B: This four lines inscription (Fig. 427 & 428) is located on the north of *Nrasimha* sculpture (K.F. 175) facing west, at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Om! Dīkṣita Sri Pṛīthvī-dhāraa sutaḥ su*
2. *tah Ralhaṇaḥ tat sutena śrī*
3. *Nṛisiṁhena Nri Siṁha Mū*
4. *-rttiḥ Kārāpiteyam*

It records the making of this image by *Nrisimha* son of *Ralhan* grandson of *Diskhit Sri Prithvidhar*[98].

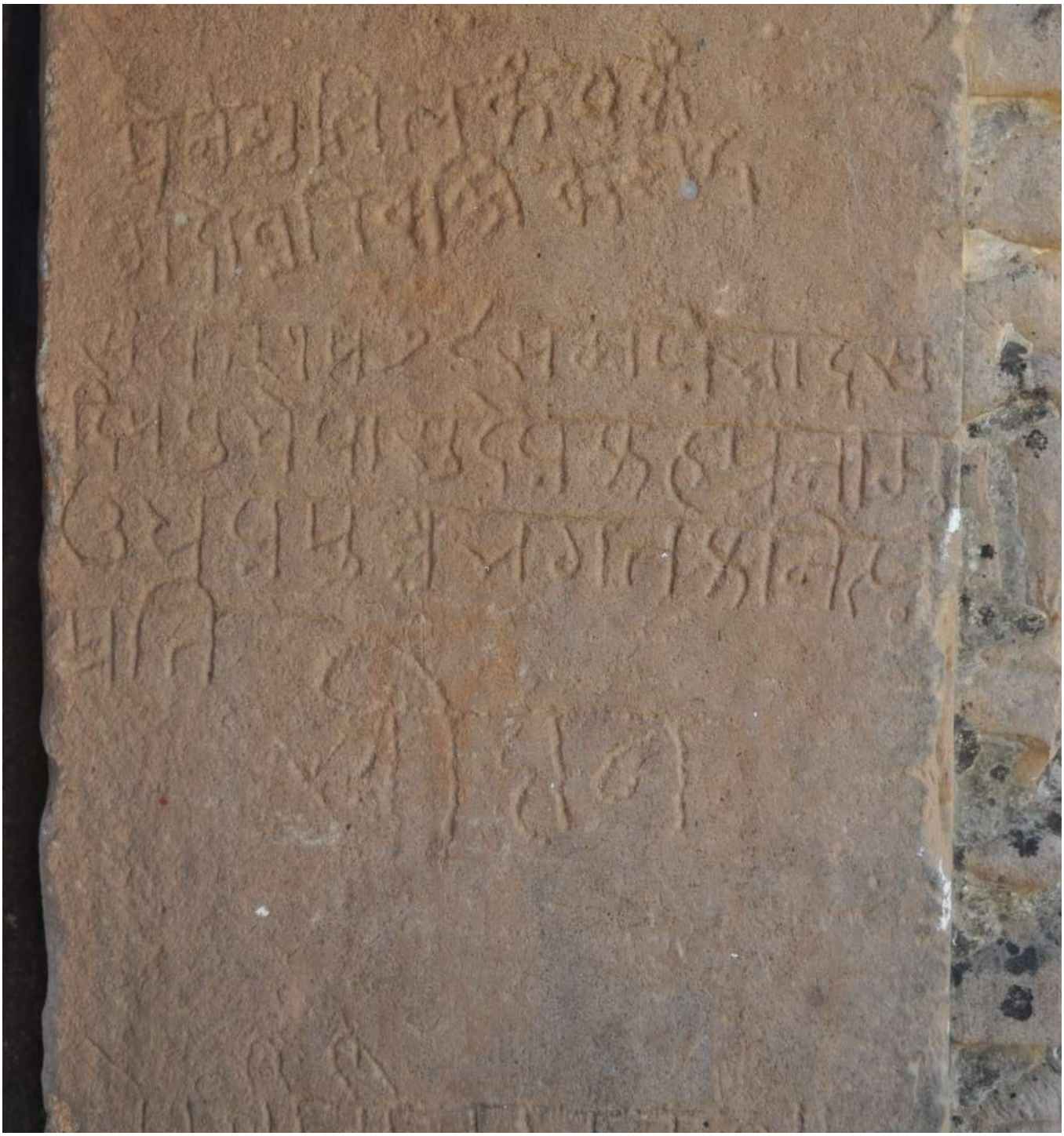


Fig. No. 429: The photograph of the inscription on the doorjamb

There are two inscriptions (Fig. 429), which are as follows:

Inscription No. 58: This two lines inscription of 12th-13th century, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Pranamu lilakaṇtha ka*

2. *Mahāna. . . . ka . . .*

It records the salutation to *Nilakantha*.

Inscription No. 59: This two lines inscription dated *samvat* 1579 (A.D.), is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1579 sa māha bhāde su*
2. *di 5 buje vāsudeva kah pranāmu*
3. *udhava putra bhagata ka nityaṁ*
4. *prati*

It records the date of *Bhadra sudi 5 samvat* 1579 and daily salutation of *Bhagat* son of *Udhava* to *Vasudeva*.

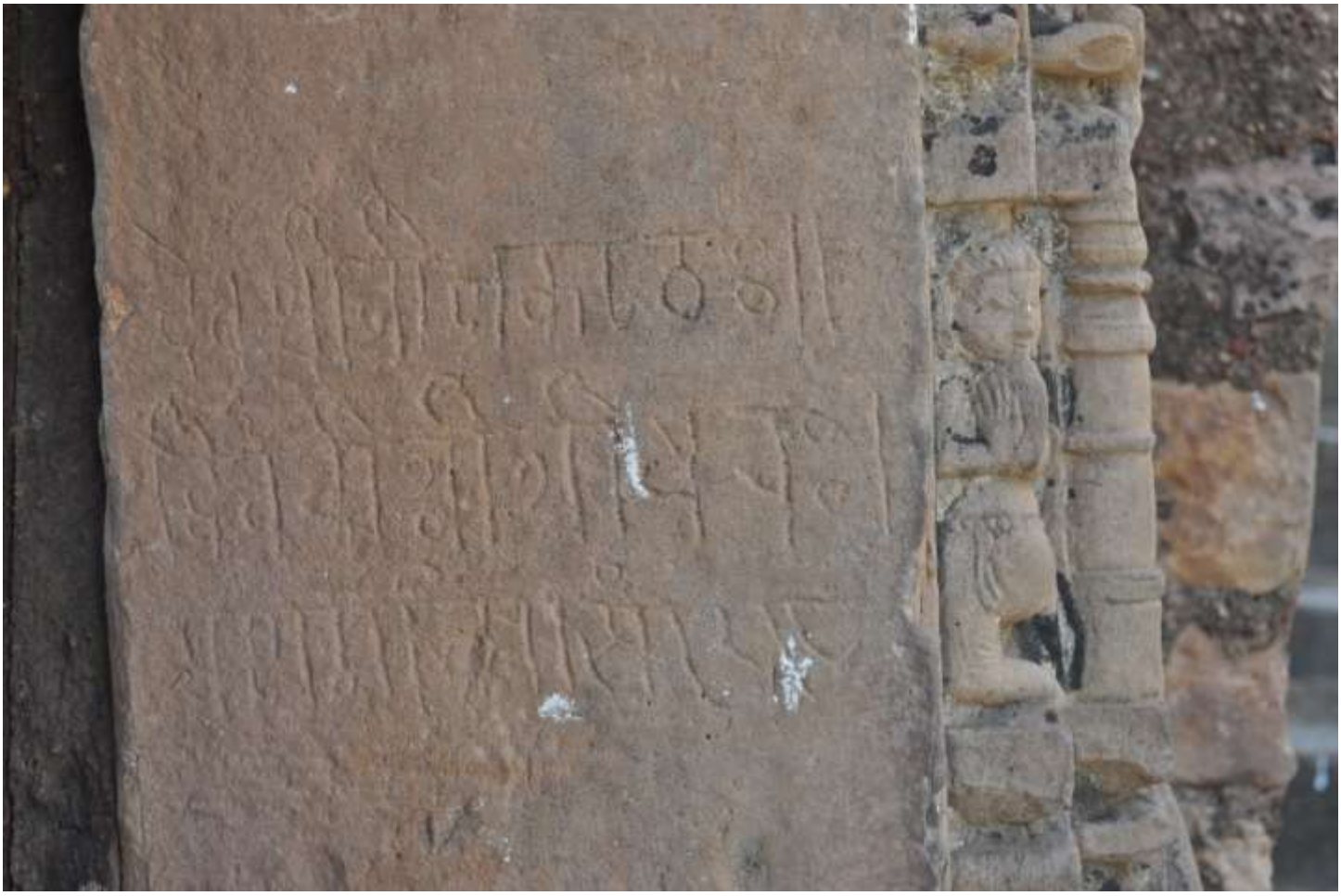


Fig. No. 430: The photograph of the inscription

Inscription No. 60: This three lines inscription (Fig. 430) dated *samvat* 1218 (A.D.), is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Deva śrī nīlakaṇthah*
2. *Dwivedī śrī śrīdharah*

3. *Praṇamati // saṁ 1218*

It records the salutation of *Sridhar Dwivedi* to *Nilkantha* and date of *samvat* 1218.

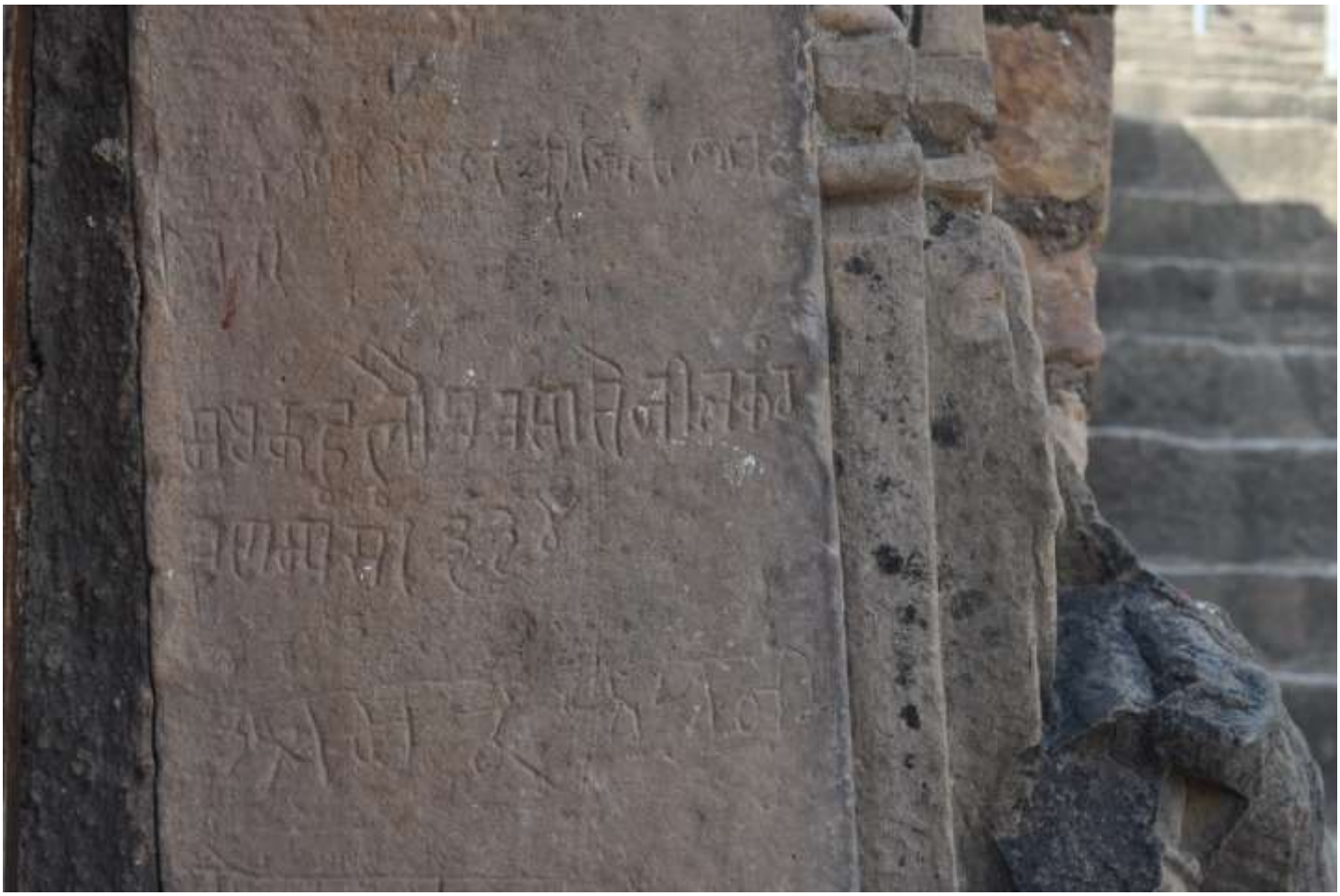


Fig. No. 431: The photograph of the inscription

There are two inscriptions (Fig. 431), which are as follows:

Inscription No. 61: This two line inscription dated *samvat* 1334, is located at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Magha kahaṇau putra sāte nīlakaṇtha*

2. *Praṇamyaṁ sam 1334*

It records the salutation of *Sate* son of *Magha Kahanau* to *Nilkantha*.

Inscription No. 62: This one line inscription of 15th-16th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Shramanu ka pranam*

It records the salutation of *Shramanu*.

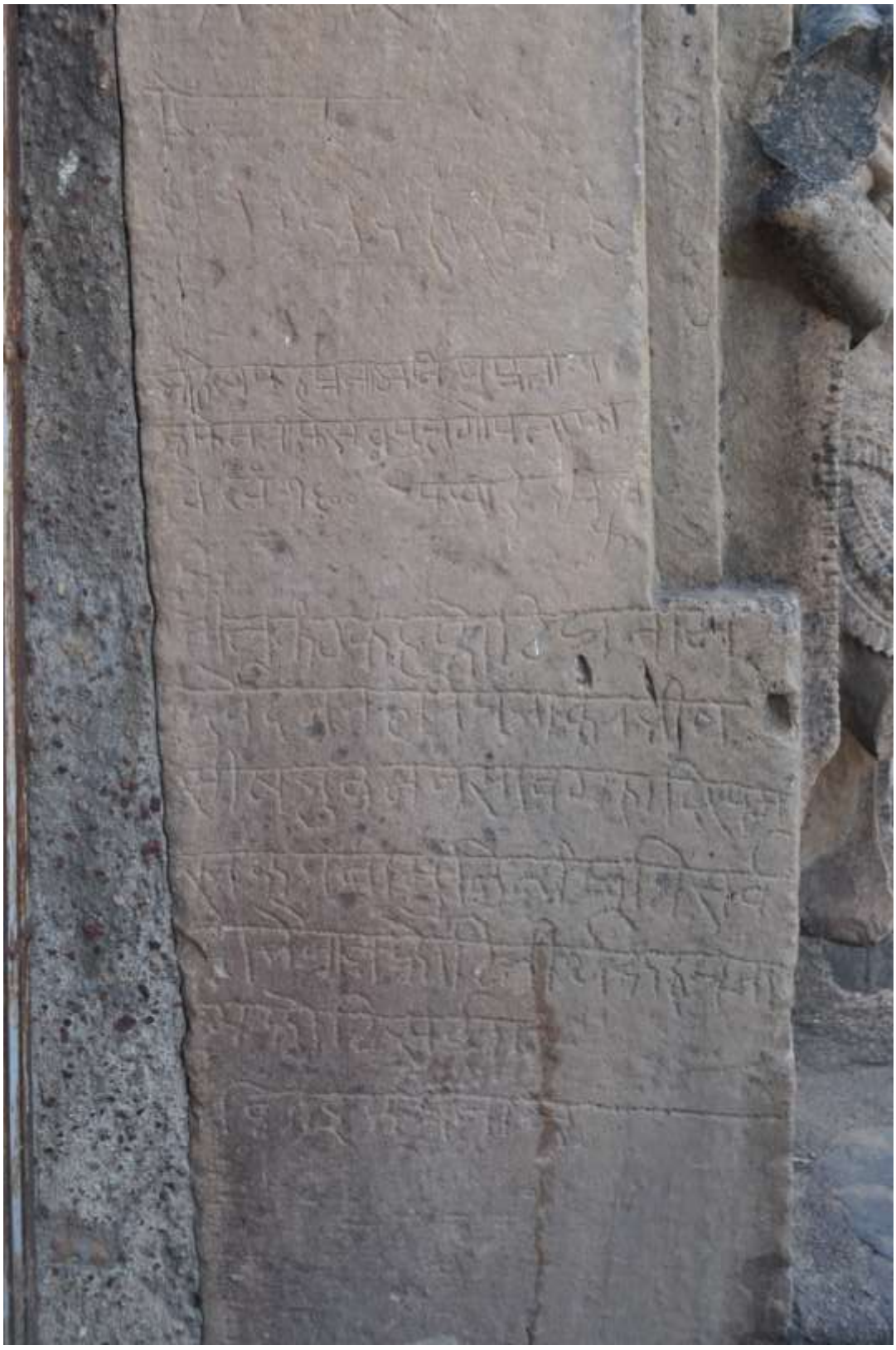


Fig. No. 432: The photograph of the inscription

There are two inscriptions (Fig. 432) at *Katra* gate, which are as follows:

Inscription No. 63: This three lines inscription dated *samvat* 1600 (A.D.), is located at *Katra* gate. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāma nitya pratī dha*
2. *. . . . ke nakī kesava putra gopalā kā*
3. *. . . . sam 1600*

It records the daily salutation of *Keshava* & his son *Gopala* to *Nilkantha* and date of *samvat* 1600.

Inscription No. 64: This seven lines inscription of 15th-16th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nīlakaṇtha kah koti pranāma*
2. *Durvēdana rajani prabhākara mīṣa*
3. *sīṣa bhuvan masāva guhā hitama*
4. *sa ka pranāmu nityaṁ prati sarva*
5. *dā bhairāva kotitīrtha kah pranā*
6. *ma koti sarvadā*
7. *vijayi ka pranāmu*

It records the daily salutations of *Vijayi* to *Nilkantha, Bhairava & Kotitirtha.*

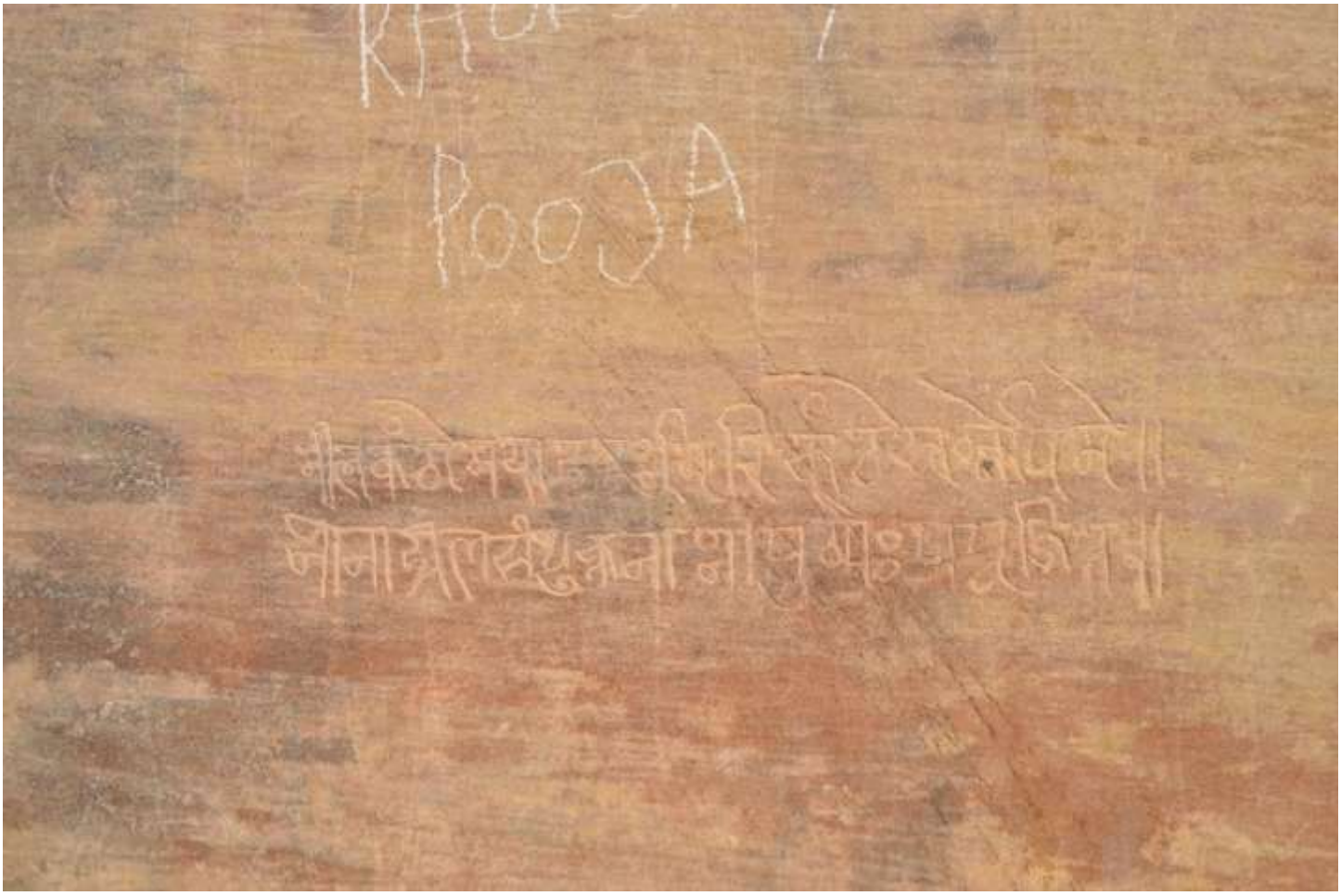


Fig. No. 433: The photograph of the inscription

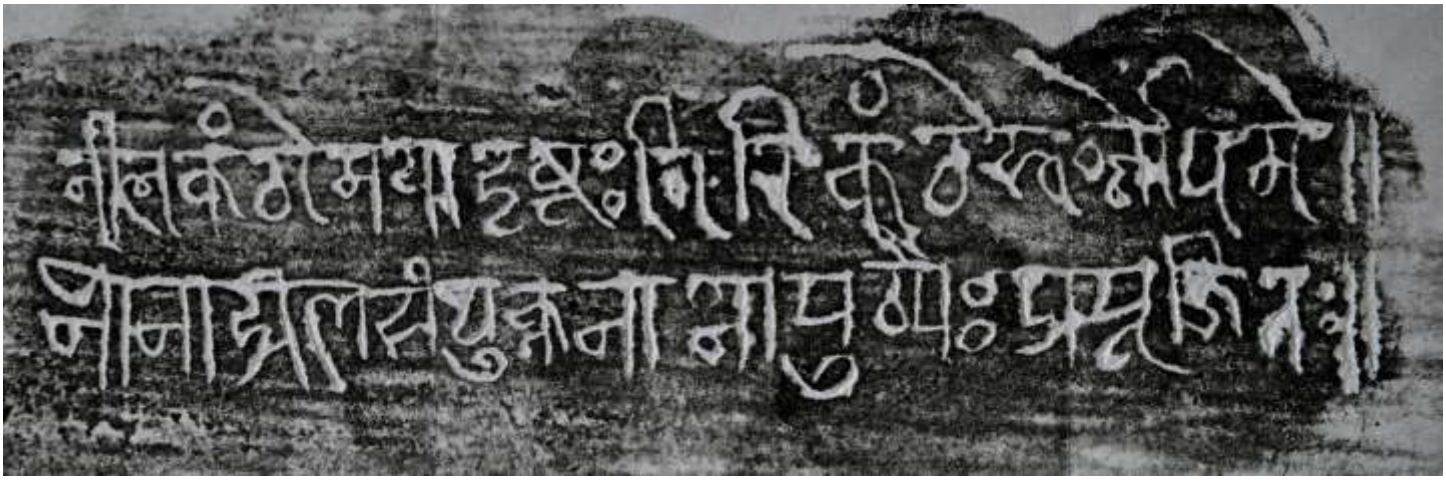


Fig. No. 434: Estampage of the inscription

Inscription No. 65: This two lines inscription (Fig. 433 & 434) of 11th-12th century, is located outside *Bhairava* gate at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows[99]:

1. *Nīlakaṇtho mayādriṣtah girikaṇṭheswarannorpame* ||

2. *Nānāyaṇa sanyuktmāh puṣpēh prapūjitah* ||

It is a couplet praises *Nilkantha* situated on the neck of the *Kalinjar* hill.



Fig. No. 435: The photograph of the inscription located outside *Bhairava* gate

Inscription No. 66: This one line inscription (Fig. 435) dated *samvat* 1240 (A.D.), is located outside *Bhairava* gate at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Santaṁ 1240 pramamamradideva suruswara dvīpri mah||*

It records the name of king *Parmardideva* and date of *samvat* 1240.

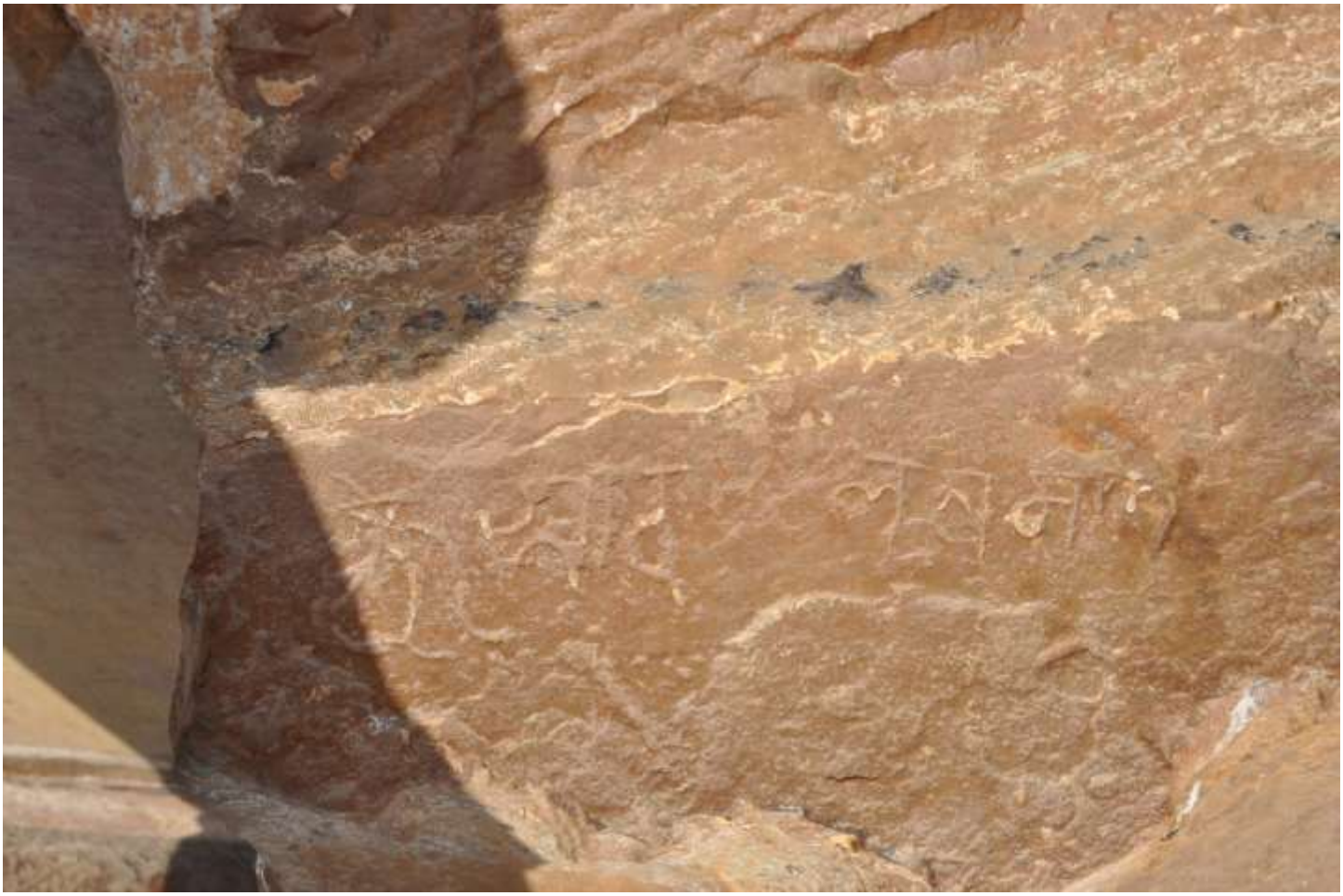


Fig. No. 436: The photograph of the inscription located outside *Bhairava* gate

Inscription No. 67: This one line inscription (Fig. 436) of 10th-11th century, is located outside *Bhairava* gate at *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Kesava laṣamaṇa*

It records the name of some *Kesava & Lashamana*.



Fig. No. 437: The photograph of the inscription outside *Parmal* gate

Inscription No. 68: This three lines inscription (Fig. 437) dated *samvat* 1565 (A.D.), is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁ 1565 . . . . . ma*
2. *Deva . . . . ma kah prana*
3. *Mu nīta prati par ke. .*
4. *Jalhaṇa deva līlakaṇtha koti tīrtha ka . .*

It records the date of *samvat* 1565 and daily salutation of *Jalhana* to *Nilkantha & Kotitirtha*[100].

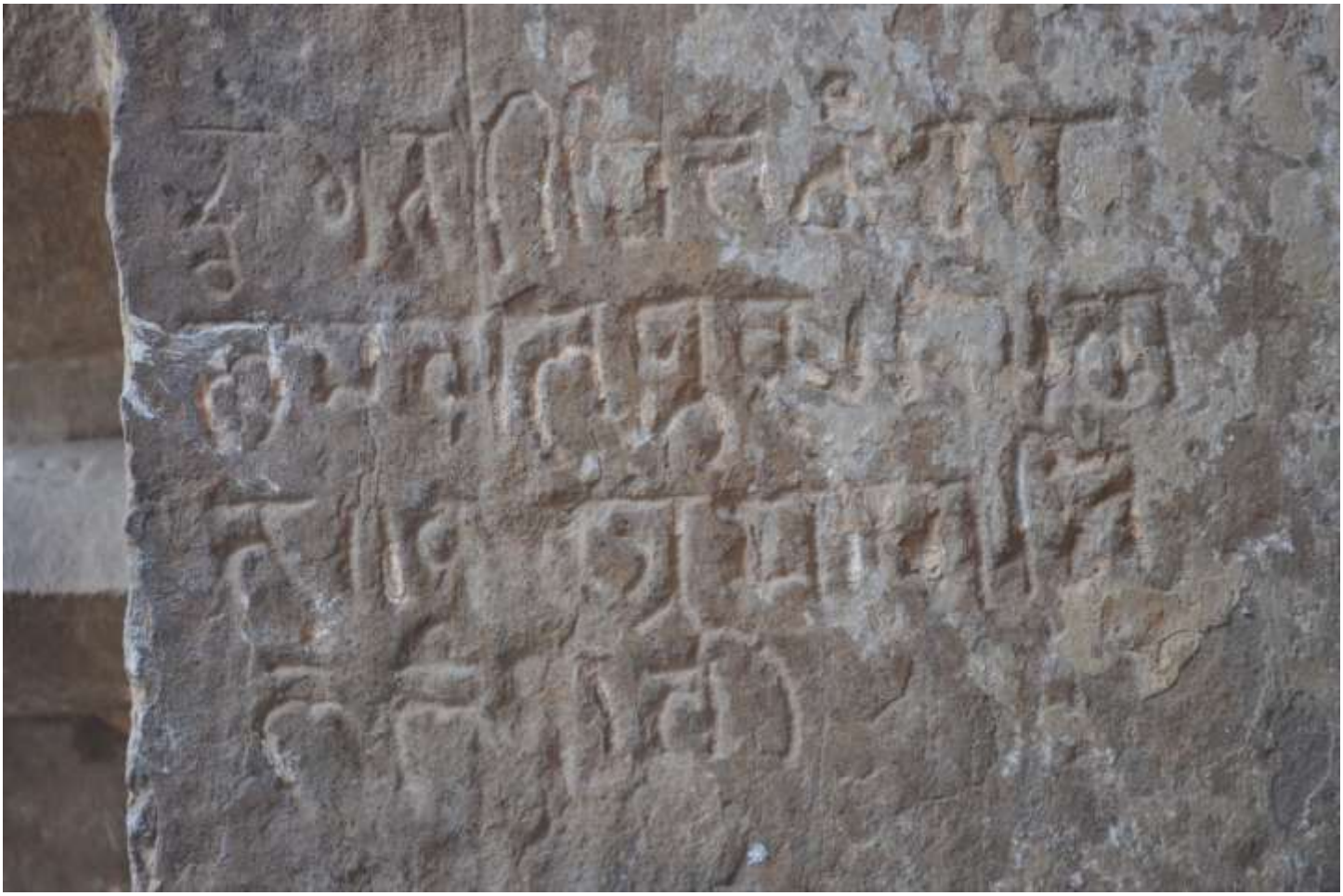


Fig. No. 438: The photograph of the inscription

Inscription No. 69: This four lines worn out inscription (Fig. 438), is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Dvamechārimei sutradhāra*
2. . . . . .
3. . . . . .
4. . . . . .

It records the word *Sutradhar* in the first line.



Fig. No. 439: The photograph of the inscription inside the *garbhagriha*

Inscription No. 70: This two lines inscription (Fig. 439) of 12th-13th century, is located in the *garbhagriha* of the *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrī deva nīlakaṇṭha*

2. *. . . . nityaṁ pramati*

It records the daily salutation to *Nilkantha*.



Fig. No. 440: The photograph of the inscription inside the *garbhagriha*

Inscription No. 71: This three lines inscription (Fig. 440) of 15th-16th century, is located in the *garbhagriha* of the *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nasham[nrisiṁha] bhaktāya*
2. *kah . . .*
3. *. . . . nityaṁ praṇamati*

It records the name of *Nrisimha* and daily salutation.



Fig. No. 441: The photograph of the inscription

Inscription No. 72: This two lines inscription (Fig. 441) of 10th-11th century, is located in the *garbhagriha* of the *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *[Malhaṇ]nitaṁ praṇamati*

2. *[Maṇahaṇ]nitaṁ praṇamati*

It records the daily salutation of *Malhana*.



Fig. No. 442: The photograph of the inscription inside the *garbhagriha*

Inscription No. 73: This one line inscription (Fig. 442) of 11th-12th century, is located in the *garbhagriha* of the *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Kal[ha]ṇa praṇamatī*

It records the salutation of *Kalhana*.



Fig. No. 443: The photograph of the inscription inside *garbhagriha*

Inscription No. 74: This one line inscription (Fig. 443)[101] of 11th-12th century, is located in the *garbhagriha* of the *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Pandit śrī bhuvansya*

It records the name of *Pandit Bhuvana*.



Fig. No. 444: The photograph of the inscription

Inscription No. 75: This three lines inscription (Fig. 444) of 11th-12th century, is located in the *garbhagriha* of the *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī [vāsudeva]*
2. *Nilakaṇṭha*
3. *. . . jātkakam nita*

It records the daily salutation to *Vasudeva* and *Nilkantha*.

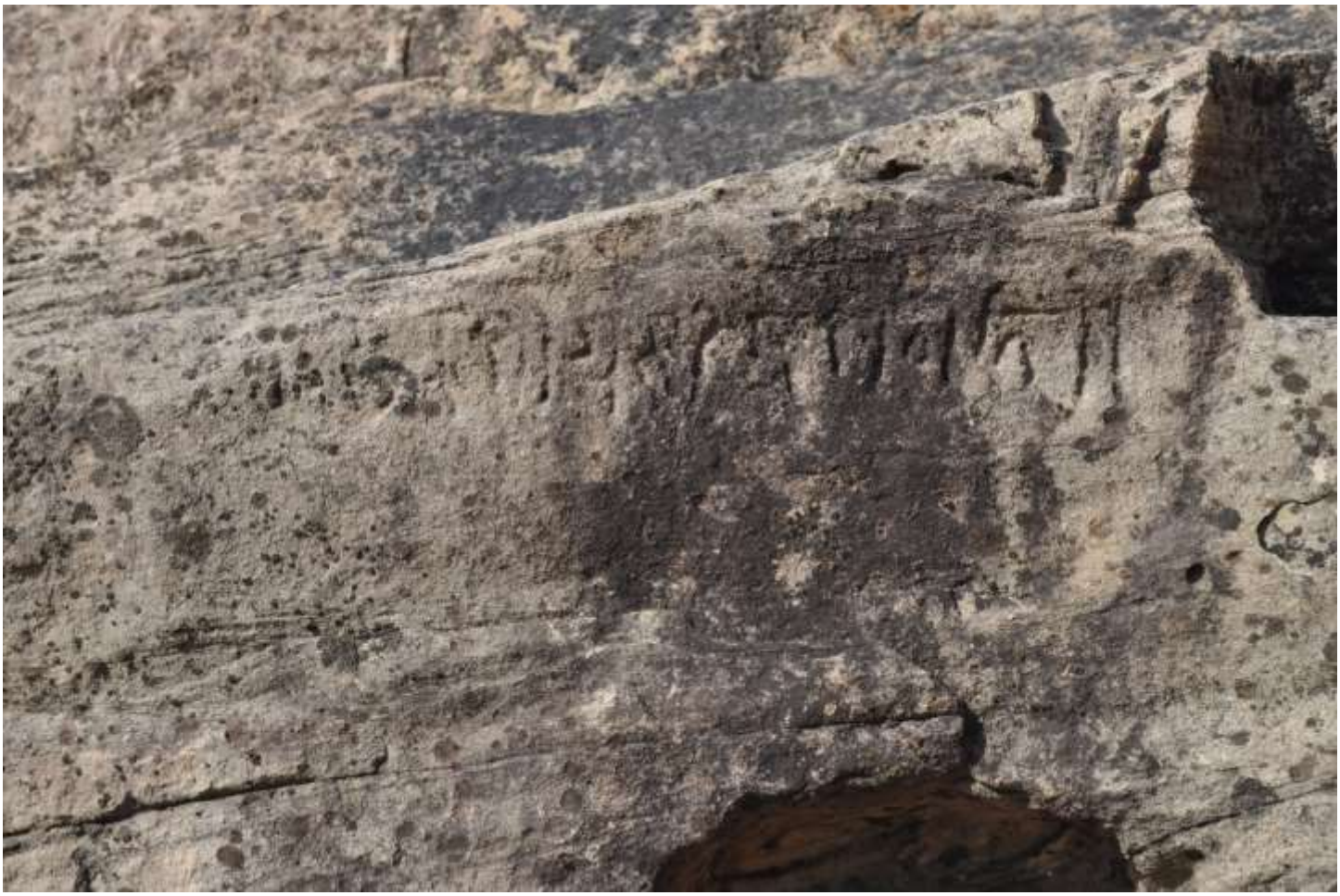


Fig. No. 445: The photograph of the inscription

Inscription No. 76: This one line inscription (Fig. 445) of 11th-12th century, is located in the complex of the *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Narāyaṇa praṇamati*

It records the salutation of *Narayana*.

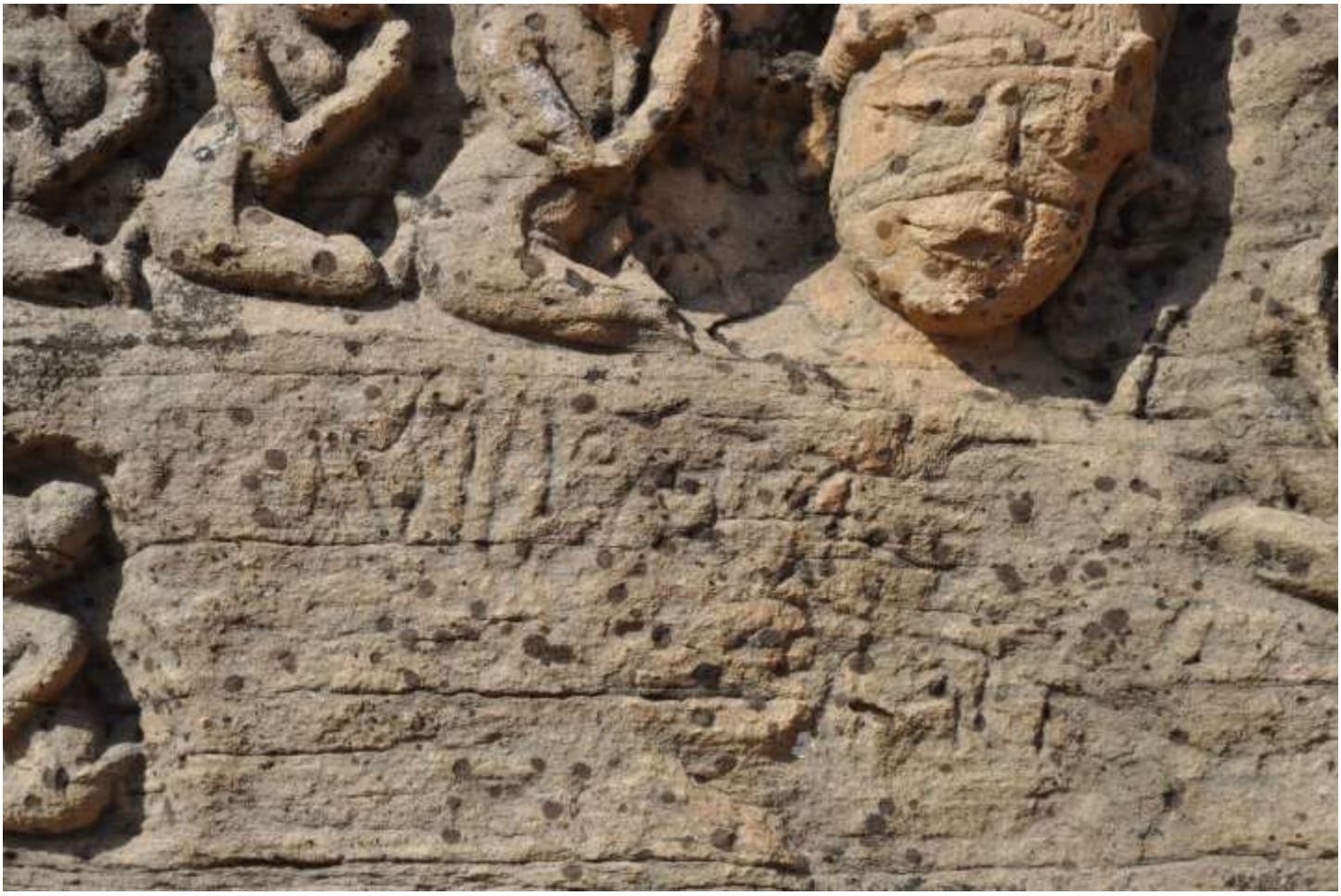


Fig. No. 446: The photograph of the inscription

Inscription No. 77: This one line inscription (Fig. 446) of 11th-12th century, is located in the complex of the *Nilkantha* temple. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *[Śrī Nīlakaṇṭha]*

It records the name of *Nilkantha*.



Fig. No. 447: The photograph of the inscription

Inscription No. 78: This one line inscription (Fig. 447) of 11th-12th century, is located in the complex of the *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *nīlakaṇṭha*

It records the name of *Nilkantha*.

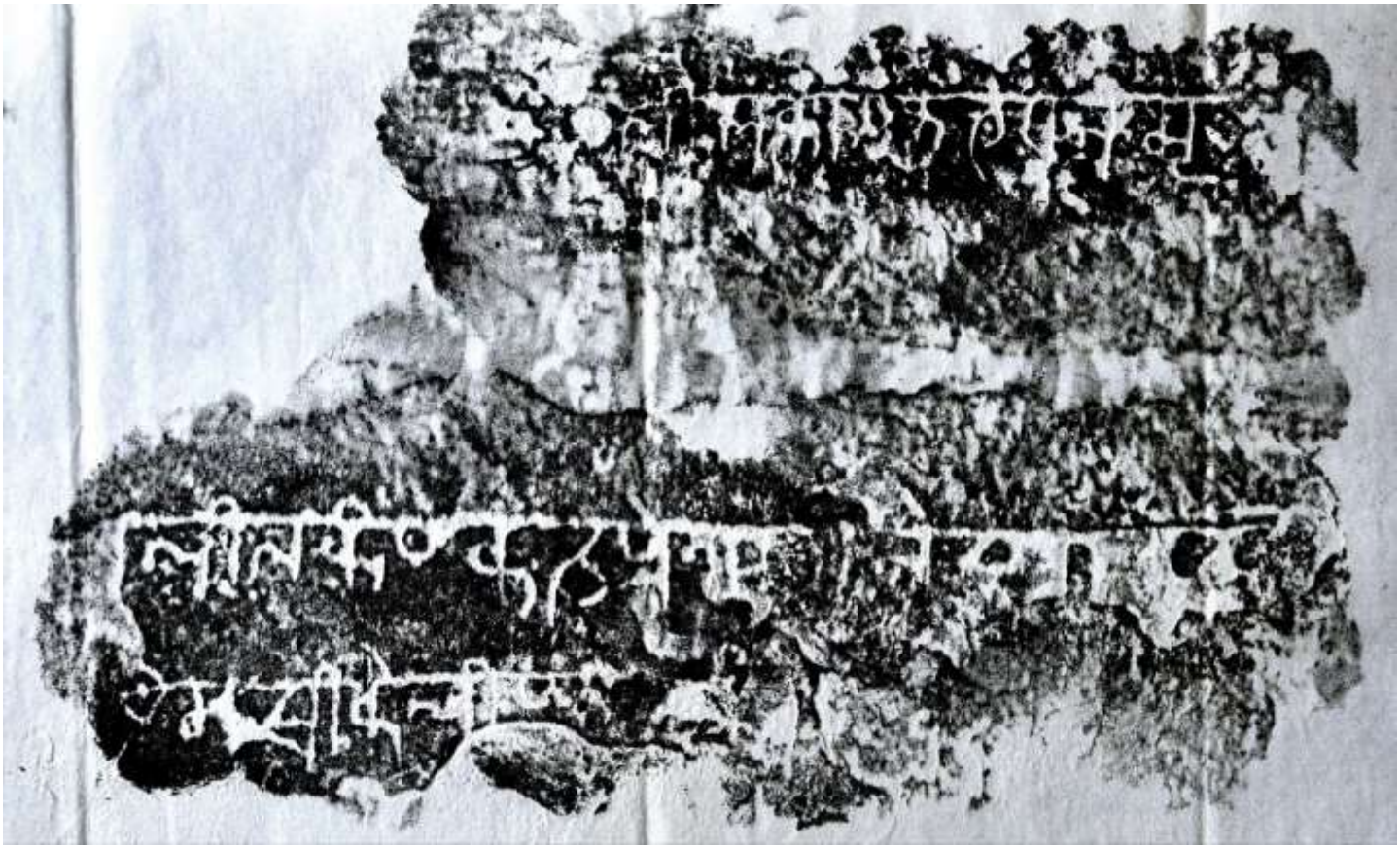


Fig. No. 448: Estampage of the inscription

Inscription No. 79: This two lines inscription (Fig. 448) of 14th-15th century, is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Līlakaṇṭha kah pranamu // nitya*

2. *. . . . ke . . . .*

It records the daily salutation to *Nilkantha*.



Fig. No. 449: Estampage of the inscription

There are three inscriptions (Fig. 449), which are as follows:

Inscription No. 80: This three lines inscription dated *samvat* 1536 (A.D.), is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Samvat 1536*
2. *Līlakaṇṭha ka pranamu*
3. *Nīta pratī*

It records the daily salutation to *Nilkantha* and date of *samvat* 1536.

Inscription No. 81: This two lines inscription of 14th-15th century, is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Līlakaṇṭha kah pranamu*

2. *Nīta pratī deṉha ka*

It records the daily salutation of *Denha* to *Nilkantha*.

Inscription No. 82: This four lines inscription dated *samvat* 16 (. .), is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranama*

2. *Mu ganesa kahi*

3. *Va[di] reka saṁvat 16*

4. *Nityaṁ prati 06*

It records the daily salutation of *Ganesha* to *Mahesh* and date of *samvat* 16.



Fig. No. 450: Estampage of the inscription

Inscription No. 83: This three lines inscription (Fig. 450) of 14th-15th century, is located at the entrance door of the *Nilkantha* temple facing east. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Līlakaṇṭha kah*
2. *Pranamu. .*
3. *. . . ka nīta prati*

It records the daily salutation to *Nilkantha*.



Fig. No. 451: Estampage of the inscription

There are two inscriptions (Fig. 451), which are as follows:

Inscription No. 84: This two lines inscription of 14th-15th century, is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāmu*
2. *Harihar. . .*
3. *. . . . ka nita*
4. *prati . . .*

It records the daily salutation of *Harihar* to *Mahesha*.

Inscription No. 85: This fives lines inscription of 14th-15th century, is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah praṇa*
2. *mu . . . . . .*
3. *. . . . . pranamu sam*
4. . . . . .
5. . . . . .

It records the salutation to *Mahesha*.



Fig. No. 452: Estampage of the inscription

There are two inscriptions (Fig. 452), which are as follows:

Inscription No. 86: This two lines inscription of 14th-15th century, is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah*
2. *Pranāmu*

It records the salutation to *Mahesha*.

Inscription No. 87: This nine lines inscription dated *samvat* 1579 (A.D.) & 1588 (A.D.), is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu*
2. *ma nitya prati shrāvana*
3. *vadi 14 ju . . . . samva*
4. *na 1588*
5. *saṁvat 1579 samaye bha*
6. *dra sudi 5 budha kah vāsupe*
7. *va kah pranāmu uchdīka*
8. *putra bhagat ka nityaṁ*
9. *prati malhaṇa*

Its first part records the daily salutation of *Shravana* to *Mahesha* and *samvat* 1588 & its second part records the salutation of *Bhagat* son of *Uchdika* and date of *Bhadra sudi* 5 *budhwar samvat* 1579.



Fig. No. 453: Estampage of the inscription

Inscription No. 88: This three lines inscription (Fig. 453) dated *samvat* 1551 (A.D.), is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1551 samaye bhādra vadi 10 -*
2. *. . . . kotitīrtha kah pranāmu*
3. *nitya prati*

It records the date of *Bhadra vadi* 10 *samvat* 1551 and daily salutation to *Kotitirtha*.



Fig. No. 454: Estampage of the inscription

There are two inscriptions (Fig. 454), which are as follows:

Inscription No. 89: This nine lines inscription dated *samvat* 1547 (A.D.), is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranā*
2. *Mu nityaṁ ka si*
3. *nibhaidaka*
4. *Nilakaṇṭha kah pranā*
5. *mu dādukajugaju*
6. *ma nityaṁ prati sam*
7. *vat 1547 samaye*
8. *vaisākh sudi 12*
9. *gurō kah likhō*

It records the daily salutation of *Sinibhaida* to *Mahesha* in first part and second part records the daily salutation of a person named *Dadukajugaju* to *Nilkantha* & date of *vaishakha sudi* 12 *guruvar samvat* 1547.

Inscription No. 90: This two lines inscription dated *samvat* 1610 (A.D.), is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Salema rāhī karaja*
2. *Rāma kah pranamu mahesa*
3. *kah pranamu / ganesa ka*
4. *ha pranamu / / parvati ka*
5. *pranamu / / nīlakaṇṭha ka*
6. *ha pranamu nityaṁ prati*
7. *saṁvatu dru dinam*
8. *1610 gurō dīnō sāwana*
9. *likhita tanu ka*
10. *. . . .ma na . . .*

It records the daily salutations of *Salema* to *Rama, Mahesh, Ganesha, Parvati & Nilkantha* and date of *shravana guruvar samvat* 1610.



Fig. No. 455: Estampage of the inscription

There are two inscriptions (Fig. 455), which are as follows:

Inscription No. 91: This four lines inscription of 15th-16th century, is located at the *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahādeva kahā pranā*
2. *mu tathā lachimī nāma*
3. *kahā harihārā gopī*
4. *kāsī jai[sī] ke madha sī*
5. *dho nātha ji kā*

It records the salutation of *Lakshmi, Harihar, Gopi, Kashi, Jaisi* to *Mahadeva*. At the end, it also refers to some *Siddhanatha*.

Inscription No. 92: This seven lines inscription dated *samvat* 1659 (A.D.), is located at the entrance door of the *Nilkantha* temple facing west. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa praṇanāmā*
2. *ka*
3. *līlīlītha [līlakaṇṭha] kah pra*
4. *namu / rajat kah*

5. *[bhuvanṁ] . . .*

6. *sāwana sudi 14 samva*

7. *ta 1659*

It records the salutation to *Mahesha & Nilkantha* and date of *shravana sudi* 14 *samvat* 1659.



Fig. No. 456: Estampage of the inscription

Inscription No. 93: This five lines inscription (Fig. 456) dated *samvat* 1593 (A.D.), is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Līlakaṇṭha*

2. *bhavi suta . . . .hari kahau*

3. *. . . . . saṁvat*

4. *1593 māṣa magha sudi*

5. *nō kahā*

It records the salutation of *Bhavi &* his son *Hari* to *Nilkantha* and date of *magha sudi samvat* 1593.



Fig. No. 457: Estampage of the inscription

Inscription No. 94: This two lines inscription (Fig. 457) of 14th-15th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Rāmasuta jaspāla*

2. *Mahā bhaktyā nityaṁ praṇamati*

It records the daily salutation of *Rama &* his son *Jaspala*.

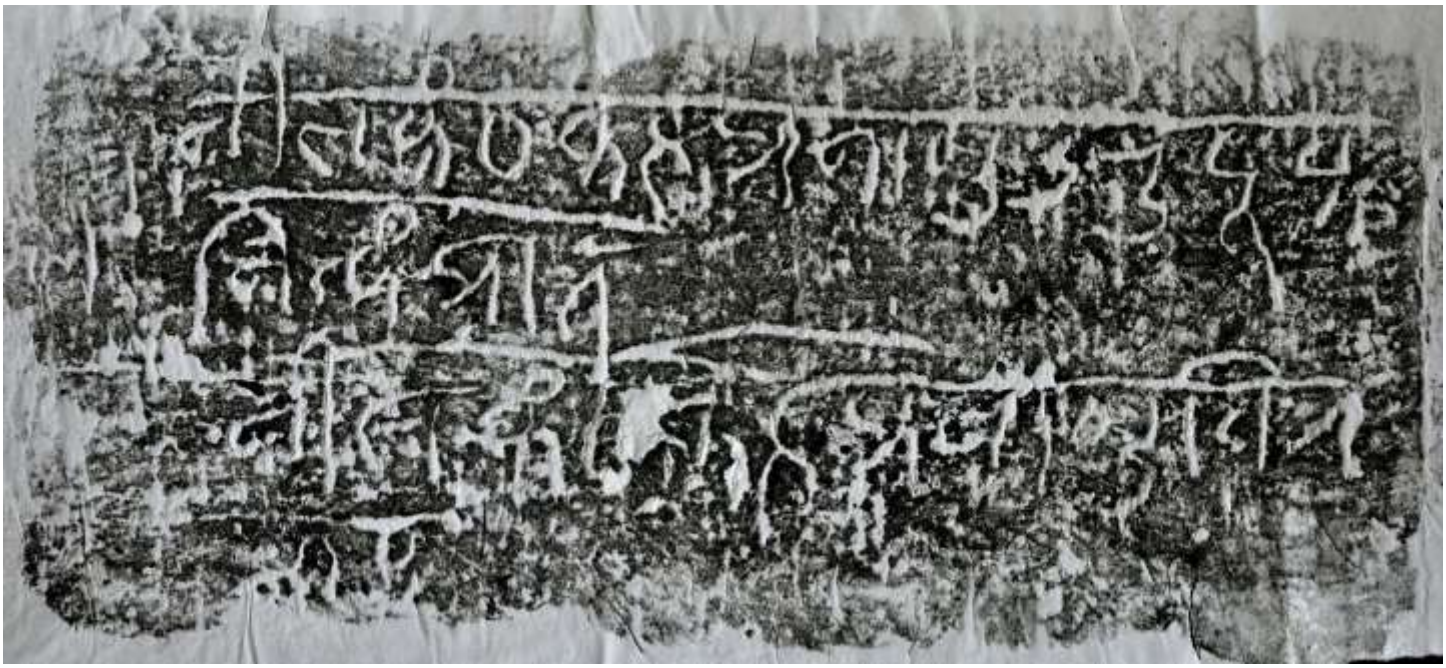


Fig. No. 458: Estampage of the inscription

Inscription No. 95: This three lines inscription (Fig. 458) of 14th-15th century, is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nīlakaṇṭha kah pranāmu[di]nuduka*
2. *Nityaṁ prati*
3. *Nīlakaṇṭha kah pranāmu nita*

It records the daily salutation of *Dinuduka* to *Nilkantha*.



Fig. No. 459: Estampage of the inscription

Inscription No. 96: This two lines inscription (Fig. 459) dated *samvat* 1441 (A.D.), is located at *Nilkantha* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1441 samaye chaitri*
2. *vadi ghekar[reka] bhuvan ganena*

It records the date of *Chaitra vadi samvat* 1441. It also mentions the name *Bhuvana Gana*.



Fig. No. 460: Estampage of the inscription

Inscription No. 97: This three lines inscription (Fig. 460) dated *samvat* 1054 (A.D.), is located at Nilkantha temple. It is in *Sanskrit* language and Nagari characters. It reads as follows:

1.. . . *gana ka pranamu sutradhar udaichanda*

2. *sute kakadeva chhitaghar dinasu*

3. *1054 katika sudi 15*

It records the salutation of *Kakadeva* son of *Sutradhar Udaichanda* and date of *Kartika sudi 15 samvat* 1054.

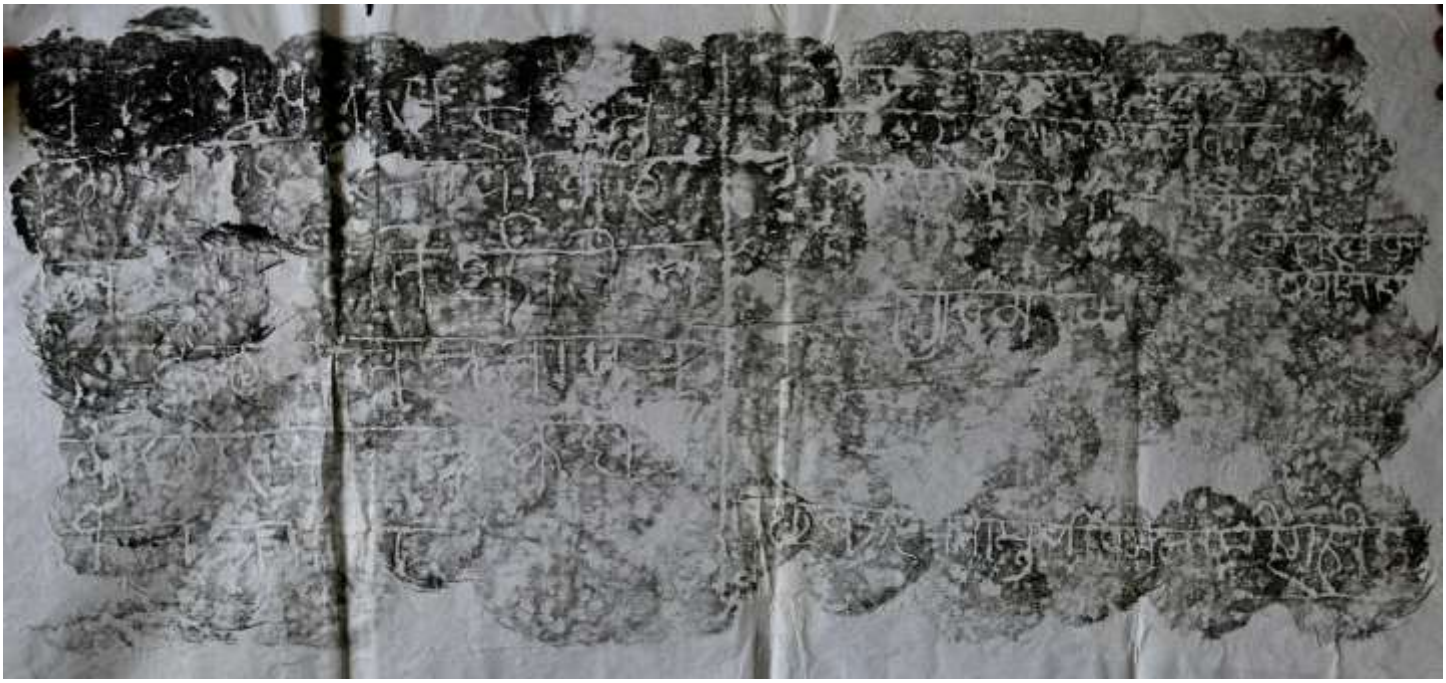


Fig. No. 461: Estampage of the inscription

There are two inscriptions (Fig. 461), which are as follows:

Inscription No. 98: This six lines inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Sutradhāra prana sava*

2. *Naman . . kah*

3. *. . . . koti tīrtha nitya*

4. *. . . .kah nītya pratī pranu*

5. *mu mahesa . . . . kahī na*

6. *dīna prati*

It records the daily salutation of *Sutradhar Pranasava* to *Kotitirtha & Mahesha.*

Inscription No. 99: This one line inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *. . . .deva kaha pranāmu nītyaṁ . . . he gahī*

It records the daily salutation to a deity.



Fig. No. 462: Estampage of the inscription

There are three inscriptions (Fig. 462), which are as follows:

Inscription No. 100: This four lines inscription of 11th-12th century, is located at Nilkantha temple. It is in *Sanskrit* language and Nagari characters. It reads as follows:

1. *Śrī nīlakaṇṭha*
2. *. . . .dāsa sāhu ni*
3. *tyaṁ praṇamatih*
4. *saṁvat . . . .*

It records the salutation of a person whose first name is *Das &* second name is *Sahu* to *Nilkantha*.

Inscription No. 101: This four lines inscription of 11th-12th century, is located at Nilkantha temple. It is in *Sanskrit* language and Nagari characters. It reads as follows:

1. *Varmma nityaṁ*
2. *devaśrī nīlakan*
3. *tha praṇamati*
4. *. . . . .*

It records the salutation of *Varmma* to *Nilkantha*.

Inscription No. 102: This one line inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Nīlakaṇṭha deva*

It records the name of *Nilkantha*.



Fig. No. 463: Estampage of the inscription

Inscription No. 103: This three lines inscription (Fig. 463) of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Rauta ka pra*
2. *mānu praghadeva ja*
3. *nha diha*

It records the salutation of *Rauta*. It also records the name of *Praghadeva*.



Fig. No. 464: Estampage of the inscription

There are six inscriptions (Fig. 464), which are as follows:

Inscription No. 104: This two line inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Pranamu lilakaṇṭha kah*

2. . . . . .

It records the salutation to *Nilkantha*.

Inscription No. 105: This four lines inscription dated *samvat* 1576, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1576 samaye bhādra su*
2. *di 5 putre vāsudeva kah pranāmu*
3. *udhaya putra bhagat ka nityaṁ*
4. *prati*

It records the daily salutation of *Udaya* and his son *Bhagat* to *Vasudeva* and date of *Bhadra sudi 5 samvat 1576*.

Inscription No. 106: This one line inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Śrī dāna*

It records the name of *Sridana*.

Inscription No. 107: This three lines inscription dated *samvat* 1318, is located at Nilkantha temple. It is in *Sanskrit* language and Nagari characters. It reads as follows:

1. *Deva śrī nīlakaṇṭhah*
2. *dwivedī śrī śrīdhara*
3. *praṇamati // sam 1318*

It records the salutation of *Dwiwedi Sridhar* to *Nilkantha* and date of *samvat* 1318.

Inscription No. 108: This two line inscription dated *samvat* 1334 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahalā putra. . . . nīlakaṇṭha*
2. *praṇaṁ saṁ 1334*

It records the salutation of *Mahala &* his son, whose name is missing to *Nilkantha* and date of *samvat* 1334.

Inscription No. 109: This one line inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Pramanu ka pranamu*

It records salutation.



Fig. No. 465: Estampage of the inscription

There are five inscriptions (Fig. 465), which are as follows:

Inscription No. 110: This six lines inscription dated *samvat* 1551 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Sava 1551 sa*

2. *bhādra vadi 10 ravō nila*

3. *kaṇtha kah pranāmu nitya*

4. *nava sata pakā tha*

5. *. . ka nityaṁ prati*

6. *. . . .yuga yuga*

It records the salutation of some person to *Nilkantha* for eons and date of *Bhadra vadi* 10 *samvat* 1551.

Inscription No. 111: This one line worn out inscription is located at Nilkantha temple.

1. *. . . .*

Inscription No. 112: This four lines inscription dated *samvat* 1516 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Nīlakaṇtha kah pranamu*

2. *Nāma prati prabhu ka*

3. *. . . . naka suta ma*

4. *va . . . ka pranāmu san 1516*

It records the salutation of a father & his son, whose names have faded out, to *Nilkantha* and date of *samvat* 1516.

Inscription No. 113: This five lines inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Nīlakaṇtha kah prana*

2. *mu pra[ti] nahara singha*

3. *paranat suta bhagat nitya*

4. *dina prati sarvadā*

5. *yuga yuga . .*

It records the salutation of *Bhagat* son of *Nahar Singh* to *Nilkantha* for eons.

Inscription No. 114: This one line inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Samvat*

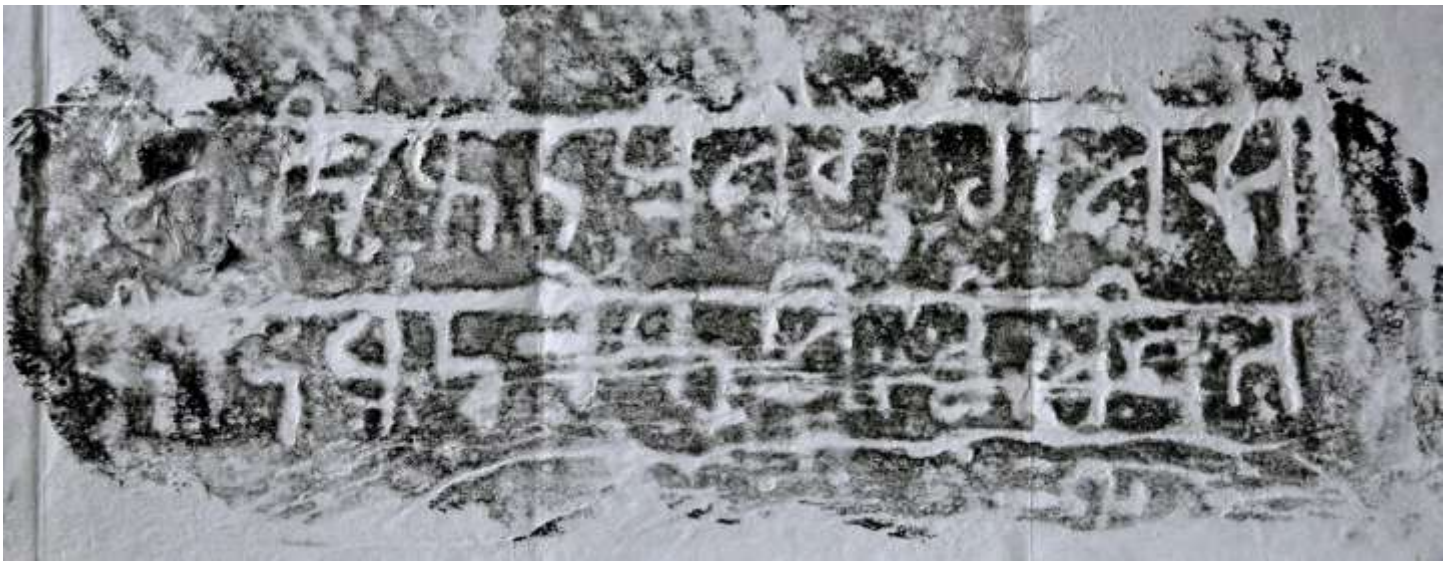


Fig. No. 466: Estampage of the inscription

Inscription No. 115: This one line inscription (Fig. 466) of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahi kah pranamu ganesa*

2. *kahi vandane kasisya samvat*

It records the salutation to *Mahi & Ganesha*.



Fig. No. 467: Estampage of the inscription

There are two inscriptions (Fig. 467), which are as follows:

Inscription No. 116: This one line worn out inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. . . . . .

Inscription No. 117: This nine lines inscription dated *samvat* 1557 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1557 samaye*
2. *bhādra vadi 10 . . . . nila*
3. *kaṇtha kah pranāmu*
4. . . . . .
5. *bhapra . . ka yuga yuga*
6. . . . . *praṇa*
7. *mati*
8. *nitya prati*
9. *nitya*

It records the daily salutation to *Nilkantha* and date of *Bhadra vadi 10 samvat* 1557.

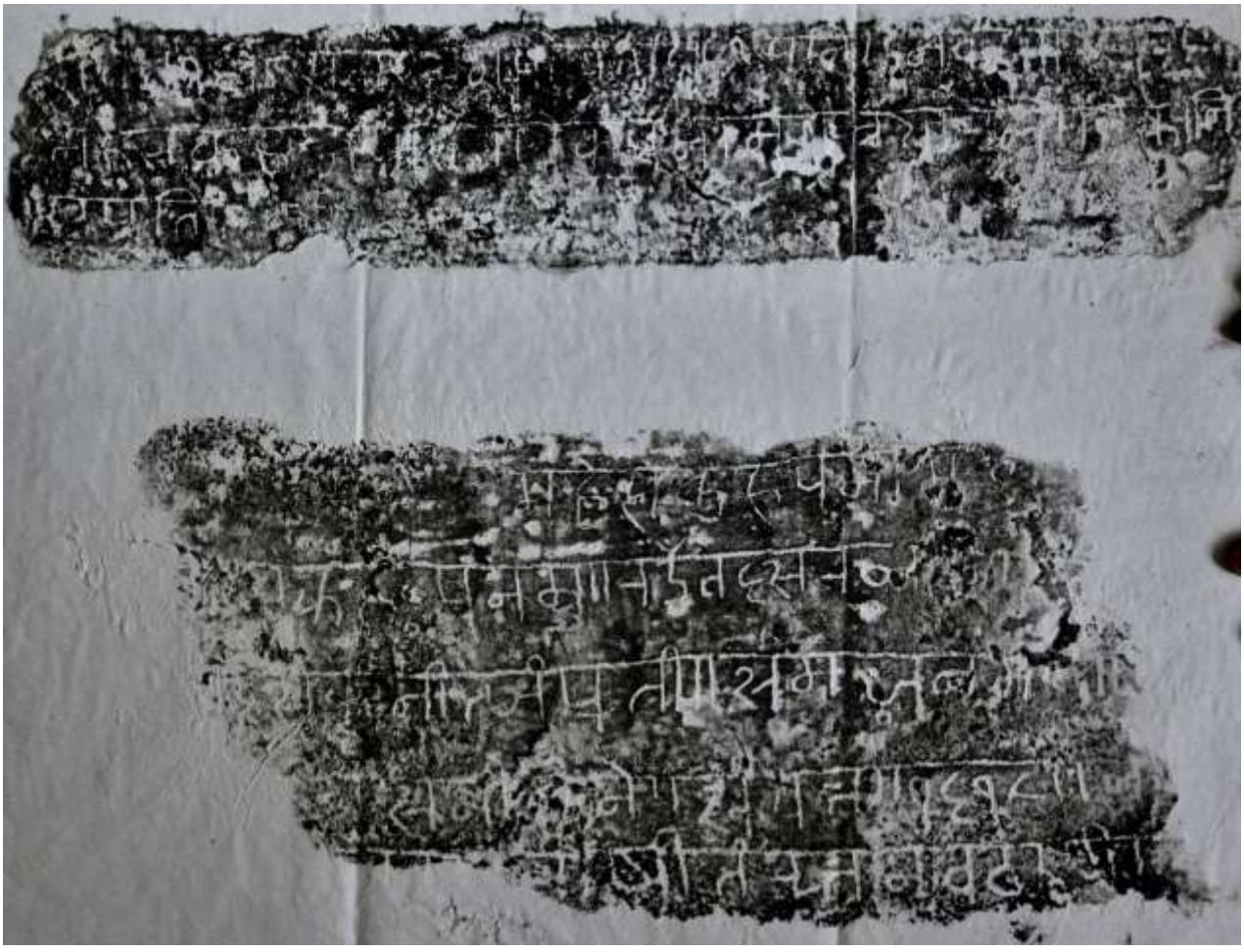


Fig. No. 468: Estampage of the inscription

There are two inscriptions (Fig. 468), which are as follows:

Inscription No. 118: This three lines inscription dated *samvat* 1619 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1619 savanō . . . . prati. . . dina va . .*
2. *Mahesa kah . . . prati kah pranāmu . . . śrī gyāna ka ni*
3. *tya prati*

It records the daily salutation of *Sri Gyana* to *Mahesha* and date of *shravana samvat* 1619.

Inscription No. 119: This five lines inscription dated *samvat* 1616 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa kah pranāmu*
2. *. . . kah pranāmu / / rauta hasachanda . .*
3. *. . .nityaṁ prati / / samaya nama. .*
4. *. . .sanī saṁvat 1616*
5. *. . . nītaṁ pranāmu va . .*

It records the daily salutation of *Rauta Hasachanda* to *Mahesha* and date of *shanivar samvat* 1616.

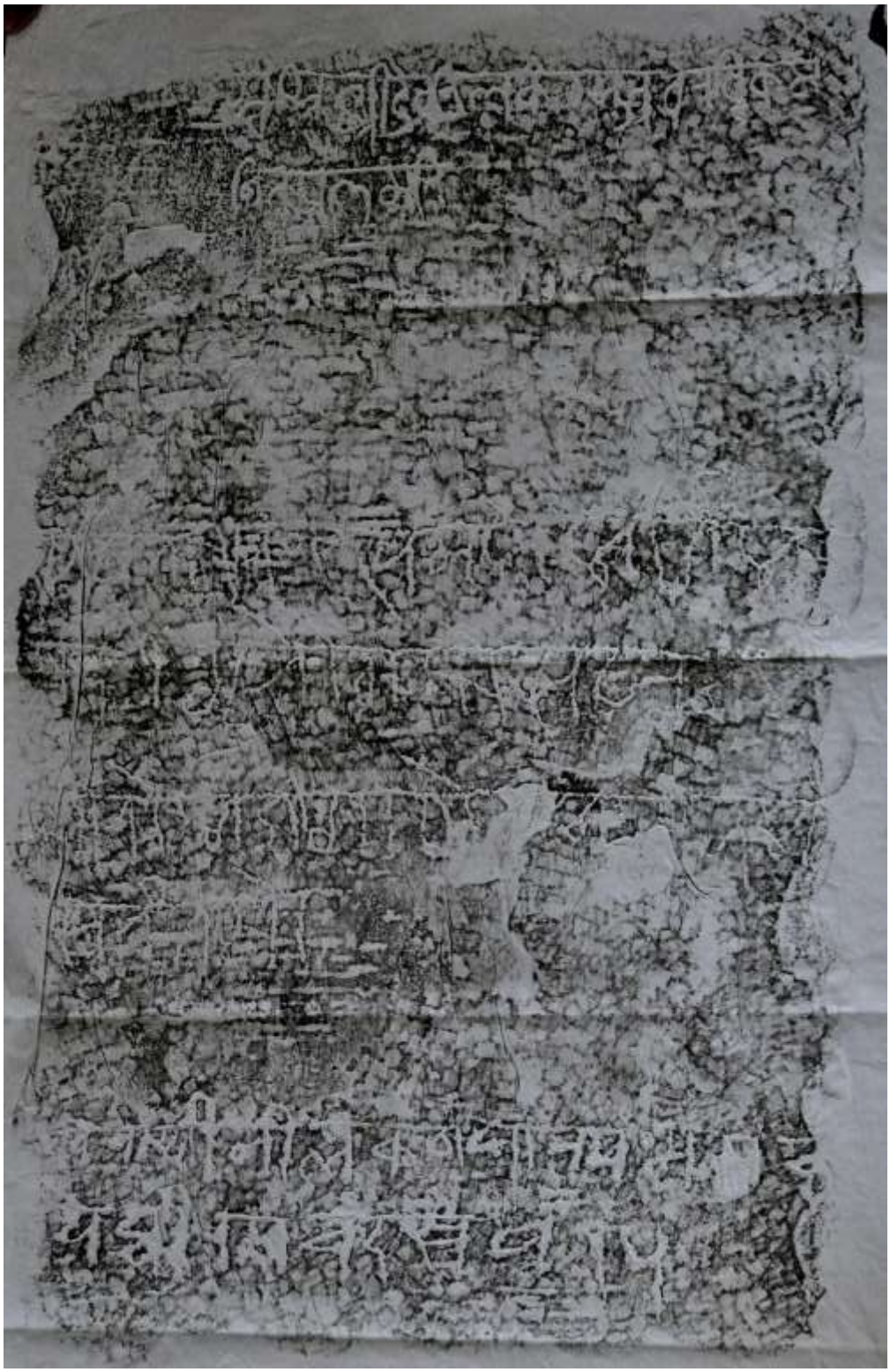


Fig. No. 469: Estampage of the inscription

There are three inscriptions (Fig. 469), which are as follows:

Inscription No. 120: This two lines inscription (Fig. no. 469 & 560) of 14th-15th century, is located south of Nilkantha temple on the doorjamb of celll. It is in local dialect and Nagari characters. It reads as follows:

1. *Swasti śrī deva nīlakaṇtha sutradhar vikrama*

2. *nita praṇamati*

It records the daily salutation of *Sutradhar Vikrama* to *Nilkantha*.

Inscription No. 121: This one line worn out inscription is located at Nilkantha temple.

1. . . . . .

Inscription No. 122: This two lines inscription dated *samvat* 15 . . , is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Deva śrī nīlakaṇtha ka praṇamati*

2. *Pradhīrasa chanda sam 15 . . .*

It records the salutation of *Pradhirasa Chand* to *Nilkantha*.



Fig. No. 470: Estampage of the inscription

There are three inscriptions (Fig. 470), which are as follows:

Inscription No. 123: This three lines inscription dated *samvat* 1538 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1538 samayo nīlakaṇtha kah koti pranāmu nityaṁ*
2. *rauta . . .*
3. *sahiṇavīhini sutradhāra . . . ka pranāmu*

It records the salutation of some *Rauta & Sutradhar Sahinavihini* to *Nilkantha* and date of *samvat* 1538.

Inscription No. 124: This four lines inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Samaye di nīlakaṇtha kah pranāmu*
2. *[ma]nu . . . .putri kamagata . . .*
3. *. . . ra kalijara kahi śrī na[kula]*
4. *. . . . .*

It records the salutation to *Nilkantha* and mentions the name of *Sri Nakula* and *Kalinjar*.

Inscription No. 125: This three lines inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa kah pranamu nityaṁ*
2. *ganesa kah pranāmu*
3. *. . . māda śrīsa . .*

It records the salutation to *Mahesha & Ganesha*.



Fig. No. 471: Estampage of the inscription

There are two inscriptions (Fig. 471), which are as follows:

Inscription No. 126: This two lines inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Śrī bh[ā] dina [nā] yā ka pranāmu udai chandra ka nitya ka*

2. *mamu . . . nityam . .*

It records the name of *Udai Chandra*.

Inscription No. 127: This one line inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Deva śrī nīlākaṇtha dunuthā sutradhār udai devā śrī nīlakaṇtha nitya praṇamati*

It records the daily salutation of *Sutradhar Udai deva* to *Nilkantha*.



Fig. No. 472: Estampage of the inscription

There are three inscriptions (Fig. 472), which are as follows:

Inscription No. 128: This two lines inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Dānadeva ka pranarmu lila*

2. *kaṇtha ka praṇamti*

It records the salutation of *Danadeva* to *Nilkantha*.

Inscription No. 129: This two lines inscription dated *samvat* 1563 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1563 nila dinana nitya suta*

2. *. . su mahesa kah pranāmu*

It records the salutation of *Dina* and his son to *Mahesha* and date of *samvat* 1563.

Inscription No. 130: This one line inscription of 14th-15th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Sahasra linga nīya kah*

It records the salutation to *Sahasralinga*.

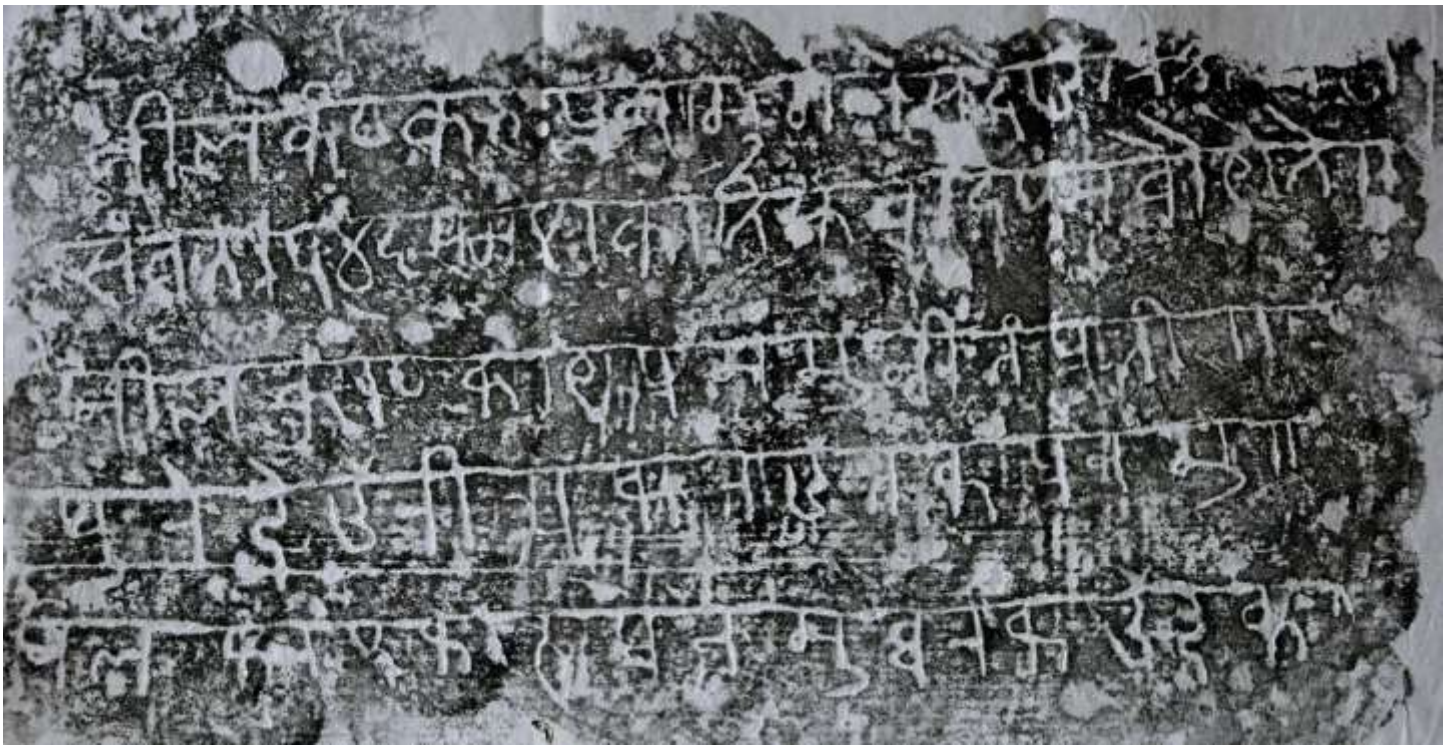


Fig. No. 473: Estampage of the inscription

Inscription No. 131: This five lines inscription (Fig. 473) dated *samvat* 1546 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Nīlakaṇtha kah pranāmu ganesa . . .*
2. *saṁvat 1546 samaye kātika vadi 5 bhavō jatiī*
3. *Nīlakaṇtha kah śata pranamu nītaṁ prati //*
4. *ṣure deu nītya ka rauta ka pranamu / /*
5. *Nilkaṇtha kah pranamu thanakauda ka*

It records the salutations of *Ganesha, Suredeva, Rauta* & *Thanakauda* to *Nilkantha* and date of *Kartika vadi* 5 *samvat* 1546.

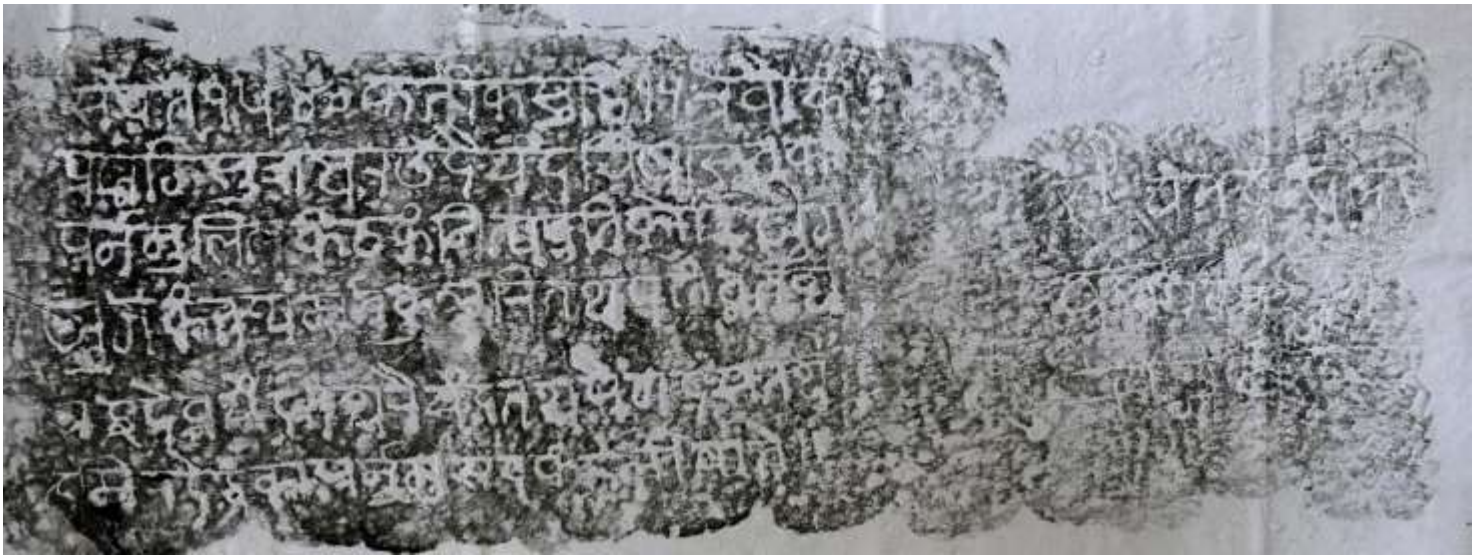


Fig. No. 474: Estampage of the inscription

Inscription No. 132: This six lines inscription (Fig. 474) dated *samvat* 1540 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1540 katīka sudi 15 navo kam*
2. *prabhāji sutradhār udaichanda miṣā sutaka*
3. *pranamu lilakaṇtha ka nitya prati koti juga*
4. *juge [kalinjar] na. . kula nityaṁ prati*
5. *[Śrī] indradeva tyaṁ . . . . raichanda nitya praṇa drasatavyē*
6. *tda mira deva ka pranarmu sada kaha līṣyate*

It mentions the date of *Kartika sudi* 15 *samvat* 1540 and names of *Sutradhar Udaichanda, Sri Indradeva, Raichanda*. *Kalinjar & Nilkantha* have been invoked in this inscription.

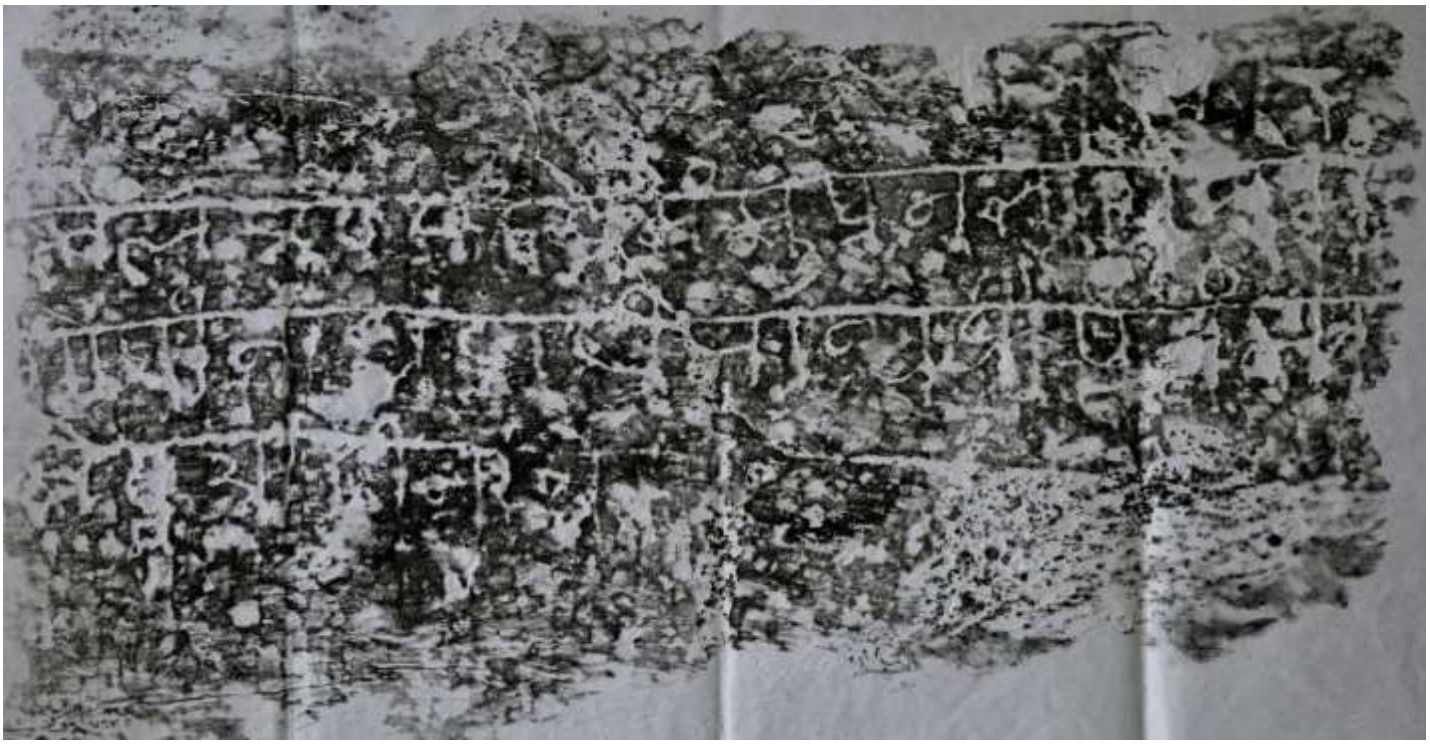


Fig. No. 475: Estampage of the inscription

Inscription No. 133: This three lines inscription (Fig. 475) of 14th-15th century, is located on the western wall of the southern entrance of *Mandap* of Nilkantha temple facing east. It is in local dialect and Nagari characters. It reads as follows:

1. *Nīlakaṇtha kah pranāmu pranāmu mah*
2. *. . . . na . . . mānya . . . pranam*
3. *seṣva ādināṭha*

It records the salutation to *Nilkantha* and name of some *Adinatha*.



Fig. No. 476: Estampage of the inscription

There are two inscriptions (Fig. 476), which are as follows:

Inscription No. 134: This two lines inscription of 14th-15th century, is located at southern entrance of the eastern wall of Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Pranamu ka pranamu*
2. *mahesa ka*

It records the salutation to *Mahesha*.

Inscription No. 135: This three lines inscription dated *samvat* 15 . ., is located at southern entrance of the eastern wall of Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Līlākaṇtha kah pranāmu*
2. *. . . hā kumarā sī nityaṁ*
3. *nītyaṁ ka pranamu saṁvat 15*

It records the daily salutation to *Nilkantha* and *samvat* 15.



Fig. No. 477: Estampage of the inscription

Inscription No. 136: This four lines inscription (Fig. 477) dated *samvat* 15 . . , is located at southern entrance of the western wall of the *mandap* of the Nilkantha temple facing east. It is in local dialect and Nagari characters. It reads as follows:

1. *Nīlakaṇtha kah pranāmu nitya prati*
2. *Pandit mādhava singha ka pranāmu nītya . . . ganā*
3. *pan gopīmātha māna singha madan*

4. *singha sam 15 . . .*

It records the daily salutation of *Pandit Madhava Singh, Gopinatha, Mana singh & Madan singh* to *Nilkantha* and date of *samvat* 15.

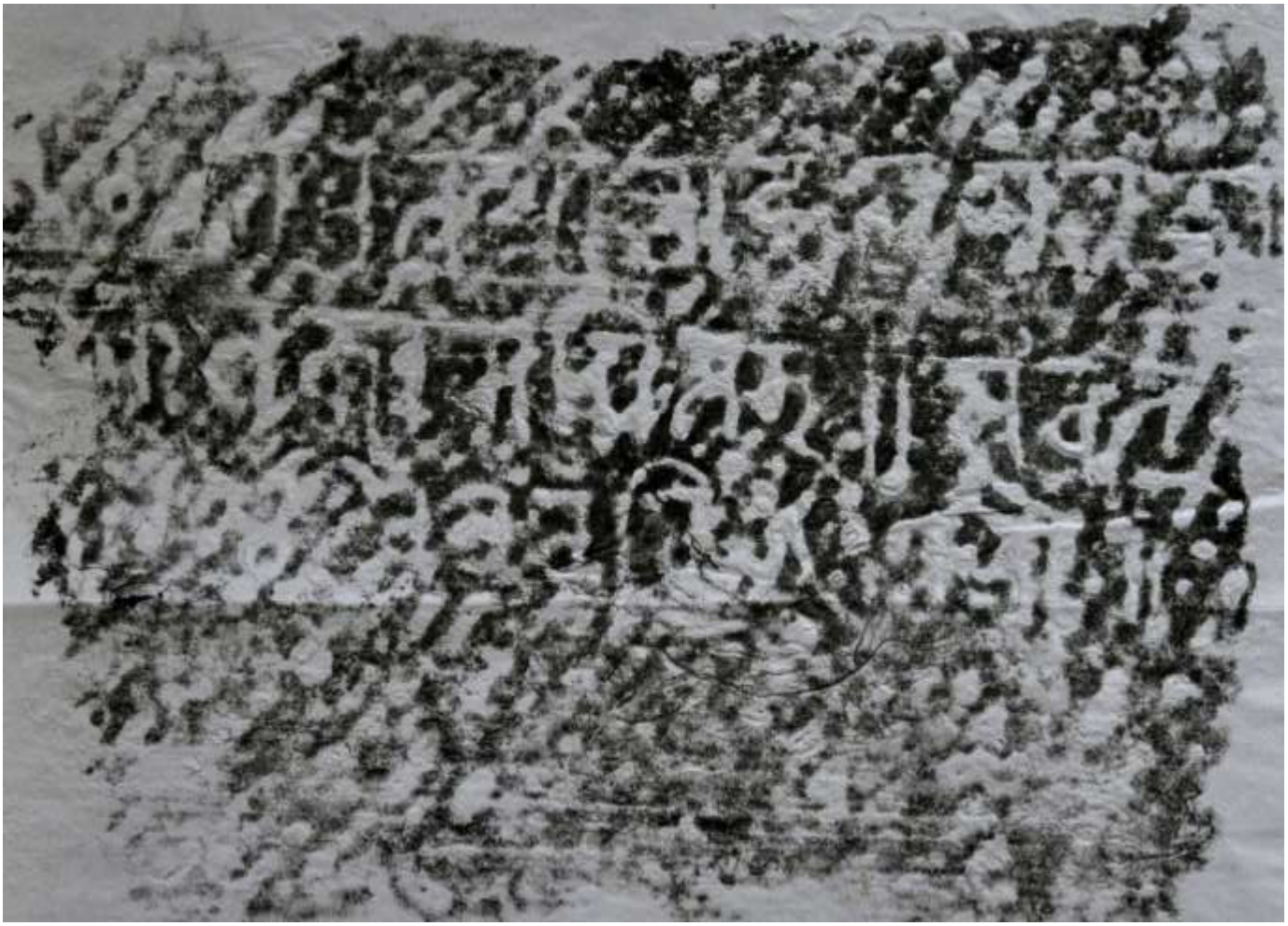


Fig. No. 478: Estampage of the inscription

Inscription No. 137: This one line inscription (Fig. 478) of 14th-15th century, is located at southern entrance of the western wall of the *mandap* of the Nilkantha temple facing east. It is in local dialect and Nagari characters. It reads as follows:

1. *Rauta śrīmada bhāgachandra*

2. *kartikā masitam // saṁvat*

3. *14 . . . . . kalijarō*

It records the name of *Rauta, Bhagachandra* and date of *samvat* 14.

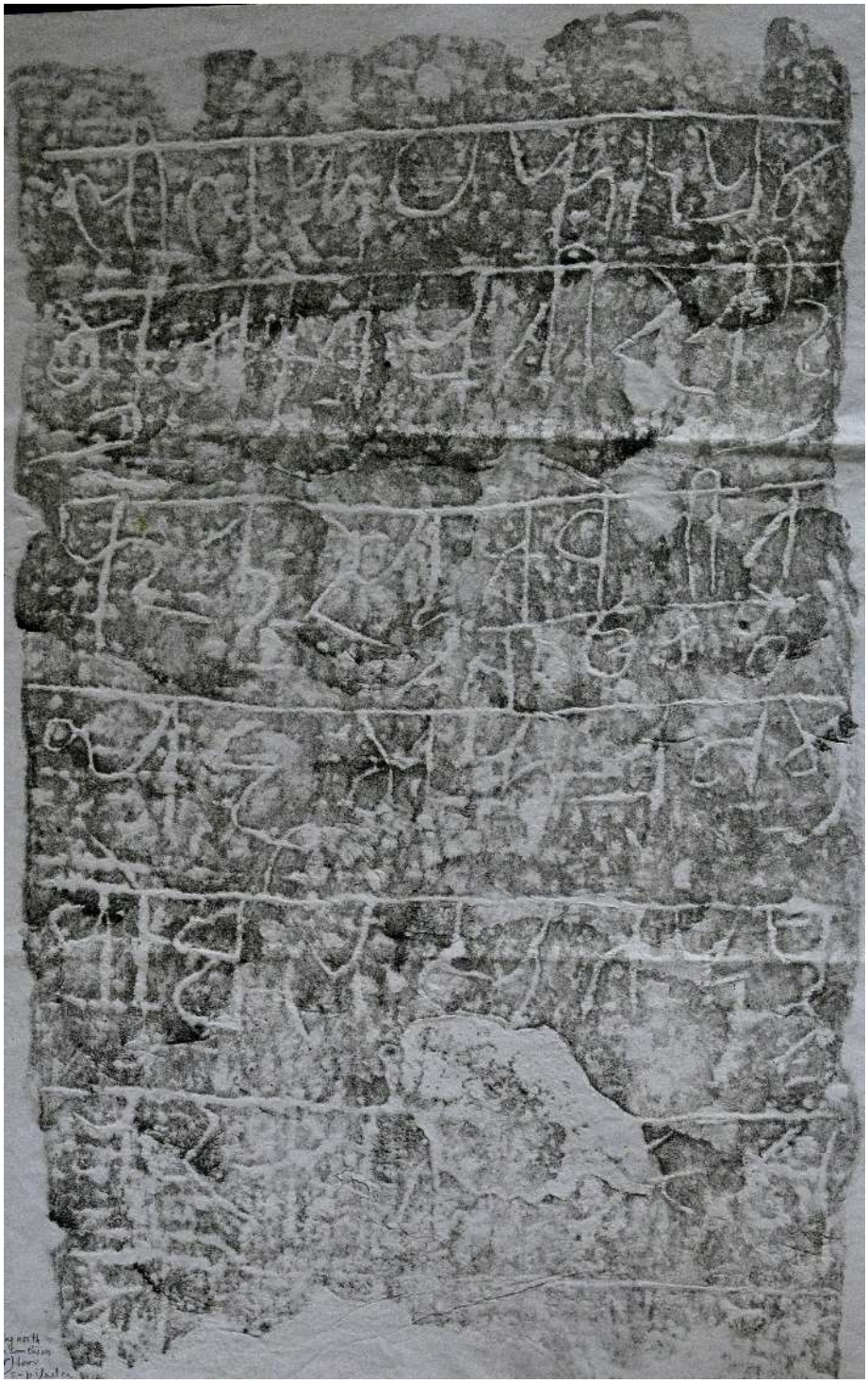


Fig. No. 479: Estampage of the inscription

Inscription No. 138: This eight lines inscription (Fig. 479) of 14th-15th century, is located on the upper part of the sanctum door of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Līlakaṇtha kah prana*

2. *mu nīta prati*

3. *pranu suprave nīta*

4. *kah pra[na]ma ka[nī]*

5. *vyadham kah pranamu*

6. *[brāhman] suta kaṣṇa*

7. *ra saṁvat . . . .*

8. *ma. .*

It records the salutations of *Kasna* to various deities

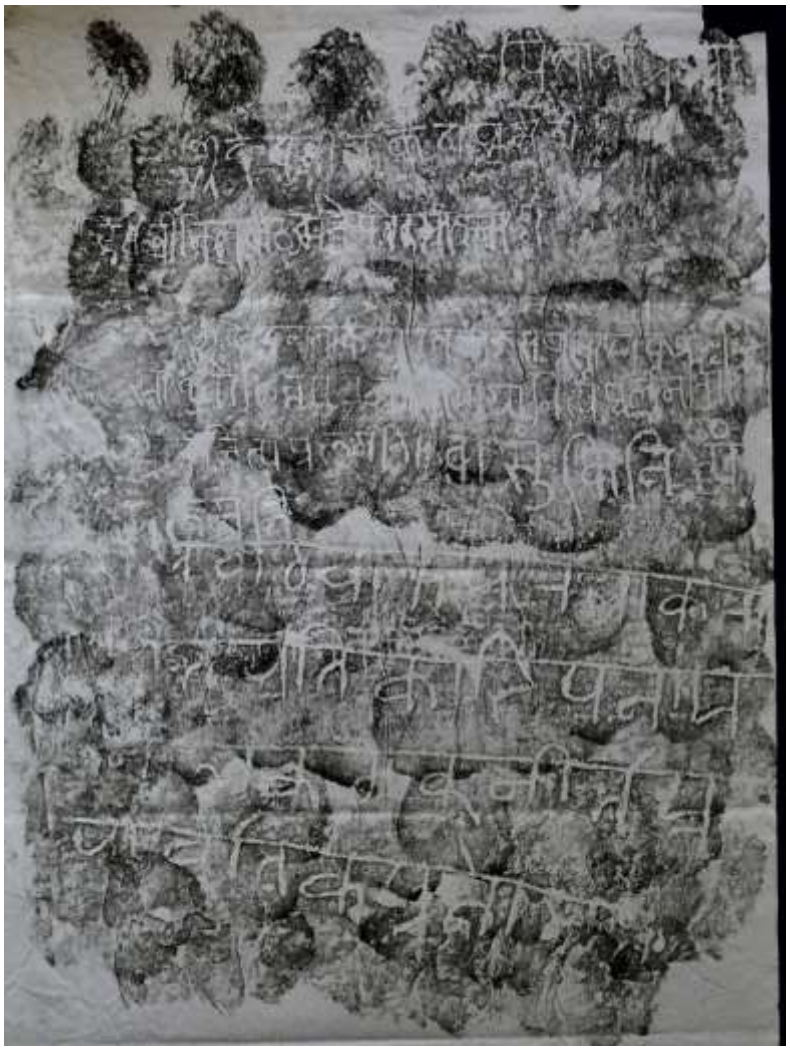


Fig. No. 480: Estampage of the inscription

There are six inscriptions (Fig. 480) which are as follows:

Inscription No. 139: This one line inscription of 14th-15th century, is located on the upper part of the sanctum door of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Pitrrānāṁ*

It mentions ancestors.

Inscription No. 140: This one line inscription of 14th-15th century, is located on the upper part of the sanctum door of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Śrī deva nīlakaṇtha ka praṇamati . .*

It records the salutation to *Nilkantha*.

Inscription No. 141: This one line inscription of 14th-15th century, is located on the upper part of the sanctum door of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Deva śrī nīlakaṇtha . . . . . śrī . . ma //*

It records the name of lord *Nilkantha*.

Inscription No. 142: This four lines inscription of 14th-15th century, is located on the upper part of the sanctum door of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Śrī deva nīlakaṇtha . . . ma . . jasaṇalāma karah*

2. *sādhu vāṇigatta putra chhīlasīyā nityaṁ praṇamati*

3. *droṇo nityaṁ praṇamati vāsuki nityaṁ*

4. *praṇamati*

It records the salutation of *Sadhu Vanigatta* his son *Chhilasiya, Drona & Vasuki* to *Nilkantha*.

Inscription No. 143: This two lines inscription of 14th-15th century, is located on the upper part of the sanctum door of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Līlakaṇtha kah parmākara*

2. *nīta prati kahi pranāmu*

It records the salutation of *Parmākara* to *Nilkantha*.

Inscription No. 144: This two lines inscription of 14th-15th century, is located on the upper part of the sanctum door of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Nīlakaṇtha ka nīta pra*

2. *pārvati ka pranāmu*

It records the salutation to *Nilkantha & Parvati*.



Fig. No. 481: Estampage of the inscription

Inscription No. 145: This three lines inscription (Fig. 481) of 14th-15th century, is located on the wall of the octagonal chamber on the door of the Nilkantha temple facing south-east. It is in local dialect and Nagari characters. It reads as follows:

1. *[Nan]da sadahaṇa nitaṁ pra[ma]*

2. *ṇati*

3. *si[yā] nitaṁ praṇamati*

It records the name *Nanda Sadahana* and *Siyā*.



Fig. No. 482: Estampage of the inscription

Inscription No. 146: This four lines inscription (Fig. 482) of 14th-15th century, is located on the wall of the octagonal chamber inside the *garbhagriha* of the Nilkantha temple facing south-east. It is in local dialect and Nagari characters. It reads as follows:

1. *Kalu nita praṇamati*
2. *Padam nitam praṇamati*
3. *. . . . nitaṁ praṇamati*
4. *māṇadeva nitaṁ praṇamati*

It records the salutations of *Kalu, Padam & Mānadeva*.



Fig. No. 483: Estampage of the inscription

Inscription No. 147: This three lines inscription (Fig. 483) of 15th-16th century, is located on the southern side pillar on the entrance inside the *garbhagriha* of the Nilkantha temple facing east. It is in local dialect and Nagari characters. It reads as follows:

1. *Līlakaṇṭha*

2. *. . . . dhka ke nityaṁ*

It records the salutation to *Nilkantha*.



Fig. No. 484: Estampage of the inscription

Inscription No. 148: This three lines inscription (Fig. 484) dated *samvat* 1541 (A.D.), is located on the southern side pillar on the entrance inside the *garbhagriha* of the Nilkantha temple facing west. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1541 . . . . savana sudi 14 budhe*
2. *. . va . . . . . nila*
3. *kaṇtha kah koti pranāmu nityaṁ . . . . kahi*
4. *kah koti pranāmu śrī samatya singha*
5. *koti pranāmu nīlakaṇtha kah nityaṁ prati*

It records the daily salutations of *Sri Samatya Singh* to *Nilkantha* and date of *shravana sudi 14 buddha samvat 1541.*



Fig. No. 485: Estampage of the inscription

There are two inscriptions (Fig. 485), which are as follows:

Inscription No. 149: This two lines inscription of 11th-12th century, is located on the southern side pillar on the entrance inside the *garbhagriha* of the Nilkantha temple facing south-east. It is in *Sanskrit* language and Nagari characters. It reads as follows:

1. *Śrī deva nīlakaṇtha*

2. *Brā[hamana] nityaṁ praṇamati*

It records the salutation of some *Brahmana* to *Nilkantha*.

Inscription No. 150: This three lines inscription of 15th-16th century, is located on the southern side pillar on the entrance inside the *garbhagriha* of the Nilkantha temple facing south-east. It is in local dialect and Nagari characters. It reads as follows:

1. *Rāuta [ra]tna . . . praṇa[mati]. . .*

It records the salutation of *Rauta Ratna*.



Fig. No. 486: Estampage of the inscription

There are two inscriptions (Fig. 486), which are as follows:

Inscription No. 151: This three lines inscription of 15th-16th century, is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *. . . . Mā . .*
2. *Nílakaṇtha kah . .*
3. *pranāmu*

It records the salutation to *Nilkantha*.

Inscription No. 152: This seven lines inscription of 15th-16th century, is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa ka pranā*
2. *mu nílakaṇtha*
3. *kah pranāmu*
4. . . . . .
5. . . . . *nítyaṁ*
6. *namu níla ka*
7. *u . . . . .*

It records the salutations to *Mahesha & Nilkantha*.



Fig. No. 487: Estampage of the inscription

Inscription No. 153: This twelve lines inscription (Fig. 487) dated *samvat* 1540 (A.D.), is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1540*

2. *[Si]va deva tanu*

3. *kah pranamu*
4. *ghat kah dāsí*
5. *sava kutumba*
6. *kavai danhaka*
7. *dína pratí*
8. *ganga deṇalí*
9. *ka pranāmu*
10. *pandit śrí jaimta vidva[ta]*
11. *[na]mā ma a ma*
12. *nāma nāma . . .*

It records the names of *Ganga deṇalí, Pandit Sri Jayanta* and salutation to *Shiva* & date of *samvat* 1540.



Fig. No. 488: Estampage of the inscription

There are two inscriptions (Fig. 488), which are as follows:

Inscription No. 154: This four lines inscription of 15th-16th century, is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Grām śrí vāpu*
2. *ka sí hulohapa*

3. *jugana ka mítu*

4. *pandit śrí sí*

It mentions the names of *Sri Vapu* and *Mitu Pandit*.

Inscription No. 155: This four lines inscription of 15th-16th century, is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa kah pra*

2. *nāmu*

3. *harihar ka ni*

4. *ta prati*

It records the salutation of *Harihar* to *Mahesha*.



Fig. No. 489: Estampage of the inscription

Inscription No. 156: This eight lines inscription (Fig. 489) of 15th-16th century, is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *mahesa ka praṇa*
2. *mu lílakaṇtha*
3. *kah pranamu*
4. *mu deva ka prana*
5. *mu líla kaṇ*
6. *tha nítya kah*
7. *ka kau . . .*
8. *líla . .*

It records the salutations to *Mahesha & Nilkantha*.



Fig. No. 490: Estampage of the inscription

Inscription No. 157: This seven lines inscription (Fig. 490) dated *samvat* 1610 (A.D.), is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *1610 guro dína savvana*
2. *sudí likhita ratanu ka*
3. *n̤tha kāmmanu manpríta*
4. *va . . . . . nama*

5. . . . . *níla* . . .

6. . . . . *mugu*

7. *mu sudhu hoyí deha jani* . . .

It records the salutation to *Nilkantha* and date of *shravana sudi guruvar samvat* 1610.

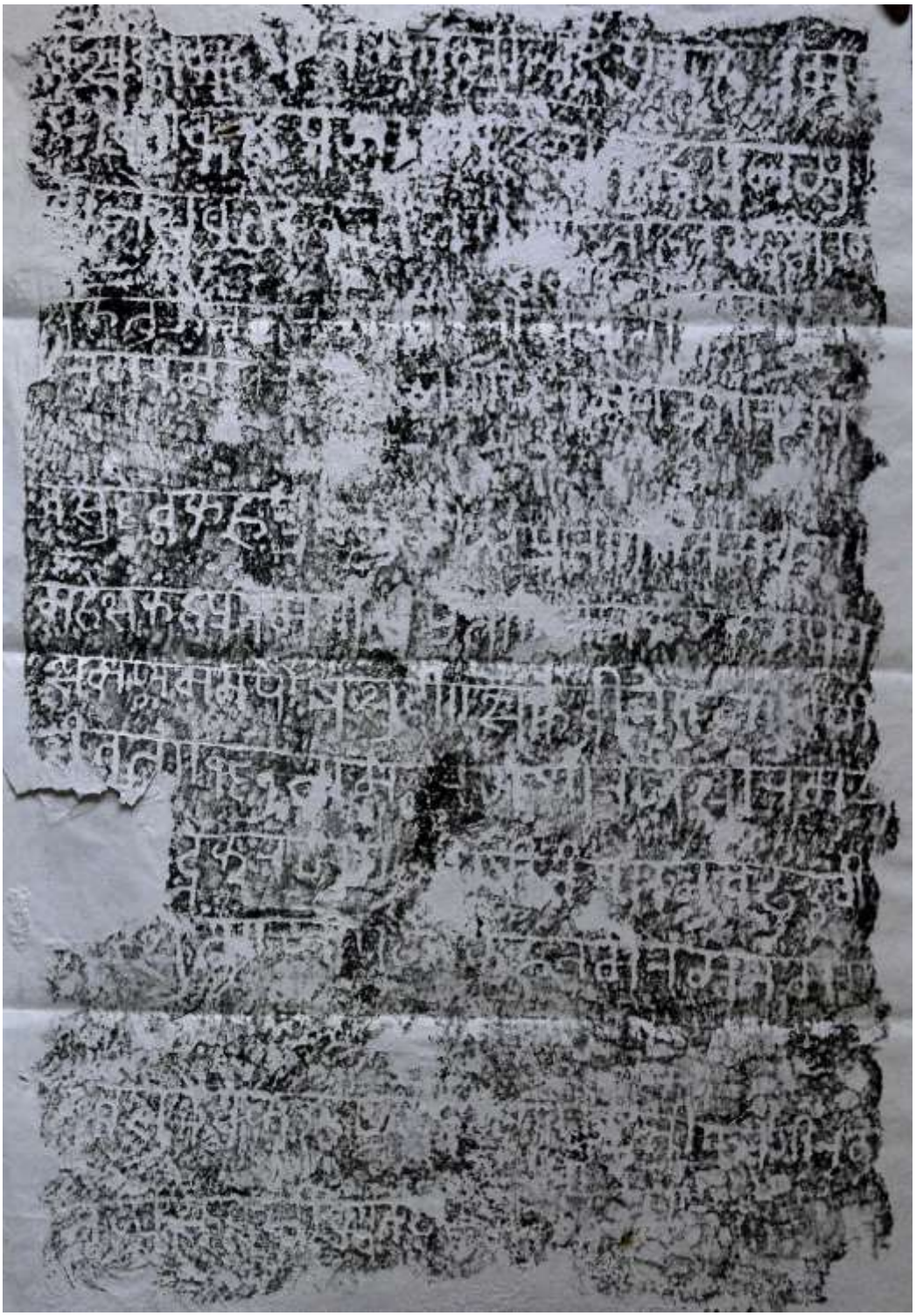


Fig. No. 491: Estampage of the inscription

There are three inscriptions (Fig. 491), which are as follows:

Inscription No. 158: This three lines inscription of 15th-16th century, is located on the entrance of the Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Vasudeva kah pranamu líla pranāmu ma*
2. *. . . . . kah pratí . . . . pranamu*
3. *ganesa . . . .*
4. *. . . . . .níla . . .*
5. *. . . . . .*

It records the salutations to *Vasudeva* & *Nilkantha* and mentions the name of *Ganesha*.

Inscription No. 159: This six lines inscription dated *samvat* 1610 (A.D.), is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Vasudeva kah pranamu nítya pratí [pranamu] ka*
2. *mahesa kah pranamu nítya pratí nílakaṇṭha kah pranamu*
3. *sama[ye] masa pauṣa sudí sukra díne . . .*
4. *saṁvatu 1610 maharaja srí raje sí prama*
5. *dra karaja santaṁ pramanu vadha . .*
6. *suta . . . . . kahaṁ ramana ma . . ma*

It records the salutation to *Vasudeva, Mahesha, Nilkantha* and date of *pausa sudi shukravar samvat* 1610. It also mentions the name of *Maharaja Sri Rajesi Pramadra*.

Inscription No. 160: This two lines inscription of 15th-16th century, is located on the entrance of the Nilkantha temple facing north. It is in local dialect and Nagari characters. It reads as follows:

1. *Vasudeva kah pranamu dína pratí*
2. *[mahesa] kah sí . . . .*

It records the daily salutation to *Vasudeva & Mahesha.*



Fig. No. 492: Estampage of the inscription

Inscription No. 161: This two lines inscription (Fig. 492) of 15th-16th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa kah pranamu . .*

2 *. . . . . sevaka . . .*

It records the salutation to *Mahesha.*

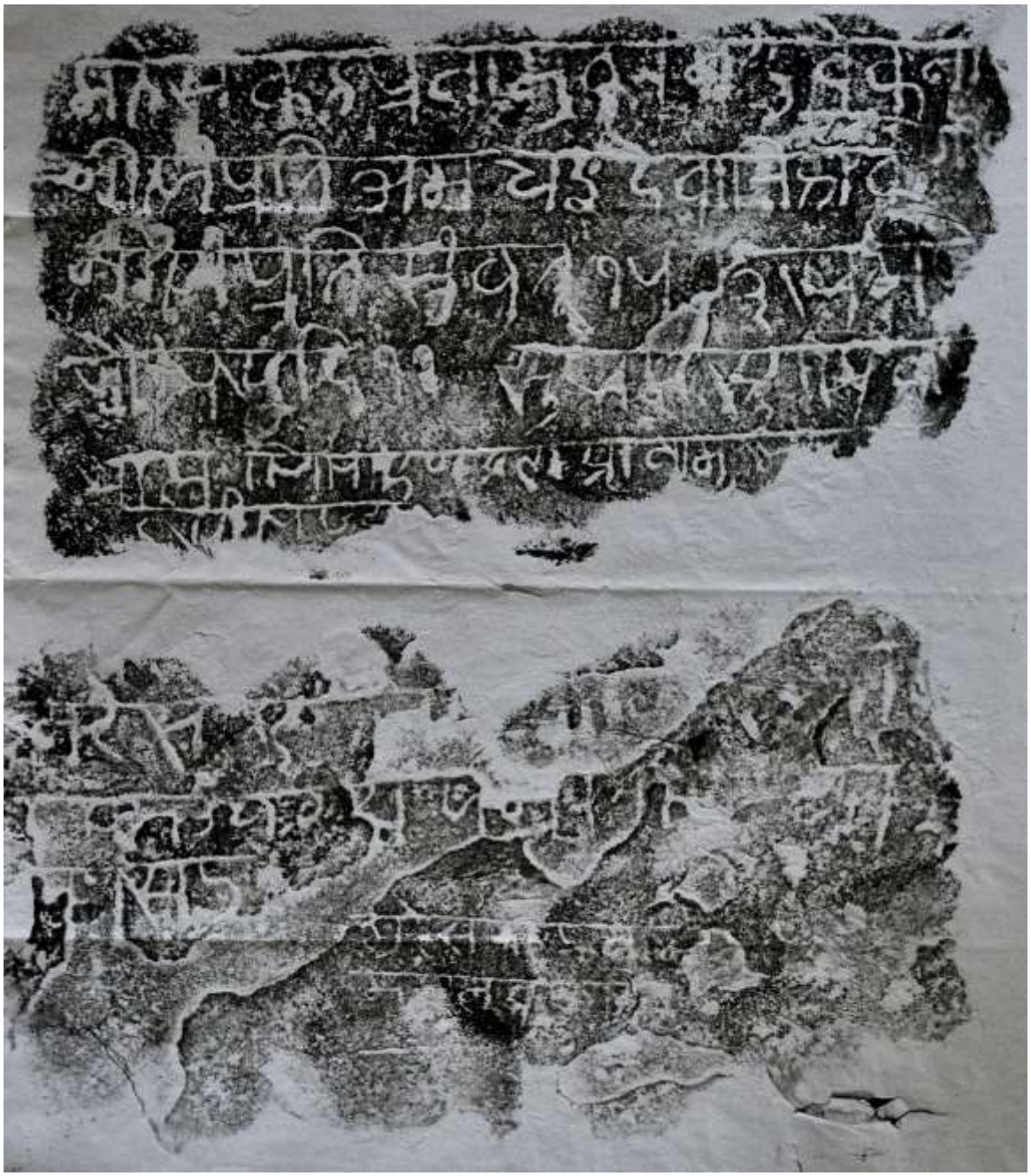


Fig. No. 493: Estampage of the inscription

There are three inscriptions (Fig. 493), which are as follows:

Inscription No. 162: This six lines inscription dated *samvat* 1593 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa kah pranāmu vara vadireka nā*
2. *nítya prati amachandu deva . .*
3. *nítya prati saṁvat 1593 samaye*

4. *pauṣa sudi 11 sumama . . .*

5. *nāma lilakaṇtha pratí prānāmu*

6. *. . . síla. . .*

It records the daily salutation of *Amachandu deva* to *Mahesha* and date of *pausa sudi 11 samvat* 1593.

Inscription No. 163: This three lines inscription of 15th-16th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa kah . . . . .*

2. *. . . . . .*

3. *. . . . . .*

It records the name of *Mahesha.*

Inscription No. 164: This two lines inscription of 15th-16th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa kah pranāmu . . .*

2. *ma . . . . lava . . .*

It records the salutation to *Mahesha.*

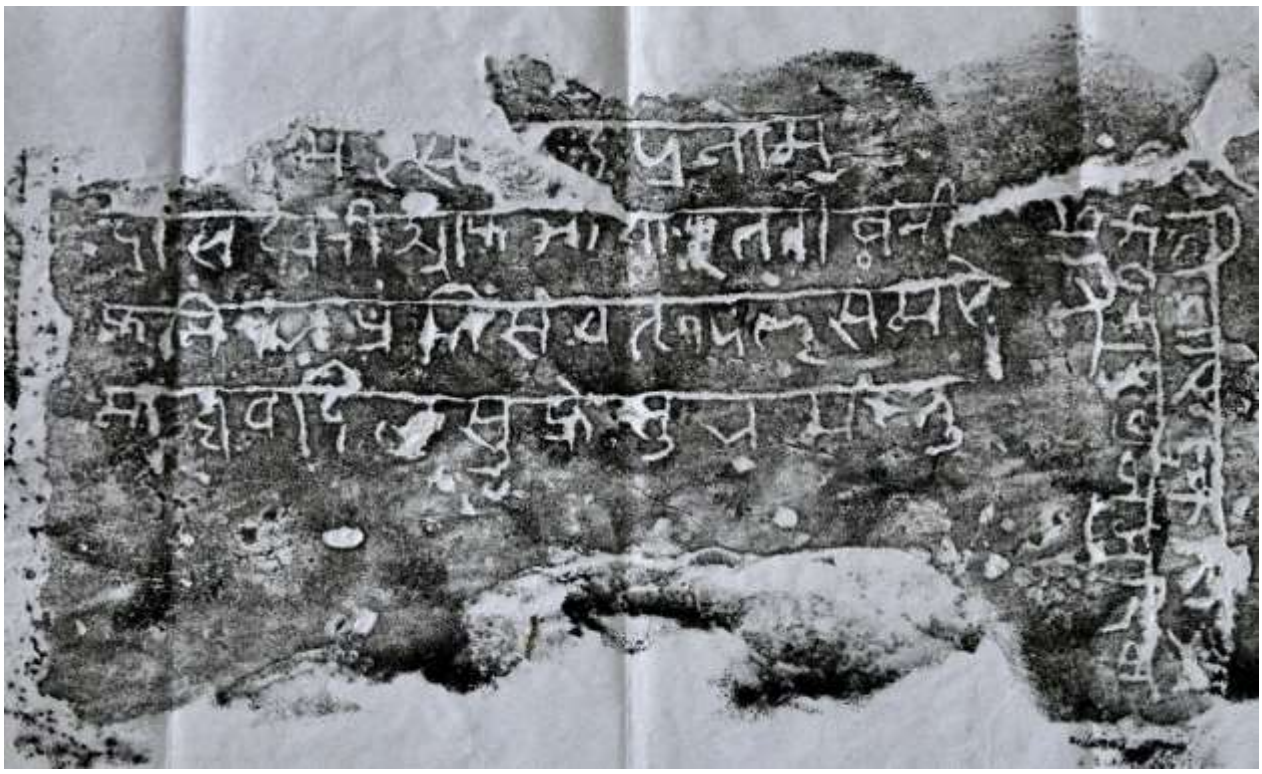


Fig. No. 494: Estampage of the inscription

There are two inscriptions (Fig. 494), which are as follows:

Inscription No. 165: This three lines inscription of 15th-16th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. . . . . *Níla*
2. *kaṇtha kah pranamu din*
3. *prati*

It records the daily salutation to *Nilkantha.*

Inscription No. 166: This four lines inscription of 15th-16th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Líla*
2. *kah prana*
3. *mu nítya*
4. *prati*

It records the daily salutation to *Nilkantha.*

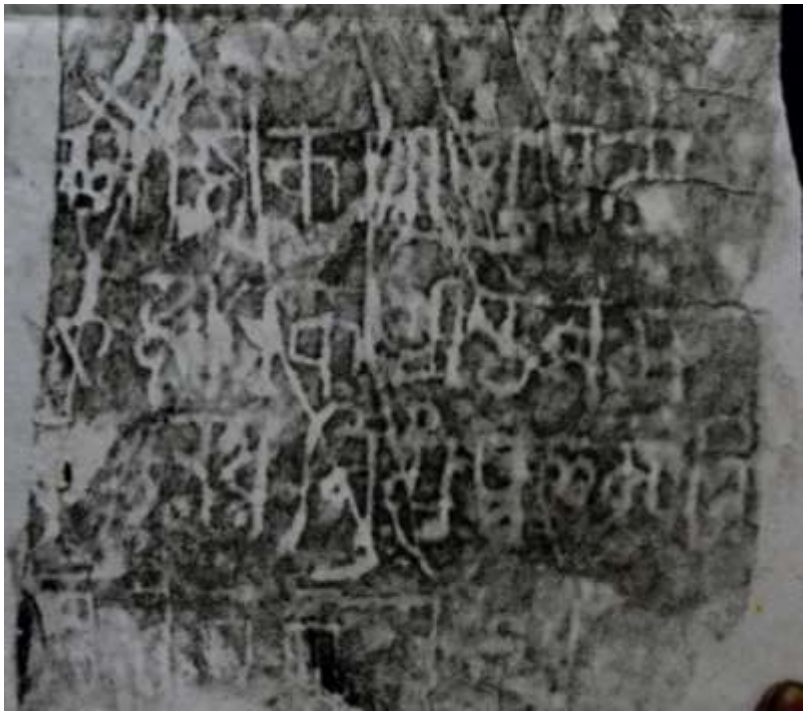


Fig. No. 495: Estampage of the inscription

Inscription No. 167: This three lines worn out inscription (Fig. 495) is located at Nilkantha temple. It reads as follows:

1. . . . . .

2. . . . . .

3. . . . *nitya praṇamati*

It records daily salutation to the deity.



Fig. No. 496:

There are five inscriptions (Fig. 496), which are as follows:

Inscription No. 168: This one line inscription of 15th-16th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *A nitya prati*

Inscription No. 169: This two lines inscription of 15th-16th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Nílakaṇtha kah nítya*
2. *prati*

It records the daily salutation to *Nilkantha.*

Inscription No. 170: This three lines inscription dated *samvat* 1570 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *[Vāsu]deva ka pranāmu*
2. *Nílakaṇtha ka pranāmu*
3. *saṁ 1570 chaitra vadi*

It records the salutation to *Vasudeva & Nilkantha* and date of *Chaitra vadi samvat* 1570.

Inscription No. 171: This nine lines inscription dated *samvat* 1619 (A.D.), is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Ma kah liṣā*
2. *Nílakaṇtha kah pranamu*
3. *dína pratí shranak supakā*
4. *saṁvatu 1619 samaye*
5. *na vadi panchamí*
6. *. . . . . nílakaṇtha*
7. *pranamu dína pratí saka*
8. *. . . . naka saṁvatu*
9. *1619*

It records the salutation to *Nilkantha* and date of *samvat* 1619 (twice). It also mention the name of *Shranaka Supaka*.

Inscription No. 172: This one line inscription of 15th-16th century, is located at Nilkantha temple. It is in local dialect and Nagari characters. It reads as follows:

1. *Deva śrí nílakaṇtha*

It records the name of lord *Nilkantha*.

Batuk Bhairava



Fig. No. 497: The photograph of the inscriptions near *Batuk Bhairava*



Fig. No. 498: The photograph of the inscription near *Batuk Bhairava*

Inscription No. 173: This ten lines inscription (Fig. 498) dated *samvat* 16 . . , is located at *Batuk Bhairava*. It is in local dialect and Nagari characters. It reads as follows[102]:

1. *Lílakaṇtha kah pranamu*
2. *parāma mahesa*
3. *nílakaṇtha . . . . . dína prati*
4. *pramunga pa . . . . . mara*
5. *. . . . . ha . . . . . ka . . . la*
6. *janrāpa kah pranamu*
7. *dí[na] pratí vai*
8. *sayi kah saṁvat 16. .*

9. *raya śrí vasudeva kah*

10. *pranamu*

It records the salutations to *Nilkantha, Mahesha & Vasudeva* and date of *samvat* 16 . .

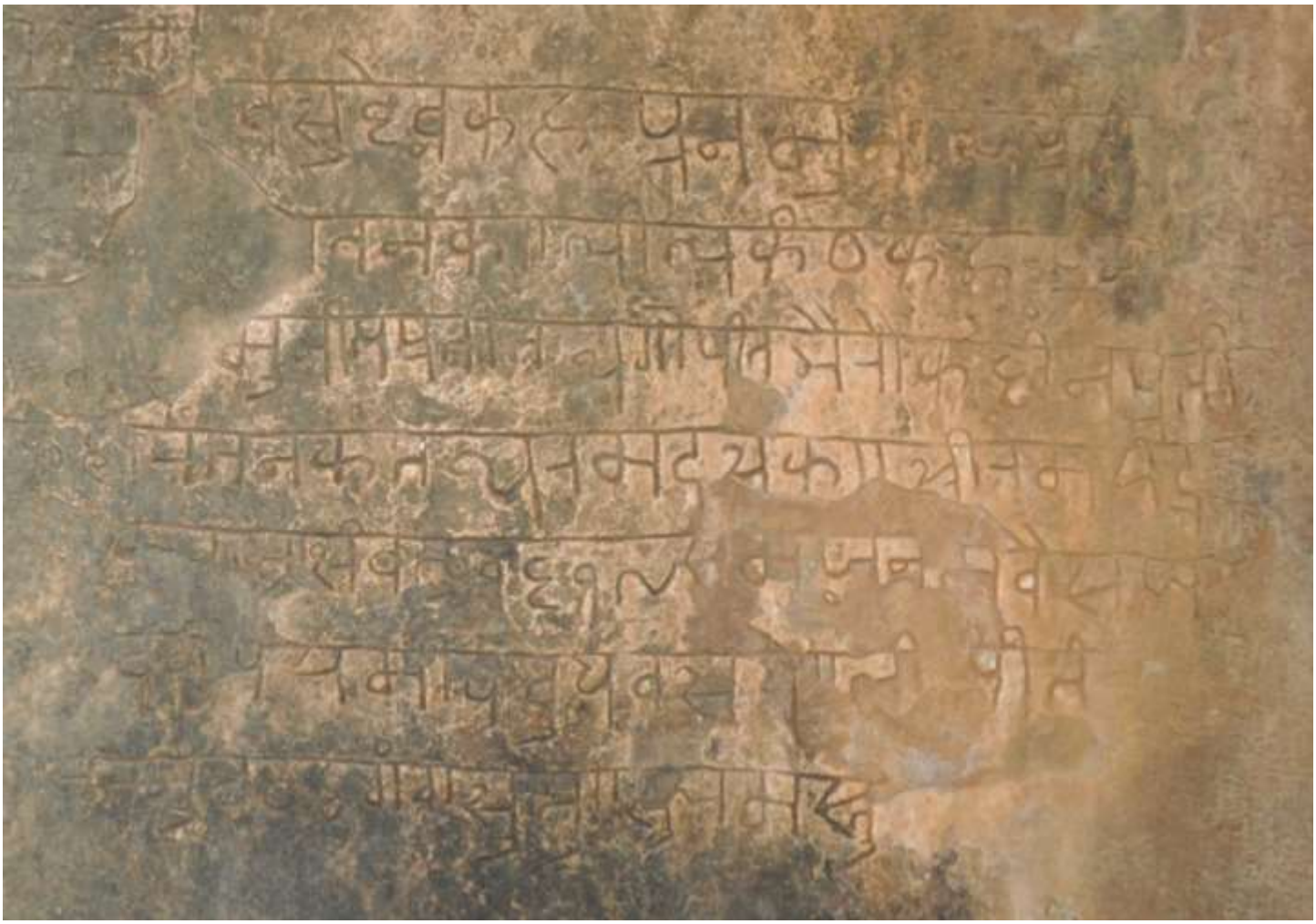


Fig. No. 499: The photograph of the inscription near *Batuk Bhairava*

Inscription No. 174: This seven lines inscription (Fig. 499) dated *samvat* 1619 (A.D.), is located at *Batuk Bhairava*. It is in local dialect and Nagari characters. It reads as follows[103]:

1. *Vasudeva kah pranamu nítya pratatí*

2. *. . tankā lílakaṇtha kah prana*

3. *mu nítya pratí tatha gopíta bhairo ka dína pratí*

4. *ratana ka tatha ramadayakā śrí ramchandra*

5. *. . . . . saṁvat 1619 samaye na vaisākha*

6. *vadí panchamí patradha vasayo líṣítaṁ*

7. *ratanu devayi ganga sutu sumamsu*

It records the salutations to *Nilkantha, Vasudeva & Gopita Bhairava* (probably the old name of *Batuka Bhairava*) and date of *vaishakha sudi Panchami samvat* 1619. It also mentions the names of *Ratana, Ramdaya, Ramchandra*, another *Ratandeva* and *Sumansu* son of *Ganga*.

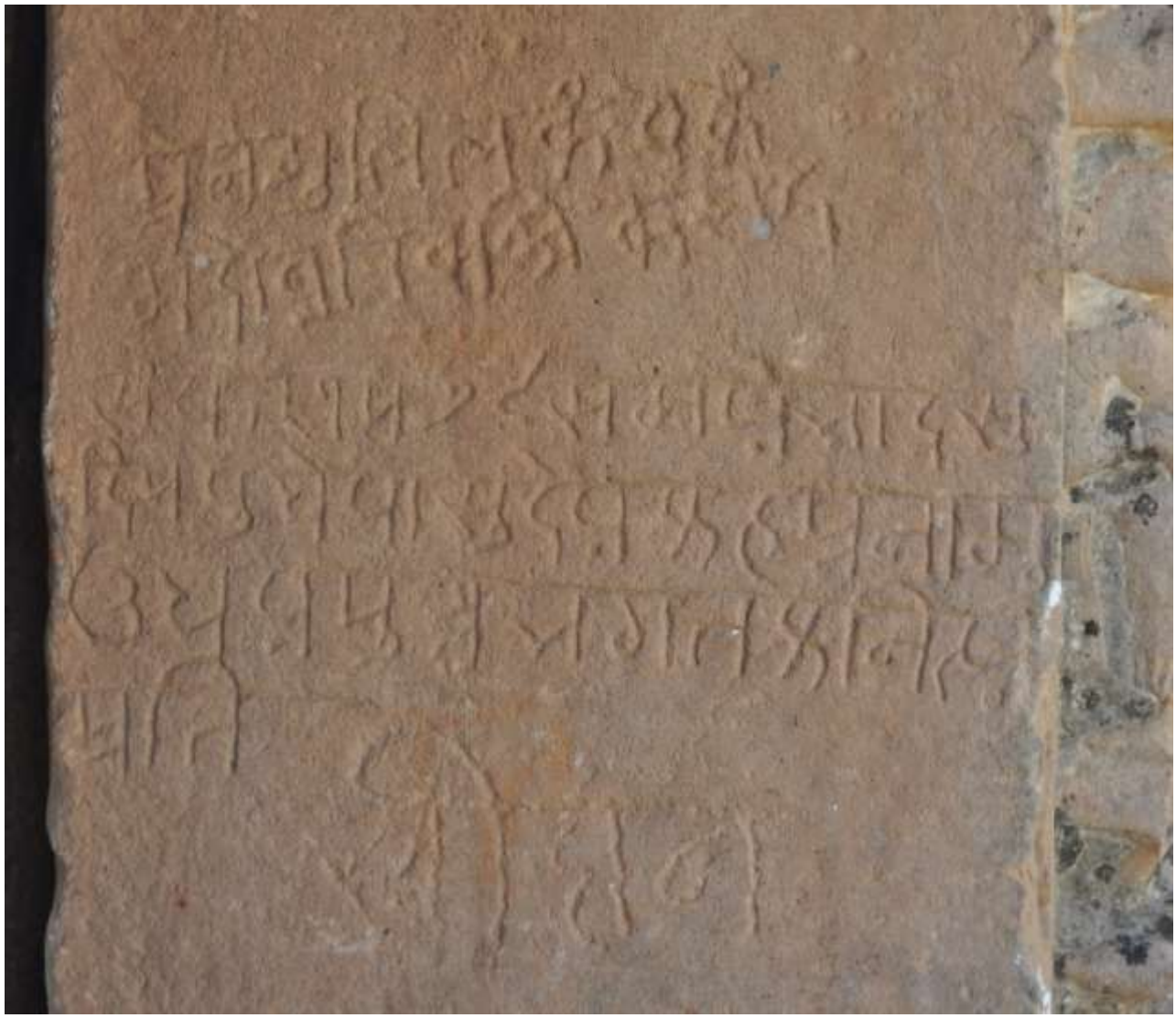


Fig. No. 500: The photograph of the inscription

There are two inscriptions (Fig. 500), which are as follows:

Inscription No. 175: This two lines inscription of 15th-16th century, is located at *Batuk Bhairava*. It is in local dialect and Nagari characters. It reads as follows:

1. *Pranamu lilakaṇtha ka*

2. *madovari vā ka sada*

It records the salutation of *Madovari* to *Nilkantha*.

Inscription No. 176: This seven lines inscription dated *samvat* 1579 (A.D), is located at *Batuk Bhairava*. It is in local dialect and Nagari characters. It reads as follows:

1. *Saṁvat 1579 samaye bhādra su*
2. *di 5 budhe vāsudeva kah pranāmu*
3. *udava putra bhagat ka nityaṁ*
4. *prati*

It records the daily salutation of *Bhagat* son of *Udava* to *Vasudeva* and date of *Bhadra sudi* 5 *samvat* 1579.

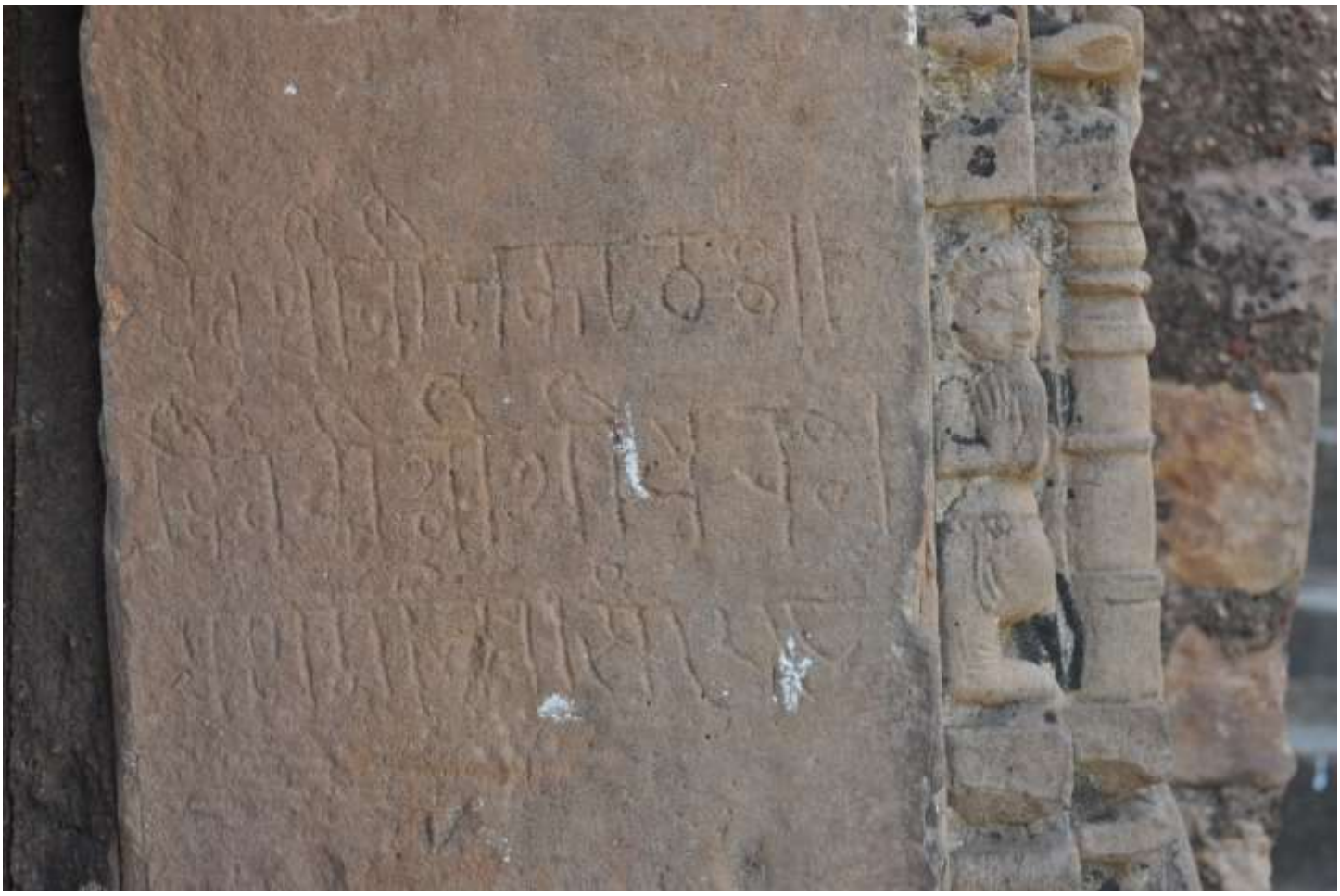


Fig. No. 501: The photograph of the inscription

Inscription No. 177: This seven lines inscription (Fig. 501) dated *samvat* 1218 (A.D.), is located at *Batuk Bhairava*. It is in *Sanskrit* language and Nagari characters. It reads as follows:

1. *Deva śrí nílakaṇthah*
2. *dwivedí śrí śrídharah*
3. *praṇamati / saṁ 1218*

It records the salutation of *Dwivedi Sridhara* to *Nilkantha* and date of *samvat* 1218.

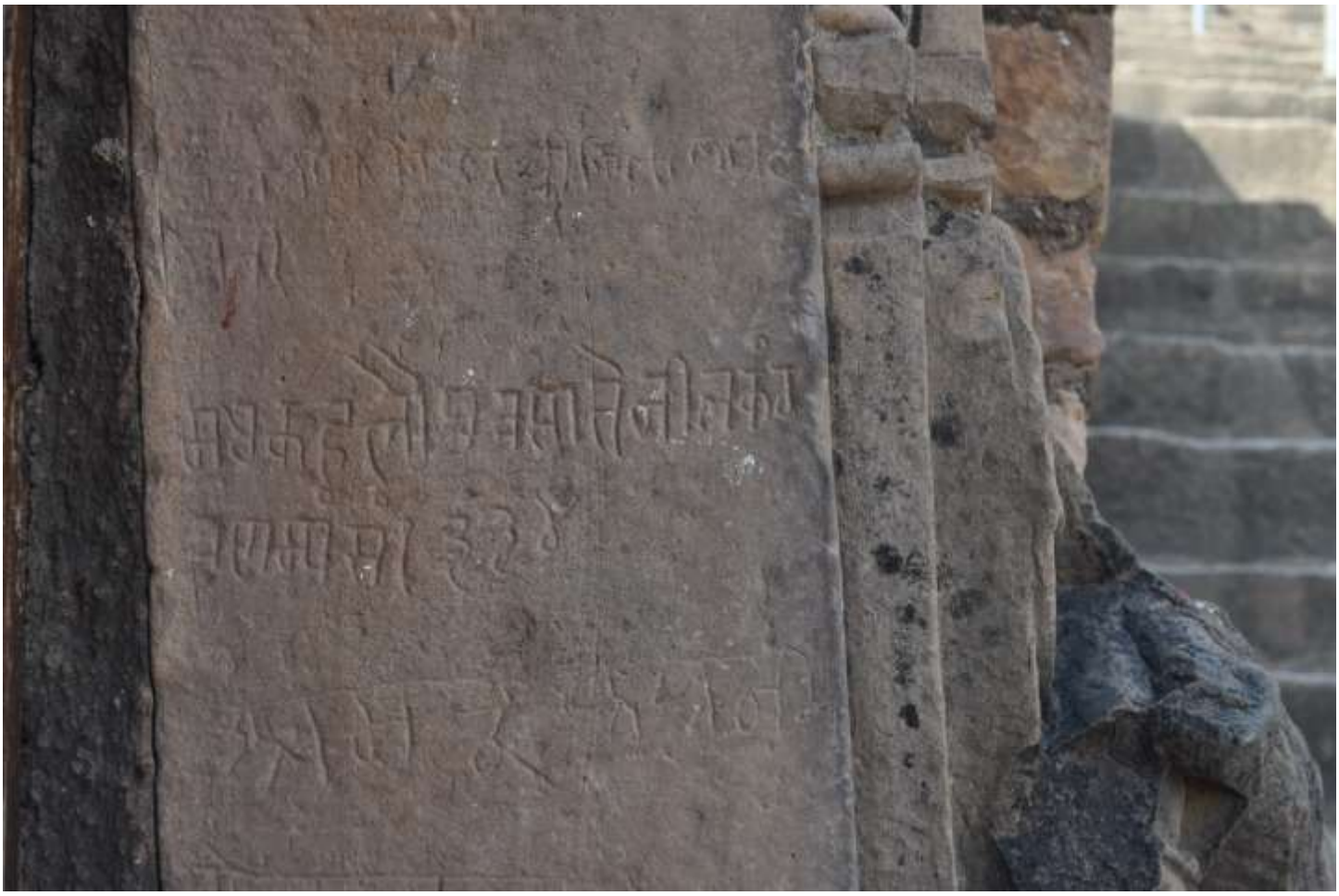


Fig. No. 502: The photograph of the inscription

There are two inscriptions (Fig. 502), which are as follows:

Inscription No. 178: This one line inscription of 14th-15th century, is located at *Batuk Bhairava*. It is in local dialect and Nagari characters. It reads as follows:

1. . . . . *śrí kalhaṇa*

It records the name of *Kalhana*.

Inscription No. 179: This two lines inscription dated *samvat* 1334 (A.D.), is located at *Batuk Bhairava*. It is in local dialect and Nagari characters. It reads as follows:

1. *Madha kahaṇau putra sāmē nílakaṇtha*

2. *praṇamya saṁ 1334*

It records the salutation of *Same* son of *Madha Kahaṇau* to *Nilkantha* and date of *samvat* 1334.

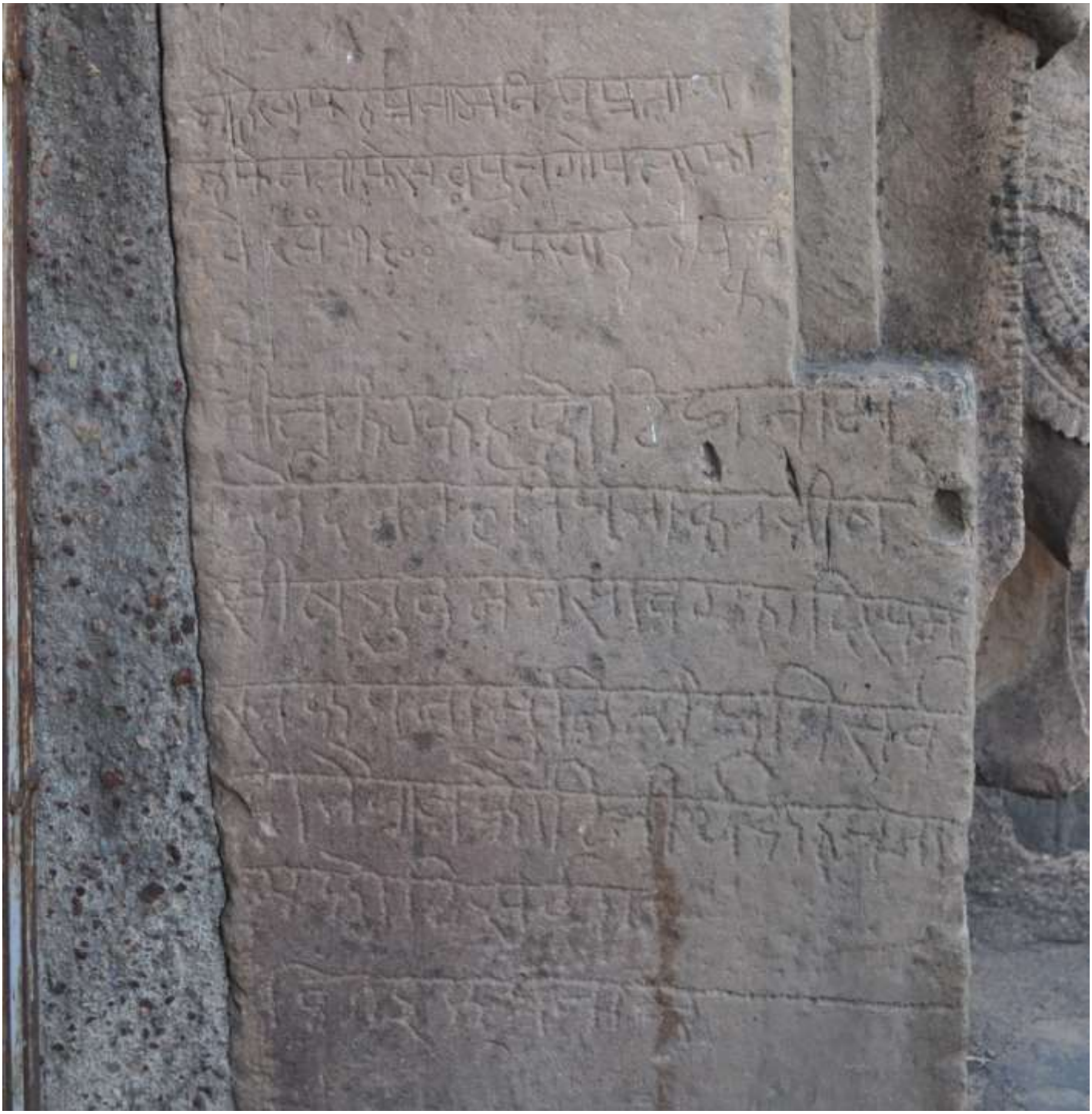


Fig. No. 503: The photograph of the inscription

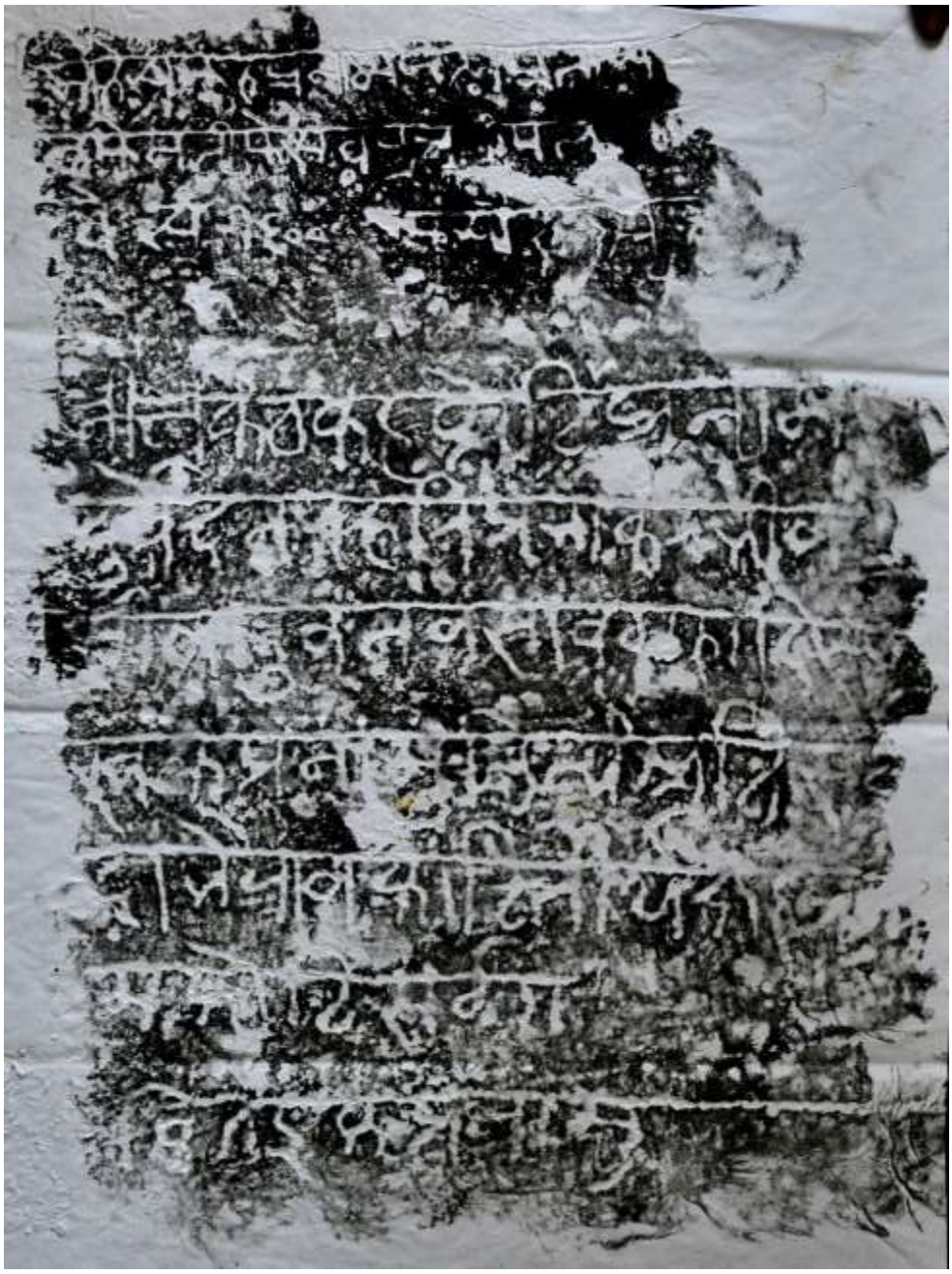


Fig. No. 504: Estampage of the inscription

There are two inscriptions (Fig. 503 & 504), which reads as follows:

Inscription No. 180: This three lines inscription dated *samvat* 1600 (A.D.), is located at *Batuk Bhairava*. It is in local dialect and Nagari characters. It reads as follows:

1. *Mahesa kah pranāma nityaṁ pratí gha*
2. *lhakenasí kesava putra gopalā kā*
3. *budhe saṁ 1600*

It records the salutation of *Keshava* & his son *Gopala* to *Mahesha* and date of *samvat* 1600.

Inscription No. 181: This seven lines inscription of 14th-15th century, is located at *Batuk Bhairava*. It is in local dialect and Nagari characters. It reads as follows:

1. *Nílakaṇtha kah koti pranāma*
2. *durveda narahari prabhākara śríṣa*
3. *síṣa bhuvana vasāva mahā kśiksam*
4. *rava ka pranāmu nityaṁ prati sarva*
5. *dā bhairāva koti tírtha kah pranā*
6. *ma koti sarvam*
7. *nijayi ka pranāmu*

It records the salutation to *Nilkantha, Kotitirtha* and *Bhairava*. It also mentions names of *Durveda, Narhari, Prabhakara* and *Nijayi*.

6.2: Swargarohan

Cunningham mentions this place[104].



Fig. No. 505: Estampage of the inscription

Inscription No. 182: This three lines inscription (Fig. 505) dated *samvat* 1423 (A.D.), is located at *Swargarohan.* The size of the inscription is 22x25 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrī devapāla martyah*

2. *putro ratnah pranōti*

3. *Saṁwat 1423*

It records the salutation of *Ratna* son of *Devapala &* date of *samvat* 1423.

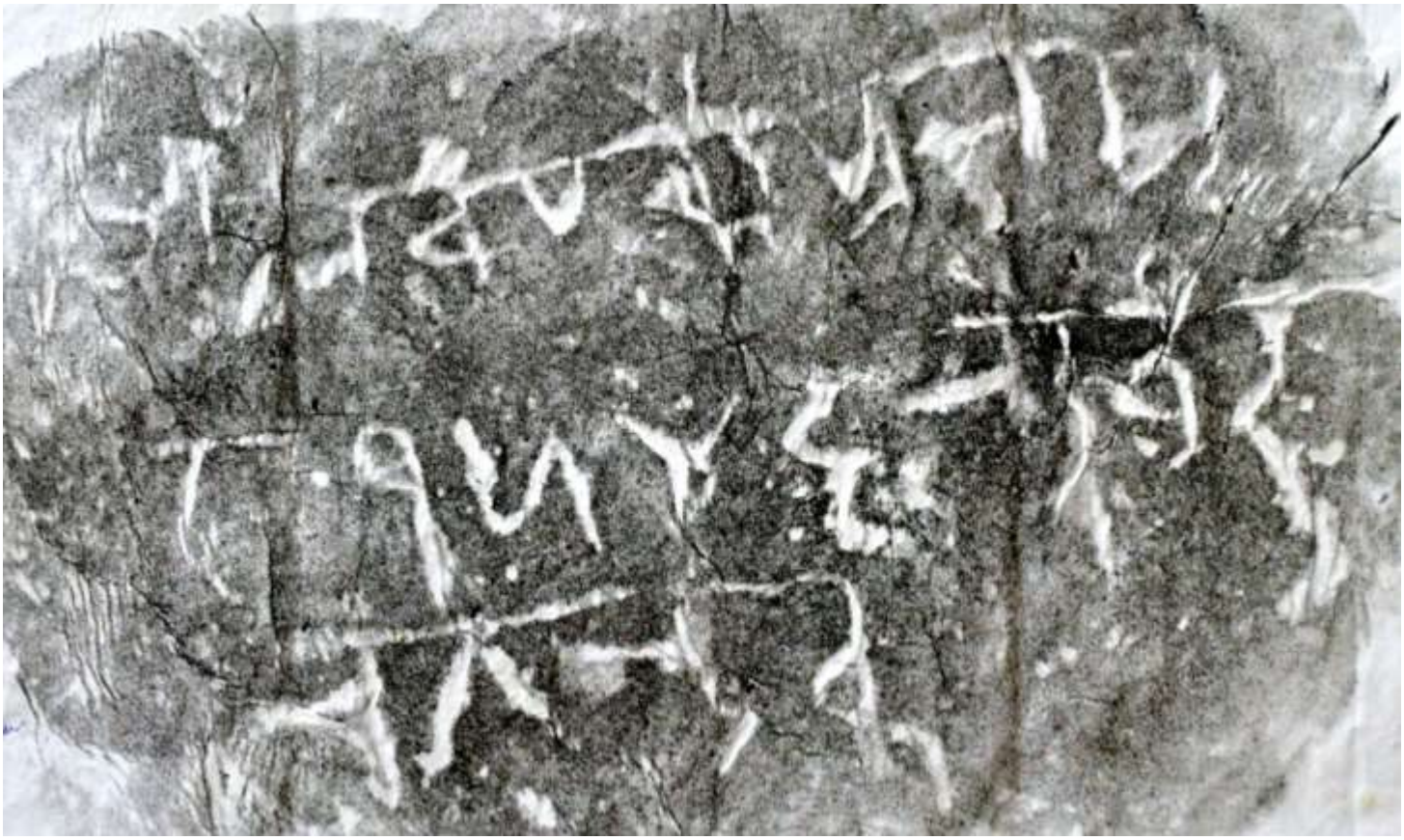


Fig. No. 506: Estampage of the inscription

Inscription No. 183: This three line inscription (Fig. 506) dated *samvat* 1546 (A.D.), is located at *Swargarohan.* The size of the inscription is 22x34 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nilakaṇta kau pranama*

2. *. 1546 . . . .*

3. *Ratanu ka*

It records the salutation of *Ratanu* to *Nilkantha*.

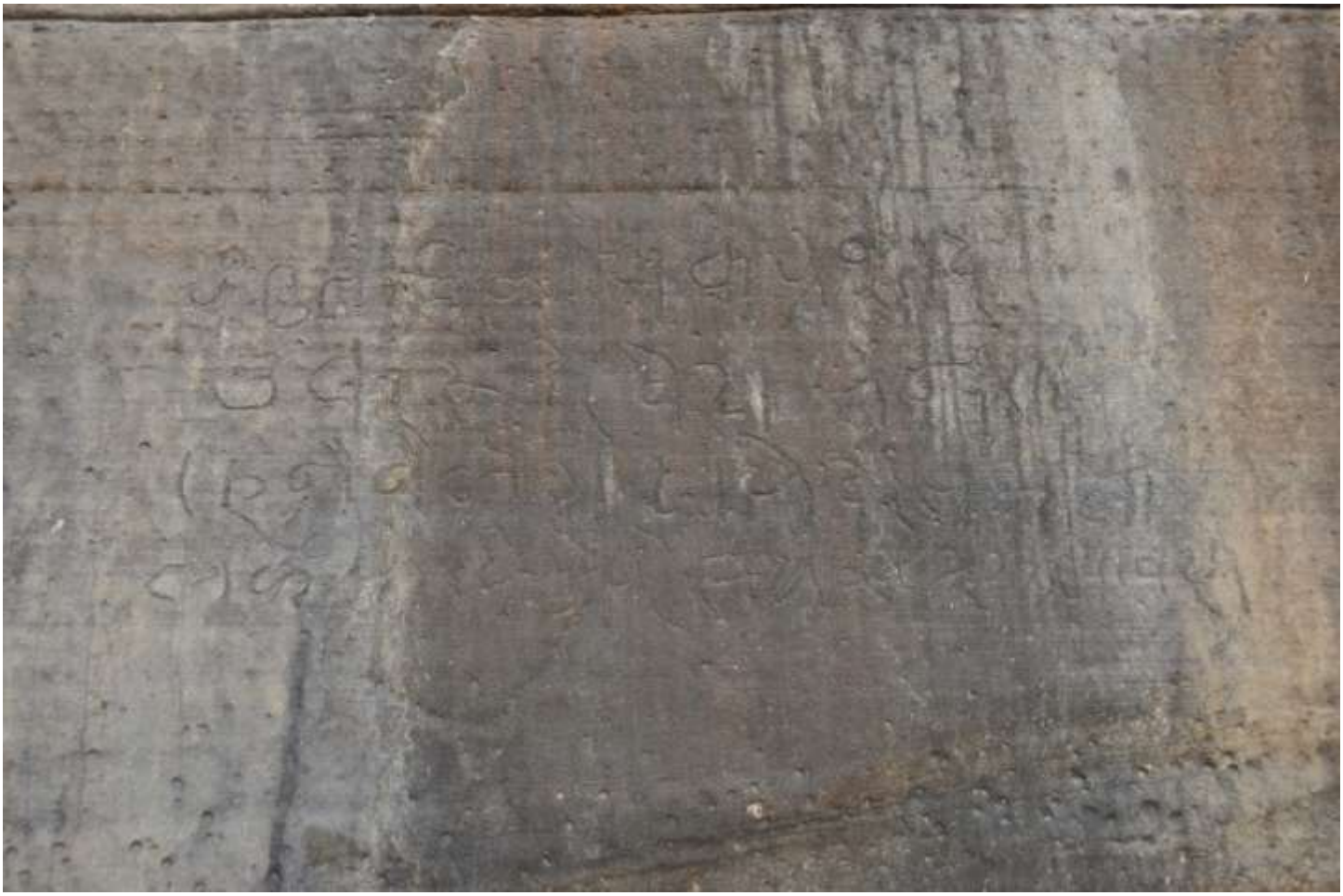


Fig. No. 507: The photograph of the inscription

Inscription No. 184: This four line worn out inscription (Fig. 507) of 15th-16th century, is located at the floor on the left side of the upper level of *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Pandita śrī nāyaka praśāda*
2. . . . . .
3. . . . . .
4. . . . *saṁvat* . . .

It records the name of *Pandit Sri Nayaka Prasad.*

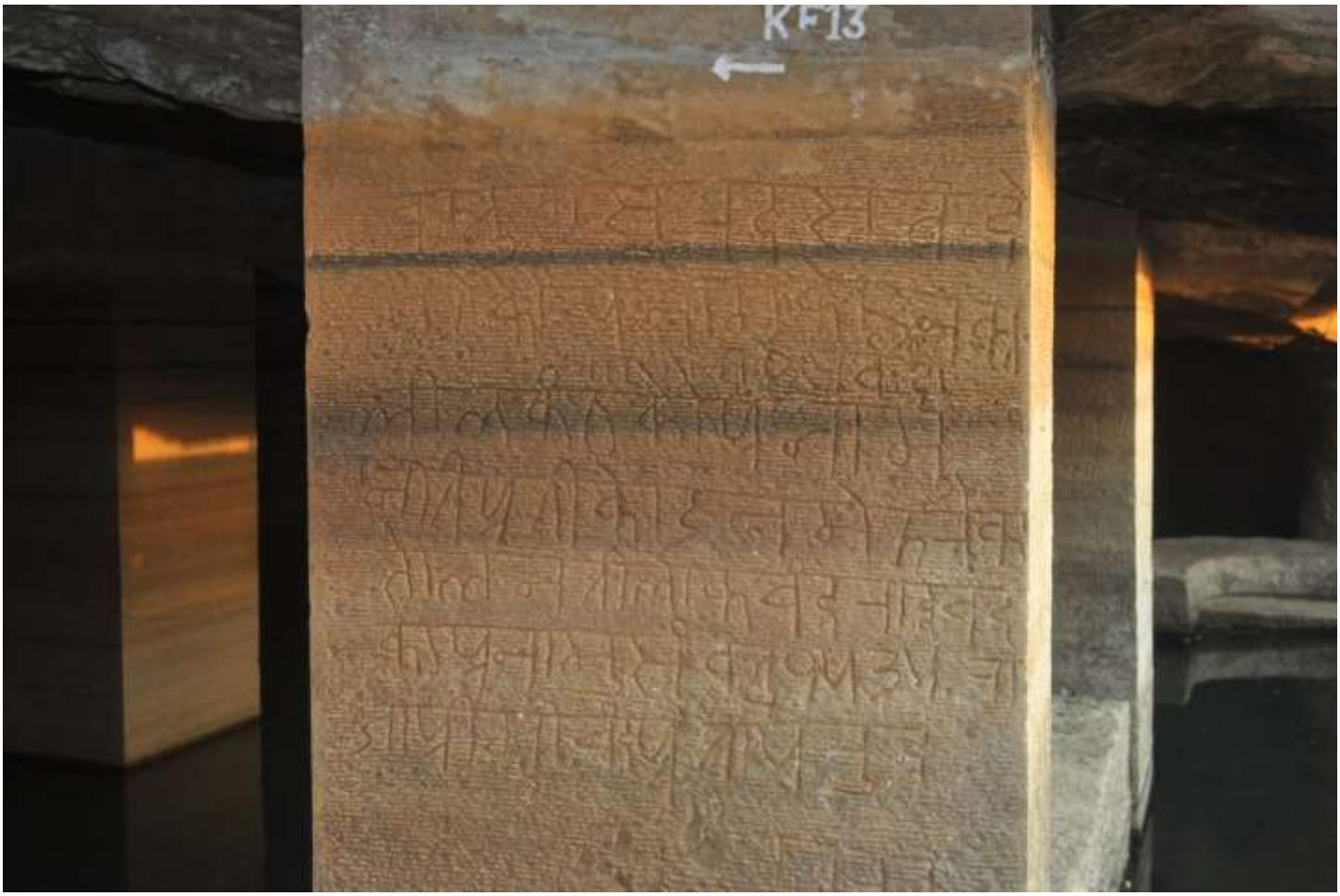


Fig. No. 508: The photograph of the inscription

There are two inscriptions (Fig. 508)[105] which are as follows:

Inscription No. 185: This two lines inscription of 14th-15th century, is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Dranukī sanuda sarvade*
2. *. . .kah pranāmu ko din kā*

It records the salutation.

Inscription No. 186: This five lines inscription dated *samvat* 1535 (A.D.), is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Līlakaṇtha kō pranāmu*
2. *nītī pratī koi name hare kā*
3. *tolana tīlokichanda rāhūchanda*
4. *kā pranāmu saṁvatu 1535 rā*

5. *jā prīmīchandu pranāmu sūu*

It records the salutation of *Namehare, Tilokachandra & Rahuchandra* to *Nilakantha* and date of *samvat* 1535.



Fig. No. 509: The photograph of the inscription on the pillar

There are five inscriptions (Fig. 509)[106] which are as follows:

Inscription No. 187: This two lines inscription of 14th-15th century, is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kotitīrtha śrī[su]ragaṇa*
2. *tīrtha snānu nīlakaṇtha kah pranāmu*
3. *nityaṁ prati*

It records the salutation of a person to *Nilkantha*. He worshipped the deity after taking bath in *Kotitirtha & Sri suragaṇa tirtha*.

Inscription No. 188: This one line inscription of 14th-15th century, is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Swasti śrī jogī mālādeva*

It records the name of *Jogi Maladeva*.

Inscription No. 189: This one line inscription of 14th-15th century, is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Yedaka . .*

It records some name.

Inscription No. 190: This two lines inscription of 14th-15th century, is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah praṇamu manū*
2. *vīrjōka*

It records the salutation of *Manu Vijo* to *Mahesha.*

Inscription No. 191: This two lines inscription dated *samvat* 1541 (A.D.), is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1541 samaya māha*
2. *sudi . . .*

It records the date of *samvat* 1541.



Fig. No. 510: The photograph of the inscription

This pillar has three inscriptions (Fig. 510) which are as follows:

Inscription No. 192: This one line inscription of 14th-15th century, is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nítya praṇama*

It records the daily salutation.

Inscription No. 193: This four lines inscription dated *samvat* 1540 (A.D.), is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvatu 1540 . . . . dheve*
2. *Udai yaha sutradharah*
3. *Prarnamu lilakaṇṭha kē*
4. *Sadā kutumbā sahita*

It records the date of *samvat* 1540 and salutation of *Sutradhar Udai &* his family to *Nilkantha*.

Inscription No. 194: This one line inscription of 14th-15th century, is located on the pillar inside *Swargarohan*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Māhā kumara śrí dhāniga deva basya*

It records the name of *Sri dhāniga deva*.

6.3: ARI from south-western corner of *Kalinjar* Fort to *Nilkantha* temple

The scarp of the fort from south-western corner to *Nilkantha* has a lot of graffitis and inscriptions. It appears that rock shelters in area were very popular with hermits as residence. We will describe these rock paintings as we proceed from south towards north.

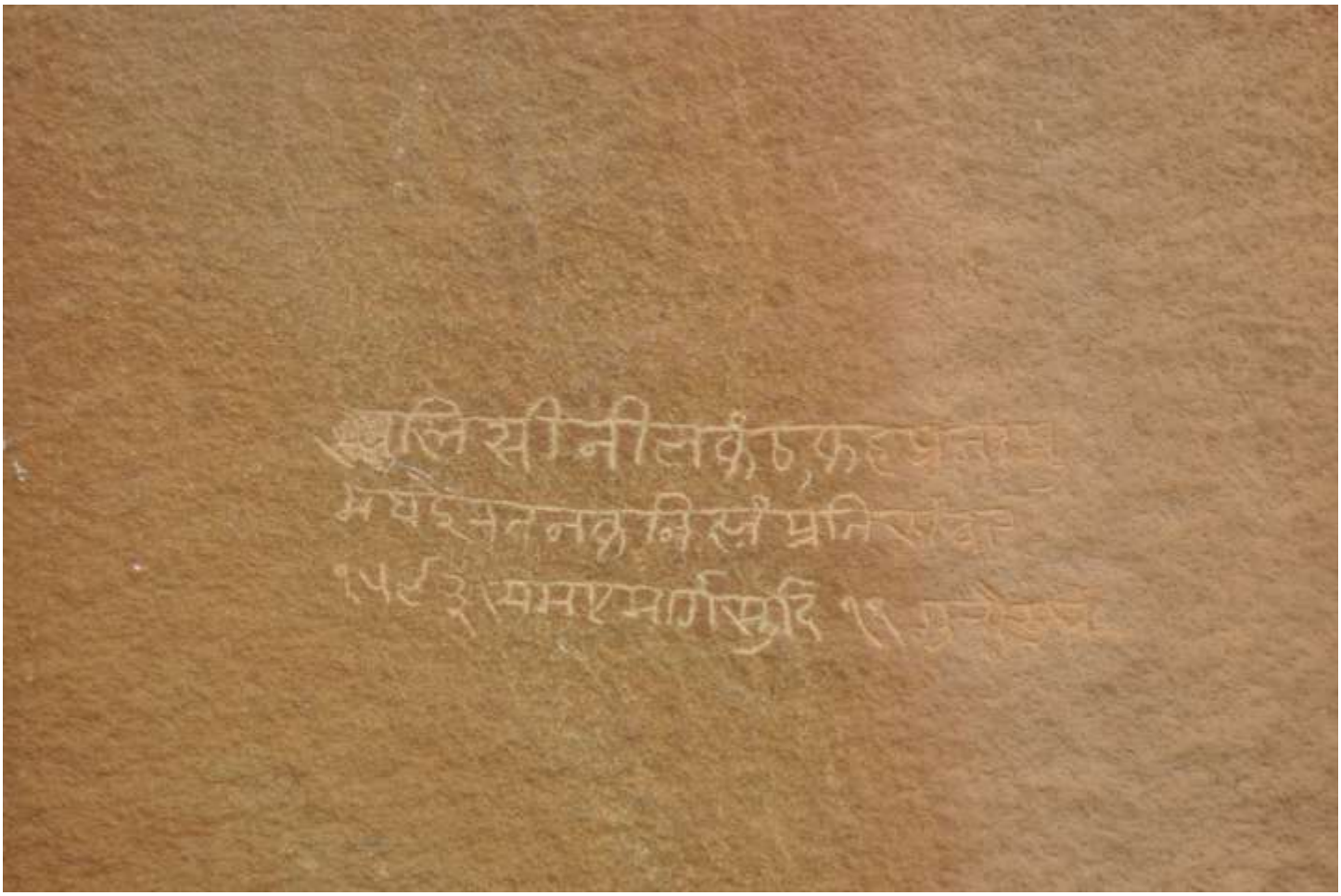


Fig. No. 511: The photograph of the inscription

Inscription No. 1: This three lines inscription (Fig. 511) dated *samvat* 1593 (A.D.), is located at scarp of the fort from south-western corner to *Nilkantha*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Swasati s[r]ī nīlakaṇtha kah pranāmu*
2. *maghai rattan ka nityaṁ prati saṁvat*
3. *1593 samaye mārga sudi 11 gurō samaṁ*

It records the daily salutation by *Maghai Rattana* to *Nilkantha* and date of *samvat* 1593 *marga sudi* 11 *guruvar*.

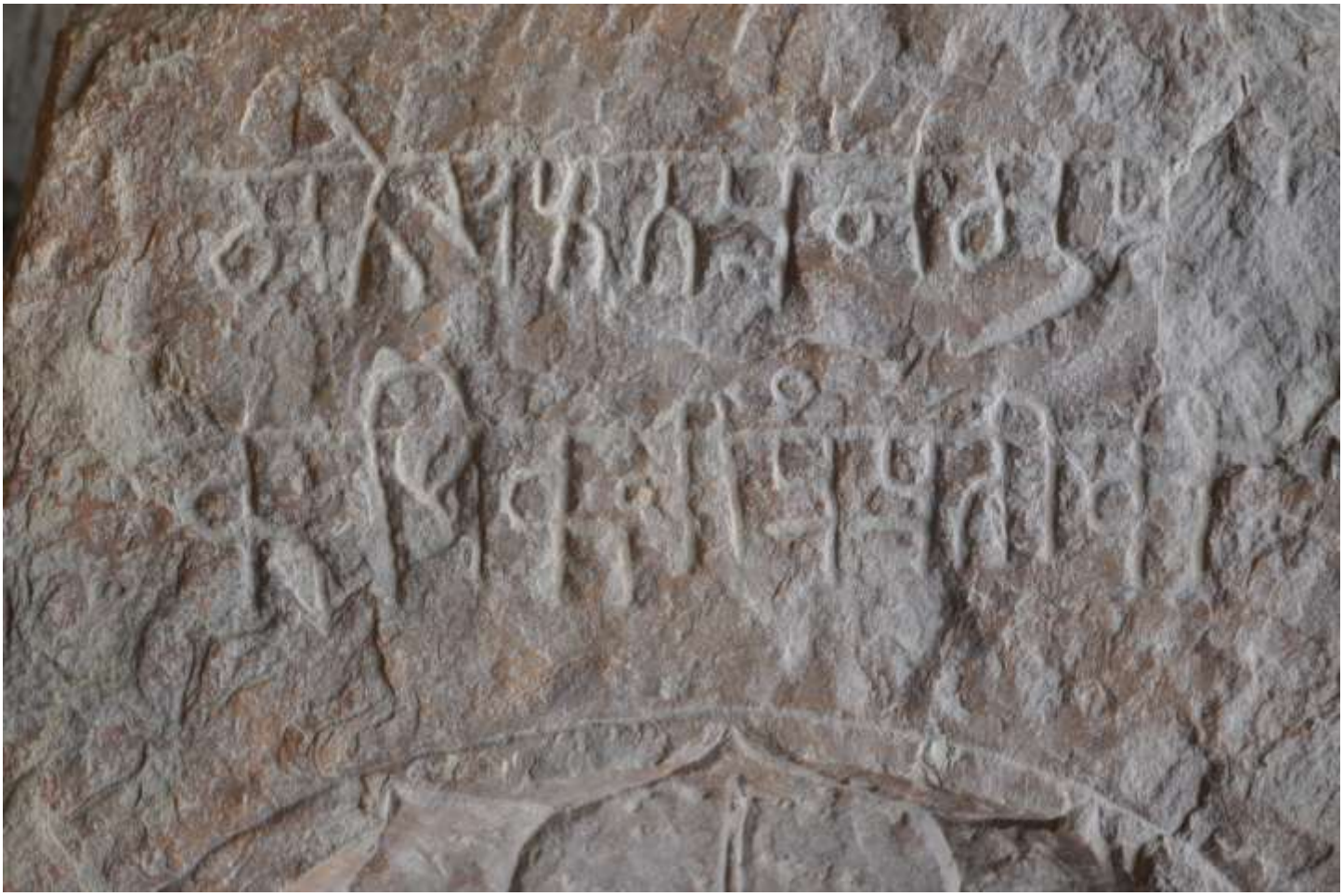


Fig. No. 512: The photograph of the inscription

Inscription No. 2: This two lines inscription (Fig. 512) of 14th-15th century, is located in the *Ari* located below the south-western corner of the fort. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu pra*

2. *kahi ka nītyaṁ pratī vī*

It records the daily salutation to *Mahesha.*



Fig. No. 513: The photograph of the inscription

Inscription No. 3: This one lines inscription (Fig. 513) of 14th-15th century, is located at scarp of the fort from south-western corner to *Nilkantha*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nikaṁmā*

It records the name of *Nikamma*.

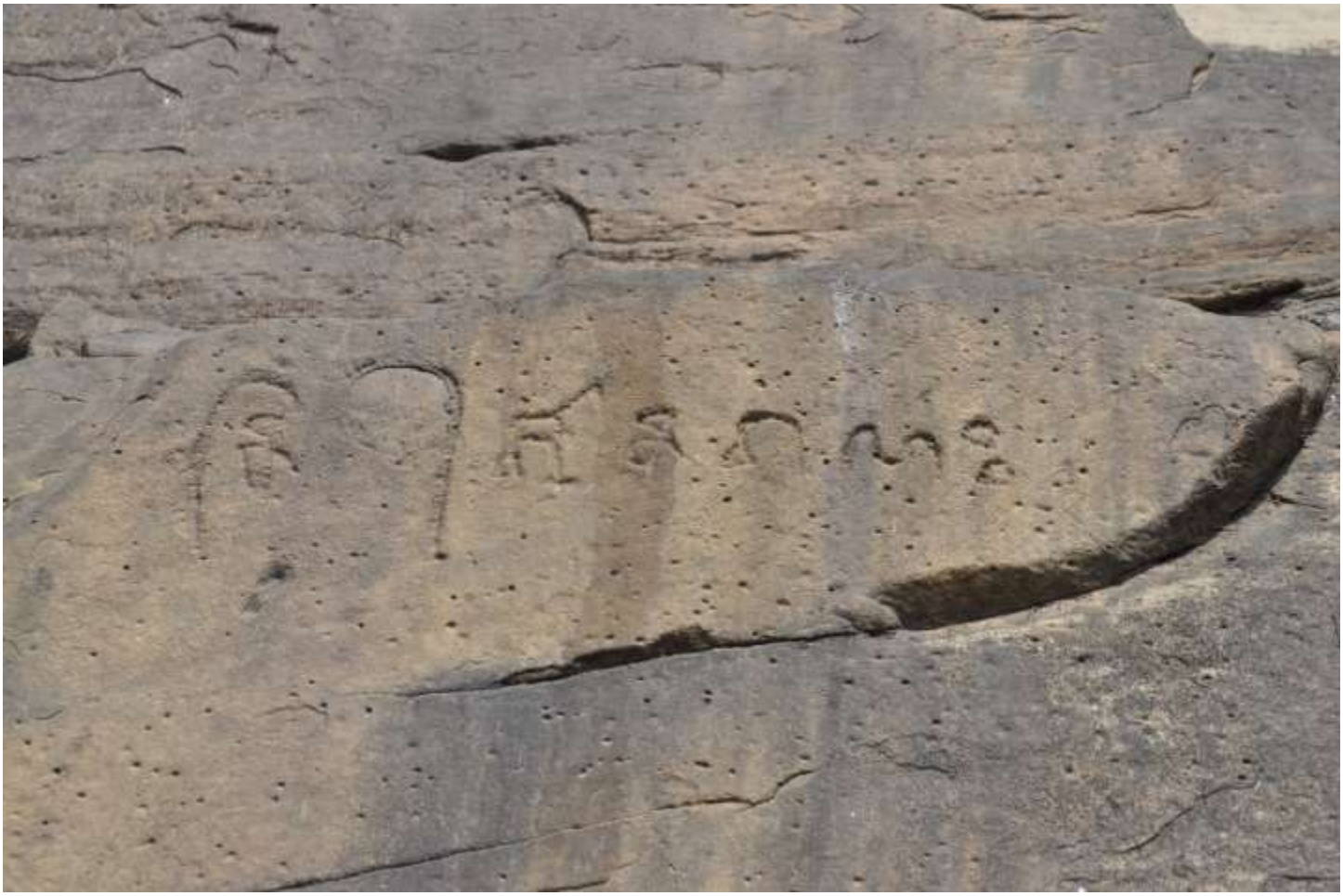


Fig. No. 514: The photograph of the inscription

Inscription No. 4: This one line inscription (Fig. 514) of 4th-5th century, is located at scarp of the fort from south-western corner to *Nilkantha*. It is in *Sanskrit* language and *Brahmi* characters. It reads as follows[107]:

1. *Kiriśālagaṇah*

It records the name of *Kirisalagana.* It is probably the name of some *Shaiva* ascetic.

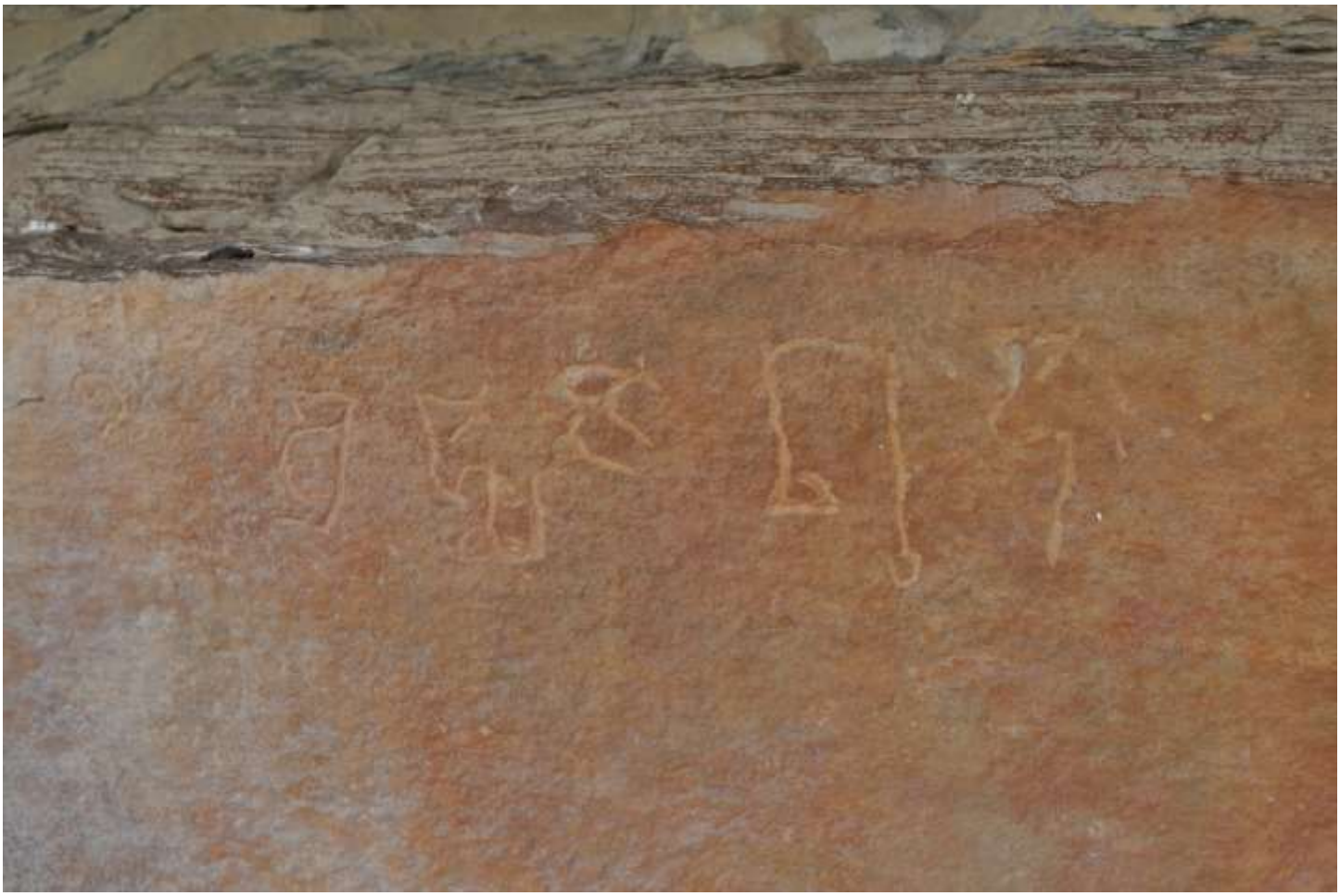


Fig. No. 515: The photograph of the inscription

Inscription No. 5: This one line inscription (Fig. 515) of 4th-5th century, is located at scarp of the fort from south-western corner to *Nilkantha*. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Bramhaja guhah*

It records the name *Bramhaja Guha*[108].



Fig. No. 516: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 517: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 518: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 519: Rock painting in the *Ari* south of *Nilkantha* temple



Fig. No. 520: Rock painting in the *Ari* south of *Nilkantha* temple



Fig. No. 521: Rock painting in the *Ari* south of *Nilkantha* temple



Fig. No. 522: Rock painting in the *Ari* south of *Nilkantha* temple



Fig. No. 523: Rock painting in the *Ari* south of *Nilkantha* temple



Fig. No. 524: Rock painting in the *Ari* south of *Nilkantha* temple



Fig. No. 525: Rock painting in the *Ari* south of *Nilkantha* temple



Fig. No. 526: Rock painting in the *Ari* south of *Nilkantha* temple



Fig. No. 527: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 528: Image of *Varaha* (outline) in the *Ari* south of *Nilkantha* temple



Fig. No. 529: Image of a male in dancing posture near *Bhuvaraha* image



Fig. No. 530: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 531: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 532: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 533: Inscription in the *Ari* south of *Nilkantha* temple

This one line inscription of 5th century A.D., in *Sanskrit* language and *Nagari* characters, reads as follows:

1. *Brahmaja guhā*

It records the name of some *Brahmaja Guha*[109].



Fig. No. 534: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 535: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 536: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 537: Graffiti in the *Ari* south of *Nilkantha* temple

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Fig. No. 538: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 539: Inscription in the *Ari* south of *Nilkantha* temple



Fig. No. 540: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 541: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 542: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 543: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 544: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 545: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 546: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 547: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 548: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 549: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 550: Inscription in the *Ari* south of *Nilkantha* temple



Fig. No. 551: Graffiti in the *Ari* south of *Nilkantha* temple

This one line inscription of 5th century A.D., in *Sanskrit* language and *Brahmi* characters, reads as follows:

1. *vāpa pa . vasa gaṇa guhā*

It records the name of some sacred cave or rock shelter[110].



Fig. No. 552: Graffiti in the *Ari* south of *Nilkantha* temple

This one line inscription of 9th century A.D., in *Shell* characters, reads as follows:

1. *Parasasana*[111].



Fig. No. 553: Geometrical figure carved on the slab



Fig. No. 554: Three conch shells carved on the slab



Fig. No. 555: Inscription in the *Ari* south of *Nilkantha* temple

There are two inscriptions (Fig. 555) of 15th-16th century, in local dialect and *Nagari* characters, reads as follows:

Inscription No. 1:

1. *Paḍa magha para*

Inscription No. 2:

1. *Kosal loha pahatvachcha kesava laha*
2. *Vavaṇā dedu magata*



Fig. No. 556: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 557: Graffiti in the *Ari* south of *Nilkantha* temple



Fig. No. 558: Graffitis in the *Ari* south of *Nilkantha* temple



Fig. No. 559: Inscription in the *Ari* south of *Nilkantha* temple

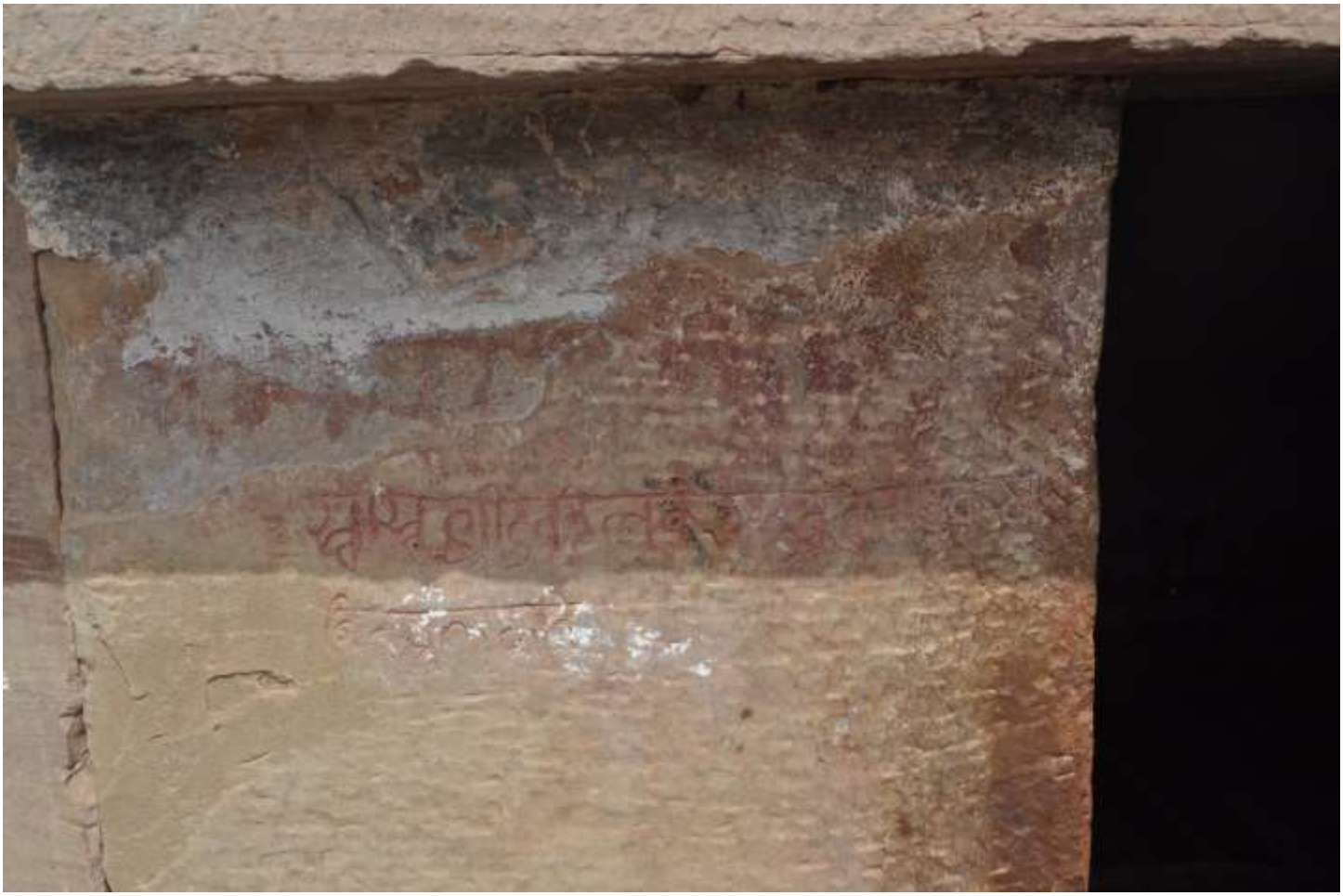


Fig. No. 560: Inscription in the *Ari* south of *Nilkantha* temple

Chapter 07: Interior of the Kalinjar Fort



Fig/ No. 561: Satellite image of the interior of the Kalinjar Fort



Fig. No. 562: Satellite image of the *Kotitirtha* and its surroundings

7.1: *Khankah Tomb @ Shah Bahu*



Fig. No. 563: *Khankah* & grave of *Shah Bahu*

Khankah is located north of *Venkat Bihari* temple and east of *Chaubey Mahal* in a desolate graveyard. It lies in latitude $25^{0}00'06''$ N and longitude $80^{0}29'07''$ E. It consist of the main tomb with a dome. It is flanked by open verandahs at right angle to the north-south running room of the tomb which contains the grave of *Shah Bahu* and an inscription describing the circumstances of the construction & the name of person who constructed it.



Fig. No. 564: Inscription on the *Khankah*

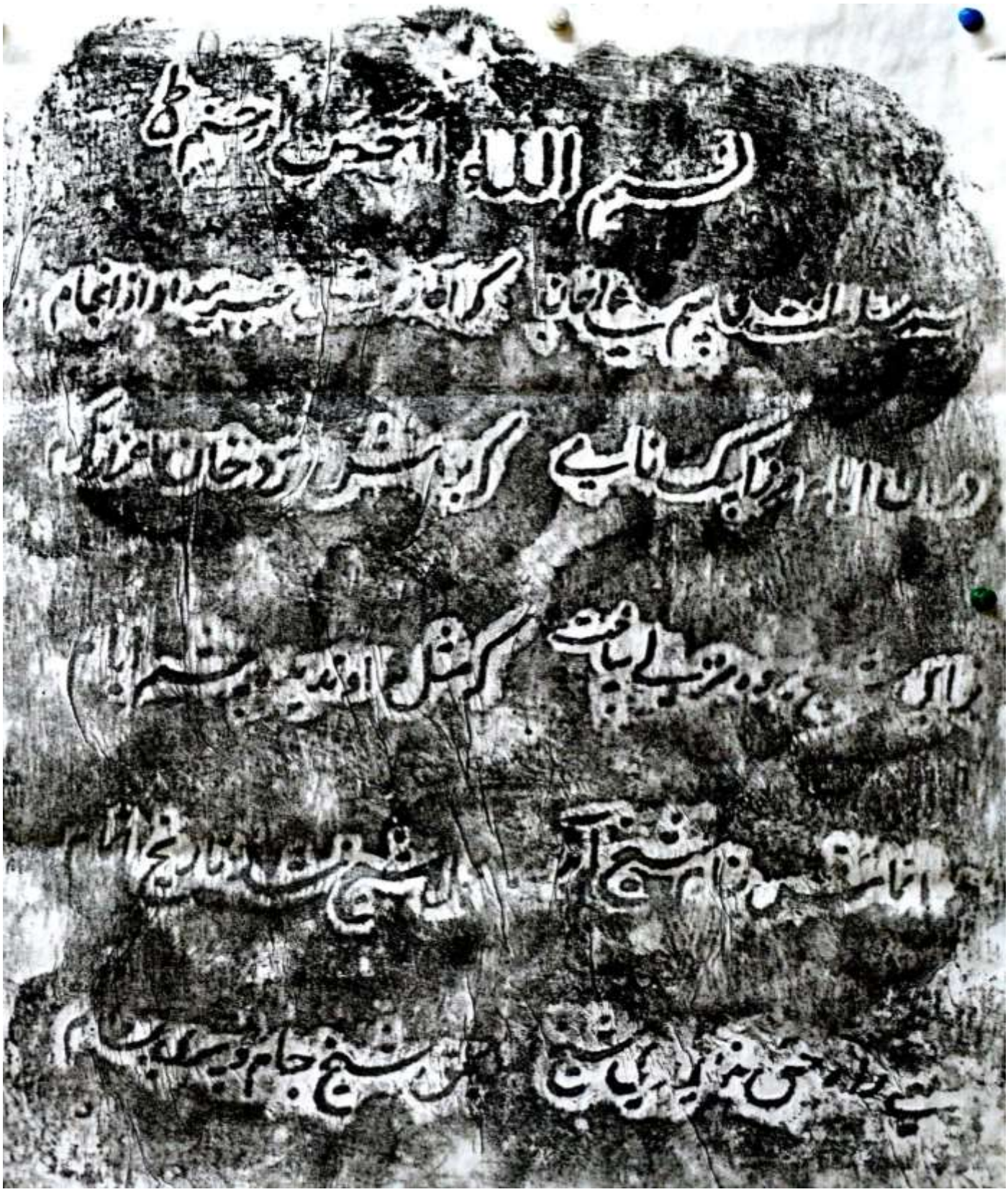


Fig. No. 565: Estampage of the inscription

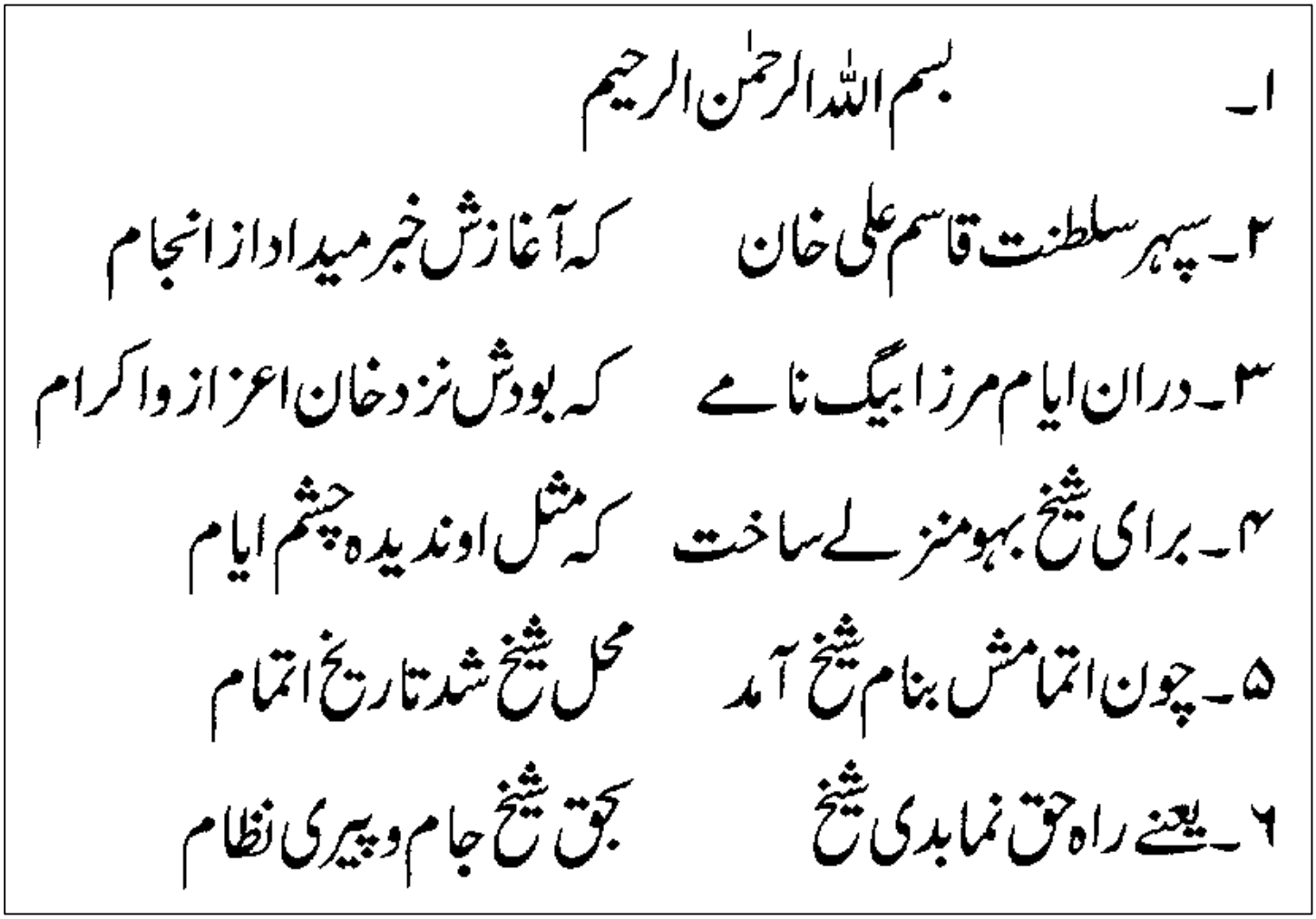


Fig. No. 566: Inscription

Inscription No. 1: This six line inscription (Fig. 564, 565 & 566) is located on the eastern wall of the *Khankah* tomb. The size of the inscription is 52x74 cm. It is in *Persian* language and *Nastaliq* characters. It reads as follows:

1. I begin with the name of God who is kind and gracious.

2. *Qasim Ali Khan*, the commander-in-chief, the beginning of whose glorious rule tells about the greatness of his reign.

3. There was a man named *Mirza Beg* in those days who was respected by the above mentioned person.

4. He built this structure for *Sheikh Bahu*. There was no beginning like this in those times.

5. When the building was complete, the date was found by the word "*Mahalle Sheikh*".

6. i.e. *Sheikh* shows the right path with the blessings of *Sheikh Jaam* and *Pir Nizami.*

7.2: *Jakhira Mahal*

Jakhira Mahal complex is situated to the north-east of *Kotitirth*. It lies in latitude 24^{0}59′57 N and longitude 80^{0}59′12″ E. It is a cluster of dilapidated palaces. These were probably used for storing the provisions at some point of time i.e. why this whole collection of four buildings is known as *Jakhira Mahal*. The three buildings located on northern side are shown in fig. (567), and a fourth building which exists to the south of these is given in Fig. (568). The fourth building as seen from the ground level is depicted in figure 3. This complex has three *Gupta* inscription fixed in the main portals of the buildings.



Fig. No. 567: General view of *Jakhira Mahal*



Fig. No. 568: Aerial view of southern part of *Jakhira Mahal*



Fig. No. 569: Front view of the southern part of *Jakhira Mahal*



Fig. No. 570: Estampage of the inscription

Inscription No. 1: This one line inscription (Fig. 570) of 5th-6th century is fixed on one of the gates of the *Jakhira Mahal.* The size of the inscription is 41x27 cm. It is in *Sanskrit* language and *Brahmi* characters. It reads as follows:

1. *Chīrasya*

It records the word, *Chira*.



Fig. No. 571: The photograph of the inscription



Fig. No. 572: Estampage of the inscription

Inscription No. 2: This one line inscription (Fig. 571 & 572) of 4th-5th century is fixed on one of the gates of the *Jakhira Mahal.* The size the inscription is 35.5x22.5 cm. It is in *Sanskrit* language and *Brahmi* characters. It reads as follows

1. *Sridattasri . pa*

It records the name, *Sri Datta*.



Fig. No. 573: The photograph of the inscription

Inscription No. 3: This one line inscription (Fig. 573) of 6th century, is located on the floor slab of eastern side gate of *Jakhira* mahal. The size of the inscription is 23x73.5 cm. It is in *Sanskrit* language and Early *Nagari* characters. It reads as follows:

1. *Sada bhupa dhyachi*

It records the name of *Sada Bhupa Dhyacha*. *Sada Bhupa* literally means good king. This may be an adjective used for a king named *Dhyacha*.

7.3: *Kotitirtha*



Fig. No. 574: General view of *Kotitirtha Taal*



Fig. No. 575: Another view of *Kotatirtha Taal*

Cunningham & Fuhrer mentioned this place[112]. *Kotitirth Taal* is situated in the southern portion of the fort near *Aman Singh* palace. It lies in latitude 24^{0}59′48″ N and longitude 80^{0}29′07″ E. *Kotitirth* was a sacred spot and kings of different ages built temples around this. *Patthar Mahala* mosque which is located near the north-eastern corner of *Kotitirth* was built by *Islam Shah* and has many important inscriptions. The tomb of *Shah Rashid* exists on a small mound located on the eastern side of the tank. *Ram Janki* temple located near the south-western corner of the tank contains many inscriptions. *Aman Singh* palace located on the western end of the southern bank of the tank, houses the antiquities collected from different places of the fort.



Fig. No. 576: Estampage of the inscription

Inscription No. 1: This two lines inscription (Fig. 576) of 14th-15th century, is located on the western side of the northern bank of *Kot-tirth*. The size of the inscription is 19x55 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kotī tīratha kah pranamu nīta pratī*

2. *vyāma . . . va*

It records the salutation to *Kotitirtha*.



Fig. No. 577: Estampage of the inscription

Inscription No. 2: This one line inscription (Fig. 577) of 7th-8th century, is located on the western side of the northern bank of *Kot-tirth*. The size of the inscription is 8x15 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śiviyaṁ*

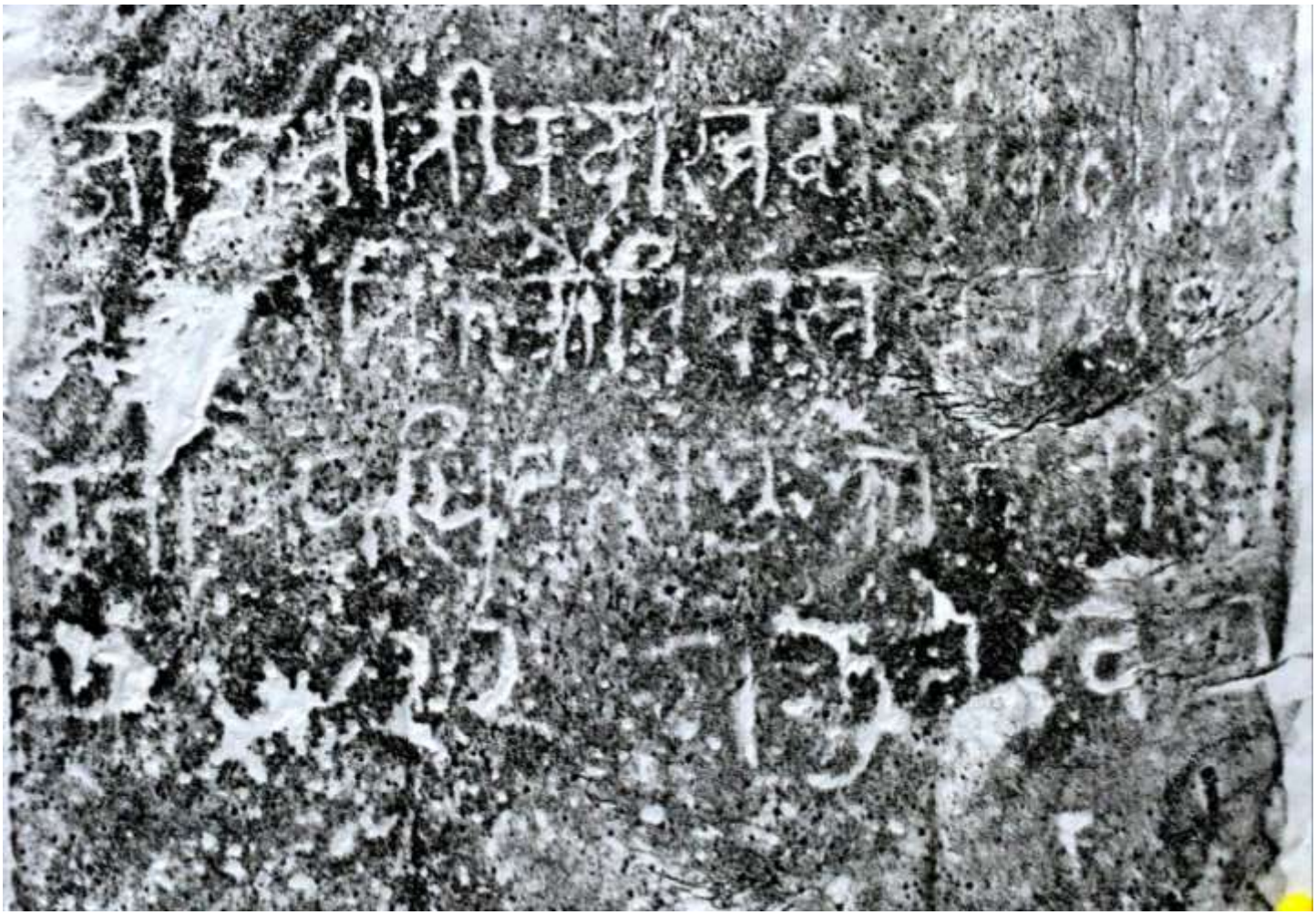


Fig. No. 578: Estampage of the inscription

Inscription No. 3: This three lines inscription (Fig. 578) of 10th-11th century, is located on the western side of the northern bank of *Kot-tirth*. The size of the inscription is 19x25 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ā hasí tíra dāsa ka [nílakaṇtho]*

2. *. . . . kotí . . . .*

3. *saṁwat . .*

It records the name of *Nilakantha*.



Fig. No. 579: Estampage of the inscription

Inscription No. 4: This one line inscription (Fig. 579) dated *samvat* 1575 (A.D.), is located on the western side of the northern bank of *Kot-tirth*. The size of the inscription is 10x29 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ti saṁvat 1575*

It records the date of *samvat* 1575.



Fig. No. 580: Estampage of the inscription

Inscription No. 5: This one line inscription (Fig. 580) of 5th-6th century, is located on the staircases on the southern bank of *Kot-tirth*. The size of the inscription is 14x20 cm. It is in shell characters.



Fig. No. 581: Estampage of the inscription

Inscription No. 6: This four lines inscription (Fig. 581) of 15th century, is located on the western bank (north side) of *Kot-tirth*. The size of the inscription is 29x62 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ganesa nānā nāma nílakaṇtha koti*
2. *tīrtha pranāmu pavitrā kota prati. kā*
3. *. . . . . saṁvat 15*
4. . . . . .

It mentions *Nilkantha & Kotitirtha*.



Fig. No. 582: Estampage of the inscription

These two inscriptions (Fig. 582) are located on the northern side of the western bank of *Kotitirth.* The size of the combined inscription is 32x75 cm and these reads as:

Inscription No. 7: This seven lines inscription of 15th century, is located on the western bank (north side) of *Kotitirth*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Aum! Sidhi . . . . . .*

2. *pra kah lilakaṇtha kah pranamu*

3. *. . . ka pranamu*

4. *mati*

5. . . . . .

6. . . . . .

7. . . . .

It records the salutation to *Nilkantha.*

Inscription No. 8: This two lines inscription of 15th century, is located on the western bank of *Kotitirth*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . kah suhera . . . su*

2. *preta . .*

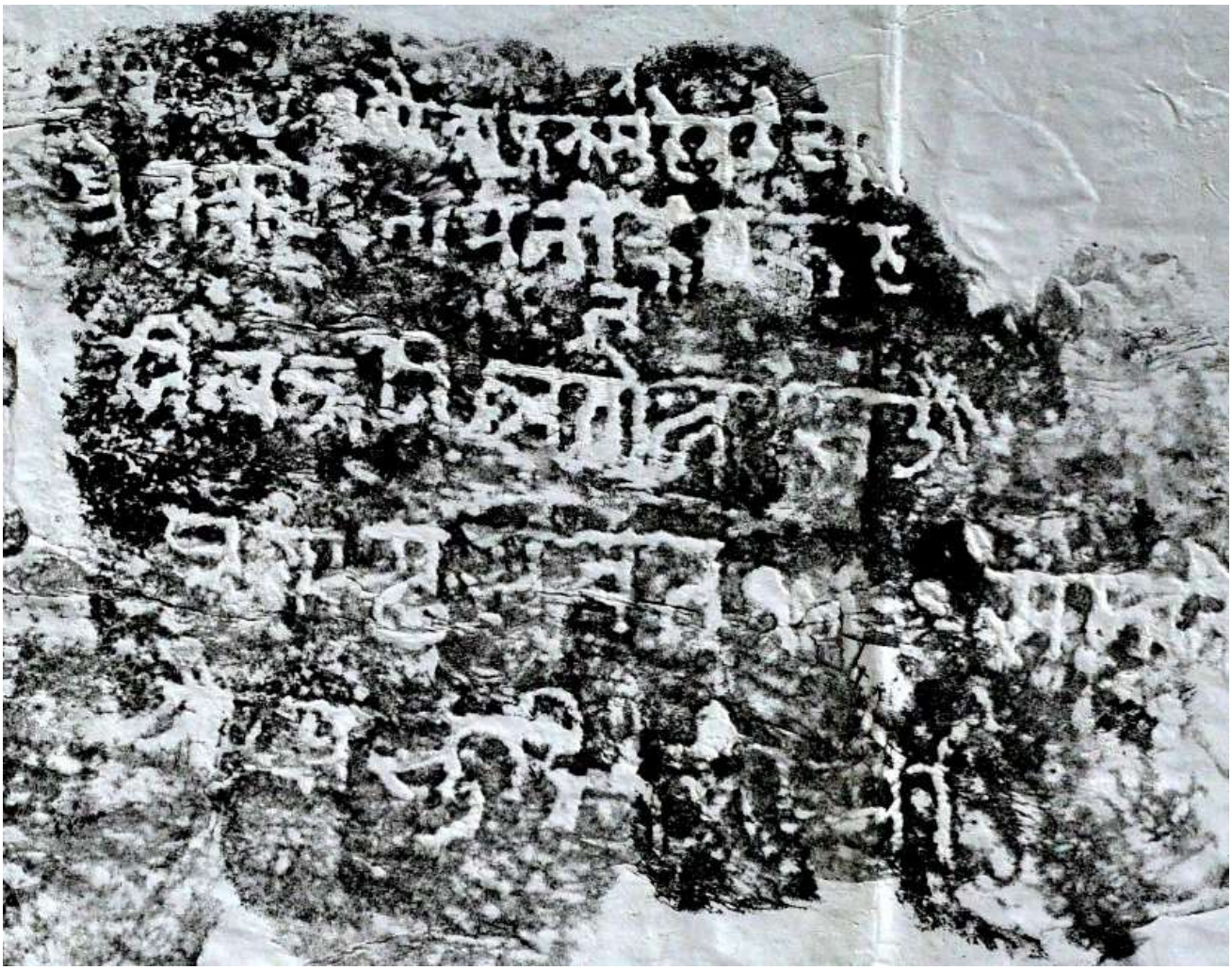


Fig. No. 583: Estampage of the inscription

Inscription No. 9: This five lines inscription (Fig. 583) dated *samvat* 1561 (A.D.), is located on the western bank of *Kotitirth*. The size of the inscription is 32x75 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *kanha sule . . . sa*
2. . . . . *tírtha nílakaṇtha kah*
3. *nitya prati*
4. *praṇa mu saṁvat 1561 samaye*
5. *pauṣa sudi*

It records the salutation to *Nilkantha* and date of *pausha sudi samvat* 1561.



Fig. No. 584: Estampage of the inscription

Inscription No. 10: This three lines inscription (Fig. 584) dated *samvat* 1570 (A.D.), is located on the southern side of the western bank of *Kotitirth*. The size of the inscription is 18x90 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Om! Siddhí saṁvatu 1570 samaye āṣāṇa . . . .*
2. *thākura śrí kírti singha kevega singha dadaiya gisa pāva rasa*
3. *suta kaha māna díka patha parāpā kírti singha ken a jābi . .*

It records the names of *Thakkur Kirti Singh & Kevega Singh* and date of *asadha samvat* 1570.



Fig. No. 585: Estampage of the inscription

Inscription No. 11: This two lines inscription (Fig. 585) of 15th century, is located on the western bank of the southern half of *Kotitirth*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha pranāmu . .*

2. . . . . .

It records the salutation to *Mahesha*.



Fig. No. 586: Estampage of the inscription

Inscription No. 12: This three lines inscription (Fig. 586) of 15th-16th century, is located on the southern bank of the western side of *Kotitirth*. The size of the inscription is 21x58 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Pusa dina rājārāma tāsake nāti*

2. *ma va mahābhisa ke thakkura . . pa . . ha*

3. *binu prati āyí . . . snānu kíinhena*

It records the name of *Rajaram* and writes about somebody taking bath here.



Fig. No. 587: Estampage of the inscription

There are two inscriptions (Fig. 587) are located on the western staircase of the southern bank of *Kot-tirth*. The size of the combined inscription is 21x69 cm and these reads as follows:

Inscription No. 13: This two lines inscription of 15th-16th century, is located on the western staircase of the southern bank of *Kot-tirth*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ganesa kaha pranāmu*

2. *kaha pranāmu kotí tírtha kah*

It records the salutation of *Ganesha* to *Kotitirtha*.

Inscription No. 14: This one line inscription of 15th-16th century, is located on the western staircase of the southern bank of *Kot-tirth*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrí sapan ū víti shraviko kā nityaṁ . .*

It records the salutation of a person named *Sapanuviti Shravi*.



Fig. No. 588: Estampage of the inscription

There are three inscription (Fig. 588) are located on the western staircase of the southern bank of *Kot-tirth*. The size of the combined inscription is 25x90 cm and these reads as follows:

Inscription No. 15: This two lines inscription of 15th-16th century, is located on the western staircase of the southern bank of *Kot-tirth*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Rauta holā dhāga kai jāta safalā*
2. *Au nityaṁ gopí daive pakśí uniko*

It records the names of *Rauta Hola* and *Gopi*.

Inscription No. 16: This one line inscription of 15th-16th century, is located on the western staircase of the southern bank of *Kot-tirth*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha pranamu*

It records the salutation to *Mahesha*.

Inscription No. 17: This two lines inscription dated *samvat* 1557, is located on the western staircase of the southern bank of *Kot-tirth*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu*
2. *saṁvat 1557*

It records the salutation to *Mahesha* and date of *samvat* 1557.



Fig. No. 589: Estampage of the inscription

Inscription No. 18: This inscription (Fig. 589) is located on the lower side of the mid-southern bank of *Kotitirth.* The size of the inscription is 20x50 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrí samastādhikamasya*

It records the name of some *Samastadhikama*.



Fig. No. 590: Estampage of the inscription

Inscription No. 19: This three lines inscription (Fig. 590) dated *samvat* 1564 (A.D.), is located on the western bank (southern half) of *Kot-tirth*. The size of the inscription is 8x15 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Manu[salā] ka pranamu*
2. *mahesa kaha nityaṁ prati*
3. *saṁvat 1564*

It records the daily salutation of *Manusala* to *Mahesha* and date of *samvat* 1564.



Fig. No. 591: Estampage of the inscription

Inscription No. 20: This seven lines inscription (Fig. 591) dated *samvat* 1673 (A.D.), is located on the western bank (southern half) of *Kot-tirth*. The size of the inscription is 28x86 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . .
2. *pranamu dina prati kotí*
3. *lābha deva . . . ka*
4. *mahesa ka pramānu*
5. *sudeva ka pramānu*
6. *nātha . . .*
7. *purava saṁvat 1673 . . .*

It records the daily salutation of *Labha deva* to *[Va]Sudeva* & *Mahesha* and date of *samvat* 1673.



Fig. No. 592: Estampage of the inscription

Inscription No. 21: This four lines illegible inscription (Fig. 592) is located on the western bank of the southern half of *Kot-tirth*. The size of the inscription is 27x66 cm.



Fig. No. 593: Estampage of the inscription

Inscription No. 22: This two lines inscription (Fig. 593) of 14th-15th century, is located on the eastern wall of the western staircase of the southern bank of *Kot-tirth*. The size of the inscription is 10x50 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . .

2. *Mahesa kaha pranāmu nítya gopā . . .*

It records the daily salutation to *Mahesha*.



Fig. No. 594: Estampage of the inscription

Inscription No. 23: This one line inscription (Fig. 594) dated *samvat* 1566 (A.D.), is located on the eastern wall of the western staircase of the southern bank of *Kot-tirth*. The size of the inscription is 13x82 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1566 samaye āṣ̣ādha . . .*

It records the date of *asadha samvat* 1566.



Fig. No. 595: Estampage of the inscription

Inscription No. 24: This three lines inscription (Fig. 595) of 16th-17th century, is located on the eastern wall of the western staircase of the southern bank of *Kot-tirth*. The size of the inscription is 15x53 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Gopíṇo hariyo gaṇāye daye nadí . . .*
2. *uní ke ja vansa kalā koti tírtha*
3. *kah . . au lílakaṇtha kah pranamu*

It records the salutation to *Kotitirtha & Nilkantha.* It also mentions the names of *Gopi, Hari* etc.

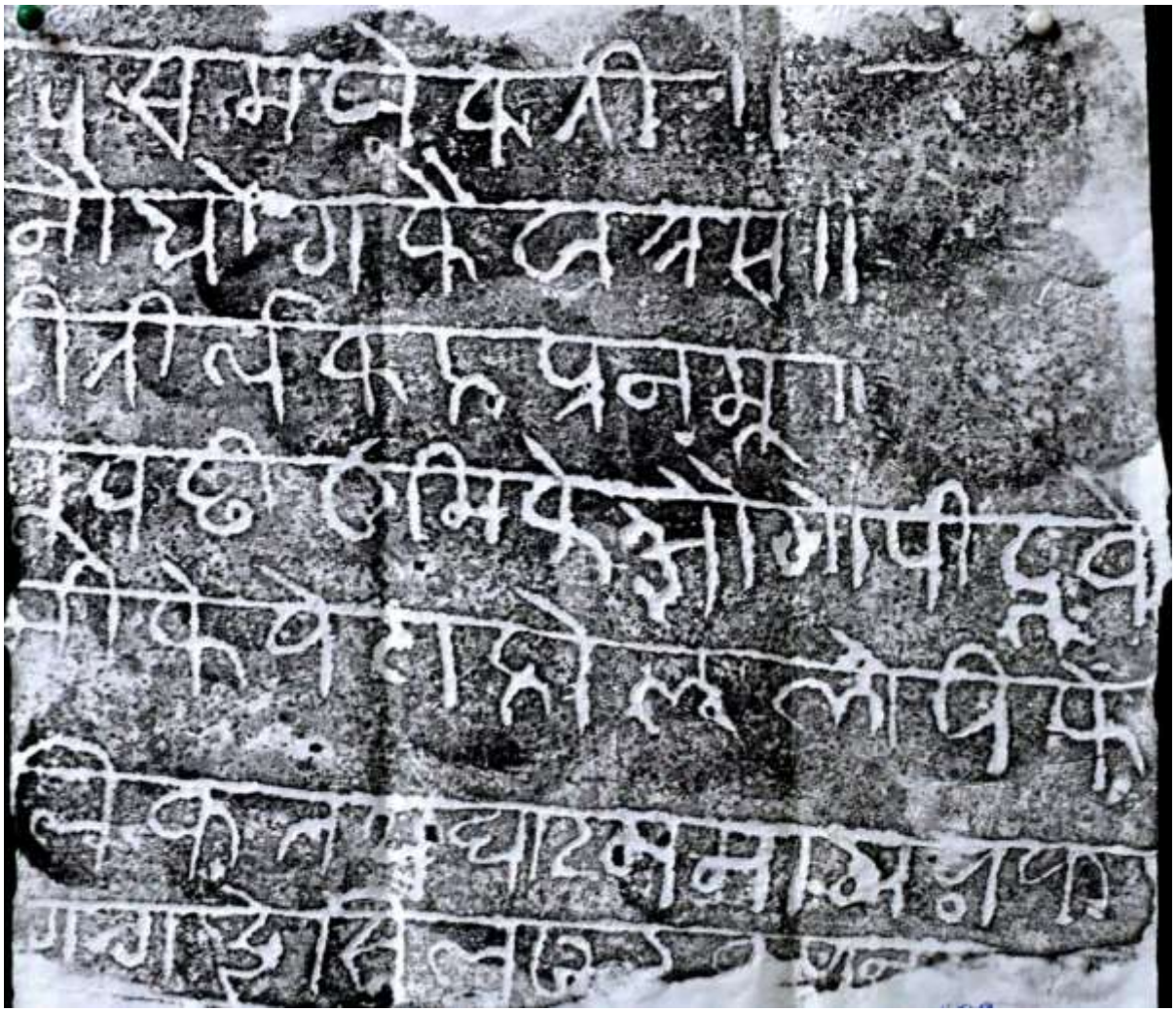


Fig. No. 596: Estampage of the inscription

Inscription No. 25: This seven lines inscription (Fig. 596) of 14th-15th century, is located on the eastern wall of the western staircase of the southern bank of *Kot-tirth*. The size of the inscription is 37x33 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Samaye karí //*
2. *naiyoga kaiṇagasa . . .*
3. *tírtha kah pranamu . . .*
4. *bachhi umike au gopí dube. . . .*
5. *śrí keve hāho lūlopi ke . . .*
6. *likala . . ghātama nāmā . .*
7. *ganga sila . . . .*

It records the salutation to *Kotitirtha*. It also mentions the name of *Bachi Umi, Gopi Dube, Keve* and *Lulopi*.



Fig. No. 597: Estampage of the inscription

Inscription No. 26: This one line inscription (Fig. 597) in *Shell* characters of 5th-6th century, located at mid-southern bank of *Kotitrtha*. The size of the inscription is 24x88 cm.



Fig. No. 598: Estampage of the inscription

Inscription No. 27: This one line inscription (Fig. 598) in *Shell* characters of 5th-6th century, located at mid-southern bank of *Kotitrtha*. The size of the inscription is 20x89 cm.



Fig. No. 599: Estampage of the inscription

There are three inscriptions (Fig. 599) located on the eastern wall of the western staircases on the southern bank of *Kotitirtha.* The size of the combined inscription is 32x86 cm. These reads as follows.

Inscription No. 28: This seven lines inscription dated *samvat* 1610 (A.D.), is located on the eastern wall of the western staircases on the southern bank of *Kotitirtha*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvatu 1610*
2. *Savana vadí*
3. *. . . . vārau*
4. *Vasudeva kah pranamu nítyaṁ*
5. *Pratí satenaka kotítírtha ka*
6. *Ha pranamu dína pratí . .*
7. *. . . na ratan . .*

It records the salutation of *Ratan* to *Kotitirtha* and *Vasudeva* and records the date of *shravana vadi samvat* 1610.

Inscription No. 29: This four lines inscription dated *samvat* 1597 (A.D.), is located on the eastern wall of the western staircases on the southern bank of *Kotitirtha*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvatu 1597 samaye bhadava*
2. *Sudi 6 . . . lílakaṇtha ka*

3. *Ha . . . kotitírtha kaha*

4. . . . .

It records the salutation to *Nilkantha & Kotitirtha &* the date of *bhadra sudi 6 amvat* 1597.

Inscription No. 30: This five lines inscription dated *samvat* 1545 (A.D.), is located on the eastern wall of the western staircases on the southern bank of *Kotitirtha*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat 1545 samaye*

2. *Ka vadi 15 sanau yoga*

3. *Falā kotítírtha ka*

4. *Rāuta yogu vaddí*

5. *. . lachhímí keve*

It records the names of *Rauta, Yogu, Vaddi & Lachhmi Keve* date of *vadi 15 samvat* 1545.



Fig. No. 600: Estampage of the inscription

Inscription No. 31: This three lines inscription (Fig. 600) dated *samvat* 1567 (A.D.), is located on the basement rock near the southern bank of *Kotitirth.* The size of the inscription is 19x36 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahe[śa] [kaha] pranamu ní . .*

2. *. . . . vijō ka nita*

3. *saṁwat 1567*

It records the daily salutation of *Manu Vijo* to *Mahesha* and date of *samvat* 1567.



Fig. No. 601: Estampage of the inscription

There are two inscriptions (Fig. 601) located on the upper mid rock near the southern bank of *Kotitirth.* The size of the combined inscription is 29x32 cm and these which reads as: (s/n)

Inscription No. 32: This one line inscription of 10th-11th century, is located on the upper mid rock near the southern bank of *Kotitirth*. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrí gapa sudeva yāṁdha . .*

It records the name of *Gapa Sudeva*.

Inscription No. 33: This three lines inscription of 10th-11th century, is located on the upper mid rock near the southern bank of *Kotitirth*. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrí . . va.*

2. *santaka*

3. . . . .

It records the name of *Vasantaka*.

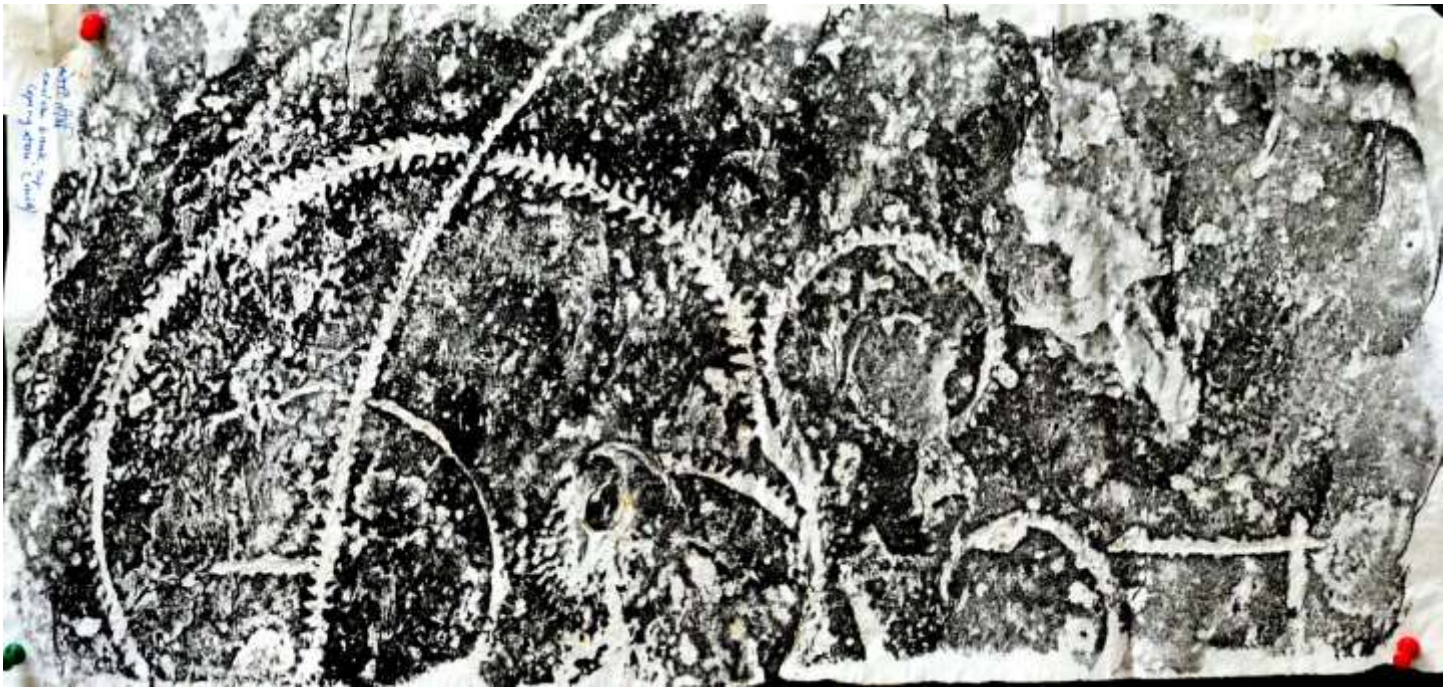


Fig. No. 602: Estampage of the inscription

Inscription No. 34: This one line inscription (Fig. 602) in 5th-6th century, is located on the top of the coping stone on the western bank of *Kotitirth*. It is in shell characters.



Fig. No. 603: Estampage of the inscription

Inscription No. 35: This one line inscription (Fig. 603) of 9th-10th century, is located on the eastern bank of the southern staircase of *Kot-tirth*. The size of the inscription is 15x77 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī rurovika dhíddāsa sadā basantah*

It mentions the name of, *Basanta*.



Fig. No. 604: Estampage of the inscription

Inscription No. 36: This one line inscription (Fig. 604) of 7th-8th century, is located at *Kotitirth*. The size of the inscription is 14x82 cm. It is in shell characters. It reads as follows:

1. *Putra śrī chakra harayasya*

It records the name of *Chakra Haraya*.

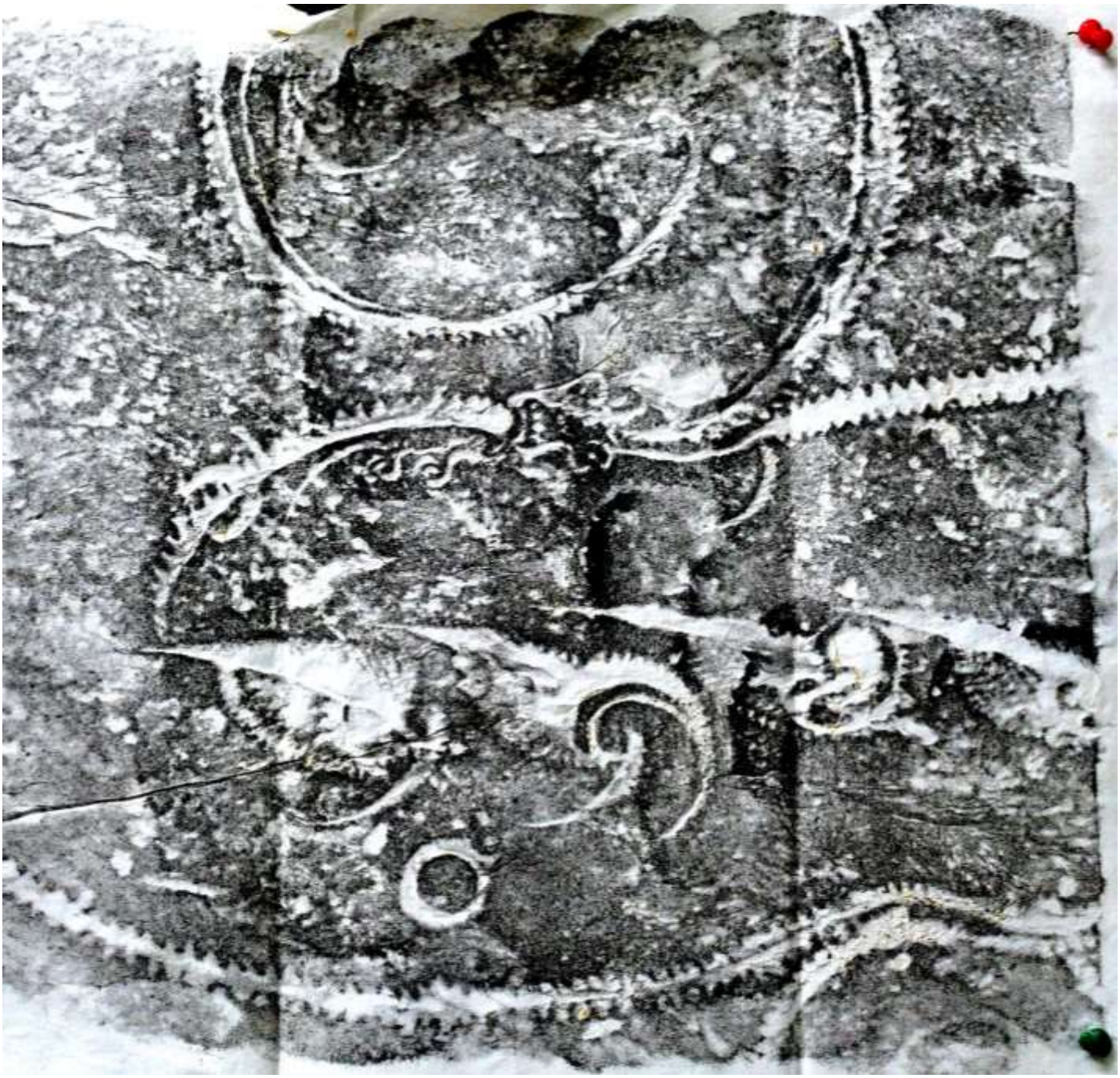


Fig. No. 605: Estampage of the inscription

Inscription No. 37: This one line inscription (Fig. 605) of 5th-6th century, is located on the coping stone at the eastern bank (south side) of *Kotitirth*. The size of the inscription is 37x45 cm. It is in shell characters.



Fig. No. 606: Estampage of the inscription

Inscription No. 38: This one line inscription (Fig. 606) of 5th-6th century, is located on the south corner of the eastern bank of *Kotitirth*. The size of the inscription is 18x56 cm. It is in shell characters. It reads as follows:

1. *Śrí kímatasya nāmāni*

It records the name of *Kimata*.

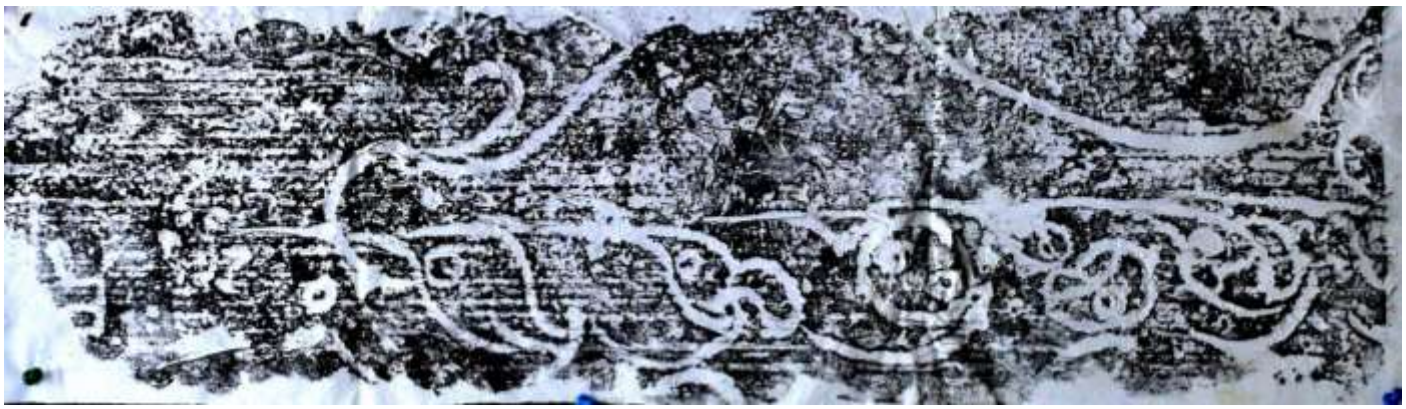


Fig. No. 607: Estampage of the inscription

Inscription No. 39: This one line inscription (Fig. 607) of 5th-6th century, is located on the south corner of the eastern bank of *Kotitirth*. The size of the inscription is 23x78 cm. It is in shell characters.

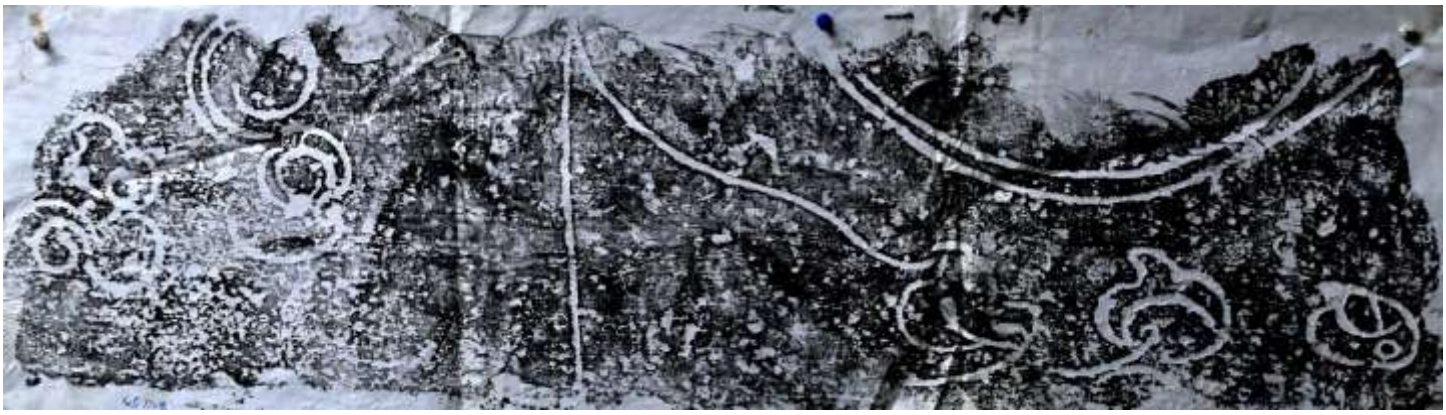


Fig. No. 608: Estampage of the inscription

Inscription No. 40: This one line inscription (Fig. 608) of 5th-6th century, is located in the middle of the eastern bank of *Kotitirth*. The size of the inscription is 26x85 cm. It is in shell characters.

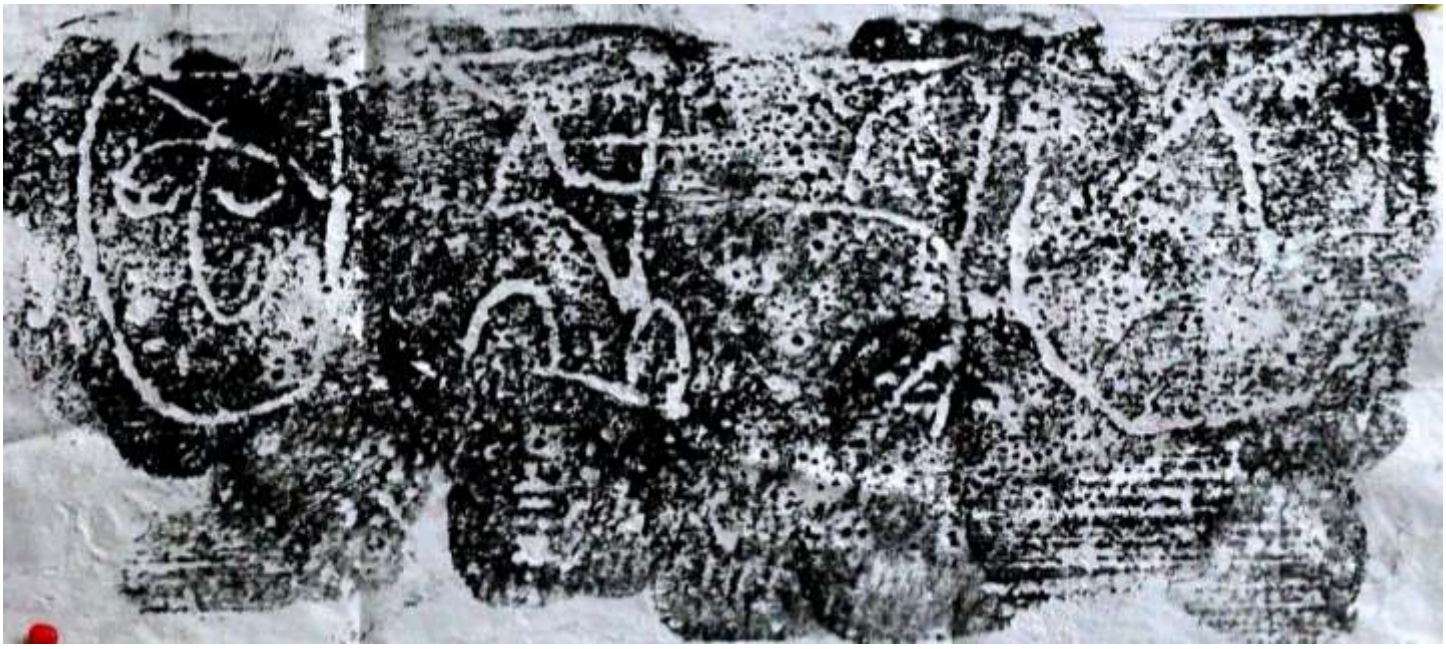


Fig. No. 609: Estampage of the inscription

Inscription No. 41: This one line inscription (Fig. 609)of early 7th century, is located on the upper mid rock near the southern bank of *Kotitirth*. The size of the inscription is 23.5x49.5 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Krişna prati*

It records the name of *Krishna*.

7.4: Mandap North of Kot-tirth

Mandap is situated on the northern bank of *Kotitirth* behind pavilion situated to the west of *patthar mahala masjid.*



Fig. No. 610: Estampage of the inscription

Inscription No. 1: This two lines inscription (Fig. 610) dated *samvat* 1595 (A.D.), is located at the *mandap,* north the *Kotitirth*. The size of the inscription is 15x80 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāmu putramaya i . . .va navā nitya pra*

2. *Ti saṁva 1595 samaye kartika sudi 4 budhenāma*

It records the salutation to *Mahesh* and date of *kartika sudi 4 buddha samvat* 1595.



Fig. No. 611: Estampage of the inscription

Inscription No. 2: This five lines illegible inscription (Fig. 611) of 14th-15th century, is located on the west staircases the *mandap,* north the *Kotitirth*. The size of the inscription is 33x51 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . . *gaṇapati pramādā*
2. . . . . .
3. . . . . *pratiṣṭaṁ*
4. . . . . .
5. . . . . .

It records the name of *Ganapati*.



Fig. No. 612: Estampage of the inscription

Inscription No. 3: This five lines inscription (Fig. 612) dated *samvat* 16 . 3, is located on the west staircases the *mandap,* north the *Kotitirth*. The size of the inscription is 21x34 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Nāma*
2. *saṁvat 16. 3 . . . . . pranāma*

3. . . . . *mujvana putra*

4. . . . . .

5. . . . . .

It records the date of *samvat* 16 (.) 3 and the name of *Mujavana*.



Fig. No. 613: Estampage of the inscription

Inscription No. 4: This two lines inscription (Fig. 613) dated *samvat* 1562 (A.D.), is located on *mandap,* north the *Kotitirth*. The size of the inscription is 10x30 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha pranamu manū vījau*

2. *saṁ . . 1562*

It records the salutation of *Manu Vijau* to *Mahesha* and date of *samvat* 1562.



Fig. No. 614: Estampage of the inscription

Inscription No. 5: This four lines inscription (Fig. 614) of 15th-16th century, is located on the eastern side upon the rock at the *mandap,* north the *Kotitirth*. The size of the inscription is 58x61 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Chaturveda gangā[dhar] deva soma*
2. *gangye jala praṇamu*
3. *Na . . sī jāna deva jaya. . . go*
4. *saṁvājye saṁvat . . .*

It records the name of *Chaturveda Gangadhar Deva*.



Fig. No. 615: Estampage of the inscription

Inscription No. 6: This four lines inscription (Fig. 615) of 15th-16th century, is located on the eastern side upon the rock at the *mandap,* north the *Kotitirth*. The size of the inscription is 58x61 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrí kaṇekaṇa . . .*
2. *Śrí prāpte bharata. . .*
3. *Śrí bhoje . . . . vikrame . .*
4. . . . . .

It records the names of *Sri kaṇekaṇa, Sri prāpte* and *Sri bhoje*.



Fig. No. 616: Estampage of the inscription

Inscription No. 7: This one line inscription (Fig. 616) of 5th-6th century, is located on the *mandap,* north the *Kotitirth*. The size of the inscription is 22x68 cm. It is in shell characters.



Fig. No. 617: Estampage of the inscription

Inscription No. 8: This three lines inscription (Fig. 617) dated *samvat* 1600 (A.D.), is located near the steps of *mandap,* north the *Kotitirth*. The size of the inscription is 16x28 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāmu*
2. *nandan . . ka nita pra*
3. *ti saṁvat 1600*

It records the daily salutation of *Nandan* to *Mahesha* and date of *samvat* 1600.

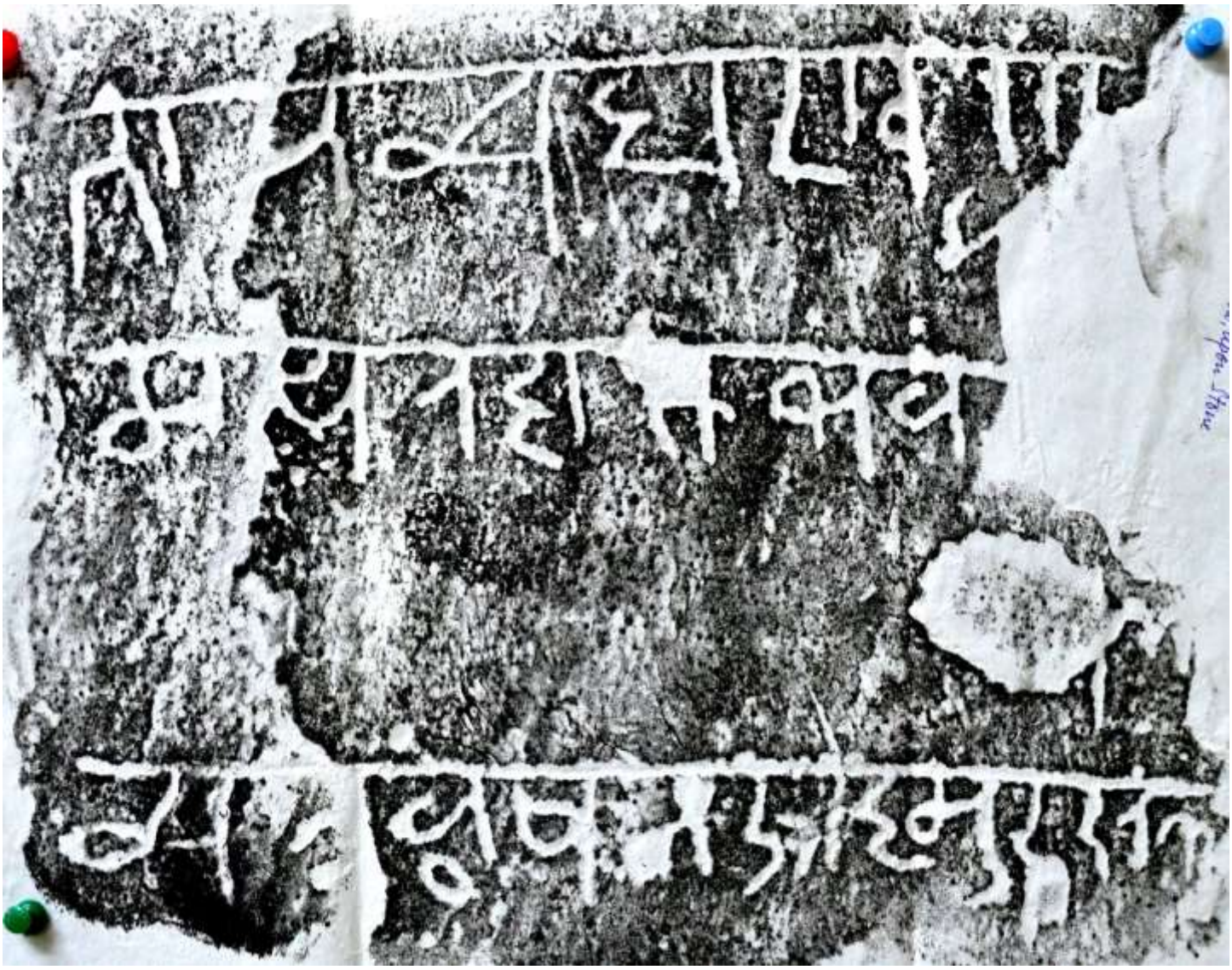


Fig. No. 618: Estampage of the inscription

Inscription No. 9: This three lines inscription (Fig. 618) of 15th-16th century, is located on the eastern side upon the rock at the *mandap,* north the *Kotitirth*. The size of the inscription is 25x28 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Tírtha vyaghapavaṇa*
2. *matyarahā . . śrava*
3. *satra vaṇṣata u . . hamuhadara*

7.5: *Patthar Mahala Masjid*



Fig. No. 619: General view of *Patthar Mahala* mosque

Patthar Mahala mosque lies on latitude 24^{0}59′50″ N and longitude 80^{0}29′08″ E. It lies on the northern bank of *Kotitirth.* It was built by *Islam Shah* after his father *Shershah* died in the siege of *Kalinjar* fort. There are large number of inscriptions on the walls and pillars of this mosque. There is a pavilion on the western side of this building which has inscriptions on the inner side walls. This building appears to be a secular building. There is a cluster of buildings on the eastern side of the mosque which doesn't have any inscriptions. Fuhrer mentioned this place and he also noticed one inscription of *Gupta* period & many of 11th century A.D.[113].



Fig. No. 620: Estampage of the inscription

Inscription No. 1: This three lines inscription (Fig. 620) dated *samvat* 1592 (A.D.), is located on the western wall of *Patthar Mahala Masjid.* The size of the inscription is 37x29 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kah pranāmu thakura srí*
2. *gauda nítya pratí kai saṁ*
3. *1592*

It records the daily salutation of *Thakura Gauda* and date of *samvat* 1592.

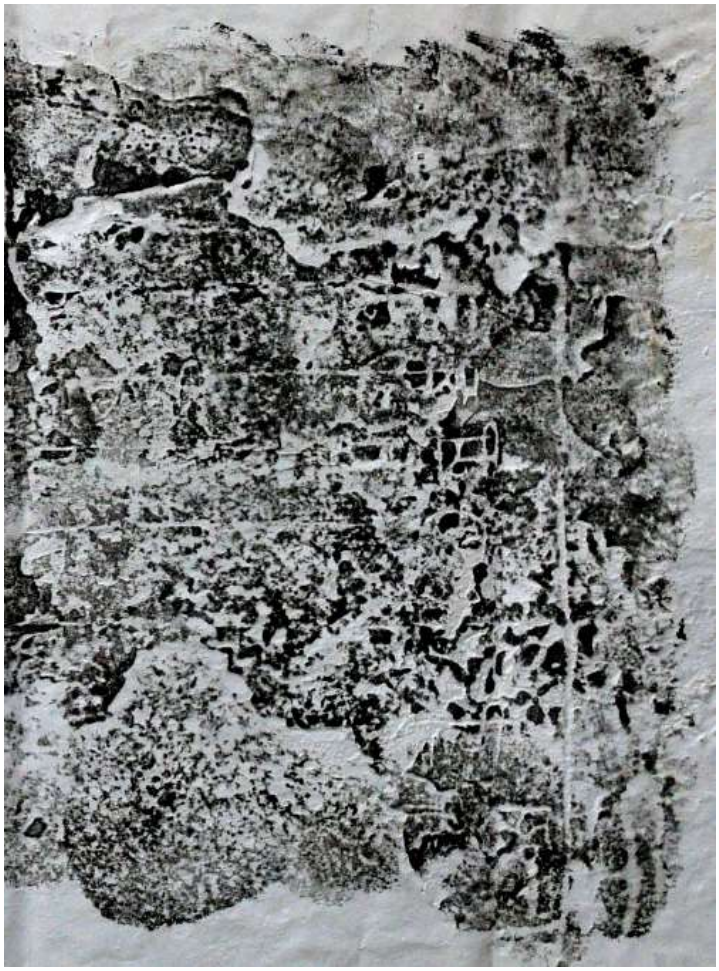


Fig. No. 621: Estampage of the inscription

Inscription No. 2: This three lines illegible inscription (Fig. 621) is located on the pavilion west of the *Patthar Mahala Masjid.*



Fig. No. 622: Estampage of the inscription

There are two inscriptions (Fig. 622) are located on the western wall of *Patthar mahala masjid.* The size of the combined inscription is 30x26 cm and these reads as follows: (ld/n)

Inscription No. 3: This eight lines inscription dated *samvat* 1561 (A.D.), is located on the western wall of *Patthar Mahala Masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Rāuta mānūka kah nítya prati . . . . . sā*
2. *kara pranāmu . . lí*
3. *. . lílakaṇtha kotitírtha kah pranāmu pratí*
4. *. . . . . nítya vija nítya*
5. *saṁvatu 1561 samaye vadireka . .*
6. *vāsudeva kah pranāmu kāyestha udhava putra*
7. *bhagata kah . . . bhāryā bhaivārí ka nitya prati*
8. *tírtha kotitírtha*

It records the salutations to *Nilkantha, Kotitirtha & Vasudeva* and date of *samvat* 1561. It also mentions the name of *Rauta Manuka* and *Kayastha Bhagata* son of *Udhava* & his wife *Bhaivari*.

Inscription No. 4: This three lines inscription dated *samvat* 1592 (A.D.), is located on the western wall of *Patthar Mahala Masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāmu*

2. *Rāwatu kau nítya pratí*

3. *. . tu . . . 1592*

It records the daily salutation of *Rawat* to *Mahesha* and date of *samvat* 1592.



Fig. No. 623: Estampage of the inscription

Inscription No. 5: This three lines inscription (Fig. 623) of 15th-16th century, is located on the eastern wall of *Patthar mahala masjid.* The size of the inscription is 11x26 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ma mahesa kah pranamu*

2. *[ma] hesa kah nítya pratí*

3. *. . . . . kah nítya pratí*

It records the daily salutations to *Mahesha*.

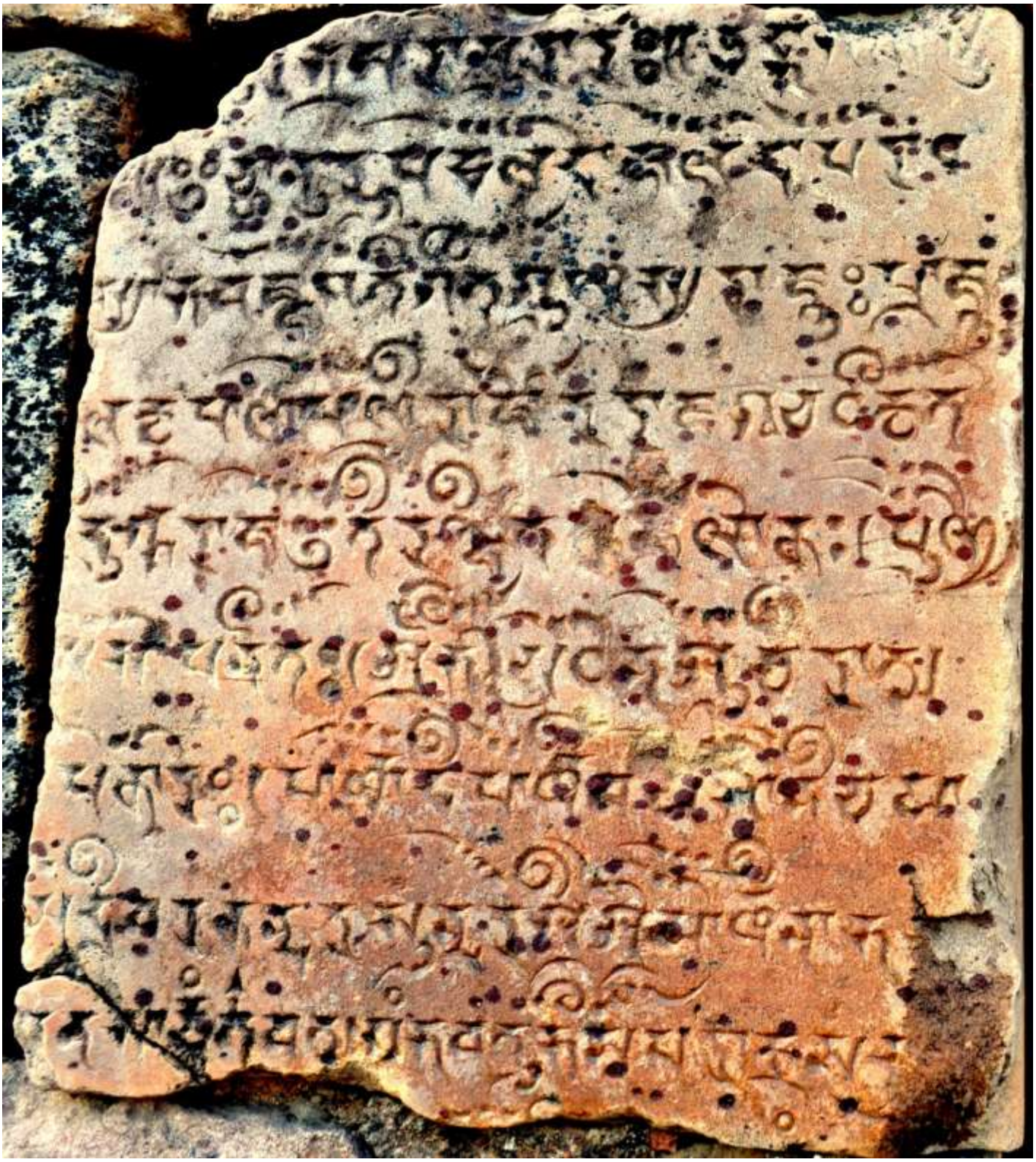


Fig. No. 624: The photograph of the inscription

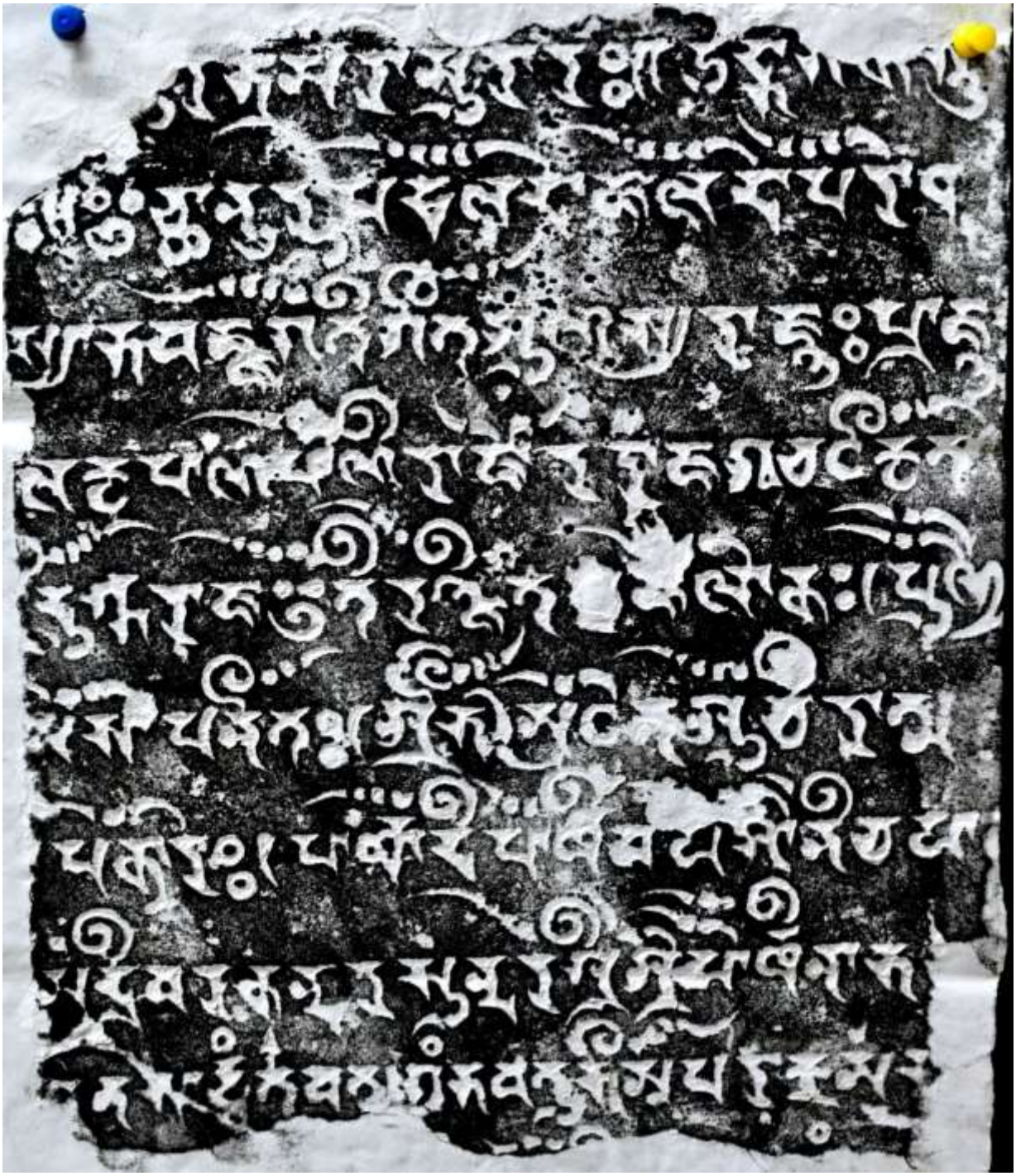


Fig. No. 625: Estampage of the inscription

Inscription No. 6: This nine lines inscription (Fig. 624 & 625) of 7th century, is located on the mid-southern wall of *Patthar mahala masjid*. The size of the inscription is 30x26 cm. It is in *Sanskrit* language and *Siddhamatrika* characters. It reads as follows:

1. *Bhramaro Murraih . Udbhāgakastu*
2. *iohkhānurup phaladojaladoparo dha*

3. *sya bhavajagati gitagunasysa rahyah pragjah*
4. *la kripāna phani rajora jaga chatikrita*
5. *Durggarāja iti rajita . . lokah punyayai*
6. *Sasi panitah Sri bhamatena achiratma*
7. *patarih parthadi parthira yasonich ya*
8. *Mandri varakandra sundara sri sreye thinabha*
9. *Sarddham tavatyagram bhavatu bhima parakrami*

This inscription records the name of *Bhamata* and *Durgaraja,* probably the title of some official holding the charge of *Kalinjar* fort.



Fig. No. 626: Estampage of the inscription



Fig. No. 627: The photograph of the inscription

Inscription No. 7: This three lines inscription (Fig. 626 & 627) dated *samvat* 1615 (A.D.), is located at the western wall of *Patthar Mahal*. The size of the inscription is 16x46 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu*

2. *. . . hamāna ka nītaya prati sam. . .*

3. *saṁvat 1615 . . .*

It records the daily salutation to *Mahesh* and date of *samvat* 1615.

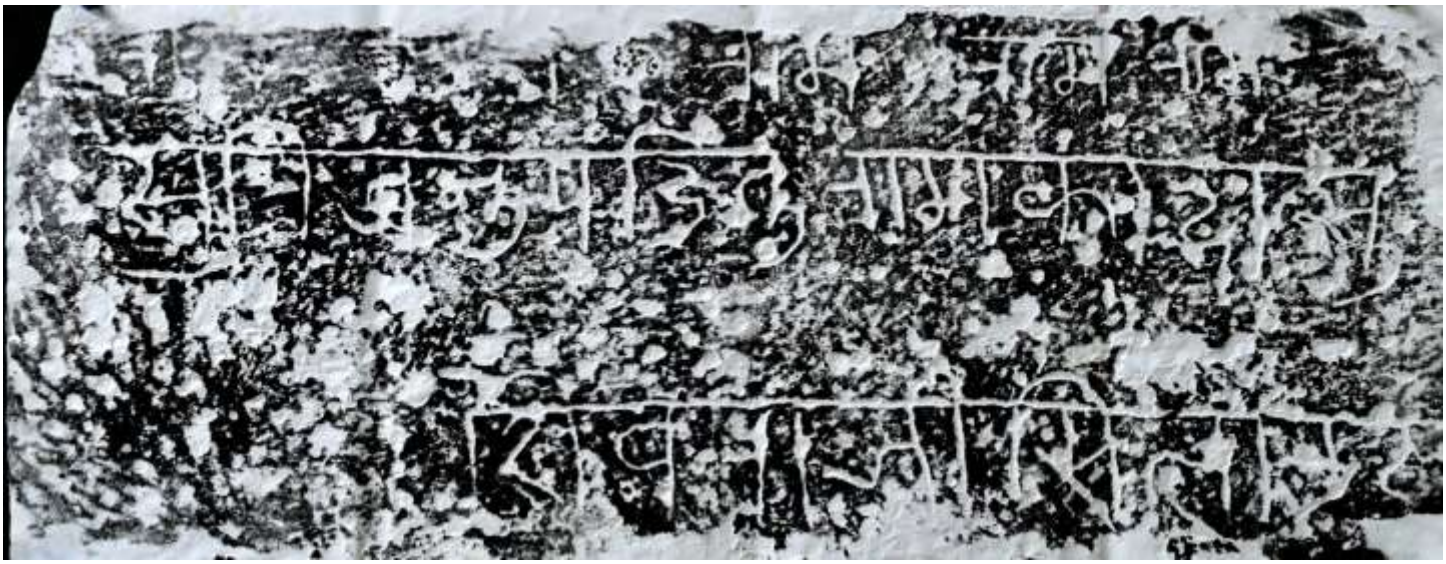


Fig. No. 628: Estampage of the inscription

Inscription No. 8: This three lines inscription (Fig. 628) of 15th-16th century, is located on the eastern wall of *Patthar mahala masjid.* The size of the inscription is 18x50 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Rāma nāma rāma*

2. *sírí janu panditu sāma kā dāsu*

3. *sivarājí silā sutra*

It records the names of *Janu Pandit* and *Shivaraji*. The second person calls himself servant of first person and he is probably a *sutradhar*.



Fig. No. 629: Estampage of the inscription



Fig. No. 630: The photograph of the inscription

Inscription No. 9: This two lines inscription (Fig. 629 & 630) dated *samvat* 1587 (A.D.), is located at the western wall of *Patthar Mahal*. The size of the inscription is 11x58 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pramanu manūnīta. . . .*

2. *sam 1587*

It records the daily salutation of *Manu* to *Mahesh* and date of *samvat* 1587.

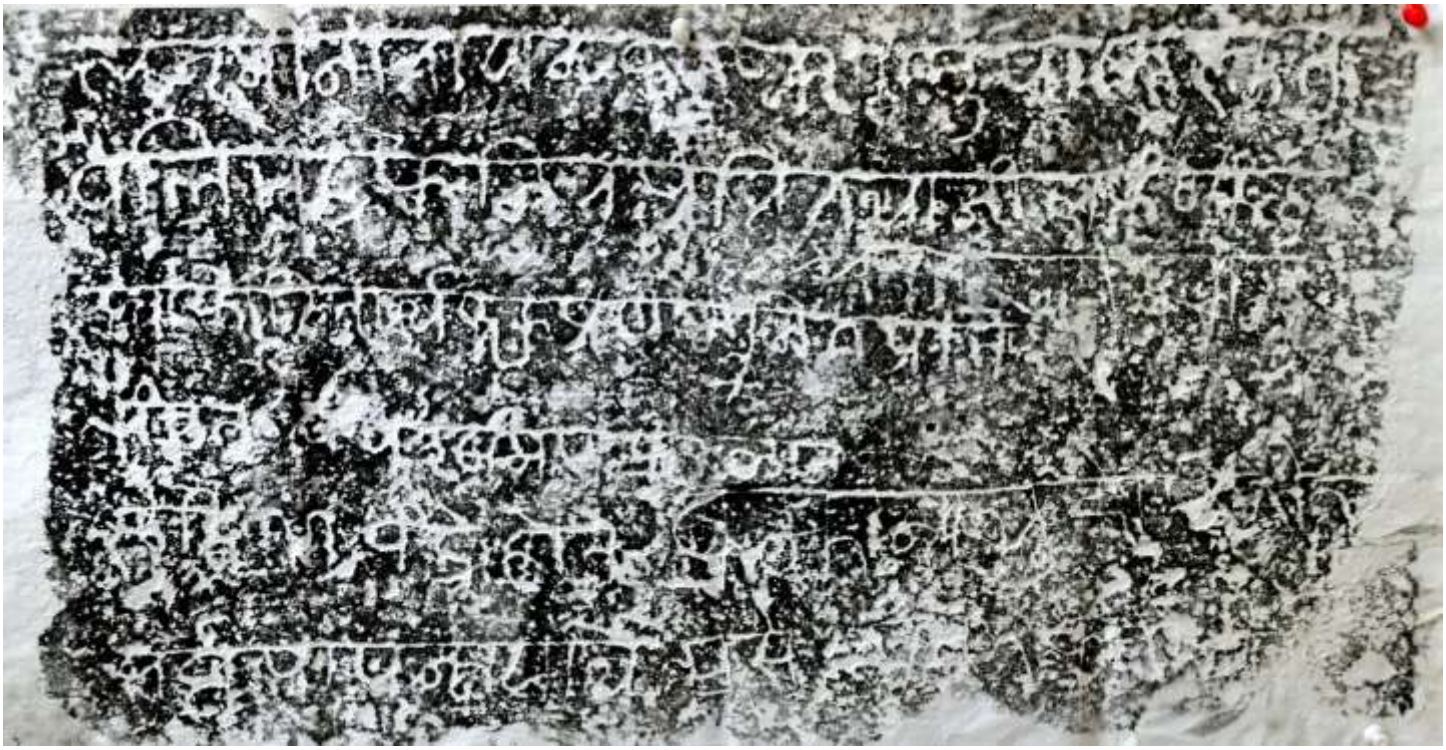


Fig. No. 631: Estampage of the inscription

Inscription No. 10: This six lines inscription (Fig. 631) of 15th-16th century, is located on the western mid wall of *Patthar mahala masjid.* The size of the inscription is 30x52 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Laṣamí narāyaṇa pranamu . . . . . tu*
2. *valibhadra ka nita prati tathā nílakaṇtha kah*
3. *. . . . kotitírtha kah praṇamu nita prati*
4. *bhagat . . . . . pranāmu*
5. *sudi 9 chandre hore . . . . . .*
6. *. . . . . .*

It records the salutations to *Lakshmi Narayana, Nilkantha & Kotitirtha*. It mentions names of *Balibhadra & Bhagata*.



Fig. No. 632: Estampage of the inscription



Fig. No. 633: The photograph of the inscription

Inscription No. 11: This five lines inscription (Fig. 632 & 633) dated *samvat* 1627 (A.D.), is located on the corner of the western wall of *Patthar mahala masjid*. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu nīpratīpranamu . . . prati*
2. *. . . saṁvat 1627 sona. . .kahī*
3. *. . . . ka . . . . nama devu. . .*
4. *ganadeva kah pranamu karama suta . . . ka nīta prati . . .*
5. *saṁvat 15 . . . . . .*

It records the salutations to *Mahesha & Ganadeva* and date of *samvat* 1627. It also mentions the names of *Namadeva* and *Karama*.

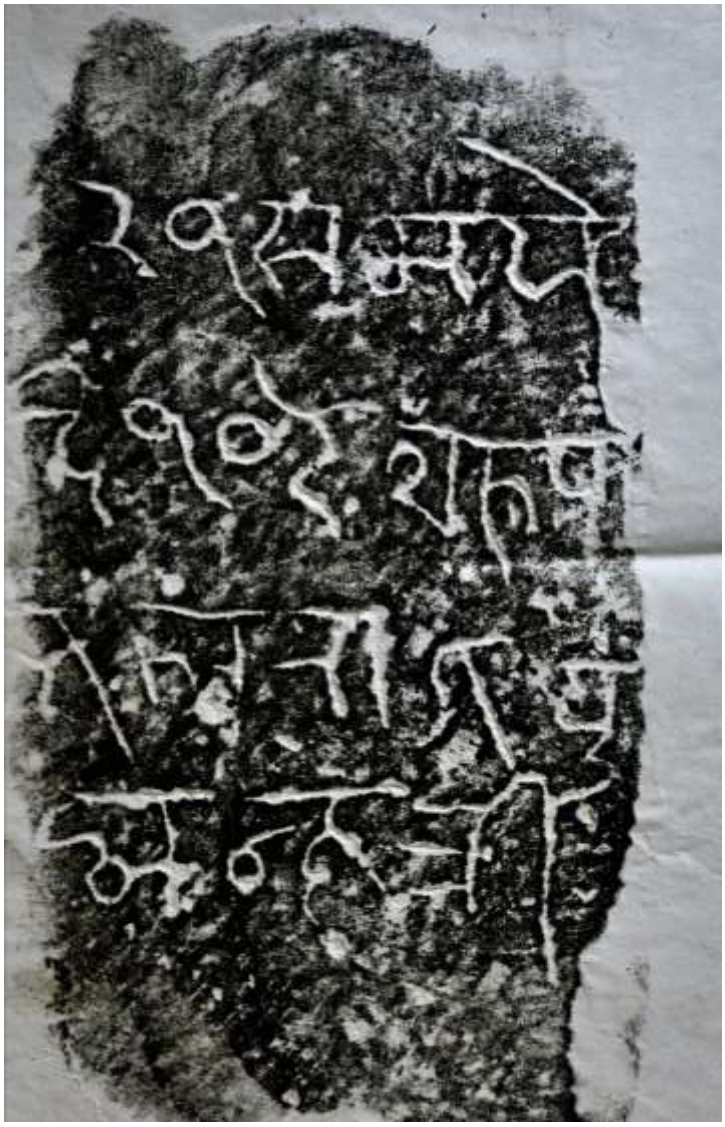


Fig. No. 634:

Inscription No. 12: This four lines inscription (Fig. 634) of 10th-11th century, is located on the pillar inside the *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *21 samaye*
2. *di 10 dityaha pra*
3. *tihāra rāja yaṁ*
4. *hmnja trī*

It records the word *Pratihar raja.*



Fig. No. 635: Estampage of the inscription

There are two inscriptions (Fig. 635), which are as follows:

Inscription No. 13: This two lines inscription dated *samvat* 1562 (A.D.), is located on the southern wall inside of *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu manū vīj ō kahi*
2. *din saṁ 1562 katika vadi 5*

It records the daily salutation of *Manu Vijo* to *Mahesh* and date of *Kartika vadi* 5 *samvat* 1615.

Inscription No. 14: This two lines inscription dated *samvat* 1585 (A.D.), is located on the southern wall inside of *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranāmu dāndeva nira*
2. *din prati saṁvat 1585 jeṣtha*
3. *nāma ka deva saṁvat . . .*
4. *kavijaya ko letakē*

It records the daily salutation of *Dāndeva* to *Mahesh* and date of *jyestha samvat* 1585.

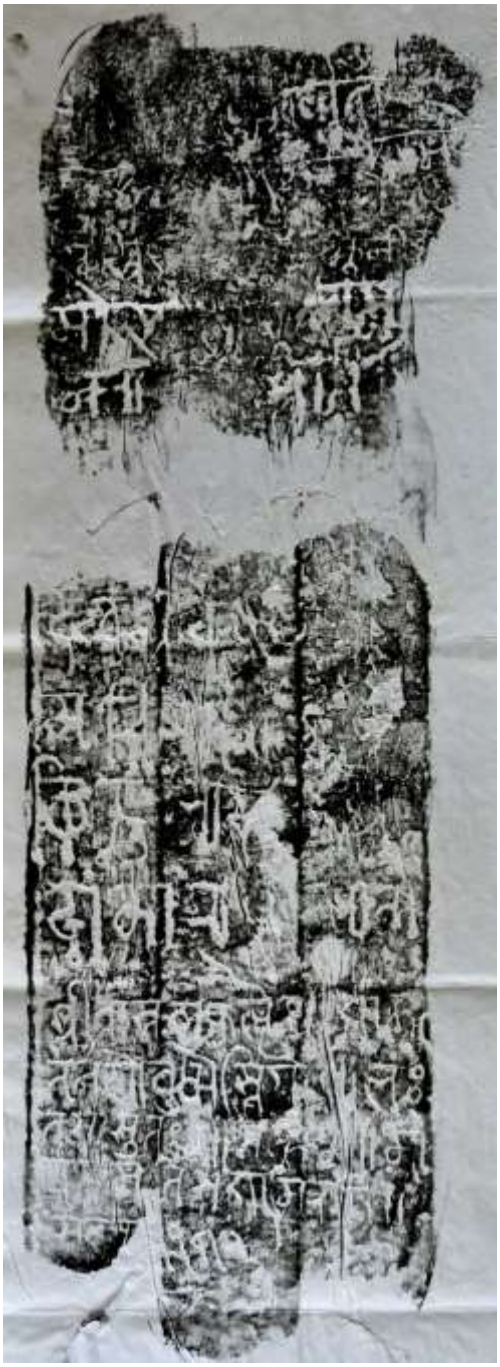


Fig. No. 636: Estampage of the inscription

There are four inscriptions (Fig. 636), which are as follows:

Inscription No. 15: This one line illegible inscription is located on the southern wall inside of *Patthar mahala masjid.*

Inscription No. 16: This two lines inscription of 10th-11th century, is located on the southern wall inside of *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . .

2. *mahesa pranāmu*

It records the daily salutation to *Mahesh*.

Inscription No. 17: This four lines inscription of 10th-11th century, is located on the southern wall inside of *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Deva kah*

2. *prati*

3. *chhihula . . .*

4. *dvāmā . . .*

It records the salutation to some deity and the name of a person called *Chhihula*.

Inscription No. 18: This four lines inscription dated *samvat* 1110 (A.D.), is located on the southern wall inside of *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrīvāstava kule śrī*

2. *tata yo vu resitra gopālah*

3. *tasya suta śrī [ja]lhaṇ*

4. *praṇamati bhajāmi . . . a*

5. *sam 1110*

It records the salutation of *Jalhaṇa* son of *Gopala* born in *Srivastava kula* and date of *samvat* 1110.

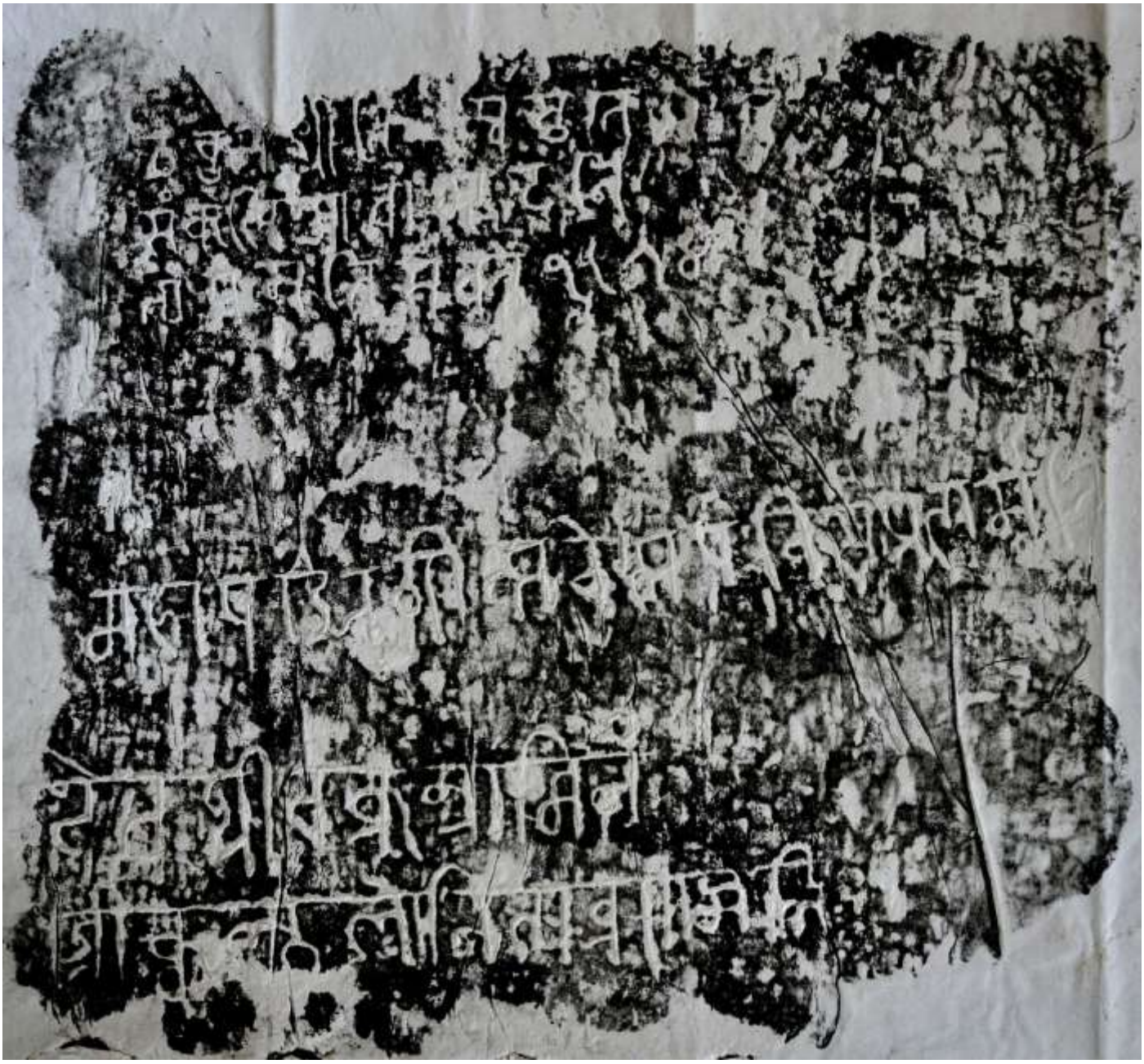


Fig. No. 637: Estampage of the inscription

There are three inscriptions (Fig. 637), which are as follows:

Inscription No. 19: This three lines inscription dated *samvat* 1184 (A.D.), is located on the western wall (north side) inside the *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Thakur śrī. . . sva sute*
2. *Sankali. . .va. . .dani*
3. *. . vadi saṁvat 1184*

It records the title *Thakkura*. It also mentions the date of *samvat* 1184.

Inscription No. 20: This one line inscription of 11th-12th century, is located on the western wall (north side) inside the *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Mahāpandit śrī. . . nityaṁ praṇamati*

It records the daily salutation of *Mahapandit*.

Inscription No. 21: This two lines inscription of 11th-12th century, is located on the western wall (north side) inside the *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Devaśrī chakra swāminaṁ*
2. *Śrī kalhaṇ nitya praṇamati*

It records the salutation of *Kalhana* to *Deva Sri Chakra Swami @ Vishnu.*



Fig. No. 638: Estampage of the inscription

There are two inscriptions (Fig. 638), which are as follows:

Inscription No. 22: This two lines inscription dated *samvat* 1590 (A.D.), is located on the window on the southern side inside the *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *San 1590 śrī mahesa*

2. *nitaṁ praṇamati*

It records the daily salutation to *Mahesh* and date of *samvat* 1590.

Inscription No. 23: This one line inscription of 12th-13th century, is located on the window on the southern side inside the *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī harivi̱je̱ // praṇamati*

It records the salutation of *Harivije*.



Fig. No. 639: Estampage of the inscription

There are two inscriptions (Fig. 639), which are as follows:

Inscription No. 24: This five lines inscription dated *samvat* 1192 (A.D.), is located on the right side pillar at the entrance of *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Dwivedī śrī deva. . .*
2. *Chakraswa[r]. . .*
3. *bhayi putra śrī sālhaṇ*
4. *suta ni pāla nityaṁ*
5. *praṇamati sva 1192*

It records the salutation of *Nipala* son of *Salhana* grandson of *Bhayi* to *Chakra swami (Visnu)* and date of *samvat* 1192.

Inscription No. 25: This four lines inscription of 10th-11th century, is located on the right side pillar at the entrance of *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Thakur śrī*
2. *mālusā su*
3. *ta māse*
4. *praṇamati*

It records the salutation of *Mase* son of *Thakkura Malusa*.



Fig. No. 640: Estampage of the inscription

Inscription No. 26: This three lines inscription (Fig. 640) of 15th-16th century, is located on the western wall (north side) of *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . . . sanī*

2. *Lilakaṇṭha kah pranāmu kā nityaṁ prati*

3. *Murāri satat pranan ikano prati kahi*

It records the daily salutation of *Murari* to *Nilkantha*.



Fig. No. 641: Estampage of the inscription

Inscription No. 27: This two lines inscription (Fig. 641) dated *samvat* 1590 (A.D.), is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṁvat [1590]*

2. *tamu. . . .va. . .*

It records the date of *samvat* 1590.

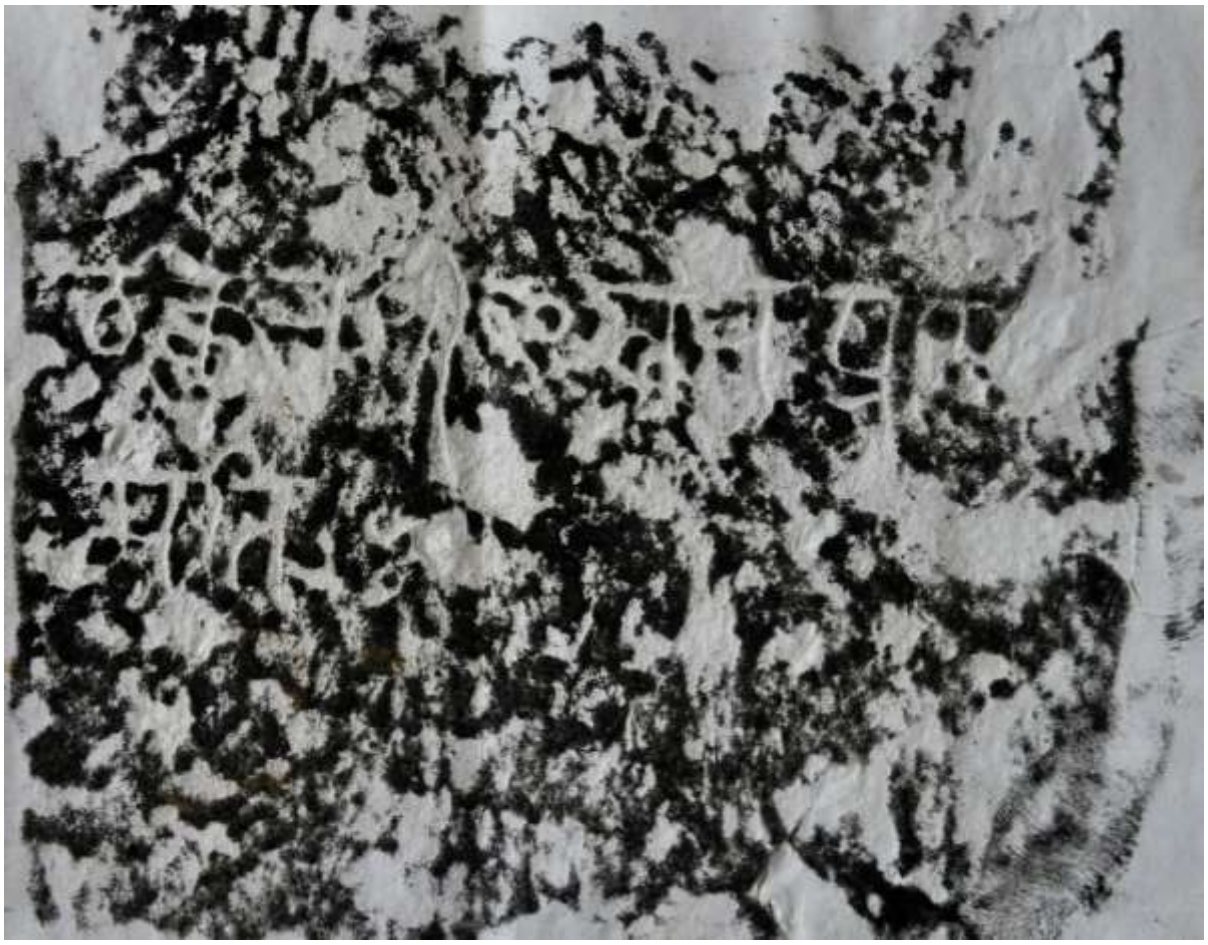


Fig. No. 642: Estampage of the inscription

Inscription No. 28: This two lines inscription (Fig. 642) 10th-11th century, is located on the pillar inside *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Thakkur śrī īśwara praṇa*

2. *mati*

It records the salutation of *Thakkura Ishwara*.

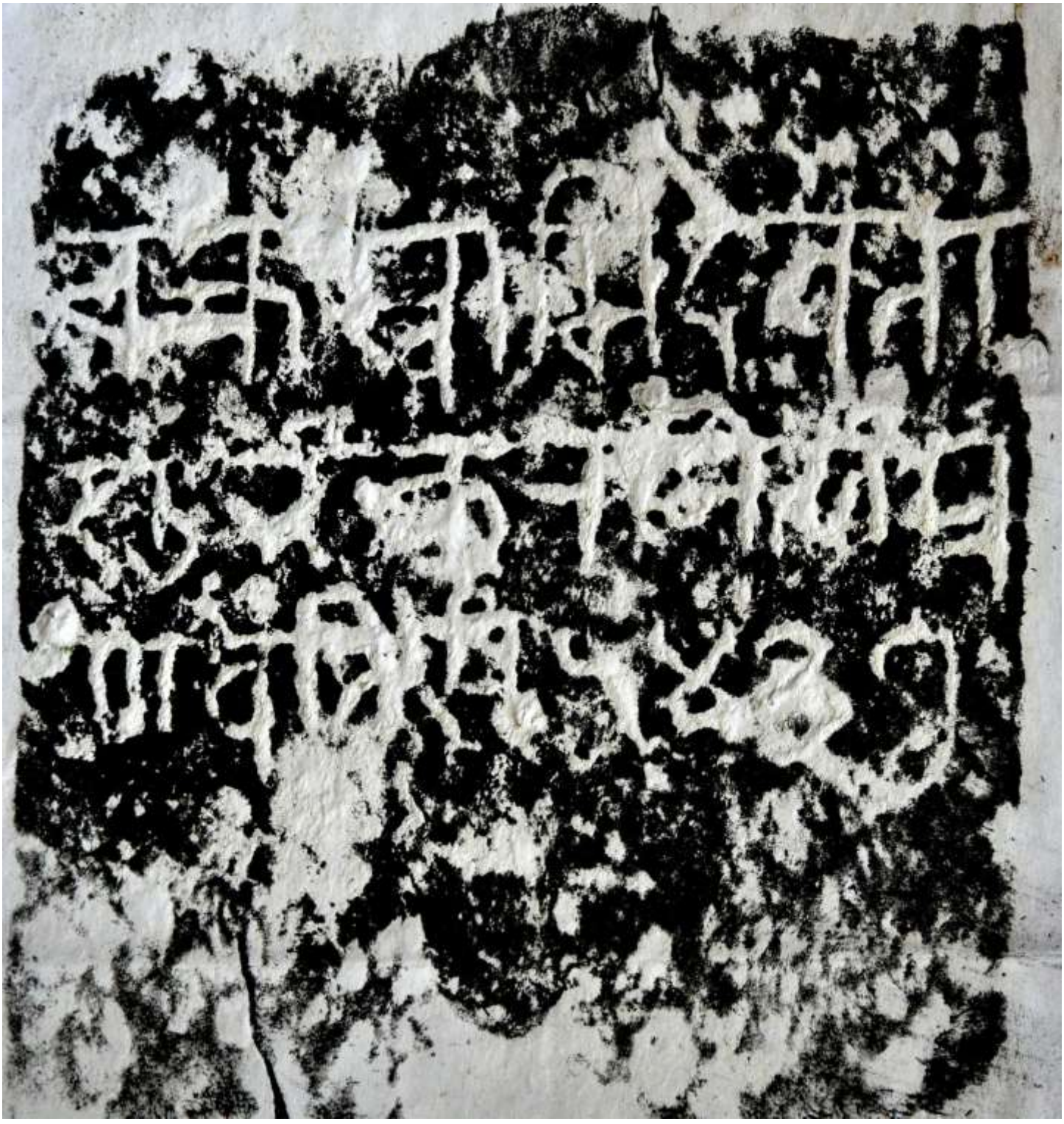


Fig. No. 643: Estampage of the inscription

Inscription No. 29: This three lines inscription (Fig. 643) dated *samvat* 1437 (A.D.), is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Chakra swāmi devtā*

2. *Surachhara nityaṁ pra*

3. *ṇamati san 1437*

It records the daily salutation of *Surachhara* to *Chakra Swami @ Vishnu* and date of *samvat* 1437.

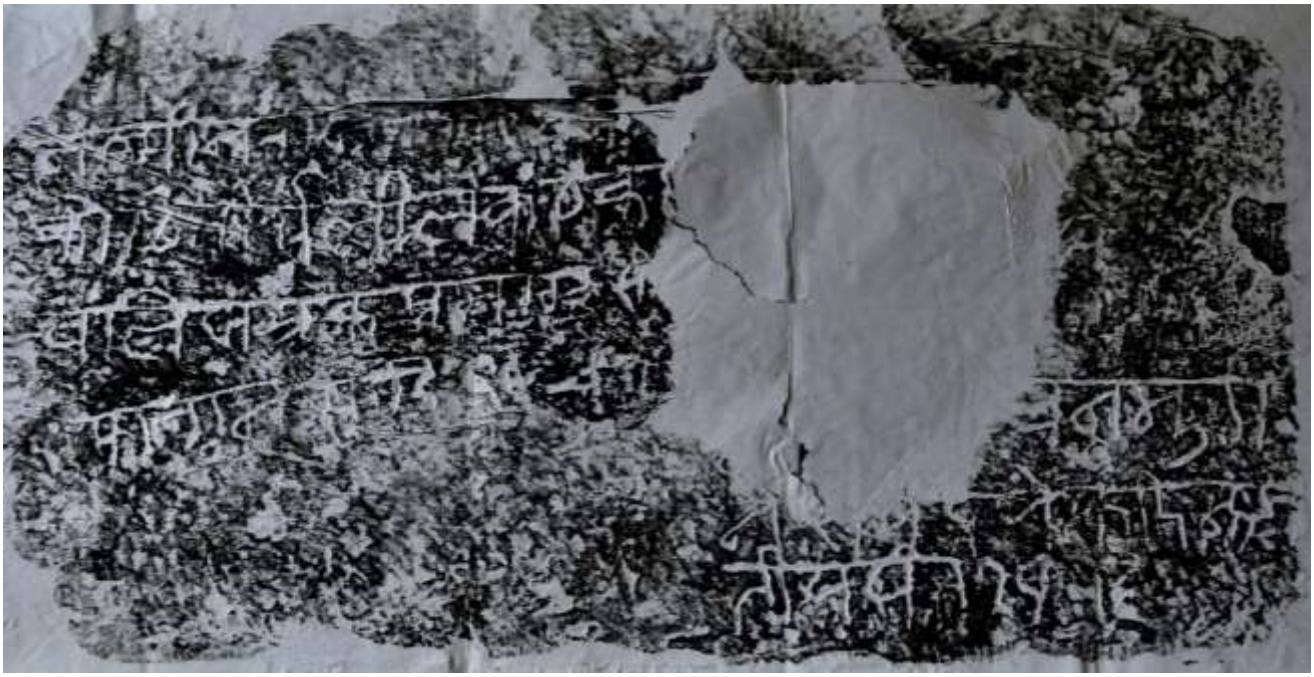


Fig. No. 644: Estampage of the inscription

There are two inscriptions (Fig. 644), which are as follows:

Inscription No. 30: This two lines inscription of 15th-16th century, is located on the middle of the western wall inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Na. . .*

2. *Kotitīrtha līlakaṇṭha ka*

3. *valibhadra ka praṇāmu sam*

4. *fālgun sudi*

It records the salutation of *Valibhadra* to *Nilkantha & Kotitirtha.*

Inscription No. 31: This two lines inscription dated *samvat* 1556 (A.D.), is located on the middle of the western wall inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Pranamu ga*

2. *nesa putra kah dinha*

3. *tī saṁvat 1556*

It records the salutation to *Ganesha* and date of *samvat* 1556.



Fig. No. 645: Estampage of the inscription

Inscription No. 32: This two lines inscription (Fig. 645) of 10th-11th century, is located on the pillar inside *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Maharapāla sam.ja praṇa*
2. *mati nityah*

It records the salutation of *Maharapala*.

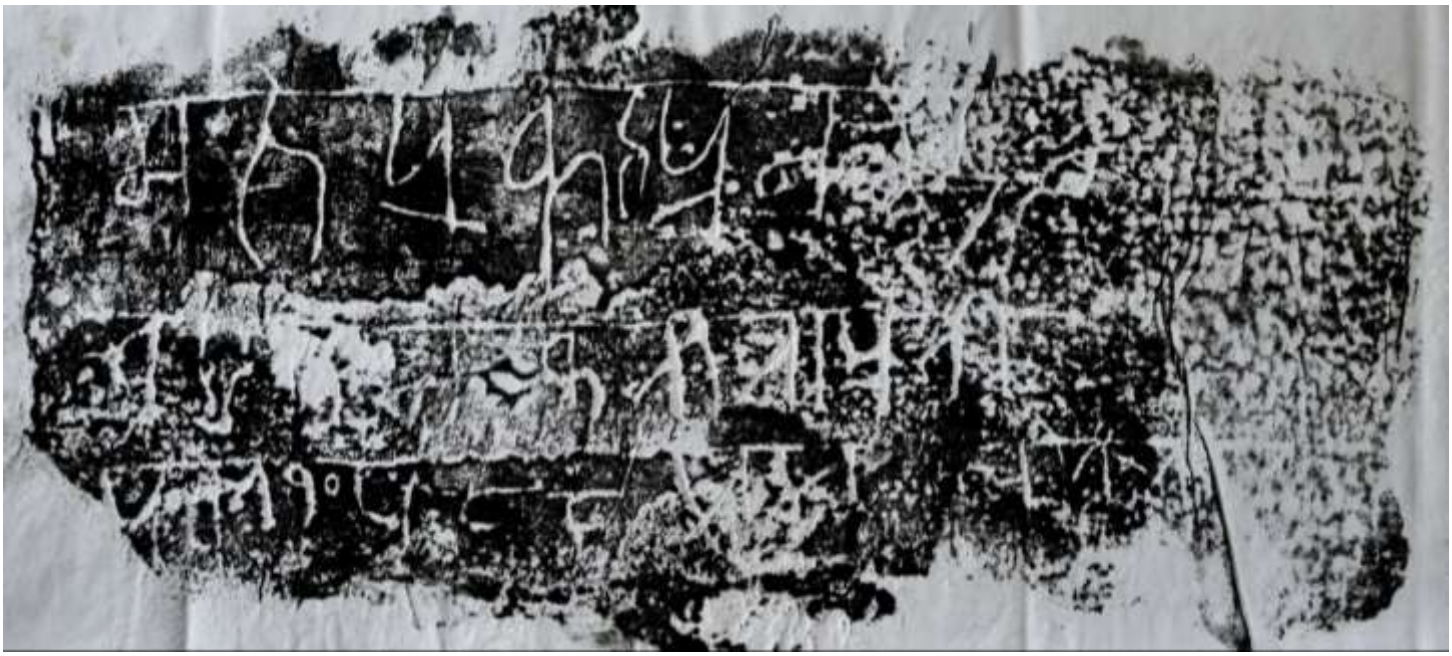


Fig. No. 646: Estampage of the inscription

Inscription No. 33: This three lines inscription (Fig. 646) dated *samvat* 1588 (A.D.), is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah pranamu dīna*
2. *prati . . . . ka nītya pranā*
3. *saṁvat 1588 prama . . .*

It records the daily salutation to *Mahesh* and date of *samvat* 1588.



Fig. No. 647: Estampage of the inscription

Inscription No. 34: This three lines inscription (Fig. 647) of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *. . . .nityaṁ praṇamati*

2. *praṇamati nityaṁ*

It records the daily salutation twice.

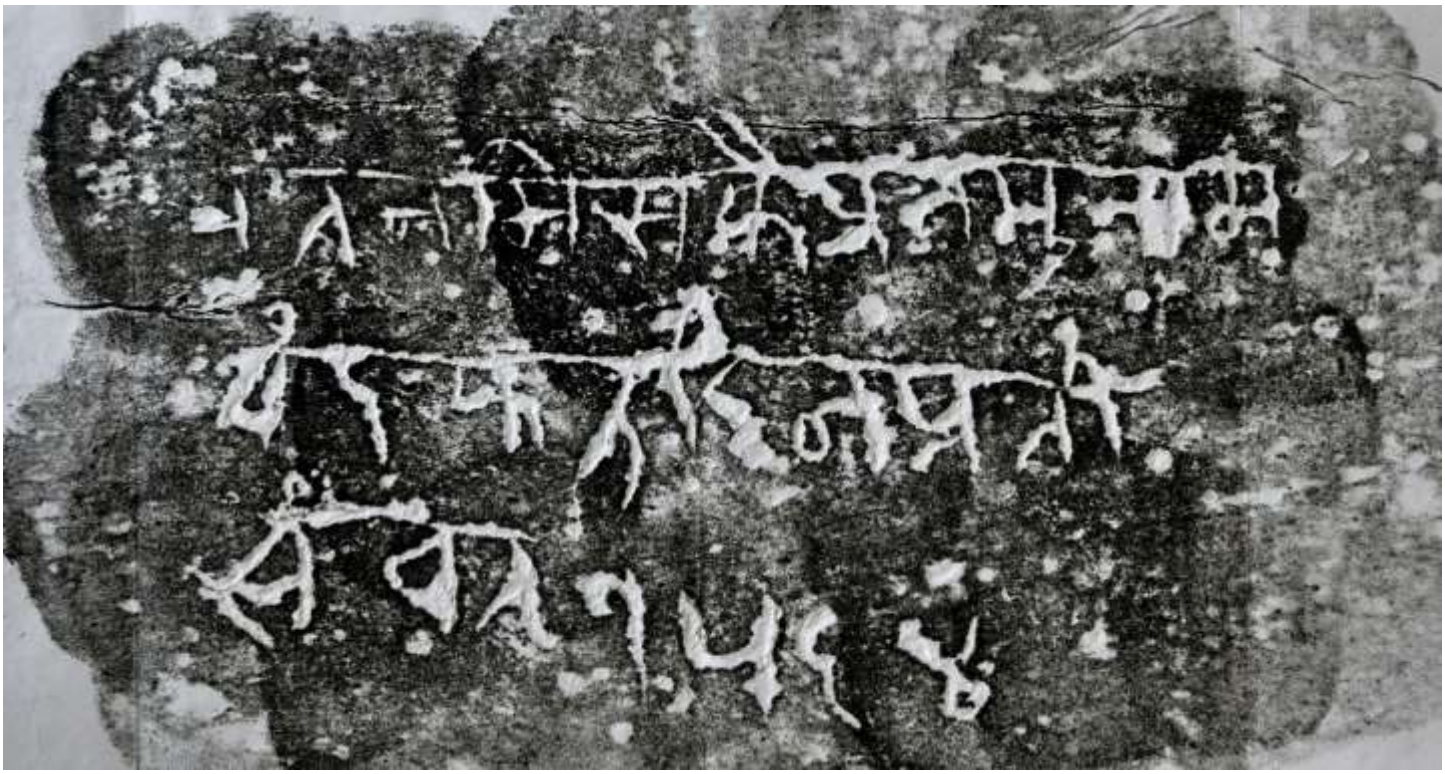


Fig. No. 648: Estampage of the inscription

Inscription No. 35: This three lines inscription (Fig. 648) dated *samvat* 1564 (A.D.), is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ratanamiśra kē pranamu rāma*
2. *1205handr kah din pratī*
3. *saṁvat 1564*

It records the daily salutation of *Ratan Mishra* to *Rama 1205handra* and date of *samvat* 1564.



Fig. No. 649: Estampage of the inscription

There are three inscriptions (Fig. 649), which are as follows:

Inscription No. 36: This five lines inscription dated *samvat* 1576 (A.D.), is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kotīrtha*
2. *Līlakaṇṭha*
3. *da sīna*

4. *pranamu*

5. *sam 1576*

It records the salutation to *Kotitirtha & Nilkantha* and date of *samvat* 1576.

Inscription No. 37: This three lines inscription of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Pandit narā*

2. *yaṇe nityaṁ*

3. *deva praṇamati*

It records the daily salutation of *Pandit Narayane*.

Inscription No. 38: This two lines inscription of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Devajasa nityaṁ praṇa*

2. *mati*

It records the salutation of *Devajasa*.

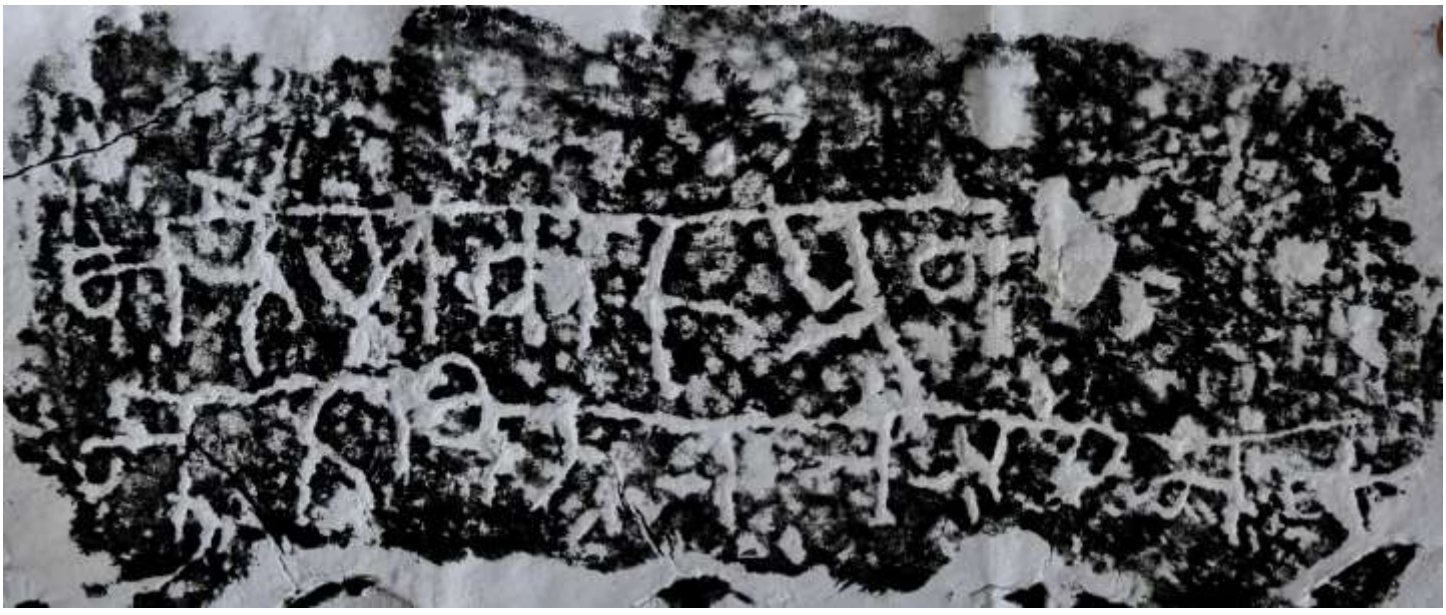


Fig. No. 650: Estampage of the inscription

Inscription No. 39: This three lines inscription (Fig. 650) of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kah prana*

2. *mu hari . . . . .*

It records the salutation to *Mahesh*.



Fig. No. 651: Estampage of the inscription

There are two inscriptions (Fig. 651), which are as follows:

Inscription No. 40: This three lines inscription of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa ka*
2. *ha pranāmu*
3. *vadireka*

It records the salutation to *Mahesh*.

Inscription No. 41: This one line illegible inscription is located on the pillar inside *Patthar mahala masjid.*

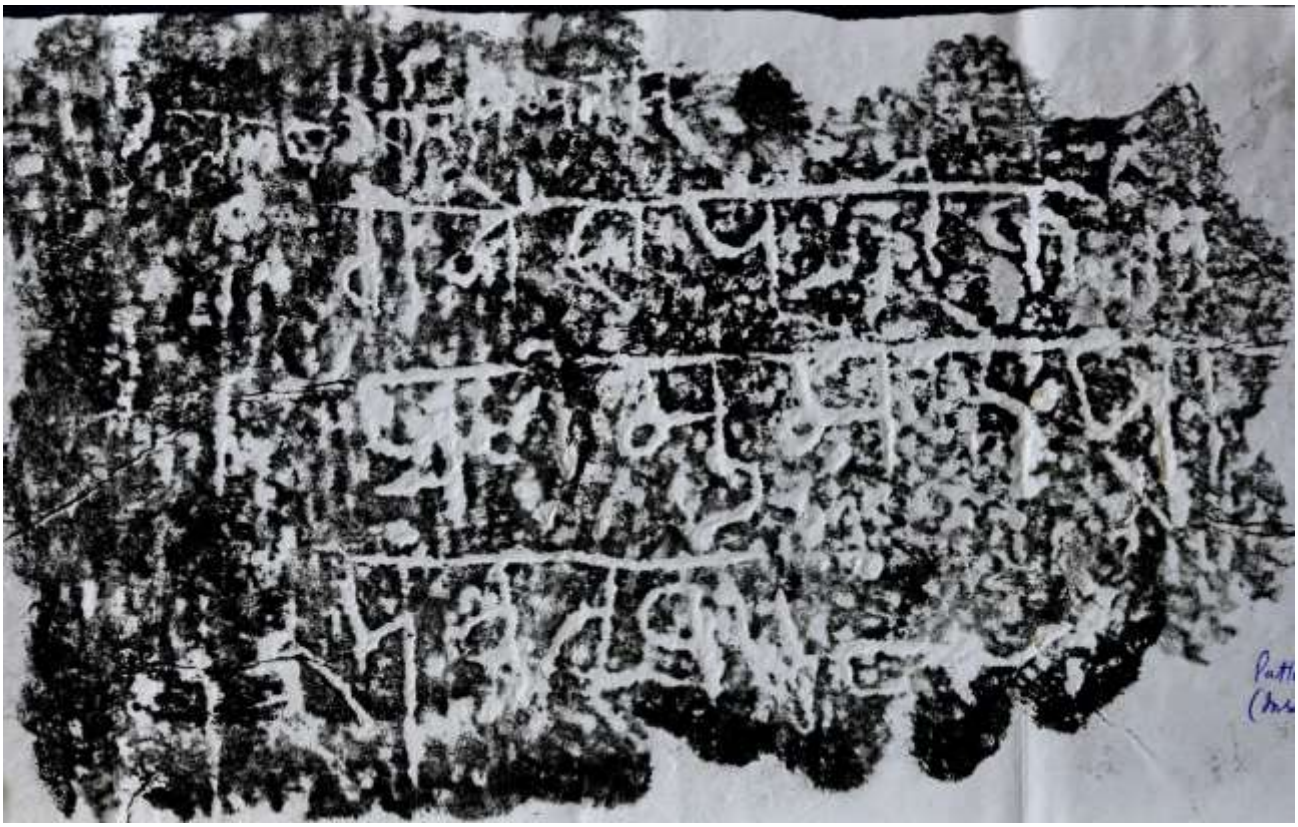


Fig. No. 652: Estampage of the inscription

There are two inscriptions (Fig. 652), which are as follows:

Inscription No. 42: This one line inscription of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrī laṣamaṇa praṇamati*

It records the salutation of *Lashmana*.

Inscription No. 43: This three lines inscription dated *samvat* 1580 (A.D.), is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ganesa pa kaha*
2. *pranāmu mahesa*
3. *saṁvat 1580*

It records the salutation to *Ganesha & Mahesha* and date of *samvat* 1580.

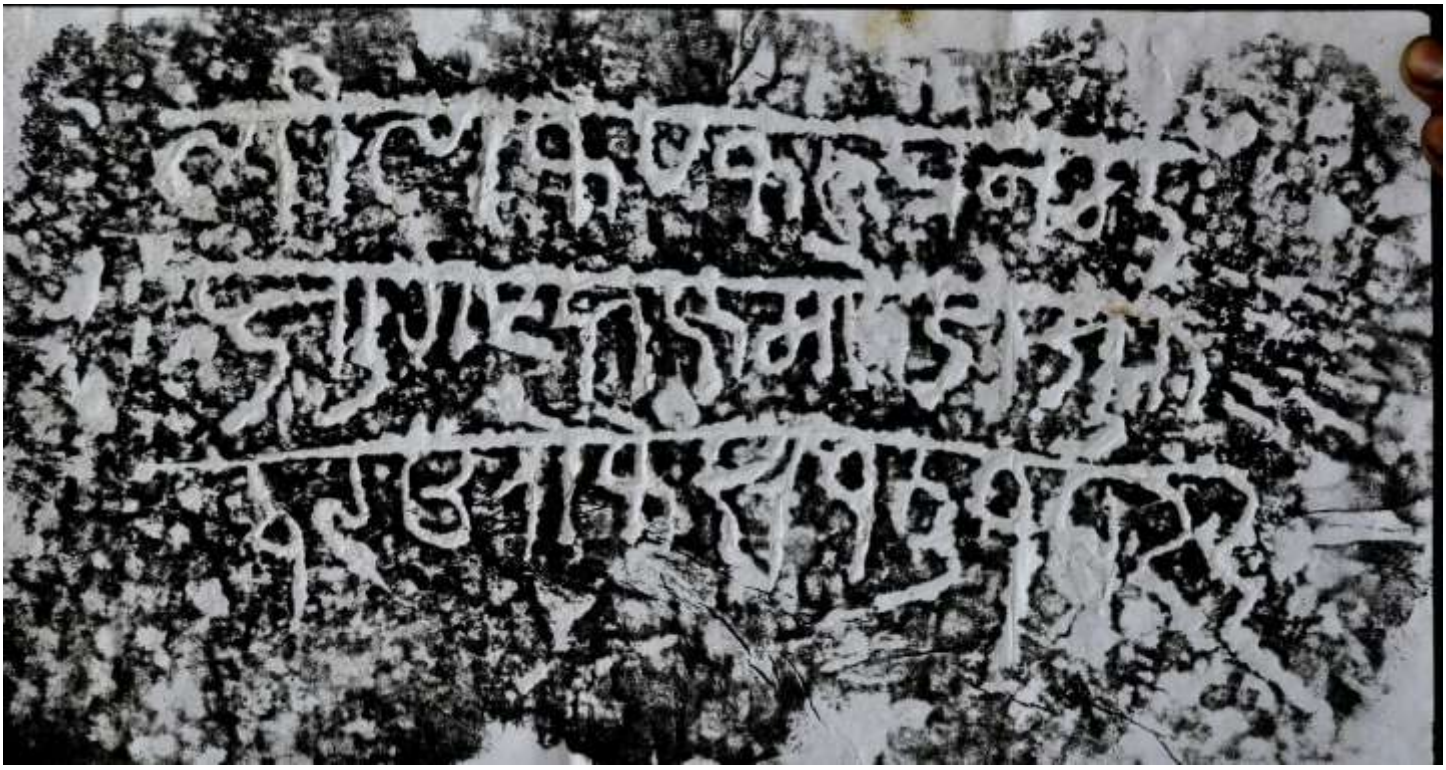


Fig. No. 653: Estampage of the inscription

Inscription No. 44: This three lines inscription (Fig. 653) dated *samvat* 1523 (A.D.), is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Līlakaṇṭha kah pranamu*
2. . . . . .
3. . . . . *savatu 1523*

It records the salutation to *Nilkantha* and date of *samvat* 1523.

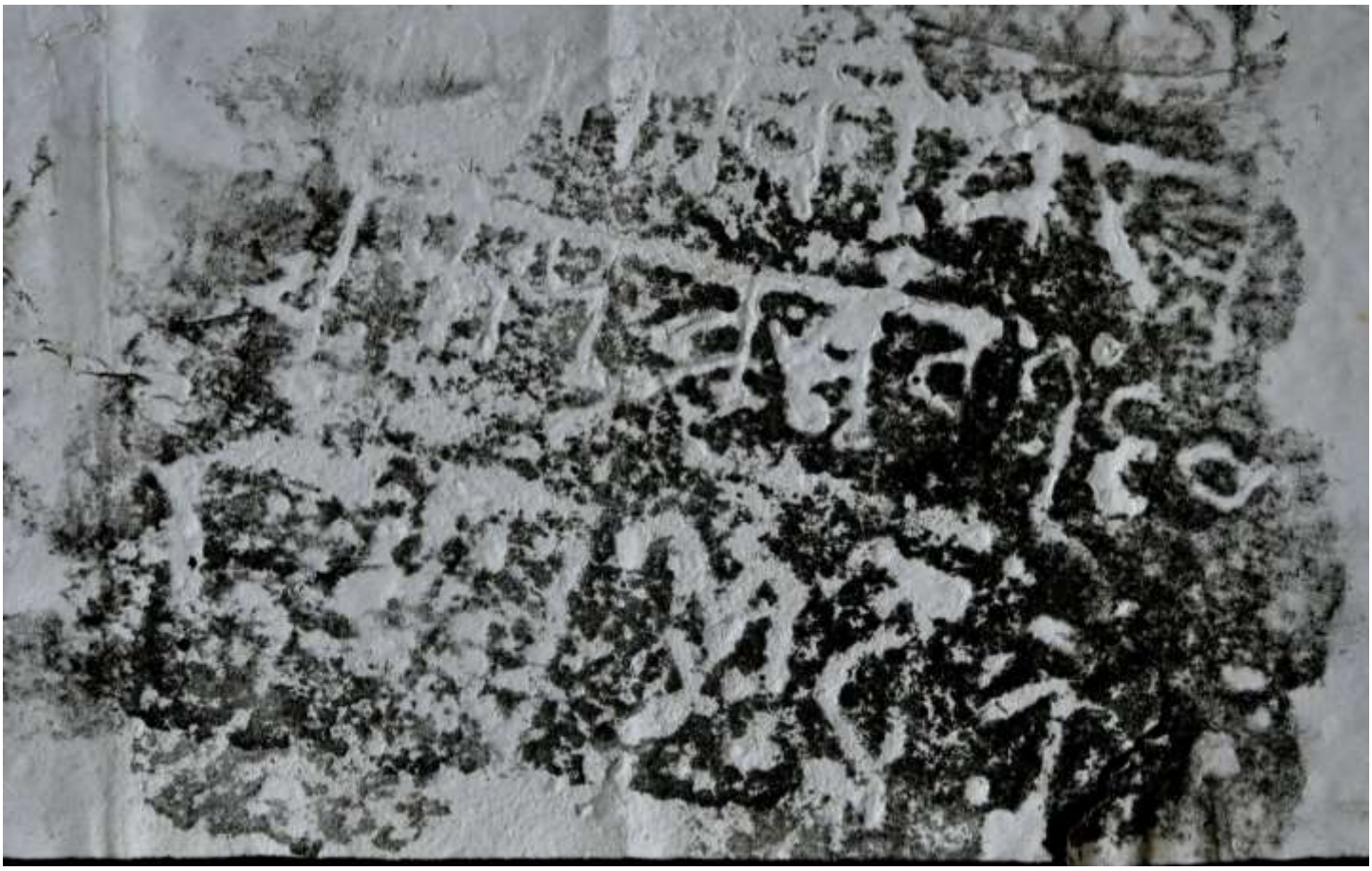


Fig. No. 654: Estampage of the inscription

Inscription No. 45: This three lines inscription (Fig. 654) dated *samvat* 1600 (A.D.), is located on the eastern entrance of *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . .

2. *Ka. . . putra sam 1600*

3. . . . .

It records the date of *samvat* 1600.



Fig. No. 655: Estampage of the inscription

Inscription No. 46: This three lines inscription (Fig. 655) of 14th-15th century, is located on the western wall inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Dālhe dhani anaju*
2. *nda jehama ku rājano*
3. *ha mihi sahu hutā*

It records the name of *Dalhe*.



Fig. No. 656: Estampage of the inscription

Inscription No. 47: This three lines inscription (Fig. 656) of 10th-11th century, is located inside *Patthar mahala masjid.* It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrí jālhaṇa praṇamati*

It records the salutation of *Sri Jalhana*.

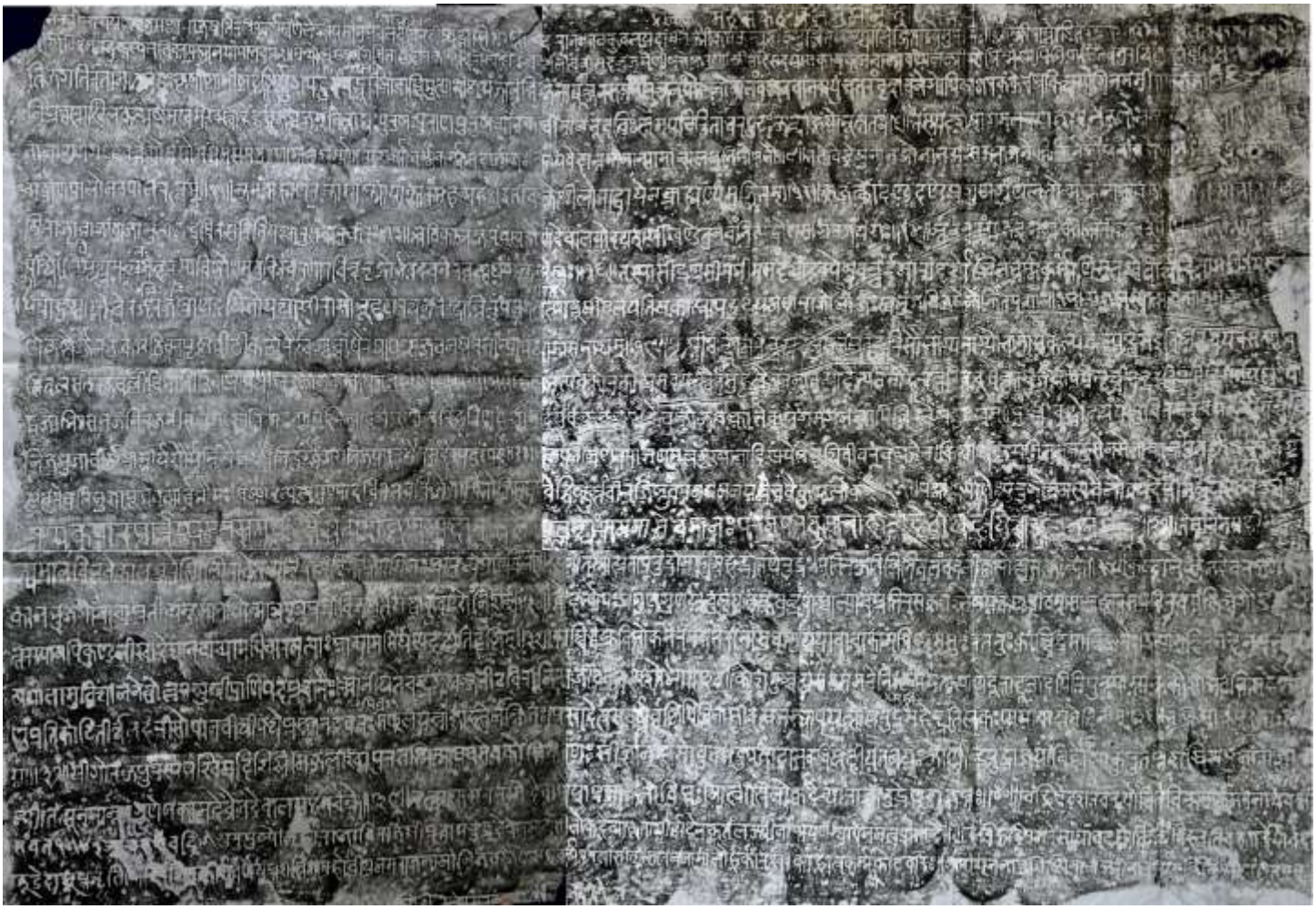


Fig. No. 657: Estampage of the inscription

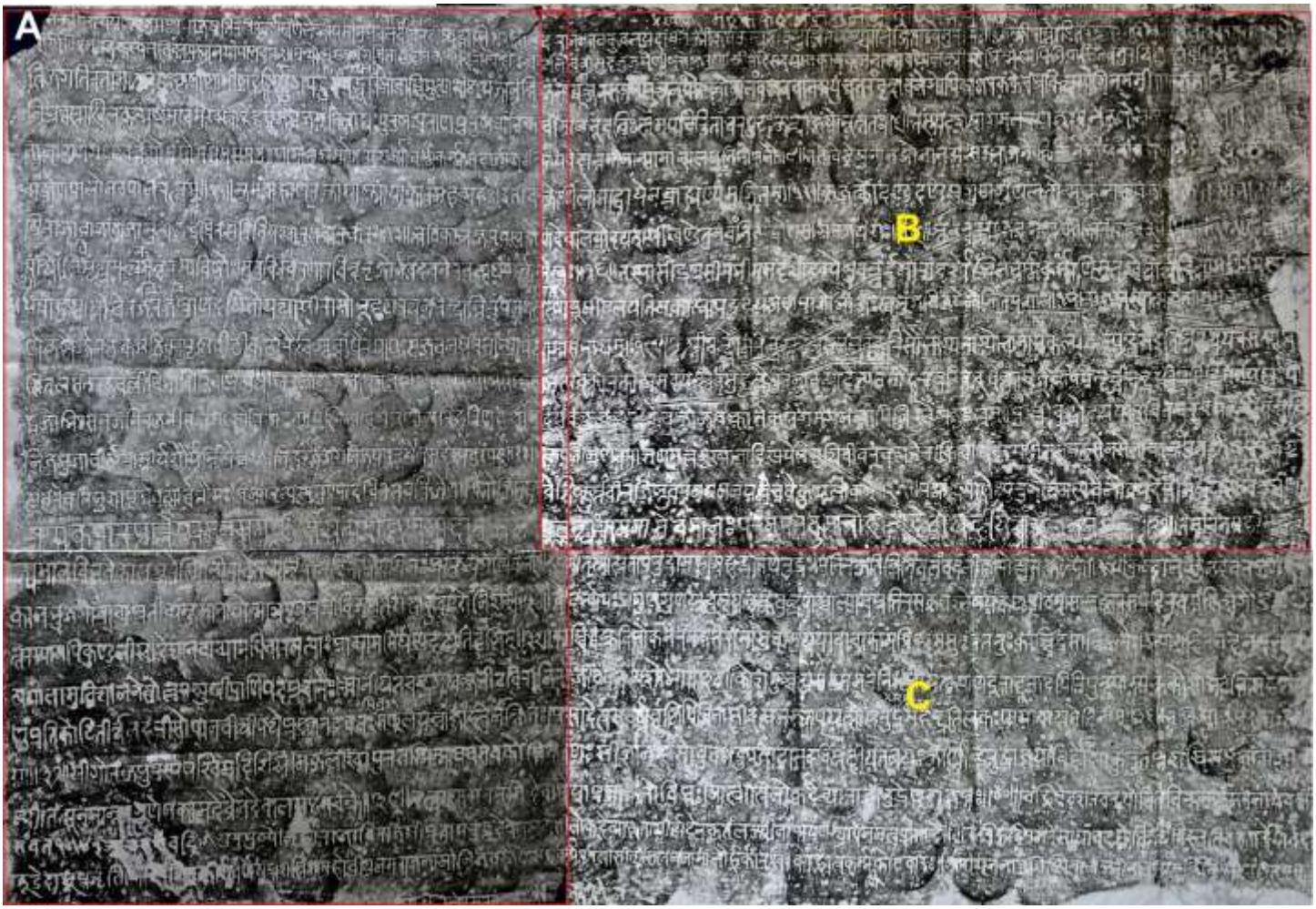


Fig. No. 658: Estampage of the inscription

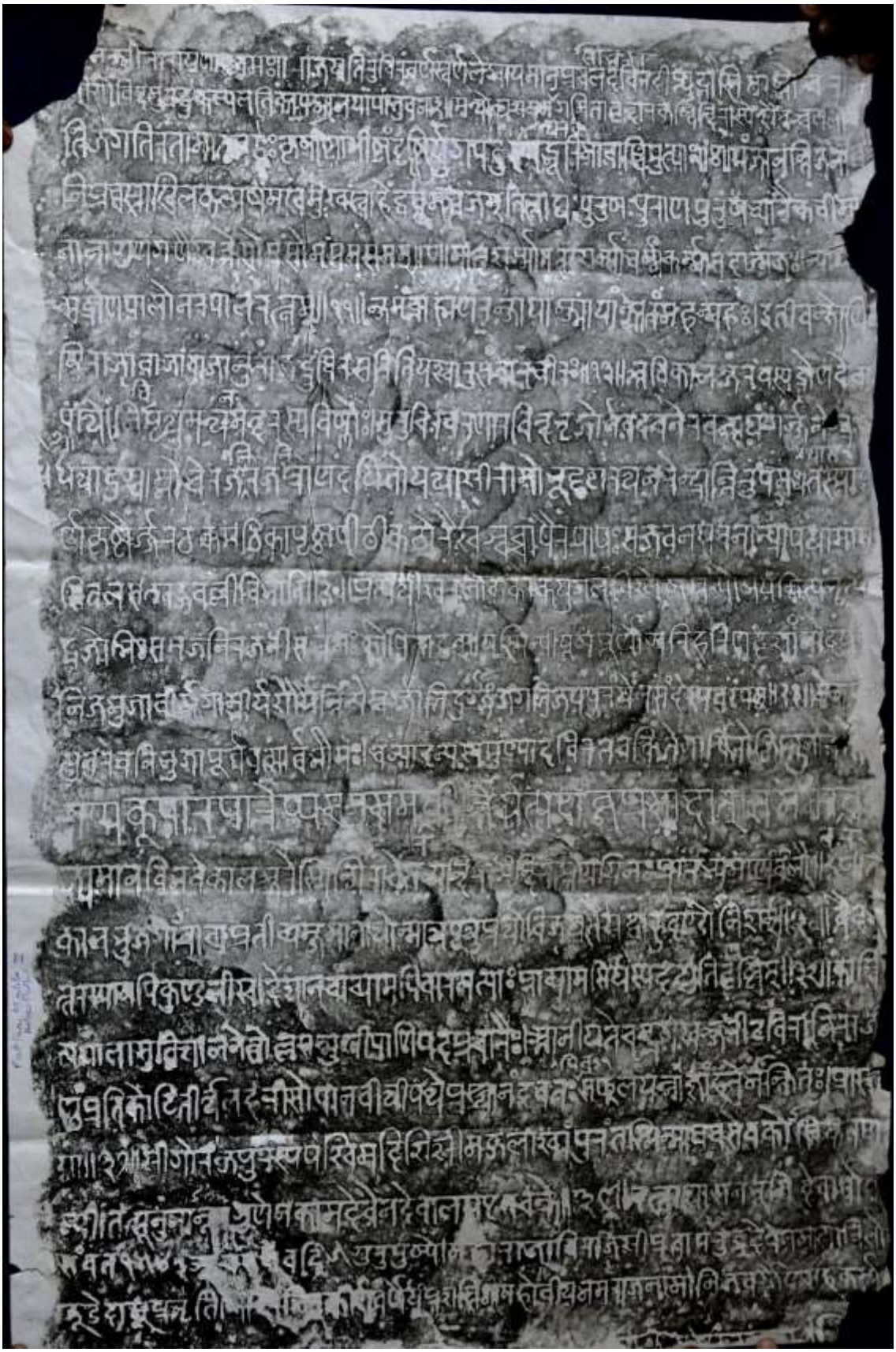


Fig. No. 659: Estampage of the inscription (A)



Fig. No. 660: Estampage of the inscription (B)

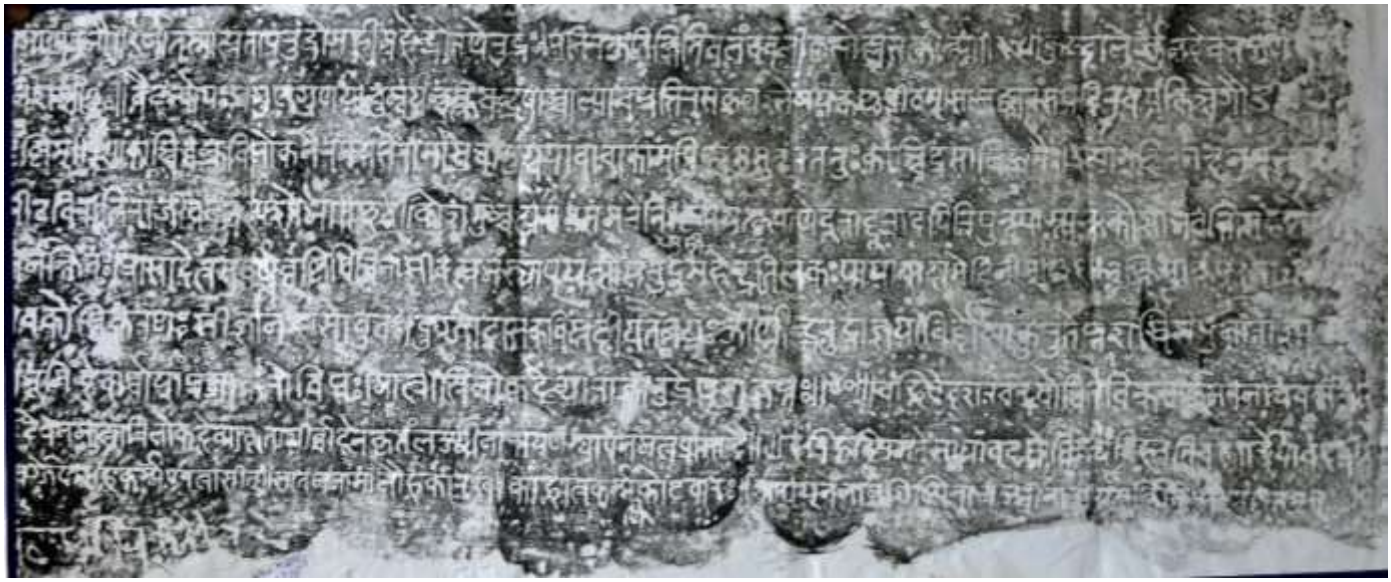


Fig. No. 661: Estampage of the inscription ©

Inscription No. 48: This twenty-four lines inscription (Fig. 657-661) is located inside *Patthar mahala masjid*[114]. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrí lakśmí narāyana namah // jayati ruchir varṇa suvarṇa lekhāyamāna prachalada dhir dípasyudwāristāmbhovaramah // nava kuvalapadāma śyāma lakśmíkadasya sthala vilulitalakshmyālingam tamo murari // sírāambodhisaranna bhaśśaśíkalā trailokya ramyā tuya // pronmílanma śídāma . . . . . .*

2. *Śrí govinda surdukalpa latikā padamālyā patuvah // mandhotya samamabdhreva gamitā vrindwārakopvinditasyepando chanchal lodnāsudanuja shrenípuroṣārupā / kshiraude sadaya sakāma kamtā lavaṇya lakśmí rase nirmmagnāpi pipāsi taiva murajiddrishtiyrna [mra] datviṣtdadā // dusyaggo dhopitarinita [rāṃ] . . . .*

3. *Trijgatiratā mātnasada kraṣíṣtāabhíṣtaṃ driṣtiyugapadudasyaduri bhāvadhi putrayah / / yaṃ jānanti janāghanājanasamaṃ niranjanaṃ yogino bālaṃ vallabhabālakā yudaa taraṃ vrindāvane gopikāh / ekaṃ kechana ki yogini mamí rāmāṃ samālinhitaṃ pratyakshеṇ vayaṃ punah sa . . . . .*

4. *Ni pradhvastākhila kānmaṣaṃ makhamukhasvāhveda dhooma dhwajaṃ tavāyah puruṣa purāṇapurupadhyanēka dhímāna bhūdatri soma pavitritādharaputah kshtryāhavyo [do] bhūtatah // tasmādaśeṣāgama lakshaṇah // salakshnṇo lakshaṇ udvabhuyi vedatrayí dakshāsi ya [sva] . . . . .*

5. *Nānā guṇa gaṇeśvakre somaṃ soma sam samaṃ // mātraśarmmā mahāśarmmā dharmmakarmmā tadātmaja [ja] / nyāyam vedānta mímāna[mā]sā māna[mā]sala pratibhopamo // tato vedeṣu nānango mānadra sadvrāhvane [ṇe] / kiyāṃhnvadovandanāṃ sange nānangomudhuvastaile // tava su [ta] . . . .*

6. *nsa droṇa prā [ṇā] lo narpāla ratnaṃ /. Kshamaṃ brāhmaṇa rakshāyāṃkshmāyāṃ kshātrah mahanmaha // itauva kshoni lobhā dvā gena brāhmaṇyabhujintaṃ // kujatkodaṇda daṇda praguṇa guṇa latonmutka nārāvajātojjāta vyādhātapurṇatkataka pa [tala] . . . .*

7. *Dhi rājā vājā vājā gurāja dudhira sasitigaśchāru sandhararadhaurah // adhikālaharasya droṇa devālayodaṃ // śrí khandetu navaṃ nityaṃ droṇa sāgarajamlaśah // Anantar rājadananta kírrtiríśa swarupopi satiśa rupa // āsisama . . .*

8. *Pāyonidhi prithu vandhanaṃ mandarsya viṣṇō / susaśira charṇāravindabhunho pavada vanera va / ndadha garjananda // tasyāśídraṇasímamiya sadrishyo drishye pu [mu] bandhudrisho [sho] sadasho sisa dharmmakarmmaṇi sutaśse tírtha chintamaṇi dasyādhapichako . . . .*

9. *// dhadhādugdhāmbhodher janirajani prāṇa davito vadhā śrí rāmobhuradaśaratha narendrāgnirupam / tathātasyādhumívalaya tilkātaprāpaduduyaṃ mahārājo bhoja swabhujanijayonojijata vahā // rāgyastasyābhajanmā śamabhavadadani vallabho . . . .*

10. *ṇaṃ kriṣtējarjarathakamathikā priṣtapíthíkathoriśchachapairapāyah sa javana yadamānprāpayamāsanasam // prithvichandro narendrastadanu sambhavadhuri saubhāgya bhāgyo nānā sankalpa kalpadum itinitiśaṃ yatra satyā prasiddhih . . . . .*

11. *Sisalarārakhadagaṃ vallí vibhāti // pratyiśísvara lka koka yugalaṃ viśleṣayandhoṣayannitayaṃ bhritya chakora kāndhramadayanavē suhatchauraham // dhanyo daivya tamoharannari vadhudharkāmbujaṃ plāyagana prithvichandra iti prasiddhi gamaya [ma] ghah pārthiva [ayaṃ nuga] . . .*

12. *Dvajomi samajani rajani sadhaṣa kopitādrikah / yasminpíyuṣapurṇopyarihariṇadriśāṃ nodaya katka chandraśchakre vanjojadakrābhrau yugamagamannāpi viśleṣudukhaṃa // prithvichandrodraya yoruchiram rachayadhdarmma vabdhunirva . . . . .*

13. *Nijan bhujāviyaṃ bhāmbhíyaṃ shauryannitye = swagarjā [grā] ti dugarja jagati jaypur yena sandeśya daśyaṃ // senāpati cha[ra]ṇavarā cha[ra]ṇamalla mukhyānādiśyayena prithví vara vallabhen / kinchānya dāpya mitasena husena senākrānta punarjjayapura jagrihe [sukhena] . . . . . .*

14. *tdhu nara vanibhujā purvvadaśśārvvabhomah // dhanyādanya ravāpuṇyādavirata dhakitenārthito jiṣṇunāthedviṣṇu staṃ víra jiṣṇuṃ darabhayamanaṣanneda vaikuṇthalokaṃ // padmādupāṇe puruṣottamasya trailokya devína budhasya lakśmí . . . .*

15. *Rāpya kupāra pārepya sabhasabhara kírttírthatpadābja prasādāta / tamabharavaravanprāga bhāsevabhānah paramapar kumāro holadevo vadíya // śubhamastu // tenātena mahí maheśa . . .*

16. *Jyamānavibhave kalanjare rimagirādevamandira mindirāprachādina prārabhyaṃamāṇaṃ dvabhō // taśyātapratāparudro mahí mahendro raṇe rudrah / parirakshitaṃ kshititalaṃ dhawalí krityolarkātkítryā // kuṇdālerjjunadeva rakshaṇa . . . . .*

17. *Kāla bhujagoavāchā pratíchyakshamānādhombhāyaṃ prathu prathovijayatehudaṇdo niśaṃ // vaidabharyāyah praguṇa guṇayā chumbayanadatkrachandraṃ pāthachālya cha pratirasa katha śleṣayakaṇtha píthaṃ / sālankāraṃ sapadi rachayatkiaro gōdíya . . . . . .*

18. *Tara syāmapi kuṇdalíścha / deśānakachyāma [ma] pi vāramatyāh prāchyābhasiryaspadadāti driṣtiṃ // Kānchivadraka vilokanairamayate rāmā sudhā mugdhyāvāchā kāmapikāma sundar tanuh kānchichandrasālinganaih // ityā nanditananda nandana iva . . . . .*

19. *Sya sālā suviśāla netrollasanmukhí pāṇipadaprachāreh // āníyte chandramakhanjaríta virāji rājívavanasya śobhā // kośaṃ munchatya sama samara niṣkripeyatkripāṇe durādurādapi ripu nripāstavaka kośābhavanti / saharṣa . . . . .*

20. *ṣthaṃ pratikotitírtha laharí sopāna gídhō pathe prasthānaṃ dadhatah vibhuh safālavannāśāṃ harebharkitah // prāsādetra suvarṇa driṣti vidhinā śrí vallabhaṃ sthāpayansoayaṃ rudramahí mahendra tilakah pāyātsadā mediníma // bhukti bhukti puruṣārthka . . . . .*

21. *Vāṃ // śrí gorakshapurasya paśchima diśi śrí mangalāravyapuraṃ tasmin mādhvasevakoasti karaṇah śrí gyānadāse budhah // durgjo [grā] dāsa kavistadíya tanayah kshoṇíndra rudrāgyāṃ nirdoṣakurute praśasti mamunārāgyā [sadā satkritah] . . . . .*

22. *Lpí // tatsununānyuna kāmadevena devālaya eṣachakre // datvā śāsana bhumi devārchchāyaṃ prabhākaro viprah // mātrā [trā] trilokadevyā rāgyā rudreṇa chāgyaptah // yahideda śara Chandra bodhite vikramārṇa naranātha vatsare //*

23. *Saṃvat 1543 a [ā] gra ha [hā] [ya] ṇa vadi 5 guru puṣpe [ye] // mahārājādhiraja śrí pratāparudra devena mātrā [trā] trilokyadevyā kritāśīṣryādena kritaṃ lakśmí narāyaṇa sthāpanamatra prāsāde // harihudarinate sā yā vadamnodhi jeyaṃ viharati chaharadvayeyāvadadríśa [kanyā] . . . . . .*

24. *Judedāmu prabhuti śílpibhirutkírṇa varṇeya praśastih // mahobhíya bhagarāja nāmā nijavargaje [gai] ṇa saha karmaṇya trasíta // sātananāmā lōhakāraścha // kānhōyaṃ karmmaṇi kotavāra // narāyaṇa māma śílpinā lakśmí narāyaṇa murti nirmāṇa kritaṃ // mahā. . . .*

This inscription starts with salutation to *Lakshmi* and *Narayana* (Line 1-3). Then it describes birth of *Atri* and from him *Kshatra* (Line 5). The birth of *Lakshana* is mention (Line 4). It mentions *Matrisharma* and *Mahasharma,* who were great scholars and religious minded (Line 5). King *Dronapal* was born to *Nananga* (Line 6). *Dronapal* built temples in *Kalinjar* and excavated *Dronasagar* tank in a place called *Sri Khandetu* (Line 7). Prince *Subandhu* is mentioned in it (Line 8). Then a king *Bhoja* is mentioned (Line 9). It mentions rise of the brave king *Prithvi Chand* (Line 10-11). The capture of *Jaipur* by *Prithvi Chand* is also mentioned in the inscription (Line 13). The bravery of *Senapati Ramalla* is mentioned (Line 13). It also describes the repulsion of the invading army of *Hussain* from the city (Line 13). Death of *Prithvi Chand* is mentioned here (Line 14). Then *Purushottam* and his wife *Trilok Devi* is mentioned (Line 14). The birth of *Kumar Holadeva* is mentioned in it (Line 15). It mentions the building of *Vishnu* temple (Line 16). The birth of *Pratap Rudra Deva* is mentioned here (Line 16). His exploits in war are mentioned (Line 17). After this, the building of the temple of Lord *Sri Vallabha* is mentioned (Line 20). It mentions, the writer of this inscription, poet *Durgadas* son of *Gyandas,* resident of *Mangalpur,* which lies to the west of *Gorakhpur* (Line 21). The name of *Kamadeva,* the architect of the temple is mentioned in it (Line 22). Then the donation of land to priest *Prabhakar* is mentioned. The image of *Lakshmi-Narayan* was installed in the temple by *Pratap Rudradeva,* after he had taken blessings from his mother *Trilok Devi* on 5 *Krishna paksha, Guruvar, pushya nakshatra, mah Agrahana, vikram samvat* 1543 (Line 22-23). It mentions *Jude, Dama* etc. who engraved this inscription (Line 24). *Bhamraj* resident of *Mahoba* is mentioned in it. A blacksmith named *Satan* is mentioned here (Line 24). At the end, it mentions *Kanha,* the resident of *Kotwar* and *Narayana,* the sculptor of the image of *Lakshmi-Narayana* (Line 24).



Fig. No. 662: Estampage of the inscription

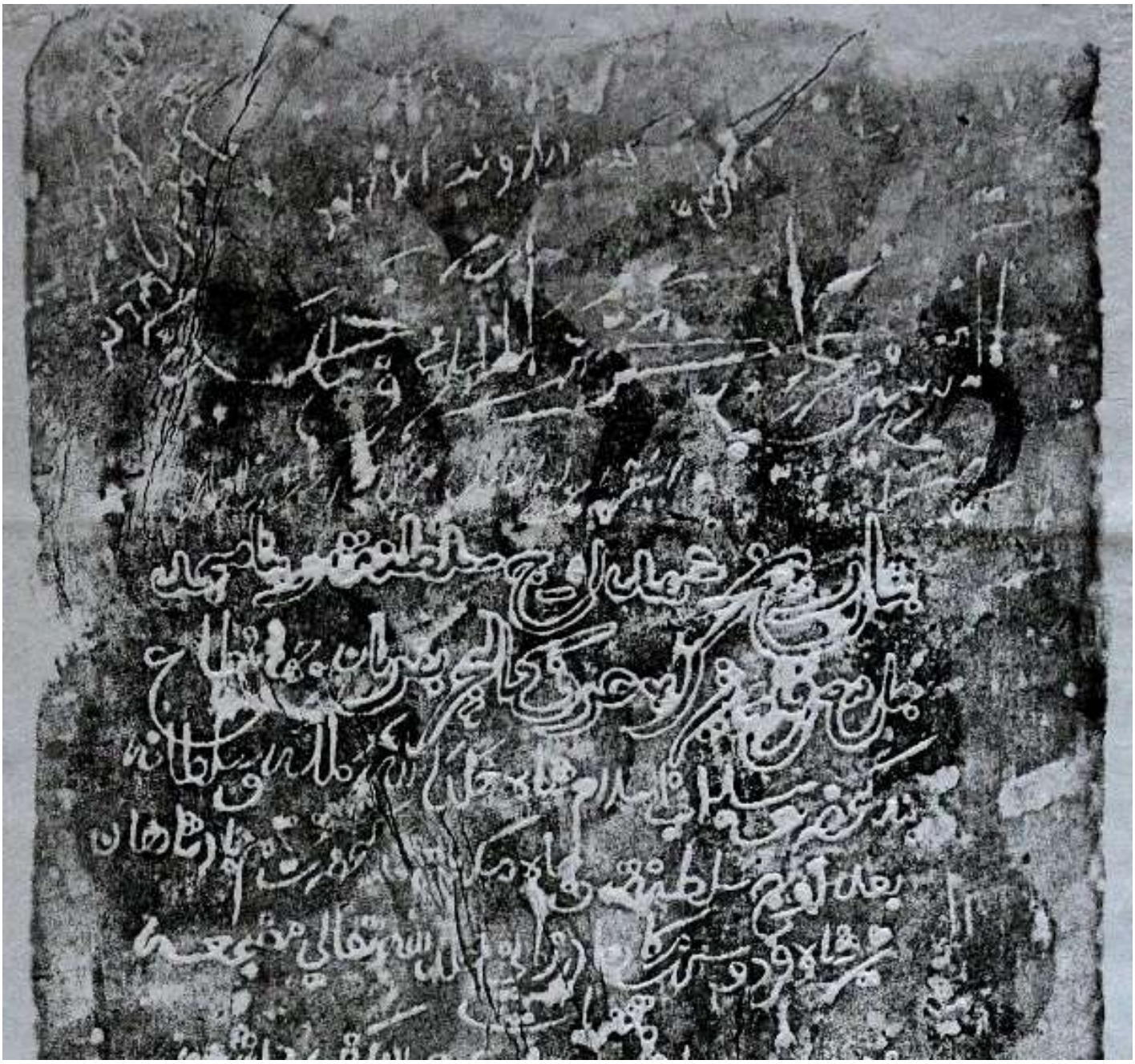


Fig. No. 663: Estampage of the inscription

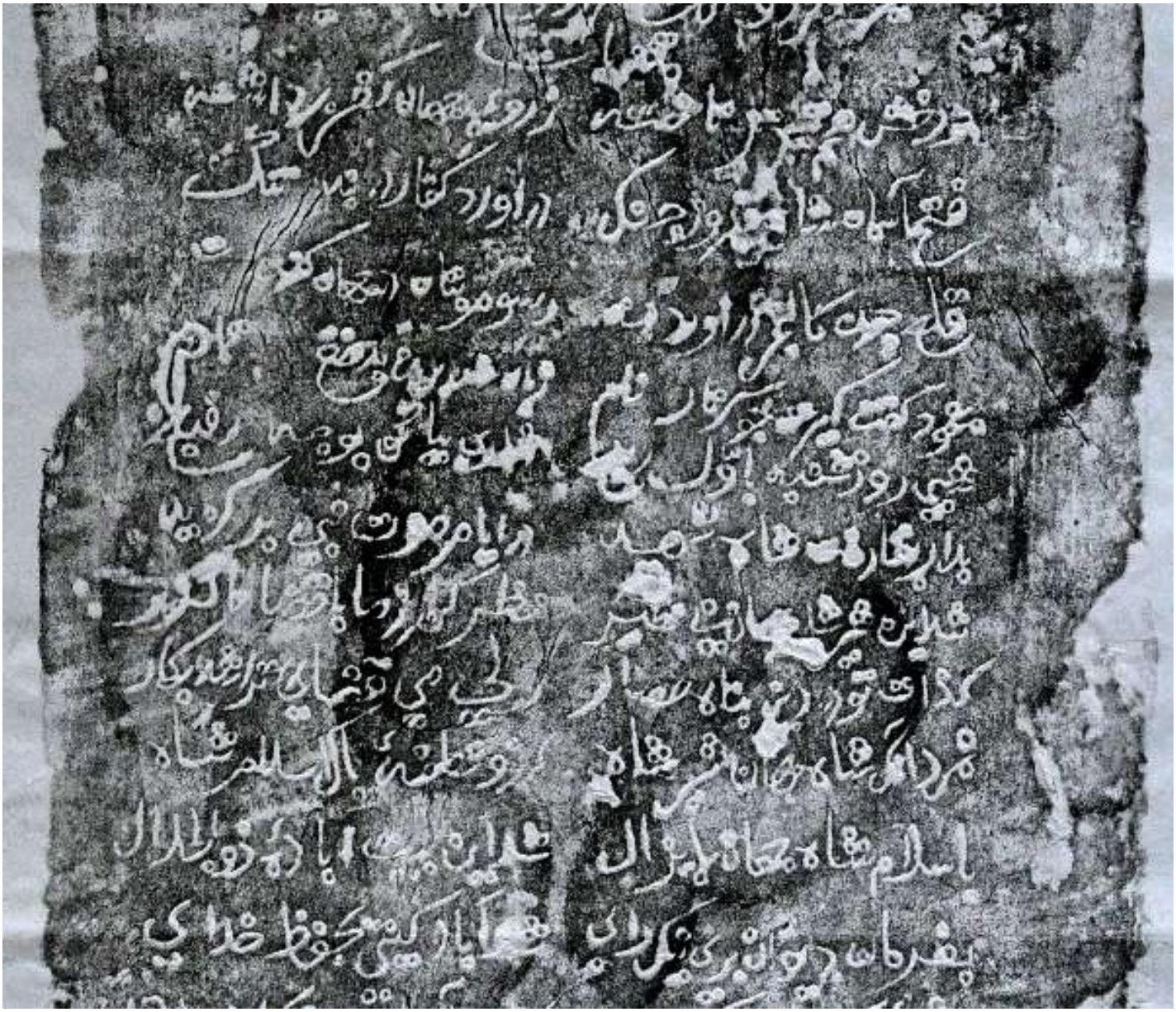


Fig. No. 663 A: Estampage of the inscription

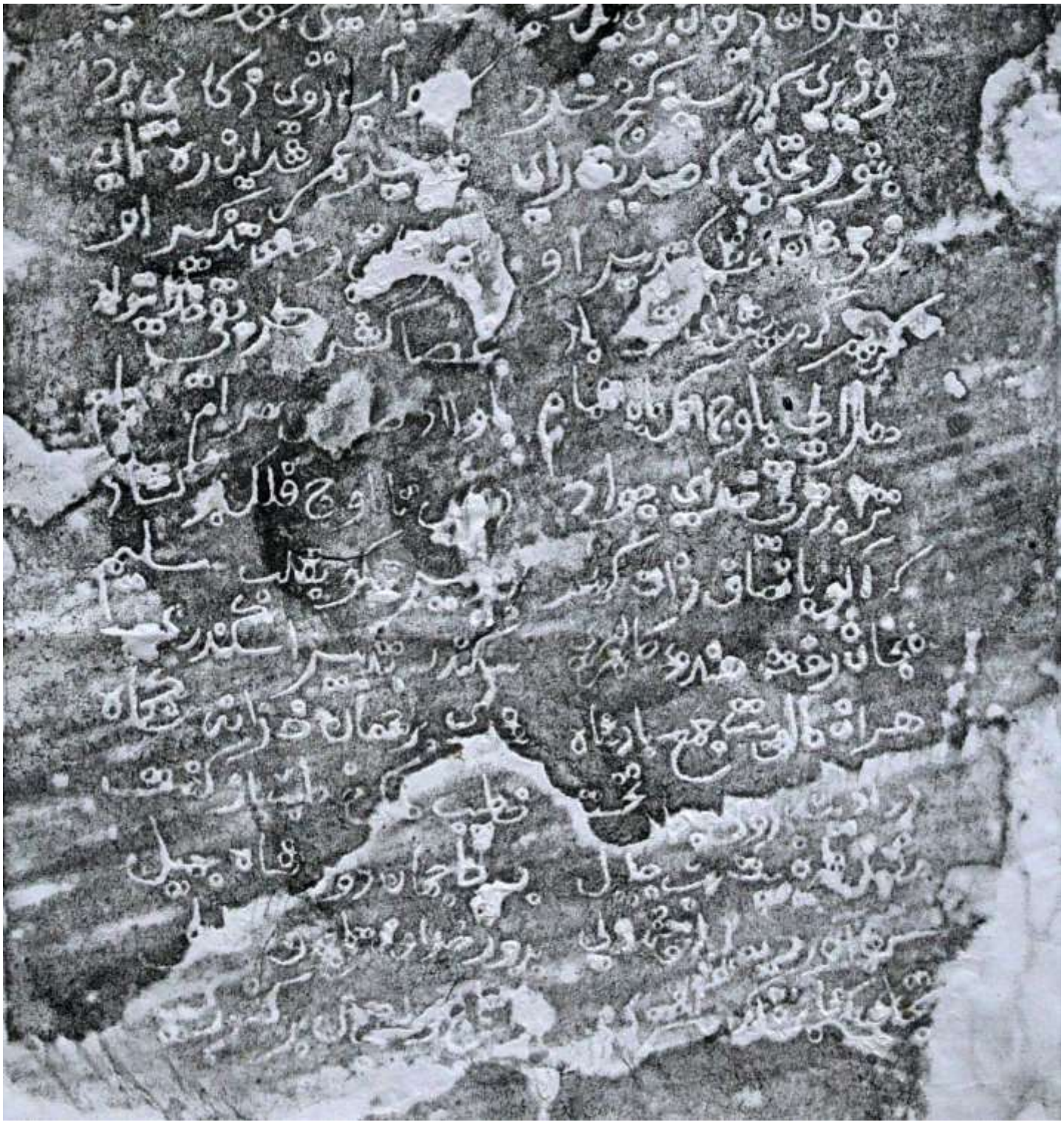


Fig. No. 664: Estampage of the inscription

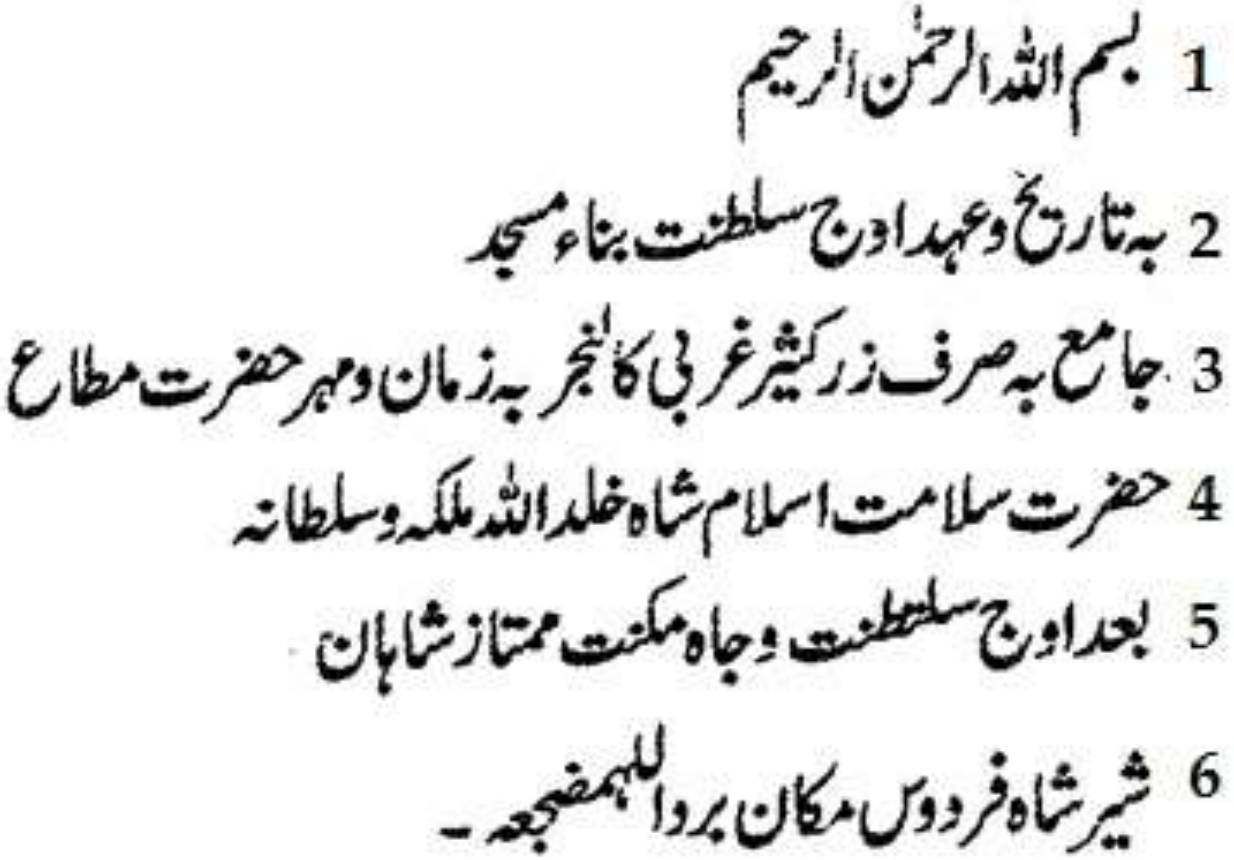


Fig. No. 664 A: Inscription

7	چو رخش ــــــــــــــتاخته	زروی جهان کفر راباخته
8	فتح ــــــــــــــشاه فیروزجنگ	درآورد کفار را به جنگ
9	قلعه جون کا لنجر دراوزند	سومو شاه از جهان گذشتند
10	ـــ گفت گیرد سر کارنام	زبان شود ـــ بوضع همام
11	شبی روز شنبه باول ربیع	ببالا ـــــــ بوجه رفیع
12	بداربقارفت شاه شهید	در ایام موت نبی بر گزید
13	شد این شیر شاه بغایت خبیر	نظر کردازما باقضانا گزیر
14	کهذات تودیں پناه شعار	ولی ـــــــ تراشد بکار
15	نمرد آنکه شاه جهان‌شیر شاه	کزو ماندنطفه بااسلام شاه
16	بااسلام شاه جهان لا یزال	شد این ملك آباده ذوالجلال
17	بفرمان دیوان بری ثیك رای	شود اباد گیتی بحفظ خدای
18	وزیری که داشت گنج خرد	شود آب روی زکاپی برد
19	بنور تجلی که صدیق رای	مسیر امر شد این رهنمای
20	زهی شاه عمده تدبیراو	بهر ــــــــــ تذکیراو
21	کریم کرم پیشه ـــ باد	عصاگیر طریق ولایتوباد
22	هلالی باوج فلك ماتام ماه تام	باولاد صدیق فرجام نام
23	ترابرتری خدای چوداد	تاباوج فلك پر کشاد
24	که ـــــ باتفاق ذات کریم	بتدبیر نیکو بقلب سلیم
25	بجان رفته هندوء کالنجری	سکندر بتدبیر اسکندری
26	ـــ مال زهی جمع بادشاه	شدی بر جهان خزانه نگاه
27	ــــــــــــــــجلیل	بود تاجهان دور شاه جمیل

Fig. No. 665: Inscription

Inscription No. 49: The inscription (Fig. 662-665) of *Islam Shah Sur* dated 952 A.H. / 1545 A.D is fixed on the western wall of the *Patthar Mahala Masjid*. It is in *Persian* language and *Nastaliq* script. It records the capture of *Kalinjar* by *Shershah*. It mentions the death of the Sur ruler. It records that the fort was renamed *'Sherkoh'*[115].

The six line inscription (Fig. 664 A) is in prose, reads as follows:

1. I begin with the name of *Allah* who is kind and compassionate,
2. at the time when his reign was at the peak, the foundation of mosque,
3. [*Jama*] was laid in the western part of *Kalinjar*
4. by emporer *Islam Shah,*
5. who sat on the throne after [*Shershah's*] reign had reached its peak,
6. of late *Shershah.*

The next twenty one lines of the inscription which are in the form of verses (Fig. 665), can be translated as follows:

7. When [someone's] horse attacked, infidelity was defeated
8. King was victorious after the fight with infidels
9. He died after the fort was captured
10. [Someone] said that he takes the name of government
11. He died on the night of *Shanivar Rabi-ul-awwal*
12. The martyred King left for heaven, he chose the day of the death of prophet
13. He was a great scholar
14. He was a religious minded person
15. *Shershah* is not dead because his son *Islam Shah* is still alive
16. This country enjoyed prosperity because of *Islam Shah*
17. with the orders of *Diwan Bari Teka Rai,* this country will remain safe
18. This minister is very wise, with this he takes care of his fame
19. who believes in divine light receives guidance
20. that King is great whose actions are wise
21. Generous donor should live forever and should be friendly towards you
22. He is the moon of the first day. There is full moon in the sky
23. The God has given you height of betterment and you should fly up to the sky
24. Everybody says that you are gentle, wise and pious
25. *Shershah* very much like Alexander, with his strategy vanquished *Hindus* of *Kalinjar*
26. What to say of the treasure of a King who wants to acquire the wealth of the world
27. He should live long.



Fig. No. 666: Estampage of the inscription

There are four inscriptions (Fig. 666), which are as follows:

Inscription No. 50: This five lines inscription of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Chaitra*
2. *Lilakaṇṭha*
3. *kah pramanu si*
4. *nityā prā*
5. *sīla u*

It records the daily salutation to *Nilakantha*.

Inscription No. 51: This two lines inscription dated *samvat* 1566 (A.D.), is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mīsa manu*
2. *sam 1566*

It records the date of *samvat* 1566.

Inscription No. 52: This four lines inscription of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. . . . .
2. *sudina. . .*
3. *ka pranāmu*
4. *kah nityaṁ*

It records the daily salutation.

Inscription No. 53: This two lines inscription of 14th-15th century, is located on the pillar inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kantha kau*
2. *kauh*

It probably records salutation to *Nilkantha*.



Fig. No. 667: Estampage of the inscription

Inscription No. 54: This six lines inscription (Fig. 667) of 14th-15th century, is located on the western wall inside *Patthar mahala masjid.* It is in local dialect and *Nagari* characters. It reads as follows:

1. *Kau*
2. *tayaṁ*
3. *kaṁ*

4. *hara*

5. *kapra*

6. . .

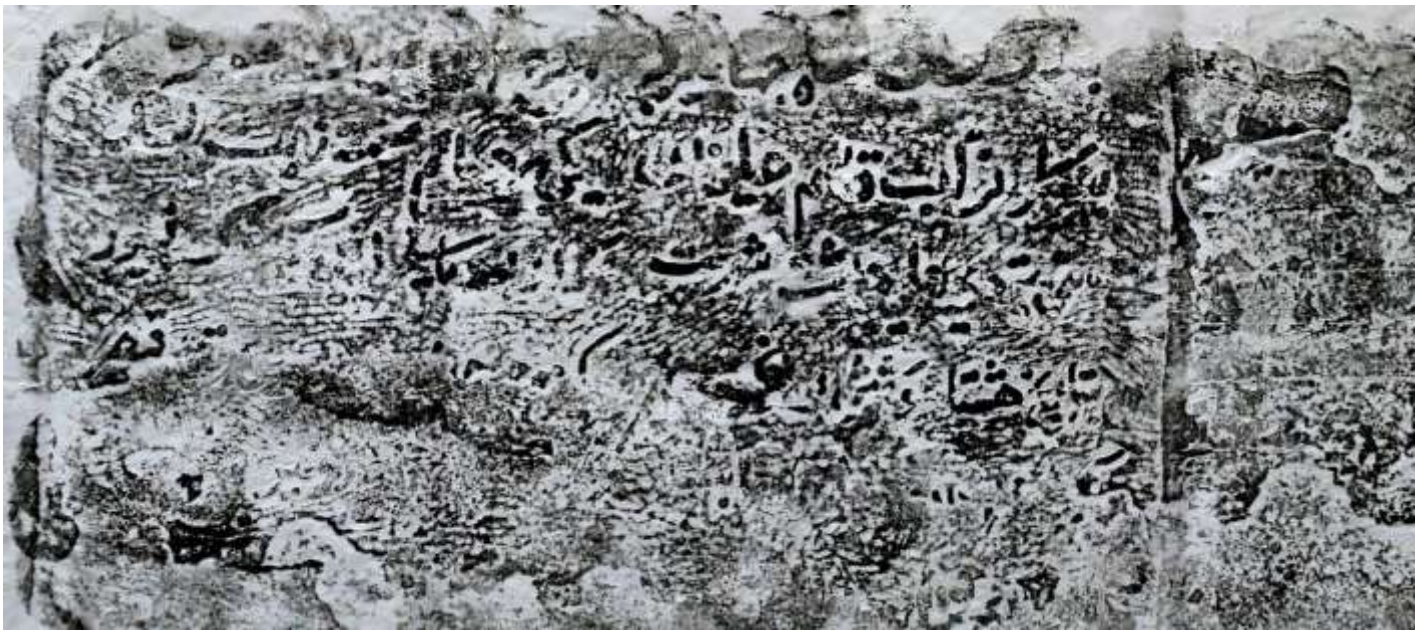


Fig. No. 668: Estampage of the inscription

بلند بخت شاه جہاں

Fig. No. 669:

Inscription No. 55: This one line inscription (Fig. 668-669) is located on the southern wall of the pavilion behind *Patthar Mahala* mosque. It mentions the name of *Shahjahan*. It is in Persian language and *Nastaliq* characters, which reads as follows:

1. *Buland bakhta Shahjahan*

Translation: The fortune of *Shahjahan* was great.

سیادت مراتب قاسم علی خا ب مقام عصمت الممالک رفت
باید بتعمیر باغ شہر ٹٹ سرفراز باشند

Fig. No. 670:

Inscription No. 56: This three line inscription is located on the southern wall of the pavilion behind *Patthar Mahala* mosque. The first line of this inscription mentions the name of *Kasim Ali Khan.* It is in Persian language and *Nastaliq* characters, which reads as follows:

1. *Syadat maratib kasim ali khan ba maqam ismat-ul-malik rafta*
2. *Bayad ba qamire bag shahar [Kalinjar] sarfaraz bashand*
3. *ba tarikha hashtada*

Translation:

1. *Kasim Ali Khan* was appointed to the post of *Ismatul-ma-malik*.
2. He planted the orchard in the city of *Kalinjar*.
3. Date.

7.6: *Ram Janki* Temple



Fig. No. 671: General view of *Ramjanki* temple



Fig. No. 672: Closer view of the *Ramjanki* temple

Ram Janki temple lies on latitude 24^{0}59′48″ N and longitude 80^{0}29′04″ E, near the south-western corner of *Kotitirth.* It faces eastward. It consist of two parts. Flat roof building lies on northern side and *bangladar* roofed kiosk lies on the southern side. The second building is an open pavilion and houses a *shivalinga*. The outer verandah of the first building is walled up by rubble masonry leaving an opening flanked by two pillars in the middle.



Fig. No. 673: Estampage of the inscription

There are two inscriptions (Fig. 673) located on the outer pillars of *Ramjanki* temple. The size of the combined inscription is 33x15 cm and these reads as follows:

Inscription No. 1: This one line inscription of 14th-15th century, is located on the outer pillar of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Gopī*

It records the name of some *Gopi*.

Inscription No. 2: This nine lines inscription dated *samvat* 1638 (A.D.), is located on the outer pillar of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Jā hari liṣi*
2. *māghō ka vaibhava le*
3. *[Śrī[nanda. . . . .*
4. *hohī mahī śrī [mukha]*

5. *hīso ho hīnī*

6. *. . . .ga . . . .thu . . .*

7. *li chanda suta . . . mālа*

8. *. . . . . saṃvatu 1638 . . .*

9. *. . . . sa . . .*

It records the name of the *Chanda* and date of *samvat* 1638.

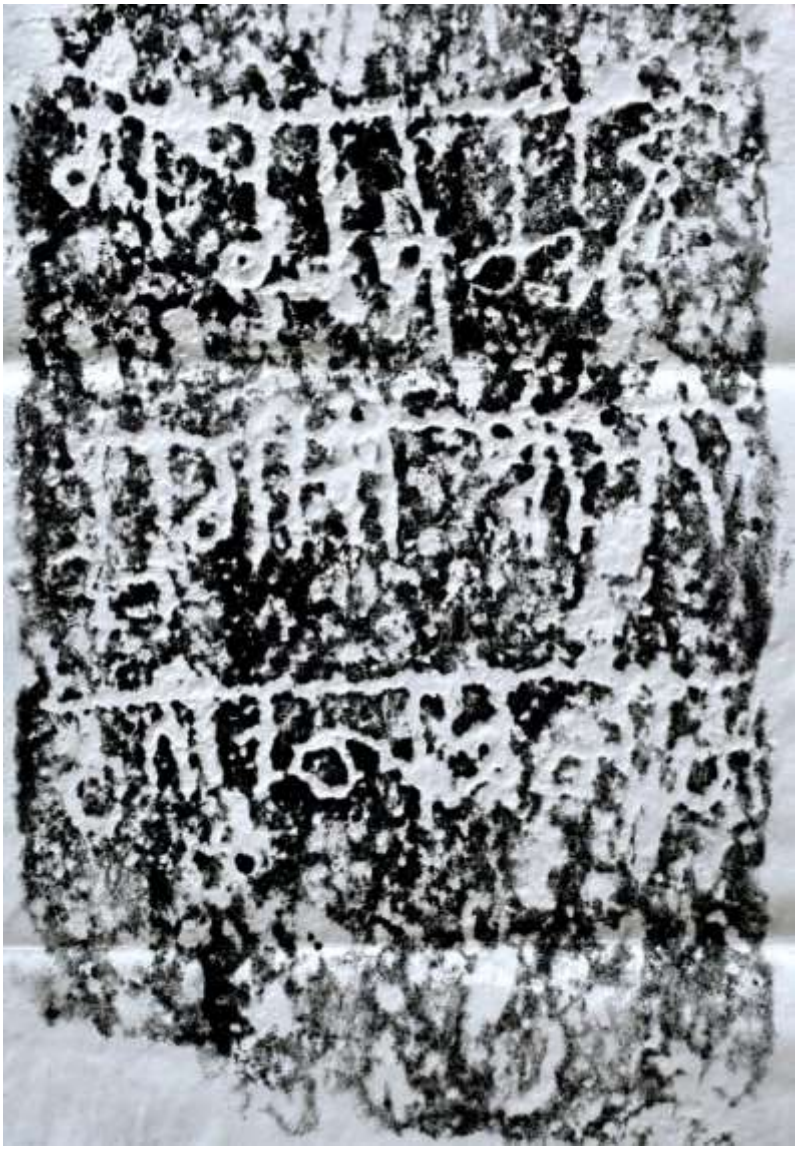


Fig. No. 674: Estampage of the inscription

Inscription No. 3: This three lines inscription (Fig. 674) of 15th-16th century, is located on the outer pillar of *Ramjanki* temple. The size of the inscription is 16x25 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Gaṅgā . . . . .*

2. *Gaṅgā . . . . . ko*

3. *rītī*

It records the name of *Gaṅgā* (twice).



Fig. No. 675: Estampage of the inscription

Inscription No. 4: This four lines inscription (Fig. 675) dated *samvat* 1600 (A.D.), is located on the outer pillar of *Ramjanki* temple. The size of the inscription is 29x20 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Saṃvat 1600*

2. *Māgha sudi 10 bhai[ra]*

3. *ma kah bhadi . . . na*

4. *. . .kati. . . nītyaṁ*

It records the daily salutation to *Kotitirtha* and the date of *magha sudi* 10 *samvat* 1615.



Fig. No. 676: Estampage of the inscription

Inscription No. 5: This three line illegible inscription (Fig. 676) is located on the inner side of *Ramjanki* temple. The size of the inscription is 16.5x25 cm.



Fig. No. 677: Estampage of the inscription

Inscription No. 6: This four lines inscription (Fig. 677) dated *samvat* 1627 (A.D), is located on the inner side of *Ramjanki* temple. The size of the inscription is 18x41 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Vasudeva kah pranāmu nītya pratī// mahesa*
2. *. . .vam ganesa sam . . soma vaisākha sudi*
3. *punītha / . . . . mahesa pa ga*
4. *sa suta / sam 1627 rayu ajavar*

It records the salutation to *Vasudeva, Mahesha & Ganesha* and date of *vaishakha sudi somvar samvat* 1627. It also records the name of a man named *Mahesha*.

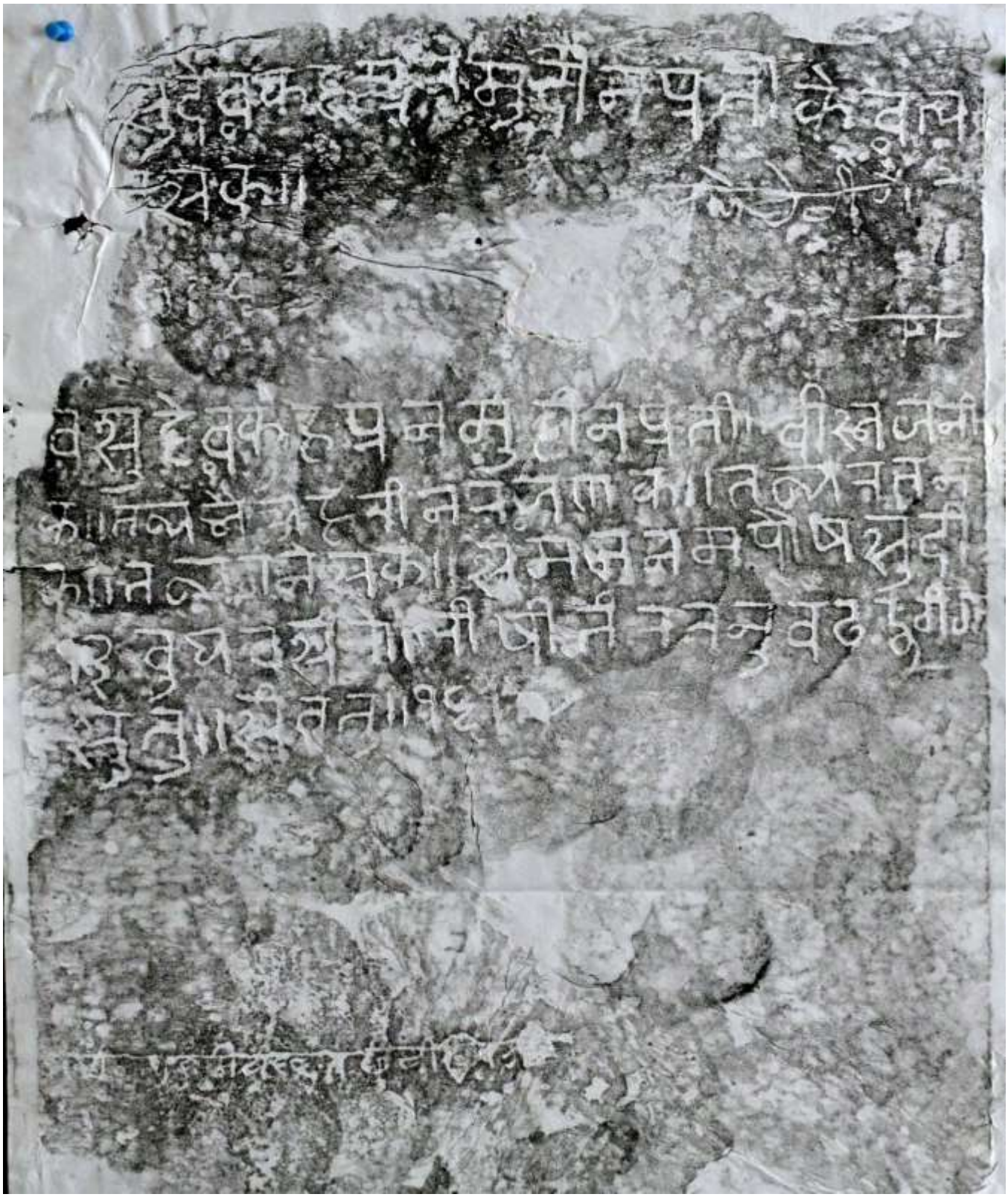


Fig. No. 678: Estampage of the inscription

There are three inscription (Fig. 678) located on the inner side of *Ramjanki* temple. The size of the combined inscription is 48x48 cm and these reads as follows:

Inscription No. 7: This four lines inscription of 14th-15th century, is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *[Va]sudeva kah pranamu dína prati kevala*

It records the daily salutation to *Vasudeva.*

Inscription No. 8: This four lines inscription dated *samvat* 1615 (A.D), is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Vasudeva kah pranamu dína prati vijna janí*
2. *ka // tathā bhaiya a harí nara bhańa ka // tathā*
3. *ratana ka // tathā gana saka // samaya nama pauṣa sudi*
4. *13 buddha vasare // líṣítama ratanu vadhayi ganga sutu // saṁvat 1615*

It records the salutation of *Vijna jani, Harinarabhan, Ratana* and *Ganesha* to *Vasudeva* and date of *pausha sudi 13 buddhawar samvat* 1615.

Inscription No. 9: This one line illegible inscription is located on the inner side of *Ramjanki* temple.



Fig. No. 679: Estampage of the inscription

There are three inscriptions (Fig. 679) located at inner side of *Ramjanki* temple. The size of the combined inscription is 64x27 cm and these reads as follows:

Inscription No. 10: This three lines inscription of 14th-15th century, is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Lachhímana tape na kaha . . .*
2. *pranamu u . . . .*
3. *ka dína prati ka . . .*

It records the salutation to *Lachhimana* probably an ascetic.

Inscription No. 11: This three lines inscription of 14th-15th century, is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Lachhímana tape na kaha*
2. *pranamu tadhí madhí*
3. *nítyaṁ kah dína prati*

It records the daily salutation to *Lachhimana*.

Inscription No. 12: This seven lines inscription dated *samvat* 1596 (A.D), is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahesa kaha prānamu kothā*
2. *riga pāla pandit nagada*
3. *ridhi suta gopa*
4. *lakasana ukanakha*
5. *dilahaka . . . . . níla*
6. *gata gopí paduma . . . .*
7. *saṁvat 1596 . . .*

It records the salutation to *Mahesha* and date of *samvat* 1596. It also records the names of *Rigapala, Pandit Nagada, Gopa* son of *Ridhi, Lakasana, Ukanakha, Dilahaka, Nilagata, Gopi* and *Paduma*.

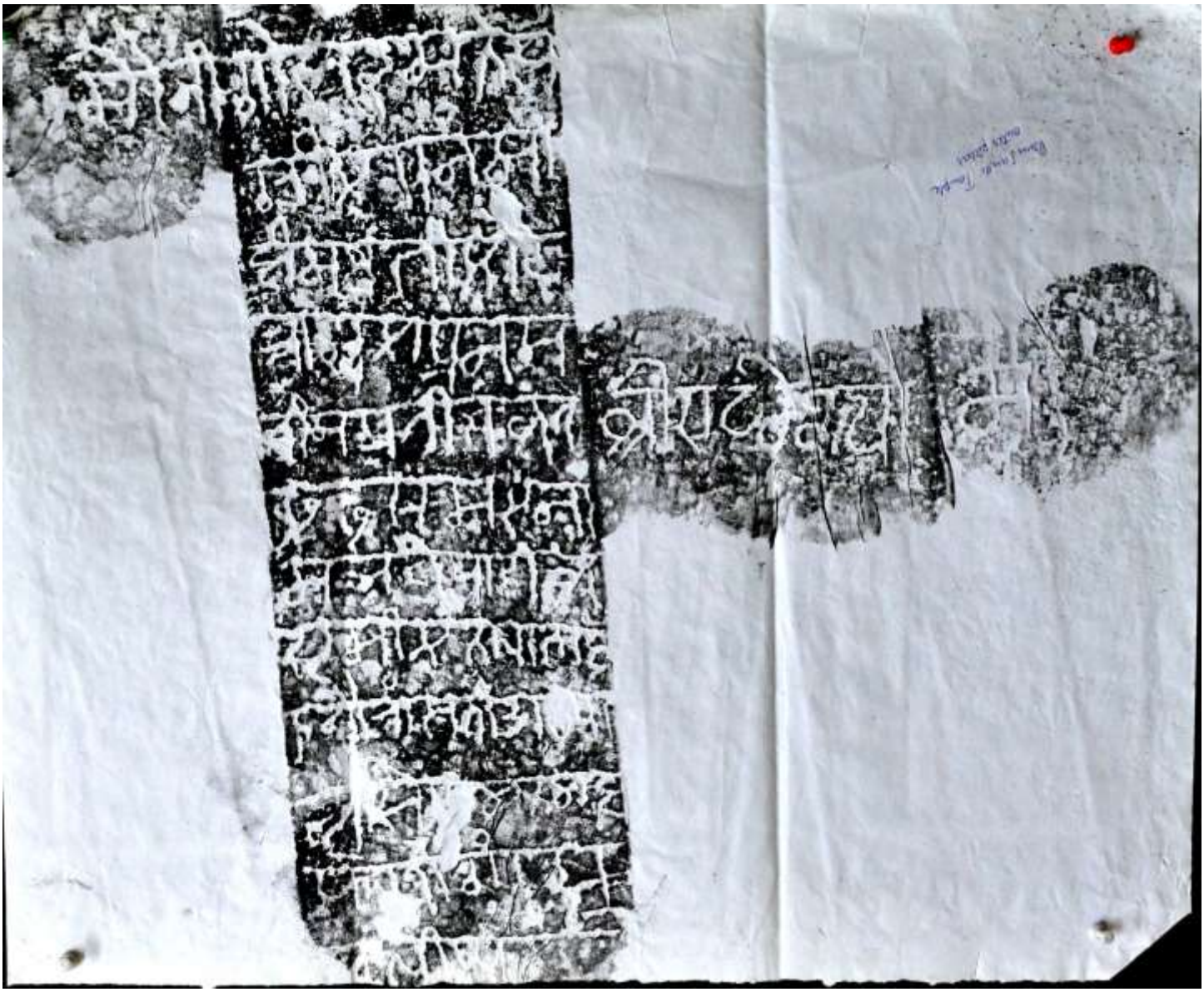


Fig. No. 680: Estampage of the inscription

There are two inscriptions (Fig. 680) located on the outer pillars of *Ramjanki* temple. The size of the combined inscription is 58x47.5 cm and these are as follows:

Inscription No. 13: This six lines inscription dated *samvat* 1757 (A.D), is located on the outer pillar of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mauní . . . . . maheśa*
2. *śrímāna mahí bhavati kotí*
3. *śrímada ka pranamu nitya prati*
4. *saṁvat 1757 samasanā*
5. *mana . . .pa . . mí . . . ha . . . la. . .*

6. *hanauva . . . . . .*

It records the daily salutation to *Mahesha* and date of *samvat* 1757.

Inscription No. 14: This two lines inscription of 15th-16th century, is located on the outer pillar of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Ma . . . ka. . . . gaha . . .*

2. *. . . .ga . . . .*

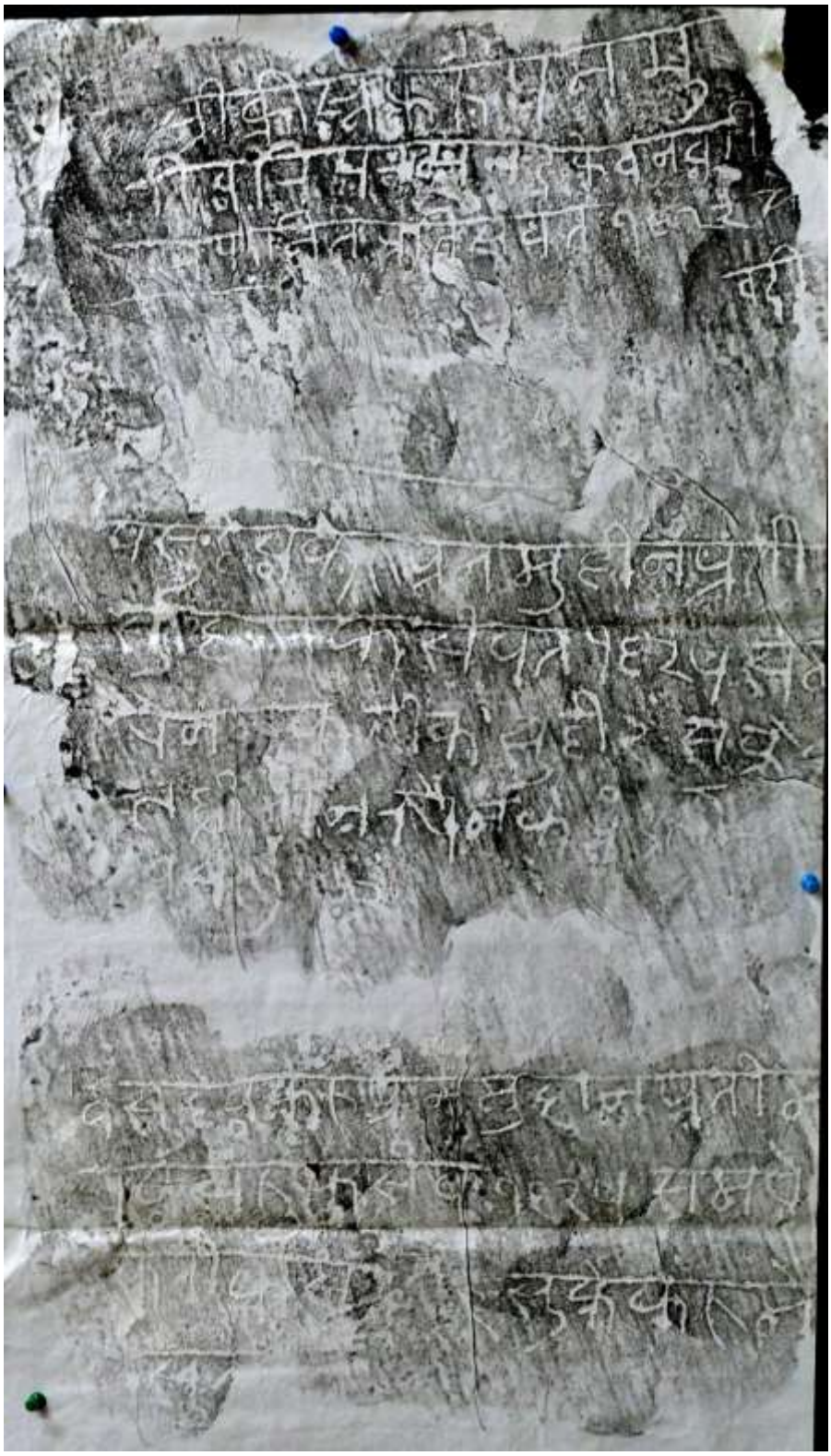


Fig. No. 681: Estampage of the inscription

There are four inscriptions (Fig. 681) located inside the *Ramjanki* temple. The size of the combined inscription is 70x41 cm and these are as follows:

Inscription No. 15: This three lines inscription dated *samvat* 1628 (A.D), is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Śrí krísna kaha pranamu*
2. *(śiva) nitya pranamu nada keva navā*
3. *sa ka nitya prati saṁvat 1628*

It records the salutation of *Nadakeva* to *Shri Krishna* and date of *samvat* 1628.

Inscription No. 16: This one line inscription of 15th-16th century, is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Vadí*

Inscription No. 17: This four lines inscription dated *samvat* 1625 (A.D), is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Vasudeva kaha pranamu dína prati*
2. *suta hama ka saṁvat 1625 sava*
3. *pana ka líka suhari sukre*
4. *lachhímāna jaunaka pandit*

It records the daily salutation of *Hama, Lachhimana & Jaunaka Pandit* to *Vasudeva* and date of *samvat* 1625.

Inscription No. 18: This three lines inscription dated *samvat* 1625 (A.D), is located on the inner side of *Ramjanki* temple. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Vasudeva kaha pranamu dina prati*
2. *sahu ka saṁvat 1625 samaye*
3. *kanrí . . . sukre kaha me . . .*

It records the daily salutation of *Sahu* to *Vasudeva* and date of *samvat* 1625.



Fig. No. 682: Estampage of the inscription

Inscription No. 19: This one line inscription (Fig. 682) of 15th-16th century, is located on the outer pillar of *Ramjanki* temple. The size of the inscription is 8x25 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *(Mahesa) kaha pranamu . . saka . .*

It records the salutation to *Mahesh*.



Fig. No. 683: Estampage of the inscription

Inscription No. 20: This one line inscription (Fig. 683) of 15th-16th century, is located on the outer pillar of *Ramjanki* temple. The size of the inscription is 9x28 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Bho namama . . go . .*

7.7: Museum

Aman Singh palace houses a museum. It lies in latitude $24^{0}59'46''$ N and longitude $80^{0}29'04''$ E. The antiquities kept in this museum have already been described earlier by the first author[116]. Some of the inscriptions are being given here.



Fig. No. 684: The photograph of the inscription on the slab kept in the Museum



Fig. No. 685: Estampage of the inscription

Inscription No. 1: This five lines inscription (Fig. 684 & 685) of 15th-16th century, is located at sculpture no. 1117 kept in the museum. The size of the inscription is 24x49 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Suhata kah pranamu nītyaṃ prati*
2. *. . . . kā mahesa kah pranamu nityaṃ*
3. *. . . . ratana kā kotī tīrtha kah pra*
4. *[nāmu] nītyaṃ pranī pramāna naman va vadi*
5. *. . . . . nīlakaṇtha tanu badha . . . . .*

It records the salutation of *Suhata* to *Mahesha, Kotitirtha & Nilkantha*.



Fig. No. 686:



Fig. No. 687: Estampage of the inscription

۱۔اللہ یامحمد یاعلے

۲۔مرزااللہ قلے بیگ

۳۔بتاریخ سیوم ذی حجہ سنہ ہجری

۴۔یکہزار یکصد چہل ویک وفات یافتہ

Fig. No. 688:

Inscription No. 2: This four lines inscription (Fig. 686-688) dated *hijri* 1441, is located on sculpture no. 1114 kept at the museum. The size of the inscription is 25x24 cm. It is in Persian language and *Nastaliq* characters. It reads as follows:

1. God O Mohammad O Ali
2. Mirza Allah Quli Beg
3. on the 3rd day of *Zi Hijja, san hijri*
4. 1141, he died.



Fig. No. 689: Estampage of the inscription

Inscription No. 3: This one line inscription (Fig. 689) of 10th-11th century, is located on sculpture no. 3 kept at the museum. The size of the inscription is 5x25 cm. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Śrī maharīsīh*

It records the name of *Maharishi*.



Fig. No. 690: The photograph of the inscription

Inscription No. 4: This two lines inscription (Fig. 690) of 4th-5th century, is kept at the *Kalinjar* museum. The size of the inscription is 15x10 cm. It is in *Sanskrit* language and *Brahmi* characters. It reads as follows:

1. *Savā chā . . sāman[ta]*

2. *śrī[bhu]deva kasya*

It records the name of *Samanta Bhudeva*.



Fig. No. 691:

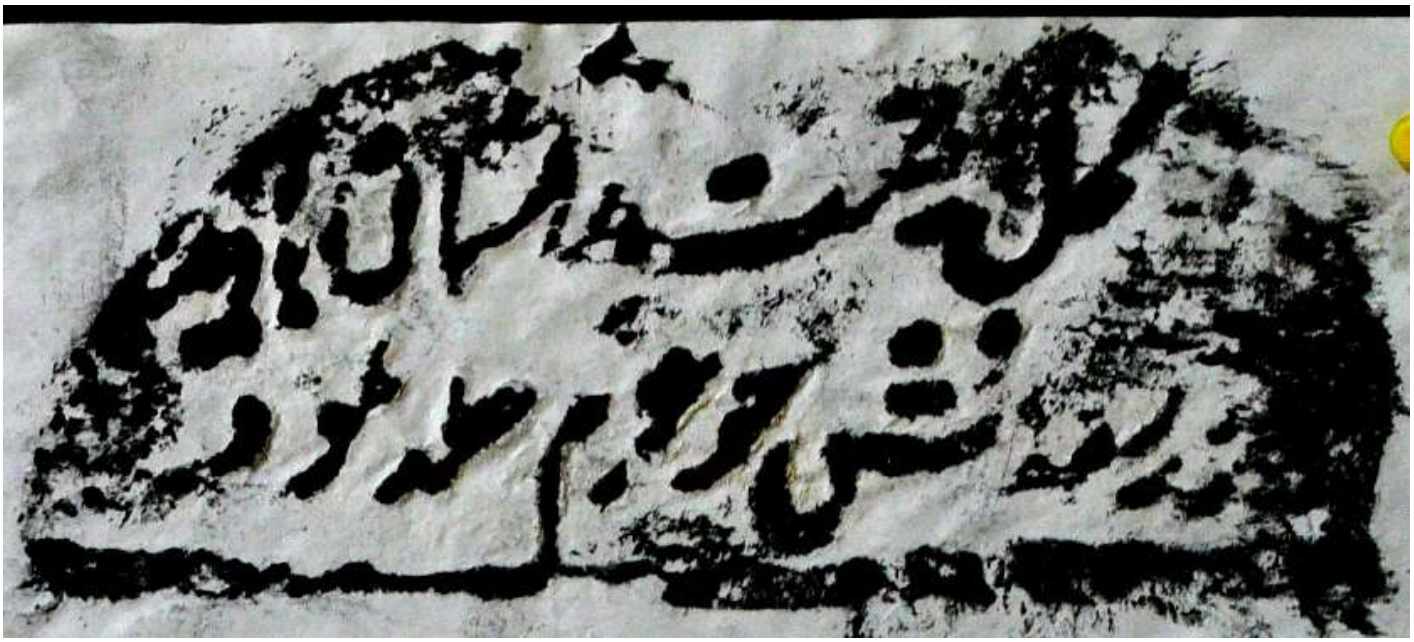


Fig. No. 692: Estampage of the inscription

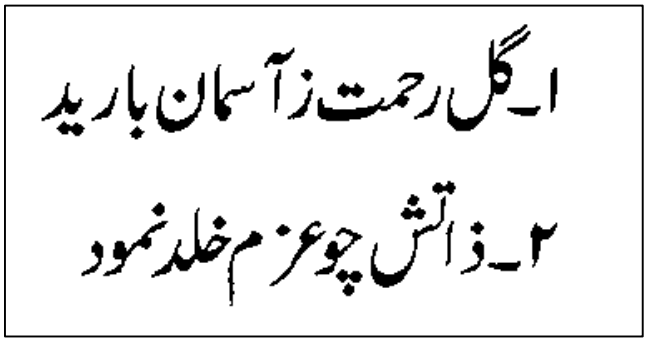


Fig. No. 693:

Inscription No. 7: This two lines inscription (Fig. 691-693) is located at sculpture no. 1115 (A) kept in the museum. The size of the inscription is 8x19 cm. It is in *Persian* language and *Nastaliq* characters. It reads as follows:

1. The flowers of kindness fell from the sky.
2. When he started this journey to the heaven.



Fig. No. 694: Estampage of the inscription

۳۔ لا الا اللہ محمد الرسول اللہ

۴۔ بتاریخ سیوم ۳ ذی حجہ

۵۔ سنہ ۱۱۴۰ ہجری نواب والا جناب

۶۔ میر خان رحلت نمود

Fig. No. 695:

Inscription No. 8: This four lines inscription (Fig. 694-695) dated *hijri* 1040 (A.D.), is located at sculpture no. 1115 (B) kept in the museum. The size of the inscription is 20.5x19 cm. It is in *Persian* language and *Nastaliq* characters. It reads as follows:

1. No one else but God is worthy of praise and *Mohammad* is his prophet.
2. on the 3rd day of *Ji Hijja.*
3. 1040 *hijri Nawab Wala Janab*
4. *Mir khan* died.



Fig. No. 696: Estampage of the inscription

Inscription No. 11: This eight lines inscription (Fig. 696) is located at sculpture no. 1178, kept in the *Kalinjar* museum. The size of the inscription is 17x29 cm. It is in language and characters. It reads as follows:

1. *Yata kirttih*
2. *. vartanima sambhāvaya .*
3. *Tasya bhvannātmjaśchatvarō muraji*
4. *. kalpadrumaṅāmíva pārijatah nbhut . . amap*

5. *va panchsākhínanijrjjitah . sahavāsapadaṁ la*

6. *japasya tulnāṁ libharatna sanuh shrālagah . . viśna .*

7. ।। 22।। *unmila chchhara didvaviva visarajyorsna spatna śríyah . yata kirttih*

8. *khaytē madasvara saurabtya nrívatmanah tasyartha viṣṇū*



Fig. No. 697: The photograph of the inscription

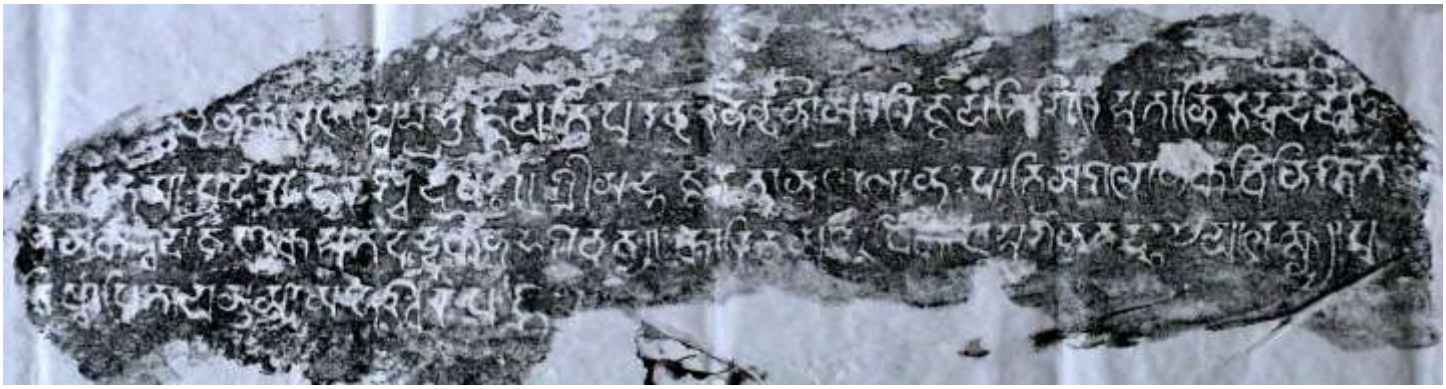


Fig. No. 698: Estampage of the inscription

Inscription No. 12: This four lines inscription (Fig. 697-698) is kept in the *Kalinjar* museum. The size of the inscription is 12x54 cm. It is in language and characters. It reads as follows:

1. *. . [Bhu]vanakāraṇaṁ svayaṁbhurjjayati purandranandano murārirjjayati girisutāniruddha deho*

2. *. . . . . taṁ bhayā praharo haraśchadevah ।। śrīmadgujjrarattrā maṇḍlānah pāti mangalānaka vinirggata*

3. *nenākīnvaya jeṇuka suta daddakena bhagavatyāh kārita maṇḍapikā prasangena tadbhāryyā lakśmyā pra*

4. *tiṣthāpitoyamumāmaheśvarapati ।।*

This inscription starts with the invocation of *Brahma, Visnu & Mahesha*. It also mentions the construction of a *Mandapika* and installation of the image of *Umā-Mahesha* by *Daddaka* son of *Jeṇuka* and his wife *Lakshmi*. He hailed from *Nenāki, Mangalānaka, mandal Gujarat*.



Fig. No. 699: Inscription

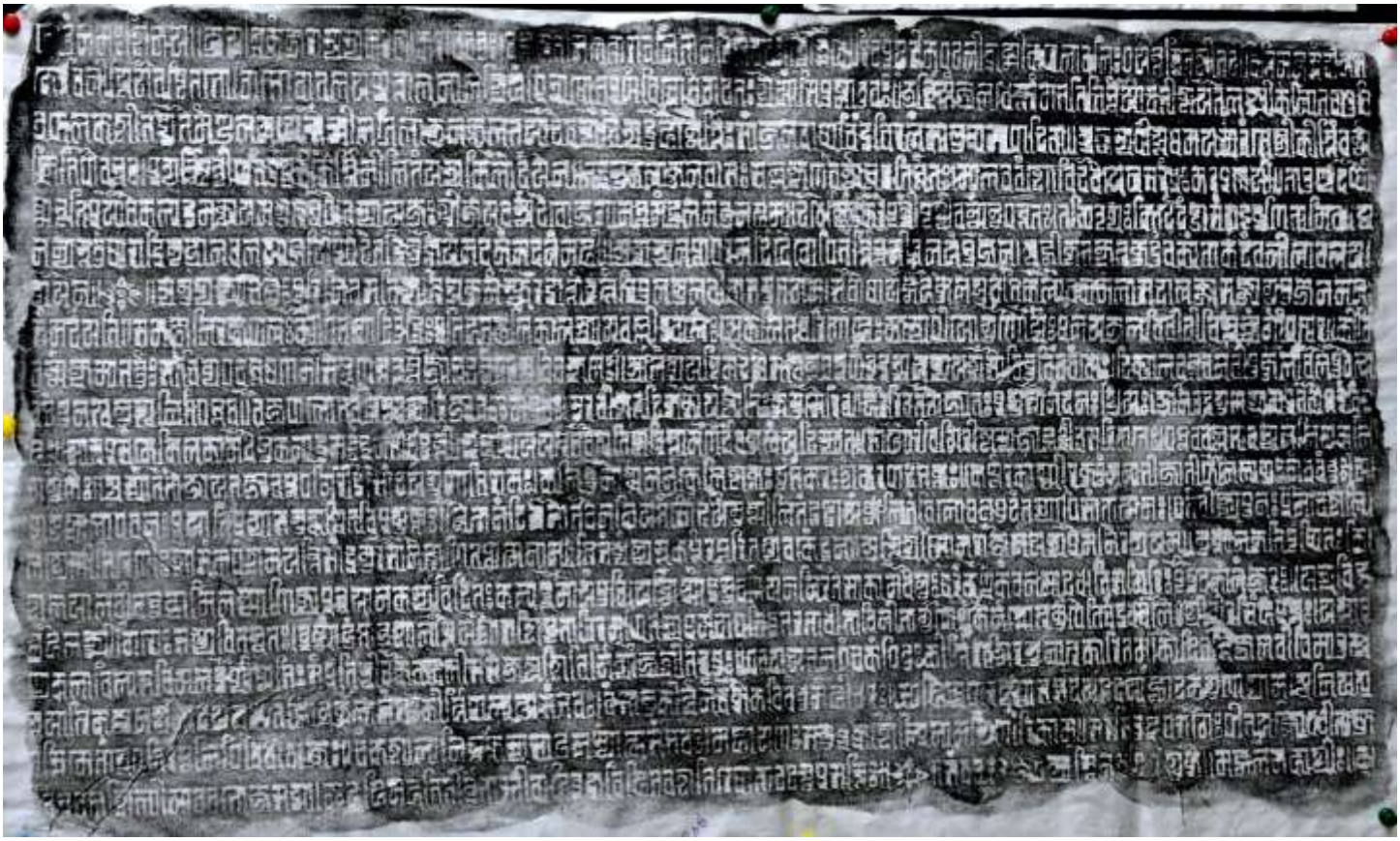


Fig. No. 700: Estampage of the inscription

Inscription No. 13: This twenty lines inscription (Fig. 699-700) is kept inside the *Kalinjar* museum[117]. The size of the inscription is 40.5x71 cm. It reads as follows:

1. *Siddham Oṃ! Namah Śivāya // 1260urta1260i kun[1260urta]jarāsyasya karaśíkaravi[vi]ndavaṃ sva[ba]hukritamilatārā vanitanaṃdiviṃa[bina]davah // sriṣti dhoriva [sriṣtyandheriva] puṇdaríkapatalí vrā[brā]mhíkapālāvalih // paryantasthitataśítadídhiti mahantaṃ[ssaṃ]dāha saṃ . . . .*

2. *Kochiní // chūdāveśtibhogibhogavalayaprottālanālashriyaṃ[yaṃ] / vibhāṇābharaṇaṃ vibhorbhagwatah shreyānsi puṣṇātu vah // utashiptaṃ jaladhestaraṃgatatibhibhuryādabhíṣtāya te lakśmíkalpitachāruchi. .*

3. *Trifalakaṃ śítadhutermandalaṃ / yatronmílati lānchhanachhalatayā devasya daityadruho murtih sānjanavāṣpavim[bina]duviralaṃ kāluṣyamāpāditā // athāsya píyuśamayasya vanse[śe] śríkírti varmma . . .*

4. *Kshitipo va[va]bhuva / pratyarthiprithvípatipundaríkainnirmílitaṃ yasya kilodayena // tadanu kulākulavāsah sallakshaṇavarmmabhupatibhurtah / mālavavanśo vidadhe yena sarandhrah karapraṇayi // tāruṇyadarppo . .*

5. *ṣambhriti prayāte kalpadrumachhāyamanu[u]tra bhupe / tasyātamajah śríjayavarmmadevo jagāma bhumandalmandantvam // dadho mridukare prithvíṃ prithvívarmmanripastatah / tatpitrivyah kirdedaṇdā sanghattavraṇitāmiva // gha . . .*

6. *Nanyastatuṣārādrimradā[ṇā]lavalayā hvadi // prapede tvadiyukteyaṃ madanaṃ madanaṃ mahí / athāsya naptā paramardidevo vibhati bhumivalayaṃ bhujen / angíkratakshatrakutumba[va]kāntākadamba[va]lílāvalaya . . . .*

7. *Vyayena // amuṣya kshmābhartuh puri nivasati kshatriyakulaṃ sfuradvārtāvritaṃ vipulamulaví[murví] vāsasu[śu]bhagaṃ / savoṣāyangehe kulayuvatikalpaiva kamlā sadā lajjā sajjā gurujanamanah . . . .*

8. *Samadayati // samajani rajpālah ko[a]pi tasyādiruchcheh pratihatakelikālastyāgavallí pravālah / akalitapariṇāheh kāsya[śya]rpí yo guṇodheh pralayajaladhivíchí vimlana tāngí va[ba]bhāra // kírti . . .*

9. *Varmmakshmābhurtuh sāchivyapadabhuṣaṇaṃ / sallakshaṇstatanujo[a]bhudatha śāstravichakshaṇah // ālanvya[ālambya] yaṣtimatato makhayuparupāṃ vridhhasya yasya yaśaso vidhuvi[vima]va[ba]vaṃ[van]dhoh // dikpāladantachalatí[te]ṣu kulāchaleṣu velā . . . . .*

10. *Tateṣu nā khalu skhalitaṃ va[ba]bhuva // tejapālo[a]bhavat tasmāt pārijāta ivāmavu[bu]dheh // surabhíkritadikchakro yaśobhih kusumairiva // hareriva tato jāto pradyumano nandanah śriyah / aniruddhaguṇagrāmaprabhavo pūrvvavigra . . . .*

11. *Hah // śāstraprasange kila kāmadhenukalpadrumadvandagatā vadantí // yena śriye yatra bhaveta pratiṣthā chi ntāmaṇedervakulaṃ yadi syāta // sā gauríva giríśasya janhvavíva satitpateh // va[ba]bhuva vallabhā tasya lalitā kali . . . . .*

12. *Tāguṇeh // asyāṃ tato[a]jāyata jātarupagiríndrasaundaryaguṇābhirāmah // kalidrumonmūlan keliśaktah su[śu]bhankarah śankarapādabhaktah // kappūrakāśmírakuruṃ[raṃ]gajātifale[le]nāgurugandhavaṃ[ban]dhuh/ ya . . .*

13. *Dbhāndaśālā pawanah prayāti pratyāsamutkaṇthitviprayuktah // netrānandimanobhavena niyataṃ saundrayamu nmílitaṃ driṣtvā yaṃ chhalitaṃ vilochanaputaṃ tasyāpi saṃ[śāṃ]tātmanah / evaṃ víkshya punah pramodaśa[sa]li . . . .*

14. *Laksheṇíbhireṇídriśāṃ santāpaṃ śamayatti sādramurasā netrāṇi tasātmatāma // trimadhya nyastakarpurapuritanthavaṃ[va]kedunā / asti śrísomarājesa yasya prematisvyayam // muktālaṃakriti puṣpitah ki . . . . .*

15. *Śa[sa]layā lamví[bí] cha chudāmilanmāṇikyaprabhayāh nā kasya viditah kalpadrumo // yaṃ bhuvi // Yasmin sāndrasuvvarnadānanirate sā kāmadhenuh parakaṇveka va [vaṃ]labhādadhāti sa girih priṣthe cha kalanjarah // yasya vidva . . .*

16. *Dgrihe lakśmígiroh sankhyaṃ vitanavatah / bra[bra]mhāndaṃ bhāndaśālā se[śre]yaśo rāśibhrtā chiram / etasya pramadā pativrataratādhítā vinítā guṇē kainaṃ stotramupaiti chandradhavaleh śrívírasinghaprasuh // yallāva . . . . .*

17. *ṇyakalāvilāsavigalada dapyorṣmabhih samprati svíchakre kadralísarojaśaśibhinirvayājaśítaṃ vapuh // etadāyatanapanchakaṃ pituh kírtirāśiramunātra kāritam // kotitírthajalvíchimārutadhva . . . .*

18. *stayātrikajanaśramodayam // etadvaudukulotaṃsah kírtipālatmahsambhavah / yansā[śā] nukírtanaṃ chakre kavivaṃ[baṃ]dhurmahídharah // sāhityapāradriṣvā sahridyahridyāhridākaguṇādhā[guṇadhā]ma/ alikhatpra . . .*

19. *Sastimevāṃ[śastimimāṃ] bhupatiratnalipividhyānagyah // tankaśālaniyuktasya sādhalasyātmasambhavah // mahāgaṇah samuchchakre śilpināmagri[gra]ṇírimām // sarasiruhaparāgēh pítayagyopavítā[tí] sfu . . .*

20. *Rati bhuvanśilpí yāvadaṃbhojasadma / iha hi mahati tírthe bhārativātivriddhā vihitavaśa[sa]tireṣā tāvadastu prasa[śa]stih // saṃvat 1258 āświna su[śu]di 1 śukre // mangalaṃ mahāśríh //chha//*

This inscription belongs to the time of King *Parmardideva* and is dated *Ashwin sudi 1 sukrawar samvat* 1258. This also mentions the construction of a *panchayatana* temple on the bank of *Kotitirtha*, in the memory of his father by *Veer Singh*, the son of *Somaraja*, the grandson of *Sallakshaṇa*.

7.8: *Shah Rashid* Grave

The grave of *Shah Rashid* lies on latitude 24^{0}59′49″ N and longitude 80^{0}29′10″ E, on the eastern side of *Kotitirth* on a small mound covered by rubbles. It has one inscription.

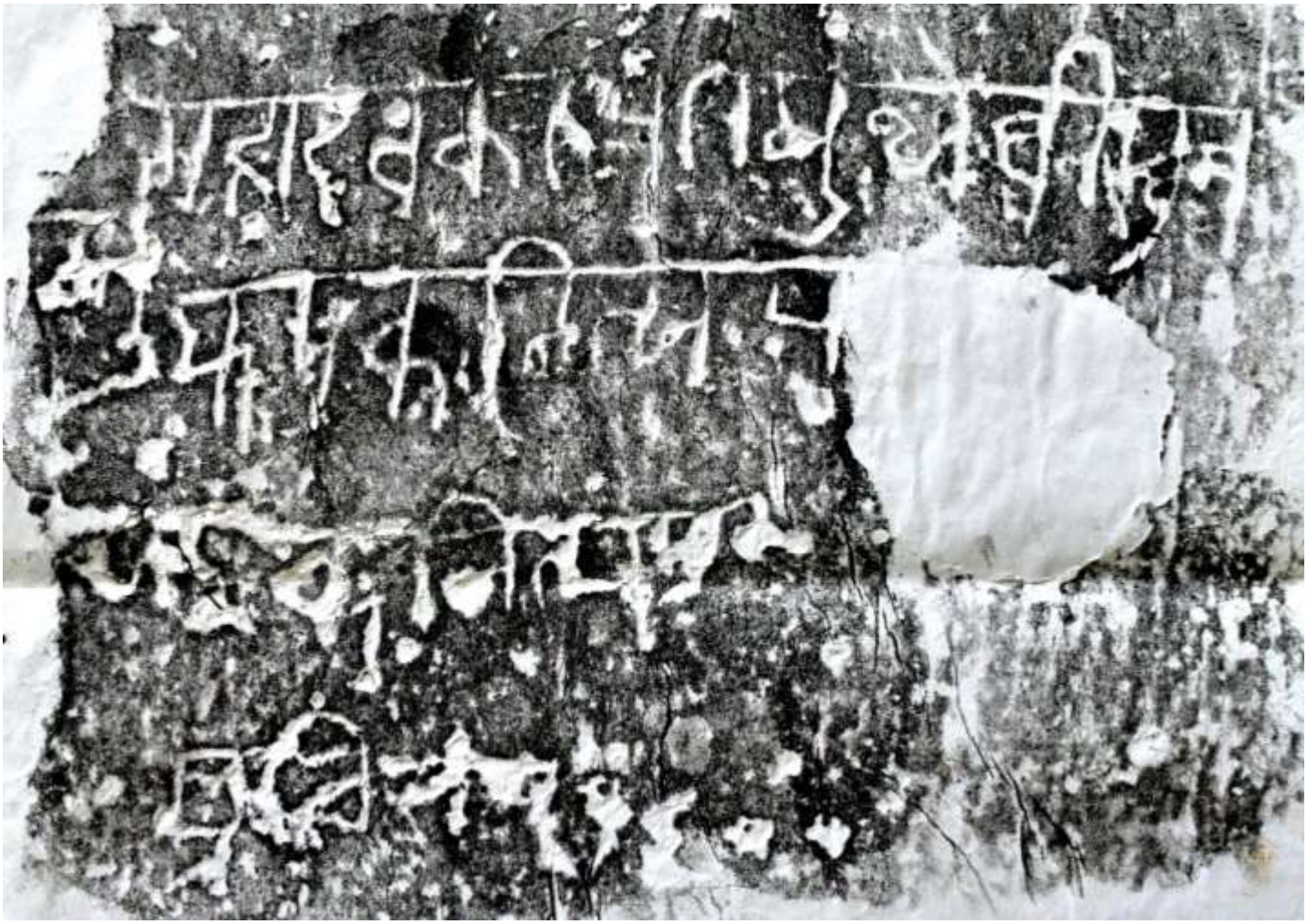


Fig. No. 701: Estampage of the inscription

Inscription No. 1: This four lines inscription (Fig. 701) dated *samvat* 1600 (A.D), is located on the grave of *Shah Rashid*. The size of the inscription is 37x31 cm. It is in local dialect and *Nagari* characters. It reads as follows:

1. *Mahādeva kaha pranamu . . . . . pranamu*
2. *kaha ka nityaṁ pa*
3. *. . . . . nityaṁ . . . .*
4. *prati saṁva 1600*

It records the daily salutation to *Mahadeva* and date of *samvat* 1600.

7.9: *Shanichari Taal* Mosque



Fig. No. 702: General view of the *Shanichari Taal* mosque



Fig. No. 703: Another view of *Shanichari Taal* mosque

Shanichari Taal lies on the latitude 24^{0}59′58″ N and longitude 80^{0}29′05″ E, on the east side of the road connecting *Chaube Mahal* and *Aman Singh* palace. A small *qanati* mosque lies on its western bank. There are a few inscriptions on the stones of the *shanichari taal*.



Fig. No. 704: The photograph of the inscription

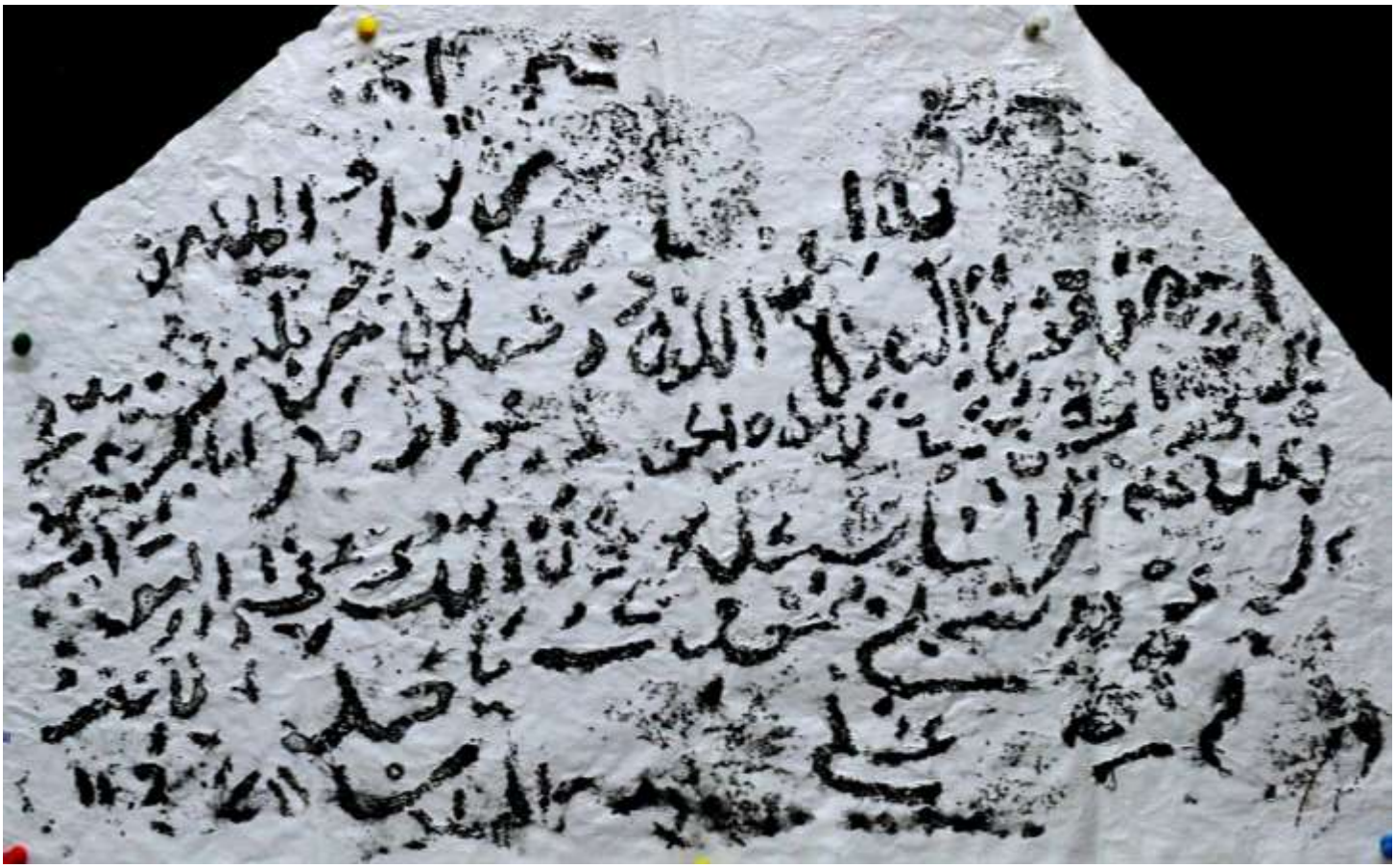


Fig. No. 705: Estampage of the inscription

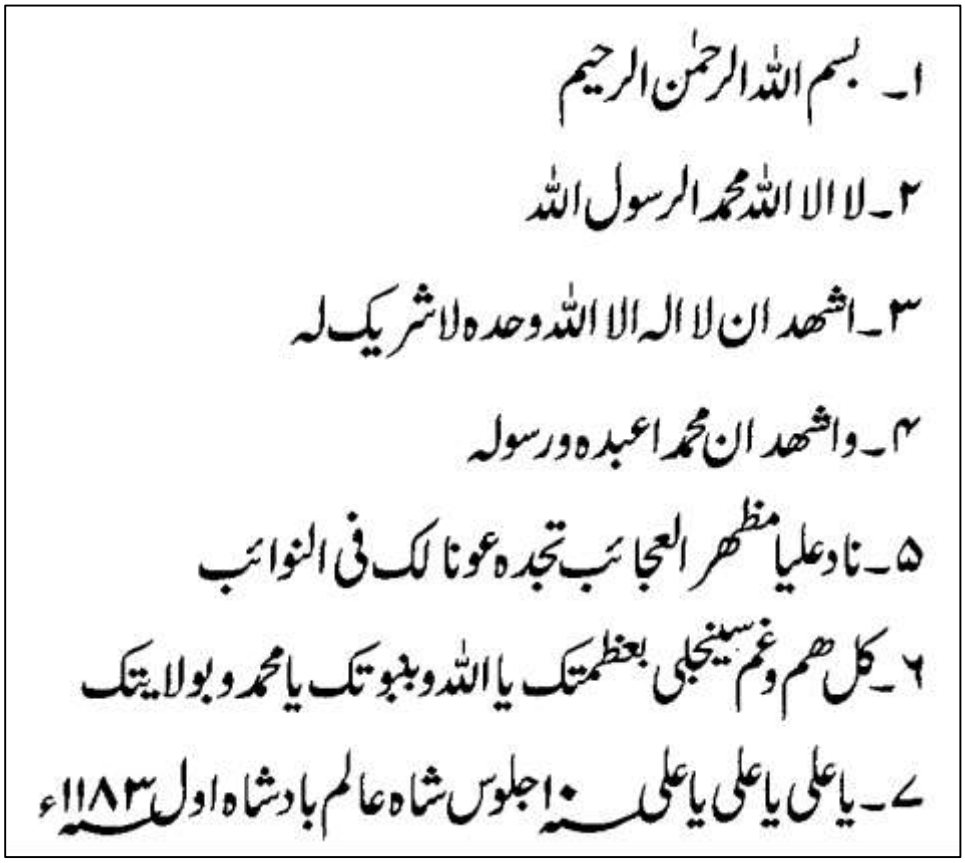


Fig. No. 706: Inscription

Inscription No. 1: This seven lines inscription (Fig. 704-706) dated 10 *julus Shah Alam Badsha Awwal* 1083 *Hijri,* is located on the western wall of *Sanichari Tal* facing east. The size of the inscription is 41x65 cm. It is in Persian language and Nastaliq characters. It reads as follows:

1. I begin with the name of God who is kind and gracious.

2. No one else but God is to be worshipped and *Mohammad* is his prophet.

3. I reiterate that no one else but God is to be worshipped. He is the only one. No one else is his partner.

4. I again say that *Mohammad* is the prophet of God.

5. If you repeat *Naad-e-Ali* and call *Mazhar-al-Ajahab,* he will help you in the time of distress

6. Oh! God, with the help of your greatness, *Hazrat Mohammad's* work as prophet and the name of *Hazrat Ali,* all problems will be solved.

7. *Ya Ali, Ya Ali, Ya Ali* 10 *julus Shah Alam Badsha Awwal* 1083

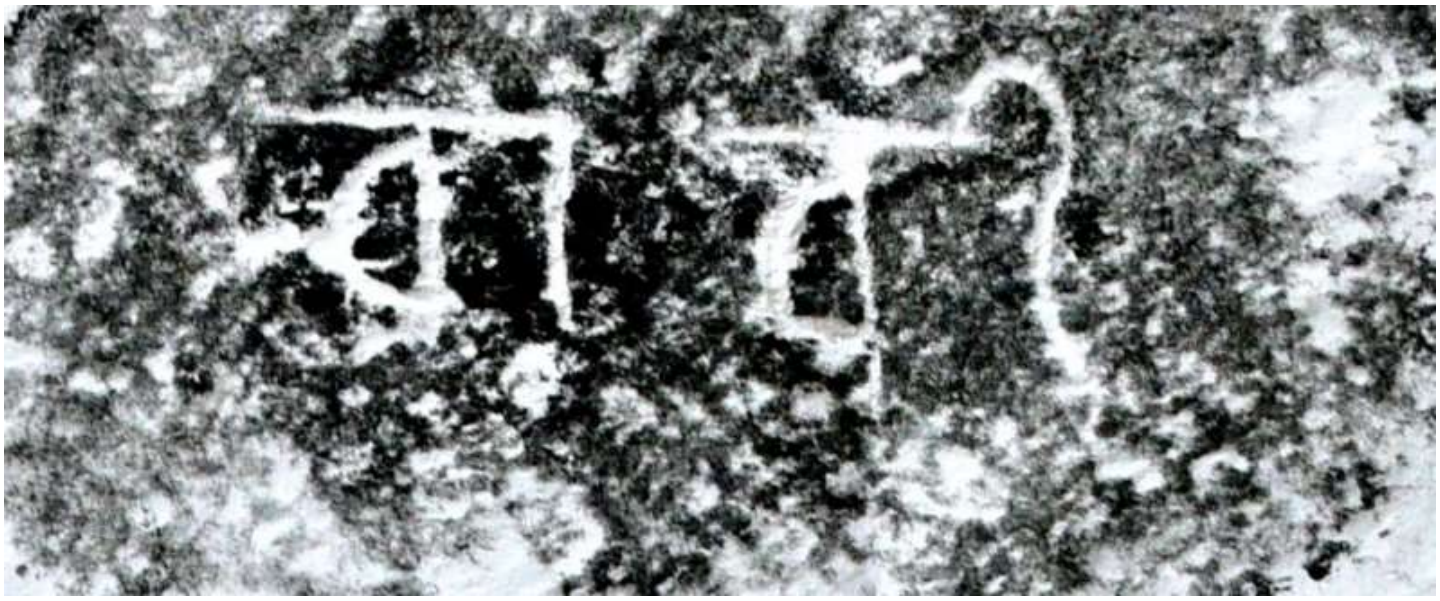


Fig. No. 707: Estampage of the inscription

Inscription No. 2: This one line inscription (Fig. 707) of 10th-11th century, is located on the southern wall of *Sanichari Tal*. The size of the inscription is 9x15. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Dhāví*

It records the name of *Dhavi*.



Fig. No. 708: Estampage of the inscription

Inscription No. 3: This one line inscription (Fig. 708) of 10th-11th century, is located on the southern wall of *Sanichari Tal*. The size of the inscription is 13x20. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Dhí jalā*

It records the name of *Dhijala*.



Fig. No. 709: Estampage of the inscription

Inscription No. 4: This one line inscription (Fig. 709) of 11th-12th century, is located on the southern wall of *Sanichari Tal* facing north. The size of the inscription is 3x16. It is in *Sanskrit* language and *Nagari* characters. It reads as follows:

1. *Dhajaṇā*

It records the name of *Dhajaṇā*.

7.10: John Wauchope's Memorial, Kalinjar



Fig. No. 710: General view of the tomb of John *Wauchope*

The tomb of John Wauchope lies in latitude $24^{0}59'42''$ N and longitude $80^{0}28'46''$ E, situated to the south-west of the guest house. Its structure is intact but the inscription carved on white marble slab which first author's saw in 1995, has been removed. He was the son of Andrew Wauchope of Niddrie, and Alice Baird, his wife, born in 1781 at Herdmanston and arrived in India in 1800. To this family belongs Major-General Andrew Wauchope, killed at Magersfontein in1899. The family, now extinct in the male line after a life of over 5 centuries, dates back to 1360; the Wauchope's were hereditary Bailies to the Keiths, Marischals of Scotland, afterwards Earl Marischals. From them they obtained the lands of Niddrie Marischal. John Wauchope is celebrated firstly for his settlement of the Bundelkhand revenue: and secondly for his political achievements. He was collector of Bundelkhand from1808 to 1810, and after two years at Allahabad, returned as judge and magistrate of Bundelkhand with political powers (1812). In 1613, he became Superintendent of Political affairs and Agent to the Governor General in Bundelkhand and in June 1818, Agent to the Governor General in Bundelkhand and Saugor. During this interval, he made engagements with Gobind Rao of Jalaun (1817), Rao Bam Chand of Jhansi

(1817), and the Rajas of Datia (1818), Sampthar (1817), and Orcha (1812) : and finally with the Rani of Saugor.



Fig. No. 711: Closer view of the tomb

Maisey mention that Parmal baithka was pulled down to build Wauchope's tomb[118]. The old inscription which Blunt saw read as follows: Sacred to the memory of John Wauchope. Esquire, of Niddrie, near Edinburgh, Collector of Bundelkhand 1809 and 1810 A.D., and Judge of Bundelkhand in 1818 A. D. He successfully exerted himself to gain affections, and promote the happiness of those over whom he was placed, and supported by his personal conduct and character the honour and interests of Government by whom his valuable services have been frequently and most honourably acknowledged. Mr. Wauchope was of the ancient family of Neddery near Edinburgh, and he departed this life at Kalinjaron the 12thAugust 1818 in the 36th year of his age". The inscription which he mentions was a restored copy of the old inscription. The original inscription was considerably longer and was defaced when a Sikh regiment was stationed at Kalinjar. Fuhrer's reproduction the then remaining inscription was as follows:

"Age
In Bu
Alike Emin
In his private and
He was beloved of his kin
Amiable and affectionate

Exclusive benevolence and
And as his
Was devoted to the exorcise
His public conduct was
By the zealous and cons
Of the important duties with which
With distinguished ability and
And noble integrity and disinterest"
He successfully exerted himself[119].

Chapter 08: *Tarahati Kalinjar*

8.1: *Rathore Mahal*

Rathore Mahal is located in *Tarahati Kalinjar*, on the south side of the road going from *Kalinjar* to *Fatehganj*. There is a mosque in front of this palace which contain an inscription. The sculptures collected from *Ramnagar* village located on the bank of river *Baghain* and *Kalinjar* tomb.



Fig. No. 712: Estampage of the inscription

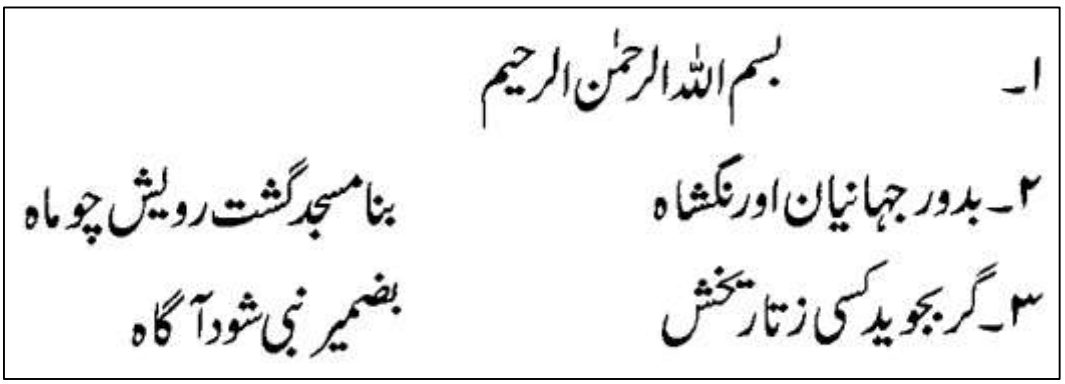


Fig. No. 713: Inscription

Inscription No. 1: This three lines inscription (Fig. 712-713) is located on the western wall of the *Rathore Mahal Masjid* facing east. The size of the inscription is 33x50 cm. It is in *Persian* language and *Nastaliq* characters. It reads as follows[120]:

1. I begin with the name of God who is kind and gracious.
2. The mosque like pearl was built in the reign of *Aurangzeb*
3. If you are searching its history, than understand through the visible sign!



Fig. No. 714: Estampage of the inscription

Inscription No. 2: This one line worn out inscription (Fig. 714) is located on the sculpture kept inside *Rathore Mahal Masjid*. The size of the inscription is 2x24 cm.

8.2: *Jahangir Mahal*

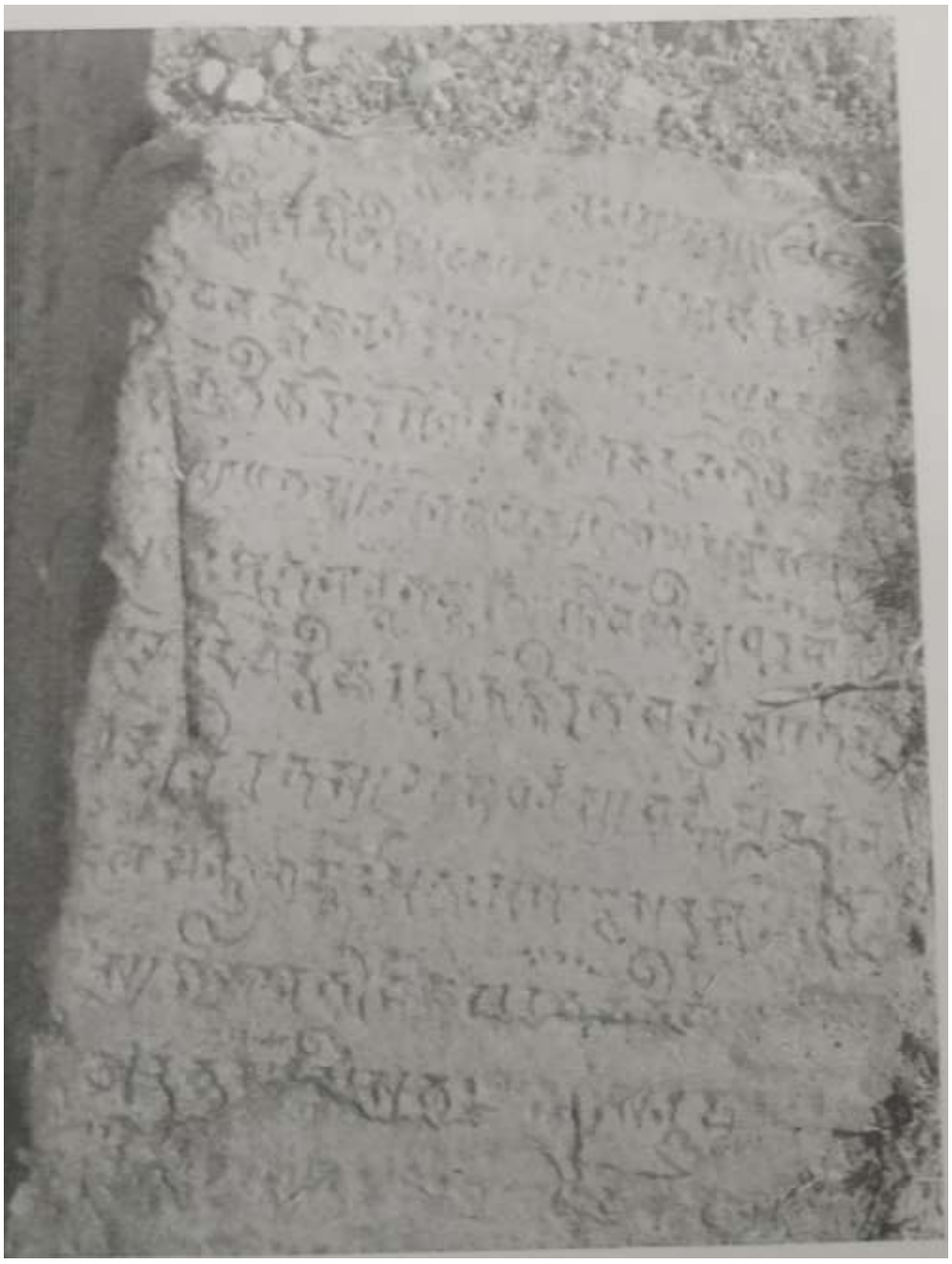


Fig. No. 715: Inscription on *Jahangir Mahal*

Inscription No. 1: This eleven lines inscription (Fig. 715) was seen Peter Dischope in *Jahangir Mahal*. The first author couldn't locate it. It reads as follows:

1. *[…] (vana) h (sa)jjanaih / (pratyasapta) . .*

2. *(ka)rṇṇa(ā)vatíti pri(yā) // yasyāṃ sacandrakara(hāra)*

3. *(dava)ṅgajana (nah) . . . . (savasā) . . . . (dṛ) . . .*

4. . . . *bhūtikarorage(ndro[']smāt 0ve)tabhadra iti (ca śra) …*

5. . . . *syāṃ // tasyāmaneka . . . . . ṇe(ṇa parāśāra) . . . .*

6. *(su) . . h śrutavān kṛtajña[h] / tyāgi vaṇik sa (dhu)rayā*

7. . . . *deyadvijagurubhaktirato ['tha bhū(dya) // . . ta(sya). .*

8. *(tmani) ratasya mahādhanasya (va) ṅkhapra (varddha) na*

9. . . *lasadguṇajñah puttrah śaśāṅkasadṛśah . .*

10. *(da)sya śrīmān atí (vajasa) . . . . (iti) . .*

11. *(adatta sa) . . . . (-isata). . [. . . .] . . .*

This inscription describes a line of merchants. The mercantile identity of individuals mentioned follow first of all from the use of words meaning merchant, namely *tyāgí vaṃik*, "a generous merchant" and *mahādhanasya* "of the merchant", but it is also indicated by the descriptive compound *bhūtikaroragendro* "[who is like] the serpent king (*Vāsuki?*) [in the neck] of *Śivā* / a serpent king producing wealth". The name *Śvetabhadra* comes in line 4 ("from him came *Śvetabhadra*"). The image of the moon figures prominently, in line 2 (*candrakara* "the moon's rays") and in line 10 ("a son like moon"). The seventh line mentions, the merchants delighted in devotion to the Gods, Brahmins and *Gurus*. The inscription attests to the presence of a wealthy trading community at *Kālañjara* and is unique in providing us with a pedigree of these merchants.

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Assimilation of *Vaidik-Purāṇic* goddesses in Jaina Art and Tradition with special reference to Sarasvatī, Lakşmī and Saptamātṛkā

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To cater to the need of society and thereby the worshippers, Jainism moved ahead to include various concepts and forms from the *Vaidik-Purāṇic* tradition. Therefore the assimilation and interaction were both natural and essential. The Jainas developed their pantheon by assimilating and transforming different *Vaidik-Purāṇic* legendary characters and deities in Jaina pantheon. They were liberal so far as the assimilation of *Vaidik-Purāṇic* deities in respect of names, forms and iconography are concerned. Such assimilation is distinctly visible in reference to not only the *yakşa* and *yakşis* associated with Jinas but also the *Mahāvidyās*, *Sarasvatī, Lakşmī, Gaṇeśa, Indra, Aşţadikpālas, Navagrahas, Aşţavasus, Saptamātṛkā, Rāma, Balarāma, Krişṇa, Śiva, Vişṇu, Kāma, Rati, Agnī, Kubera* etc and even *Kshtrapāla* and 64 *yoginis* of *tāntric* tradition.

The present study deals with the subject with reference to the goddesses namely- Sarasvatī, Lakşmī, and Saptamātṛkā keeping in view their concept and iconographic features to reveal the process of assimilation.

Sarasvatī is recognized by the Jainas as the supreme deity of knowledge and learning. She like *Vaidik-Purāṇic* texts is known also as *Śrutadevatā, Śāradā, Bhāratī, Vāk-devatā, Vāgīśvari, Vāṇī* and *Brāhmī*. She is invoked as the *Śruta* or preachings of the Jinas. She is thus embodiment of *Jina-vāṇī* and bestower of knowledge. The antiquity of her worship in Jainism can be established from the literary references found in the ***Bhagvatī-Śūtra***, ***Paumacariu***, ***Mahanisitha-Śūtra, Pakşika-Śūtra*** *and*

Sarasvatī-Kalpa[1]. Sarasvatī appears to have entered the Jaina pantheon almost directly from the later *Vaidik* tradition and thus she is found to maintain almost all the iconographic features of Sarasvatī to be found in *Vaidik-Purāṇic* tradition.

Sarasvatī was fashioned in three varieties of forms namely- the two-armed, the four-armed and the multi-armed. In sculptures, as against the iconographic texts, sometimes she is also carved with six, eight and sixteen-armed. The symbols invariably held by Sarasvatī are *Pustaka* (manuscript), *Padma* (lotus), *Vīṇā*, *Pāśa* (rosary) and the *Varada* or *Abhaya-mudrā*. Like *Vaidik-Purāṇic* tradition Sarasvatī in Jaina tradition also was subsequently provided with *vīṇā* in hand and peacock as mount. This was to suggest that besides the presiding goddess of knowledge, she also took over as the presiding goddess of music and hence *vīṇā* and peacock were associated with her. She rides a *haṁsa* (swan), occasionally replaced by a peacock. She mostly appears as seated on a lotus in *lalitāsana*-posture[2].

Sarasvatī images are founded from all over Indian archaeological sites of *Vaidik-Purāṇic*, Buddhist and Jaina. Sarasvatī images are discovered at Jaina sites like- Mathurā (U.P.), Deogarh (Lalitpur, U.P.), Humchā (Shimoga, Karnataka), Khajurāho (Chhatarpur, M.P.), Delvādā (Mt. Ābū, Rajasthan), Bikāner (Rajasthan), Pallū (Rajasthan) etc.

The earliest representation of Sarasvatī is known from Mathurā (CE 132) of Kushana period. The image now preserved in State Museum, Lucknow (Acc. No. J. 24), is inscribed and mentions the date and name of Sarasvatī on the pedestal. The two-armed goddess squatting on a rectangular pedestal, holds a manuscript in her left hand, while her mutilated right hand was in the *abhayāksa* (Fig. 1). The *haṁsa vāhana* is not carved in present instance[3]**.**



Fig. No. 01: Sarasvati (inscribed), Kankali-Tila, Mathura, 132 CE, now in State Museum, Lucknow (Acc. No. J.24)

Deogarh (Lalitpur, U.P.), a prolific Digambara Jaina site has yielded a number of independent figures of Sarasvatī, datable between c. ninth to 12th century CE. Sarasvatī in Deogarh, riding either a swan or a peacock, is represented either with two or four arms. The rendering of Sarasvatī twice in the group of 24 *yakşis* on the facade of the Temple no. 12 (CE 862) at Deogarh, is particularly interesting which represent her as the *yakşis* respectively of Jina Abhinandana and Supārśvanātha with the labels of "***Bhagavatī Sarasvatī***" and ***Mayuravāhini (nī)***[4].

An unmatched figure of Sarasvatī from Deogarh, carved on the exterior wall of Temple no. 1 (now in the modern temple of Jaina Dharmaśālā, late 11th century CE), show the goddess in the *tritīrthī* image wherein Sarasvatī is depicted with two Jinas standing on the same pedestal. Sarasvatī occupying the left extremity of the *tritīrthī*, is shown equal in size to the Jina figures, which may, however, be interpreted that *Śrūtadevatā*, personifying *Jina-vāṇī*, here is given a status as honourable as that of the Jinas. The four-armed goddess, standing in *trībhaṅga* with peacock mount, shows the *varada-mudrā*, a rosary, a lotus and a manuscript (fig. 2)[5]. She also finds representation on different door-lintels with *Cakreśvarī, Rohiṇī, Ambikā* and *Lakşmī*.



Fig. No. 02: Tritirthi image showing two Jinas and Sarasvati together (as Shruta-devata), temple no. 2, Deogarh, 12th cent. CE.

The two-armed Sarasvatī in Deogarh usually bears the *abhaya-mudrā* and a manuscript (Temple no. 16)[6]. The four-armed figures, either wearing a *dhammila* or a *jaṭā-juta*, show the *varada-mudrā*, the *vyākhyāna*-cum-rosary, a long-stalked lotus and a manuscript. In one instance (Temple no. 19) Sarasvatī is accompanied by fly-whisk bearers, tiny Jina figures and also the Jaina *ācāryas* and holds a manuscript, the *vyākhyāna-mudrā* and a *mayūrapīcikā* which is the manifestation of her being the goddess of Jina-*vāṇī* or *āgamic* literature (fig. 3)[7]. A few instances, carved mainly on the door-lintels, show her with *vīṇā.*



Fig. No. 03: Sarasvati (worshipped by figures of Upadhyayas), temple no. 19, Deogarh, 11th cent. CE.

Khajurāho, another Digambara Jaina site (Chhatarpur, M.P.), has yielded eight figures of Sarasvatī wherein she, except for one instance, is always four-armed. The figures datable between c. 950-1100 CE, depict her in *lalita-mudrā* and as holding a manuscript, a *vīṇā* (either in one or two hands), a lotus (usually in two hands) and also the *varada-mudrā* (or a water-vessel or a rosary). However, the *vāhana*, *haṁsa* is carved only in one instance of the northern *adhişţhāna* of the Pārśvanātha temple (c. CE 950-70). The six-armed image of Sarasvatī, on the southern *adhişţhāna* of the same temple[8], shows a lotus and a manuscript in upper pair of hands, while the middle pair of hands is engaged in playing on *vīṇā*. The remaining two hands, however, show the *varada-mudrā* and a water-vessel. The presence of female *cāmara*-bearers, adorers, hovering *mālādharas* and above all, small Jina figure overhead, signify that she was accorded a favoured position at the site (fig. 4).



Fig. No. 04: Sarasvati, southern adhisthana, Parshvanatha temple, Khajuraho, 950-70 CE.

The Śvetāmbara Jaina temples in western India have yielded sufficient figures of Sarasvatī coming as they do mainly from Osiāň, Kumbhāriya, Mt. Ābū and Tāraṅgā. The figures on the Mahāvīra temple at Osiāň (Jodhpur, Rajasthan) (close of eight century CE) show the goddess both with two and four arms and riding either a peacock or a swan[9]. The two-armed goddess holds a lotus and a manuscript, while the four-armed goddess (*mukhamaṇḍapa* on west) shows a *śrūk*, a lotus, a lotus and a manuscript. The figures of five Jaina *devakulikās* at Osiāň (10th-11th century CE) invariably show the four-armed goddess riding a swan and as holding a manuscript and a lotus in two hands, and the remaining two showing the *abhaya-mudrā* and a water-vessel or the *varadāksa* and a book.

The most exquisite of all the known figures of Sarasvatī are the two images from Pallū (Bikaner, Rajasthan). Of the two identical figures, one is in the National Museum, New Delhi (Acc. No. 1/6/278) while the other is in the Gaṅgā Golden Jubilee Museum, Bikāner (Acc. No. 203). These figures, belonging to c. mid-11th century CE, show the four-armed goddess as standing in *trībhaṅga* on a lotus pedestal with a small figure of swan. The goddess, benign in appearance, is bedecked with beautifully carved ornaments and *karaṇḍa-mukūta*. The whole composition is endowed with divine grace and aesthetic qualities. She shows the *varadāksa*, a full blown lotus, a manuscript and a water-vessel. The goddess is accompanied by two female figures playing on *vīṇā*, topped by another two figures playing on flute, thus revealing her musical power (fig. 5). What is particularly interesting about the image in the Gaṅgā Golden Jubilee Museum, Bikāner is the beautiful *prabhā-torṇa*, containing the two-armed figures of 16 *Mahāvidyās*[10].



Fig. No. 05: Sarasvati, Pallu (Bikaner, Rajasthan), 11th cent. CE., now in National Museum, New Delhi (Acc. No. 1/6/278)

In the life of the Jains the importance of the deity may be estimated from the fact that the texts written by the Jains saints on Sarasvatī outnumber the *Vaidik-Purāṇic* texts devoted to her. Besides, the Jaina texts on the goddess were composed through the centuries. *Sarasvatī* appears to have entered the Jaina pantheon almost directly from the later *Vaidik* tradition and thus she is found to maintain almost all the iconographic features by which she is also known her *Purāṇic* worshippers[11].

Lakşmī or Śrī-Devī in Jainism was accorded a venerated position as a goddess of wealth and prosperity from the very beginning. She was undoubtedly borrowed from the *Vaidik-Purāṇic* tradition and was therefore shown with the identical iconographic features.

Early Jaina texts like the **Bhagavatī Śūtra** and the **Kalpaśūtra**[12] refer to the goddess as Lakşmī or Śrī-Lakşmī but the examples of her visual renderings are found only in about 9th century CE. The realist renderings of Lakşmī are found in the midst of the 14 or 16 auspicious dreams carved invariably on the door-lintel of Jaina temples, namely Osiāň, Kumbhāriya, Delvādā of Śvetāmbara tradition and Deogarh, Khajurāho and Bilhari of Digambara tradition. The goddess is worshipped on the occasion of *Dhanateras* (before *Diwāli*) when the women of Svetāmbara tradition polish their jewellery and ornaments in honour of Lakşmī.

All the Śvetāmbara and Digambara Jaina texts including **Kalpaśūtra** make reference to *Abhiśeka-Lakşmī* (or Gaja-Lakşmī) as one of the 14 or 16 auspicious dreams seen by respective mothers of all the 24 Jinas before their birth. The **Kalpaśūtra** and **Uttar-Purāṇa**[13] refers to two-armed Śrī-Lakşmī, seated on lotus and holding lotuses in both the hands. She is being lustrated by the two elephants to be shown above the shoulders. In Jaina tradition like that of *Purāṇic* one, Lakşmī is visualized in two main forms, namely Lakşmī and *Abhiśeka-Lakşmī*. The Śvetāmbara texts invariably envisage two-armed *Mahālakşmī* as bearing lotuses and riding on an elephant. The Digambara texts providing elephant for four-armed Śrī-Devī also prescribe flowers and lotus in two hands.

In Jaina art the forms of both Lakşmī and *Abhiśeka-Lakşmī* are represented in sculpture and painting, the latter form was shown mainly in case of the figures carved on the door-lintels in the midst of the 14 or 16 auspicious dreams. Lakşmī being synonym of beauty is always represented in art with elegance and beauty and bedecked in tastefully carved ornaments.

Khajurāho has yielded eight figures of Lakşmī, of which three independent figures are carved on the northern and southern façade of the Pārśvanātha Jaina temple while the remaining ones are carved on the door-lintels of the Pārśvanātha, Adinātha and other Jaina temples (including detached door-lintals)[14]. The independent figures depict Lakşmī as possessing four arms and holding lotuses in upper hands. The lower right and left hands, however, show the *varada-mudrā* and conch (or water-vessel) respectively. The importance of the images of Lakşmī is to be noticed in the rendering of the

figures of flanking attendants, devotees and diminutive Jina figures in the *parikara*. The figures both of Lakşmī and *Abhiśeka-Lakşmī* carved on the door-lintels show the four-armed goddess with *varada* or *abhaya-mudrā*, long *sanāla-padma* (stalked lotuses, in two hands) and water-vessel.

An exquisitely carved image of *Abhiśeka-Lakşmī* is depicted in the southern *bhramikā* ceiling of Vimala-Vasahī (Mt. Ābū, 1150 CE.)[15]. The beautiful figure of four-armed Lakşmī, sitting cross-legged, holds spiral lotuses in two hands, while two lower hands placed one above other are in *dhyana-mudrā*. The small figures of two elephants are shown artistically inside the spiral lotuses. This pattern in new became two elephants in such examples are always shown lustrating the goddess and standing independently above the shoulder or head of goddess. The lotus seat and *Navanidhis* (nine vases, suggestive of nine jewels of Indian tradition) are also drawn beautifully. The two female flywhisk bearers and Mālādharas enhance the beauty of sculpture (fig. 6).



Fig. No. 06: Abhisheka Lakshmi, southern aisle ceiling, Vimala-Vasahi, Mt. Abu (Rajasthan), c. 1150 CE.

The figures of Lakşmī thus more or less are found at all the Śvetāmbara and Digambara Jaina sites which almost fully match in iconography with Lakşmī figures of *Vaidik-Purāṇic* context. The conch (*saṅkha*) is a *Vaişṇava* symbol to be shown with Vişṇu and also Lakşmī images and hence lotus and conch shown with Jaina Lakşmī are indicative of *Vaidik-Purāṇic* borrowing[16]. However the iconographic features of goddess both in *Purāṇic* and Jaina art was fixed and stereotyped with varying compositional elegance and number of *parikara* figures.

The Saptamātṛkās, representing the transformation of *Śaktis* of different *Vaidik-Purāṇic* gods, were adopted also in Jaina art for which we do not find any textual support. They have been assimilated directly from *Vaidik-Purāṇic* tradition. But they are represented with Jina images as well as independently in the group of *yakśis* as found at Khaṇḍagiri (Navamuni Jaina cave, Orissa) and Vimala-Vasahī (in the image of Mahāvidyā Gaurī, Mt. Ābū, Rajasthan) and are datable to 12th century CE. In case of Vimala-Vasahi *aşţamātṛkās* figures with distinctive features of Brāhmī, Cakreśvari, Śiva, Kaumārī are found in the *parikara* of Gaurī image, while in case of Khaṇḍagirī cave, the figures of *mātṛkās* are shown with the Jinas (Tīrthaṅkaras) as their *yakśis*. The figures of Brahmāṇi, Śivā, Vaişṇavī are easily identifiable in the group[17].

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2. For details see- M.N.P.Tiwari- Khajurāho Kā Jaina Purātattva, Khajurāho, 1987, pp. 72-74; M.N.P.Tiwari & S.S.Sinha- Jaina Kalā Tīrth: Deogarh, Lalitpur, 2002, pp. 112-114; M.N.P.Tiwari & S.S.Sinha- Jaina Art and Aesthetics, New Delhi, 2011, pp. 129-134.
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14. Khajurāho Kā Jaina Purātattva, pp. 74-75.
15. Jaina Art and Aesthetics, p. 134-135.
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From Hyposytle to Single Nave Prayer Hall: Spatial Development of Mosque Architecture during Sultanate period in North India

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Historical Background: The early mosque of Islam was built by Prophet Mohammad (SAW) at Medina after migration from Mecca in 622 AD (Fig. No). An enclosure of 35mX30m with covered prayer area and courtyard was constructed to fulfil the liturgical need[1]. It was simple and austere in construction, built with palm tree trunks and covered with palm leaves and mud[2]. With the passage of time, Islam reached to various parts of the world that raised the demand for construction of mosques in different regions. Numerous styles of mosques were evolved due to different climatic conditions and indigenous architecture in various regions. Frishman and Khan[3] recognized six major types of historical mosques around the world viz. Turkish, Arab, Persian, North Indian, Chinese and Southeast Asian. The early design of a mosque in any region was similar to traditional architecture of that area. However, later mosque design of region was influenced by several styles depending upon the socio-political condition of the region.

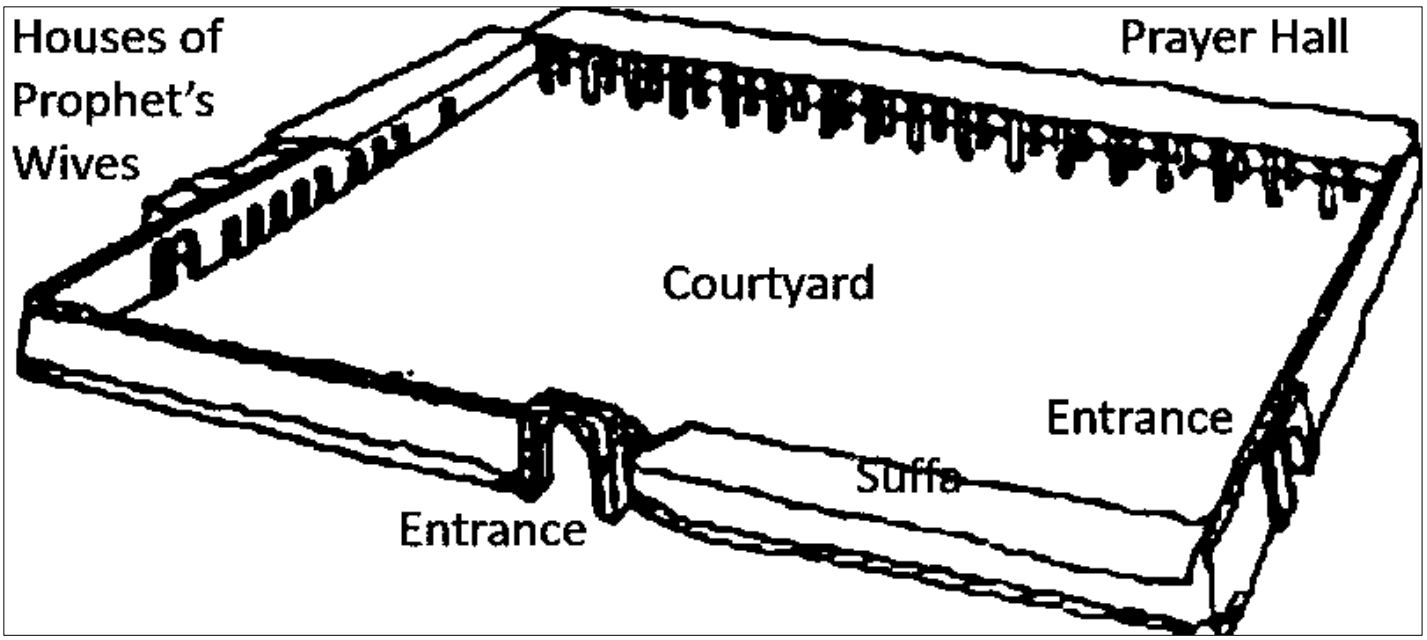


Fig. No. 01: Imaginary form of Prophet's mosque[4]

Arab traders were connected to Malabar Coast through naval routs even before Islam enlightened the Arab world. The Arabic, Iraqi and Turkish horses were brought to India for trade since 8th century AD. Islam arrived in India through Arabs who were in trade with Malabar Coast of South India[5]. Rashtrakutas, the Hindu rulers of Deccan permitted the Arab traders to build mosques for their daily prayers in their territory[6]. Contemporary travelers evidenced that there were mosques in almost all parts of Malabar Coast. However, local records claim the existence of the first mosque of India at Cranganore in 629 AD[7]. Later Mohammad bin Qasim, a relative of Hajjaj bin Yusuf, the governor of Basra under the Ummayyad rule, was sent on an expedition to Sind[8]. He attacked and conquered part of Sind and Multan and established an early Muslim rule in North-west part of Indian subcontinent. In this region, an inscription mentioning the date of construction of a mosque as 727 AD was found during the excavation at Bhambore, a district of Sind[9]. The remains of another mosques in the same region, were also found at Mansura without evidence of any inscription[10].

EVOLUTION OF PLAN OF MOSQUE IN INDIA: The pioneer historian of Indian Architecture, Percy[11] states that Quwwatul Islam Mosque is the first Islamic building in North India. This mosque was constructed in three phases. In 1293AD, the first phase of mosque was built by Qutubuddin Aibaq, the founder of slave dynasty, with a hypostyle prayer hall on *qibla* side, a courtyard surrounded by cloisters on three sides approachable from three entrances (Fig. No. 01). The Quwwatul Islam mosque had grey sandstones columns covered with corbelled domes. A giant minaret was constructed on the south east corner which seems more a victory tower in comparison to a minaret associated to the mosque. In 1296 AD, the courtyard was extended in three directions equally and further enclosed with a cloister with entrance at each side. Later a screen with corbelled

arches was built towards *qibla* side in the courtyard in 1299[12]. Further, mosque was extended on northern and eastern sides by Alauddin Khilji, including the construction of Alai Darwaza and a minaret, almost double to the height of Qutub Minar. The mosques at Bayana and Ajmer were having the same features and constructed in similar styles. These early monuments evidenced the involvement of local artisans who were not familiar with the immigrated arcuated system brought by new rulers. Almost after a century the local artisans learned the new technology. There was a stylistic conflict in the beginning of mosque architecture in India but later two systems (arcuated and trabeated) amalgamated and evolved a new type of architecture called Indo-Islamic architecture[13].

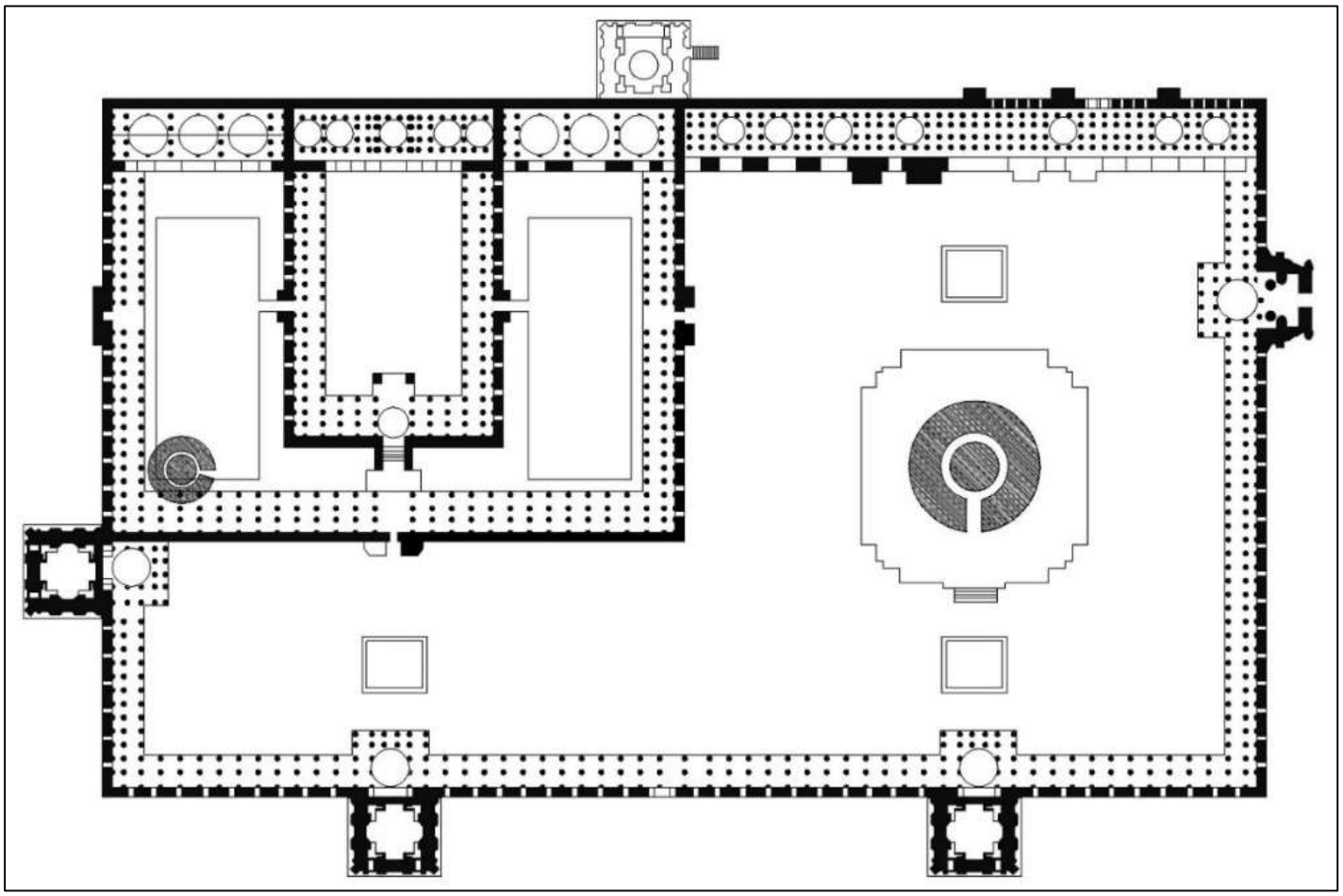


Fig. No. 01: *Quwwatul Islam* mosque

EVOLUTION OF EXCEPTIONAL PLAN OF MOSQUE: By the contemporary historians, Feroz Shah of Tughlaq dynasty is credited to build almost forty mosques with several other buildings and conservation work including the rebuilding of top storey of Qutub Minar which was damaged due to lightening[14]. Five large mosques were built during his reign in Delhi viz. Jami Masid Firuz Shah Kotla, Kalan Masjid at Nizamuddin, Kalan Masjid at Turkman gate, Khirki mosque and Begumpuri mosque. Tapering walls and turrets surmounted by crenelated parapet became the salient features of this period due to safety and security against rebellions. The buildings of this period were left

unornamented due to bankrupt situation of state by the experiment of shifting capital by Mohammad Tughlaq[15]. Another reason for less decoration during this period was that Mohammad brought many artisans to Daulatabad from Delhi while shifting his capital[16]. Consequently, Delhi remained with less skilled artisans.

The mosque style of this period has distinguished characteristics in comparison to the previous mosques in India[17]. The mosques are approachable by grand stairs generally on first floor and ground floor consists of cells, probably for the pilgrims, B) Impressive domed entrance gateways, C) A massive *pishtaq*, D) Military character of mosque, and the walls, *Pishtaq* and turrets are battered and circular bastions., E) Extensive courtyards, F) True arches with lintels, G) Rubble stone masonry finished with heavy plaster and less decoration, H) Austerity of forms and materials. With these features, the spatial arrangement of courtyard was specific and unique to this period. The cruciform covered corridor divides the courtyard into four parts open to sky (Fig). However, this arrangement removes the possibility of *pishtaq* from the plan due to corridor as a hindrance.

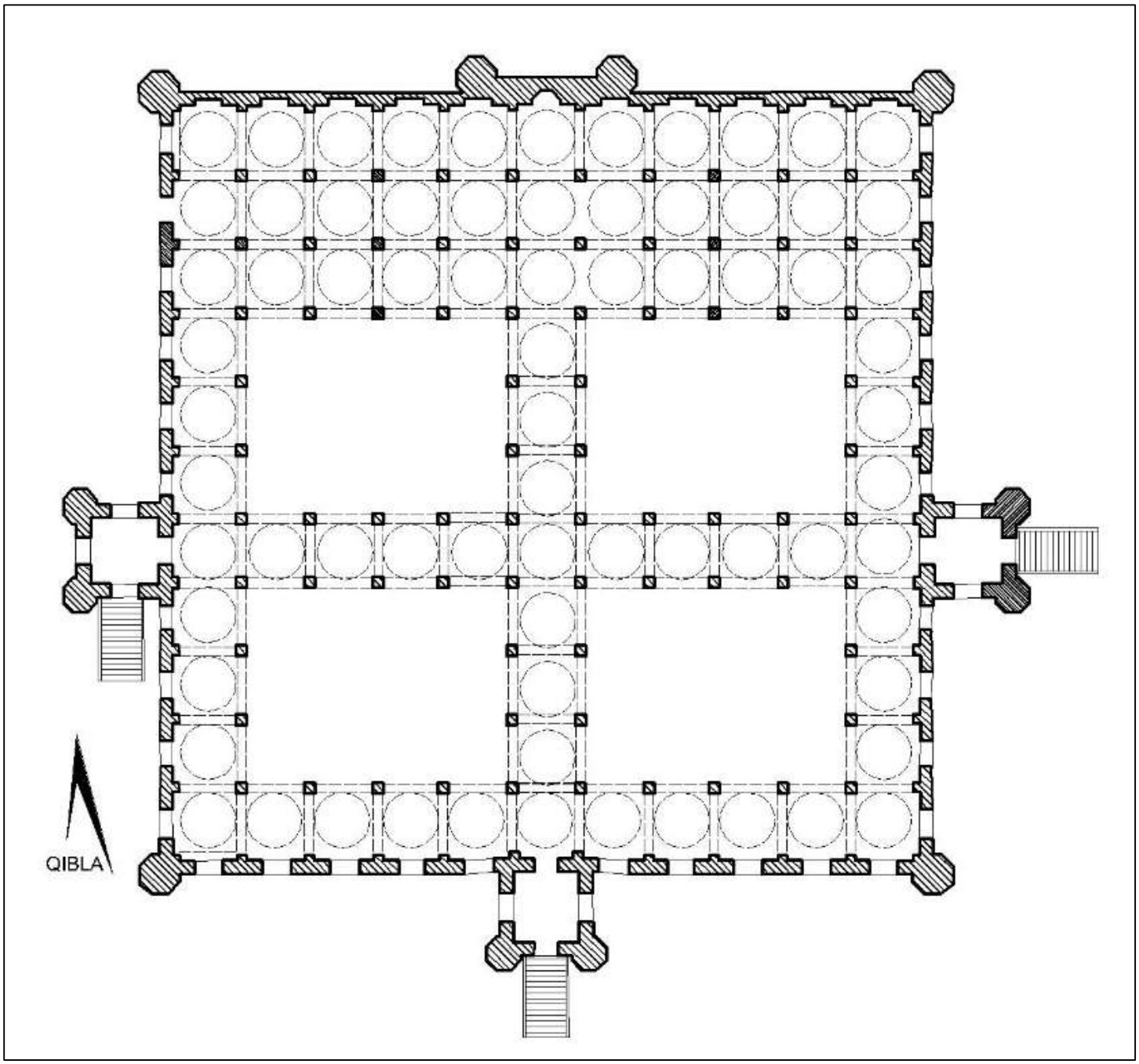


Fig. No. 03: Cruciform corridor at Kalan mosque at Nizamuddin

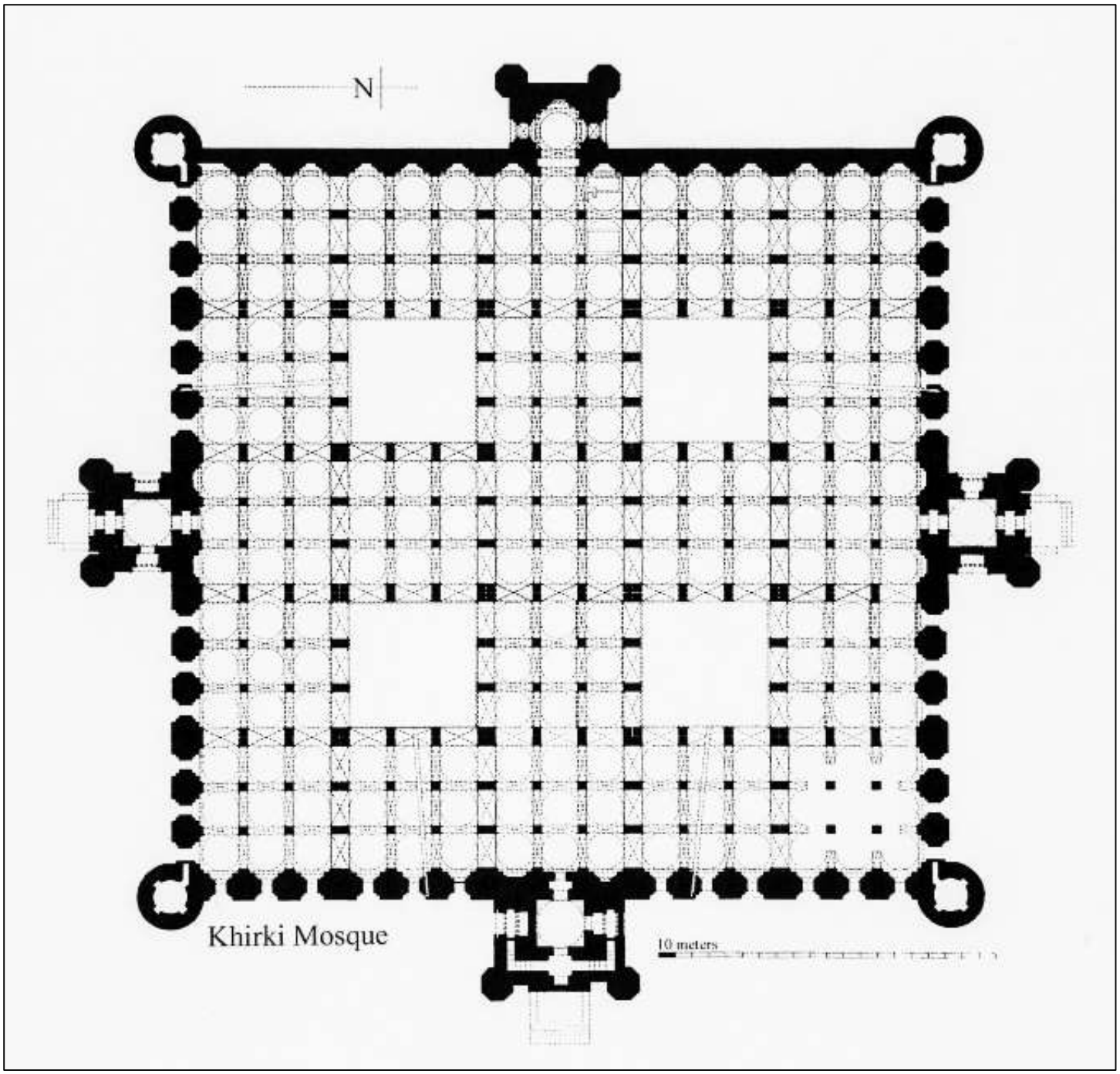


Fig. No. 02: Layout of Khirki mosque (Source-https://archnet.org/sites/1574/media contents/90673)

The Khirki mosque is named after the arched window on its facade. The mosque has a square plan, on a high plinth with the rooms underneath (Fig. No. 02). A four bay corridor is running from east to west and north to south which divides the courtyard into four equal parts. This type of layout is unique in the mosque architecture throughout ages. However, the plan of prayer hall is a hypostyle hall. The mosque has a circular bastion at each corner of its plan.

Begumpuri mosque has a raised plinth, hypostyle hall and extensive courtyard surrounded by cloisters (Fig. No. 03). The courtyard is surrounded by four e*vans* with bold *pishtaq*, a Persian characteristics. The prayer hall is hypostyle with central domed chamber, and a large *pishtaq* of prayer hall hides the dome behind.

Kalan mosque at Nizamuddin also has a cruciform plan of corridors dividing the courtyard. The mosque has a high plinth and protruded entrances approachable through a long series of steps. The mosque at Firuz Shah Kotla is accessible through pyramid of steps. It has a courtyard which had once a covered ablution area in the center with octagonal dome on which 'Futuhat-e-Firozshahi' was engraved[18]. Another mosque with the same name Kalan masjid was built by the governor of Firuz shah, now located at Turkman gate Delhi. It has high plinth approachable through long flight of steps with arched cells at lower level. There is a circular bastion at each extreme corner of the square plan.

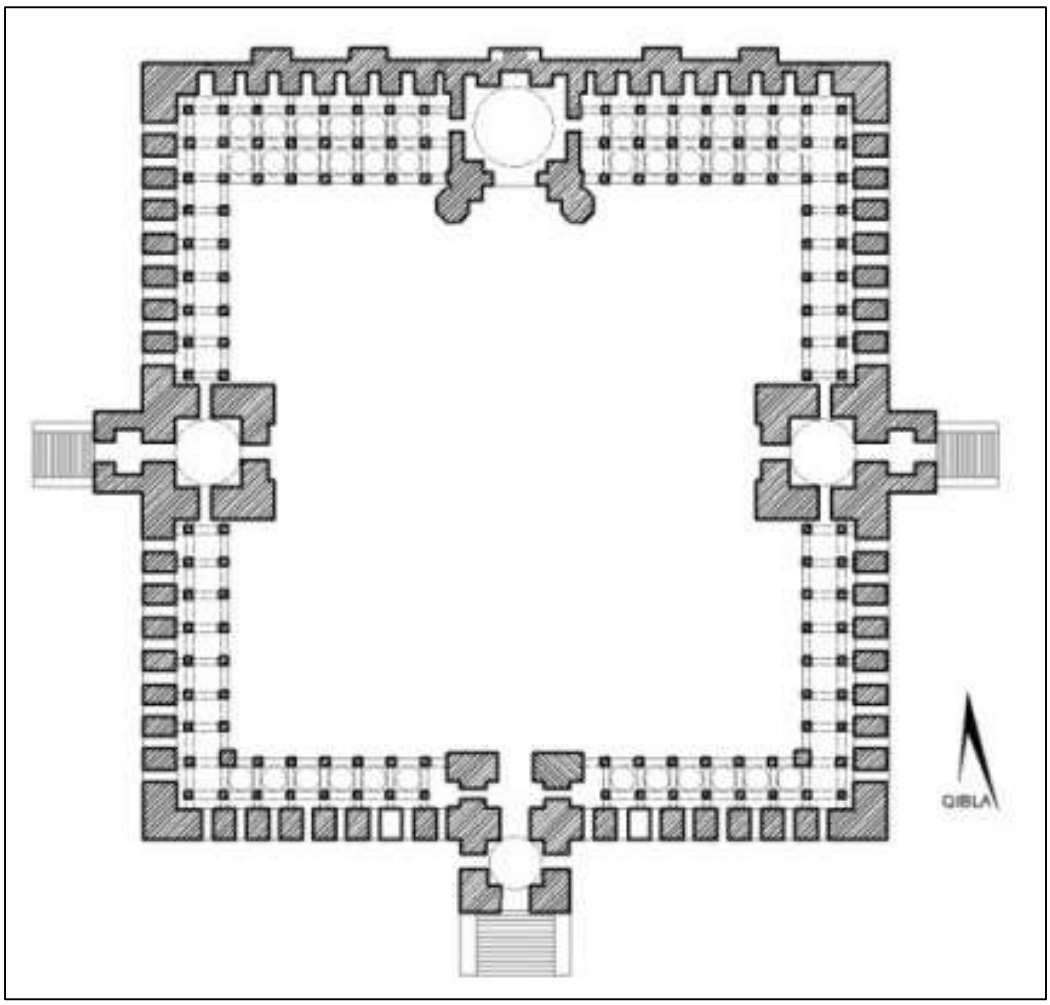


Fig. No. 03: *Begumpuri* mosque

EVOLUTION OF SINGLE NAVE PLAN OF MOSQUE: Mongol and Timnurid's devastation in Central Asia forced to flee many Persian artisans to India, and consequently affected the medieval architecture of India severely with more Persian influence. During Lodi period the hypostyle hall of

imperial mosques converted into a single nave hall, its early example can be seen in Bara Gumbad mosque at Lodi Garden (Fig. No. 04). Bara Gumbad mosque was built in 1490 AD by Sikandar Lodi. The mosque is an early triple dome example in Delhi which became a common feature of later mosques.

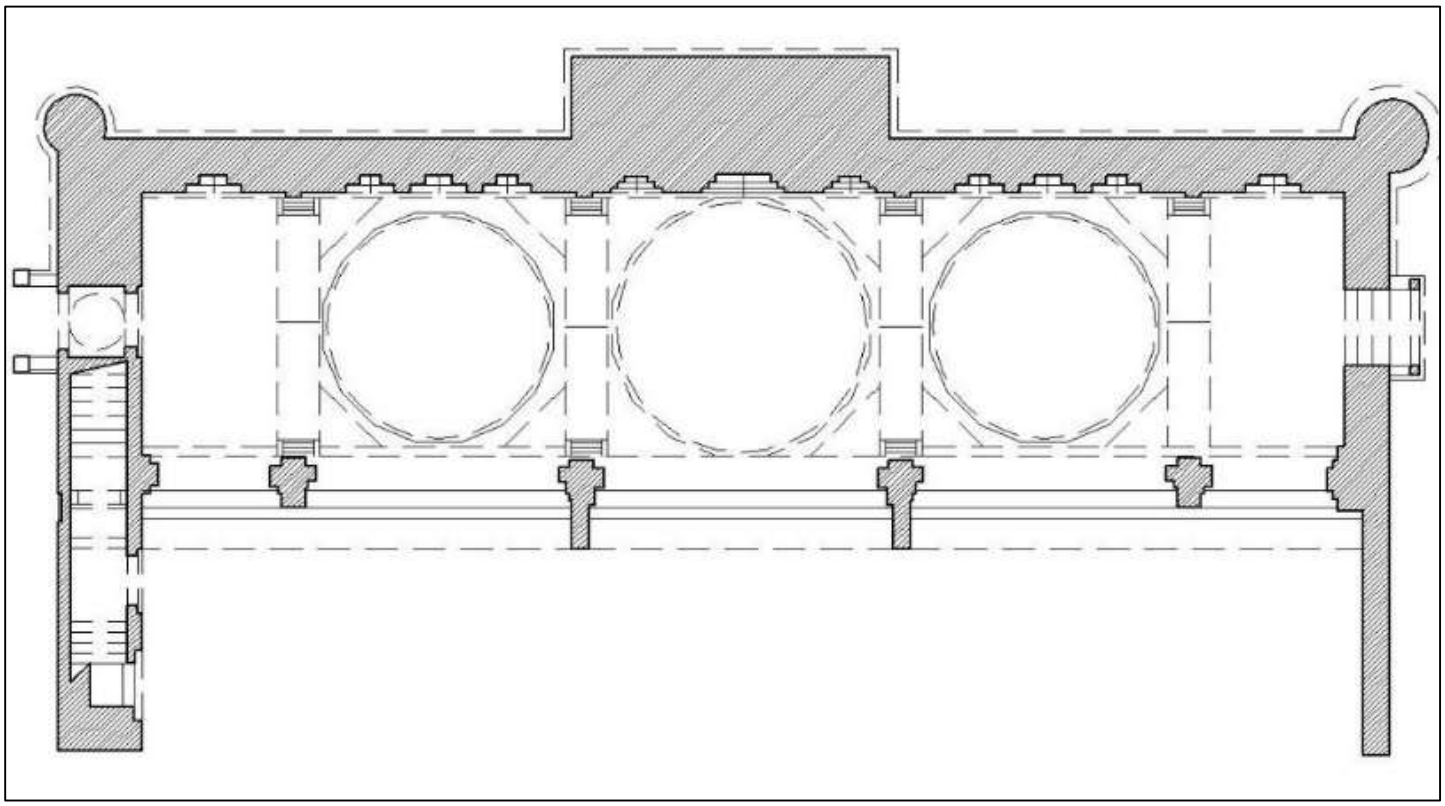


Fig. No. 04: Bara Gumbad mosque

Consequently, single nave prayer hall of mosques was continued to Mughal period also which became the classical period of mosque architecture in India (Fig. No. 05). Single nave prayer hall covered with triple onion shaped domes flanked by two minarets and extensive courtyard surrounded by cloisters on three sides became the features of mosque architecture during Mughal period.

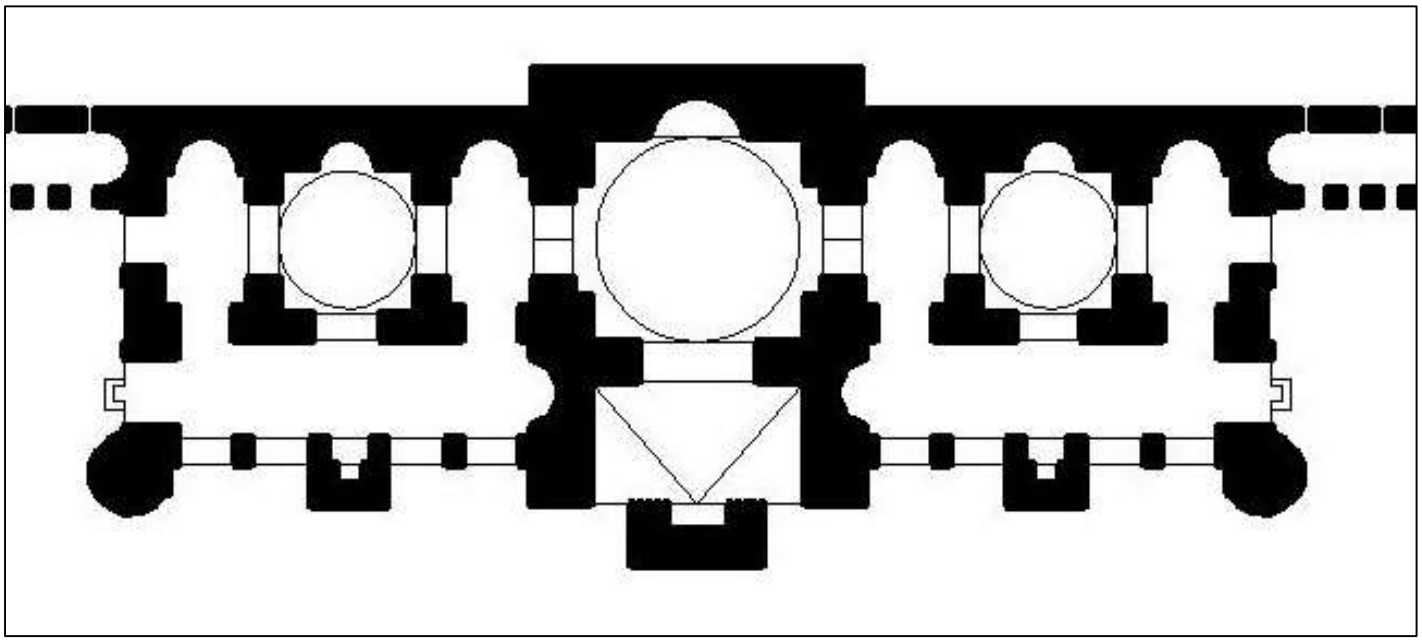


Fig. No. 05: Single nave prayer hall at Jami Masjid Delhi

CONCLUSION: Sultanate period includes five dynasties, namely; Slave dynasty, Khilji dynasty, Tughlaq dynasty, Sayyid dynasty, and Lodi dynasty. The need for a congregation space initiated the mosque architecture in India during Slave dynasty period and the first mosque was constructed with building material obtained from ruins. A brief overview of mosque structures during Sultanate period is presented in Table 1.

Dynasty	Mosque	Type of Prayer Hall
Slave Dynasty 1206-1290 A.D.	Quwwatul Islam Mosque	Hypostyle prayer hall with low plinth.
Tughlaq Dynasty 1320-1414 A.D.	Jami Masjid, Firuz Shah Kotla	The mosques are approachable by grand stairs generally on first floor & ground floor consists of cells, probably for the pilgrims. Extensive courtyards exist in the complex.
	Khirki Mosuqe	Hypostyle prayer hall.
	Begumpuri Mosque	Raised plinth & extensive courtyard surrounded by cloisters and prayer hall is hypostyle with central domed chamber.
	Kalan Masjid, Nizamuddin	A cruciform plan of corridors dividing the courtyard.
Lodhi Dynasty 1451-1526 A.D.	Bara Gumbad Mosque	A single nave hall.

Table 1. Evolution of plan of mosques during different dynasties of Sultanate period in India

The plinth level of mosques gradually increased and reached up to a storey height with the passage of time. This might have been done to commemorate the grandness and importance of mosque in the entire complex, as Jami Masjid built during Feroz Shah's period was a part of Feroz

Shah Kotla fort. Initially the mosques had cloisters along the periphery and around the prayer hall, and then the cruciform plan of cloisters was introduced later during Tughlaq dynasty period, that divided the courtyard into equal parts, as seen in the layout of Kalan mosque and Khirki mosque. Finally, the single nave prayer halls were constructed during Lodi period. This nave or single corridor space was covered by triple domed roof on top. This style was later carried forward by Mughals in the development of mosque architecture. The transition in prayer hall from a hypostyle hall design to a single nave design could also be credited to the new technology introduced by Muslim rulers i.e. the transition from trabeated style to arcuated and domed structures.

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Removal of plants from Heritage buildings

Roshan Taqui

Growing of unwanted plants and trees on the Heritage buildings, which are not properly protected, is a common sight. It is the natural process in our country because of orientation and construction style of the buildings here. The practitioners of conservation are of unanimous opinion that the growth of plants on historic buildings and Monuments is undesirable. These plants not only affect their aesthetics but may also damage and destroy the structure in the long run. There are certain reasons of its growth and presence on the façade of the Monument.

Weathering: In a tropical country like India where varied temperature and rain give strength to the sowing and growth of plants on the buildings, mainly Banyan or Peepal trees get their roots fixed into the joints or habeas corpse places of the buildings on north or south sides where sun light and air passing are less comparatively to east and west. Damages caused by the plants and trees are sometimes very severe as we see in several buildings in Lucknow. Growing of grass on the walls and tops of the buildings somehow do not attract any attention but Banyan and Peepal trees grow fast, enter their roots inside the construction and pass on excess water downwards through capillary like property of their roots, thereby multiplying number of plants and making way for others.

Lack of cleanliness on the top of buildings' dome or joints in the side walls make way for such type of plants. Those plants which have a definite vascular system consisting of Xylem and Phloem, unlike algae and fungi which do not possess these special tissues are known as vascular or higher plants. The vascular system is responsible for the transport of nutrients absorbed by the roots and the food synthesised by the leaves.

Many attempts have been made to understand the phenomena of weathering of building and building materials with a view to develop better methods of preservation. A Monument is considered a part of Ecological balance system in the area it is located and as such decay is considered to be dependent upon the nature of the various constituents of the building, as well as different environmental factors which interact amongst themselves and with constituents of the structure. These inter actions result in changes, in the monument in the form of deterioration or decay.

There are number of cases in Lucknow only in which a building or Monument has fallen due to the growth of roots of trees and plants, which often engulf the whole structure. The growth of plants seems to be related to the composition of the mortars. The earlier mortars used in the

medieval period building construction were mainly lime based, these deteriorate at a much faster rate as compared to the present day cement based mortars and hence have a higher probability of supporting vegetation.

In the scenario discussed above there may be three most important factors which effect the growth of plants. These are light, nutrient, temperature, moisture and oxygen. The intensity of light available to the plants is of utmost importance in their growth on the building and conversely the growth of plants is limited in condition of low light.

The climate of the region where the Monument is situated also has a profound effect on the growth of plants. A humid and warm climate like in tropical region is conducive for its growth since the rate of the chemical reaction increases with the rise in temperature. It is expected that the rate of photo synthesis will also increase with temperature, resulting in enhanced growth of higher plants.

Water is also an important ingredient favouring the growth of plants in most of the cases, although some plants prefer dry conditions for their growth. This is evident from the fact, after studying the condition of the Monument, that in Northern India south facing walls are poor in growth of plants and vegetation where- as north walls provide an ideal condition for their growth.

It has also been observed that besides causing structural damage to the Monument, these plants also contribute towards its chemical weathering, causing erosion of the surface on account of uptake of calcium or other ions from the mortar used. The curvature designing and horizontal moulding in the structure is supposed to be the place of chemical weathering. As the term Bio-physical deterioration suggests, this type of weathering is basically a mechanical damage to the building due to surface detachment or superficial losses as a consequence of penetration and expansion of some parts of the Bio-detereogen.

Control and Eradication: Now as the definition derived from several experiments, tests and practices that the preservation of the Monuments and Archaeological sites is now a complete separate science. It is not the simple job of an archaeologist. A group of people including Scientists, Historians, Archaeologists, Engineers and Chemists is required. Control of plants and vegetation growth on the parts of building especially on higher ridges is an important feature of conservation and preservation of all Monumental buildings.

Trees, climbers and creepers are often seen on the old buildings especially in the season of monsoon. These climbers, if not removed in time, may create havoc and big damage to the building or Monument. Therefore these plants and climbers should immediately be removed and building should be treated chemically and medically. Formerly the physical removal of these plants from the Monument was much popular by using man power as per the old theories of plant removing. But now removal and eradication of vegetation and plants from the face of construction

by means of chemicals, is a complete and separate subject. Sometimes a sodium salt compound with arsenic or particularly sodium and potassium arsenate and Nitric Acid (HNO3) are used two or three times at the controlled intervals.

Thus two different processes are in vogue today – first, limiting weed growth and vegetation and second weed eradication. Over the years, the control of unwanted plants has developed into a full-fledged science known as weed science and all the methods used for the removal of these unwanted plants have been termed as weed eradication and weed control. Weed eradication requires intensive efforts initially to destroy all parts followed by many years vigilance to prevent new weed seedlings from growing into major plants.

There are physical methods of weed eradication ---

(1). Destroying plants by hands.

(2). Destroying plants by using pick axes and spades

(3).The defoliation of plants several times at controlled intervals in every season.

Scientific methods are now classified in almost all countries including India. The plants and vegetation are to be recognized and classified according to its growth rate and strength of its roots. A considerable variety of herbicides are available for the control of plants and weeds but all are not suited for treatment of masonry for a number of reasons. Before choosing a toxic herbicide to destroy plants, following points are recommended –

- It should be toxic to plant growth but harmless to building material.
- It should be economical and cost effective.
- It should be harmless to the user.

Now question arises how to use these Herbisides. There are several methods of using the herbisides -- Blanket spraying on the affected area or applying it with the help and proper use of equipment's after uprooting most of the plants of the area. During the whole process it is to be taken care of that the face of construction and the mortar used there in are not affected and destroyed. Stepwise process can be discussed in separate case studies. Recently the lengthy process has been used on a few Monuments at Lucknow like Gulistan-e-Eram and Darshan Bilas etc.