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Editors

Dr. M.K. Pundhir

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Editorial

The 36th issue of "Indian Journal of Archaeology (www.ijarch.com)" has eight articles. The first article titled "**FT-IR Spectroscopic Analysis of Neolithic Pottery from Kashmir Valley, India - A Study of Firing Process and Mineral Composition**" by Dr Abdul Adil Paray, is the archaeometric research on the Neolithic pottery from Gufkral and Hariparigam, Pethpuranteng, Ganderbal and Qasimbagh situated in Kashmir valley, to determine the firing technology and mineral composition, which is influenced by firing temperature and clayey sediment composition through FT-IR Spectroscopic Analysis. The second article titled "**Reconnaissance Explorations in the Karmanasa Valley in Uttar Pradesh: A MAHSA Survey Report (2023-24)**" by Vikas K. Singh, Kuili Suganaya, Ravindra N. Singh, Cameron A. Petrie, Manisha Singh, C. L. Pandey, S. Chakradhari, Sunil K. Singh, Brij Mohan, Urvashi Singh, Anisha Singh, Abhay P. Singh and Satyam Kumar present the result of exploration of 38 sites belonging to Early Iron Age culture, NBP culture, Early Historic to 10th -12th century AD and Medieval Period. The third article titled "**Interrogating Confrontations and Accommodations for dominant space**" by Dr. Haroon Rashid and Dr. Younis Rashid analyses the aspect of confrontation and accommodation among the Naga, Bauddh, Shaiva and Vaishnav religious traditions for occupying the dominant space from 3rd century B.C. to 7th century A.D. The fourth article titled "**Moulds and Sealings of Sunet, Kept in Shahjad Rai Research Institute, Baraut district Baghpat Uttar Pradesh**" by Vijay Kumar, Amit Rai Jain and Alok Ranjan gives the result of the study of sealings of Sunet and traces the evolution and interaction of various Indian sects and philosophies. The fifth article titled "**Hoard of Uninscribed Copper Coins from Kaushambi, presently kept in Shahjad Rai Research Institute, Baraut district Baghpat Uttar Pradesh**" by Vijay Kumar and Amit Rai Jain gives the detailed study of square and round shaped universal Uninscribed Copper Cast Coin hoard found from *Kaushambi.* The sixth article titled "**Coins of Panchal Kings Kept, Kept in Shahjad Rai Research Institute, Baraut district Baghpat Uttar Pradesh**" by Vijay Kumar and Amit Rai Jain gives the detailed study the coins of *panchal* kings recovered from Ahichchhatra area. The seventh article titled "**Coins of Panchal King, *Achyut* Kept in Shahjad Rai Research Institute, Baraut district Baghpat Uttar Pradesh**" by Vijay Kumar and Amit Rai Jain gives the detailed study the coins of *Achyut* the last *panchal* king who was finally defeated by *Samudragupta. The coins of this king was found in Uttar and Dakshin Panchal areas in large numbers*. The eighth article titled "**Unvieling the Ancient Traditions of the Ollo People: Sacred Stone and Tattooing**" by Jumgam Loui and Dr. Sanjay Hiri gives the details of the study of sacred stones, revered for their spiritual potency, are examined in the context of ancestral worship and tattooing traditions of the Ollo Nagas of Laju circle, district Tirap of Arunachal Pradesh.

Vijay Kumar
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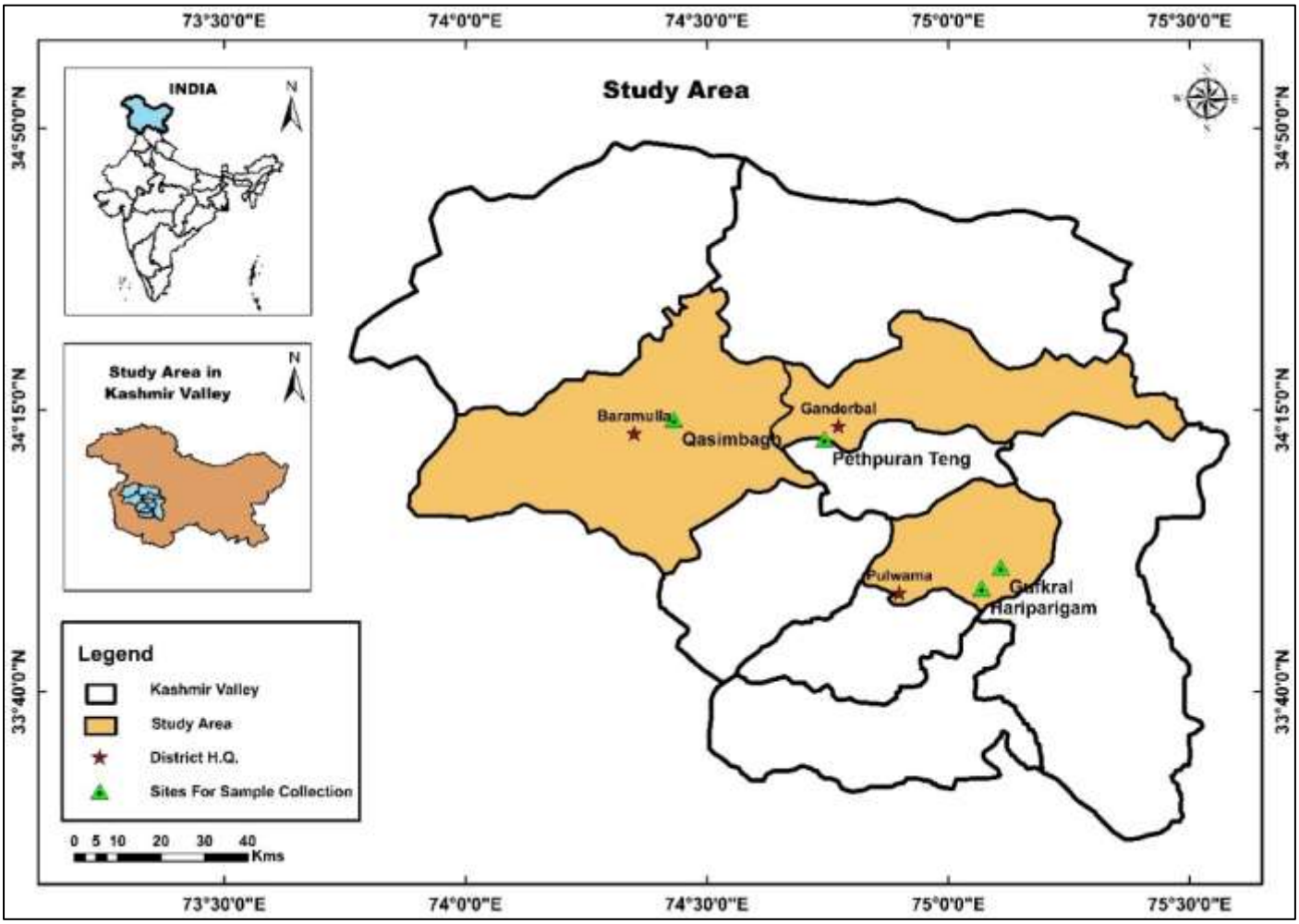
FT-IR Spectroscopic Analysis of Neolithic Pottery from Kashmir Valley, India - A Study of Firing Process and Mineral Composition

Dr. Abdul Adil Paray
Assistant Professor (Contractual)
Department of Higher Education,
Government of Jammu & Kashmir, India

Introduction: In archaeology, the term ceramic or pottery means vases made of fired clay (Rice 1987; 34-35). Due to the abundance of unfired clay, people have been involved in clay modelling (moist argillaceous soil) for various uses in the Neolithic people of Kashmir Valley, India, since the third millennium BCE. The increasing knowledge of pyro technology (firing at the right temperature) is linked to the long-term efforts of the Neolithic people of the valley to maintain the shape of the clay vessels they made. Samples were collected from the four Neolithic sites of Gufkral ($33^0$53'46'' N $75^0$5'42'' E) and Hariparigam ($33^0$53'18'' N and $75^0$05'09'' E) in District Pulwama, Pethpuranteng ($34^0$11'23'' N and $74^0$44'33'' E) in District Ganderbal and Qasimbagh ($34^0$13'25'' N and $74^0$23'24'' E) in Baramulla, Kashmir (Map 1). The first two Neolithic sites are situated in the South, the next is located in the centre and the last site is in the North of the Kashmir valley, respectively.
FT-IR stands for Fourier Transform Infrared[1] and is the infrared spectroscopy in which IR radiation is passed through the sample, resulting in a spectrum that represents the molecular absorption and transmission, creating a molecular fingerprint of the sample. The X-Axis (Wavenumbers, cm^{-1}) obtained in the graphs represents the vibrational frequencies of molecular bonds. The wavenumbers range from 4000 to 400 cm^{-1}, which covers the mid-infrared region typically used for identifying functional groups and material compositions. The Y-Axis (Transmittance) indicates how much of the infrared light passes through the sample. The peaks (dips in the graph) correspond to specific bond vibrations, where the sample absorbs IR light. The type of clay, firing temperature, and firing condition of archaeological pottery are determined by using FT-IR spectroscopy, a popular and proven method for identifying ceramic bodies[2].

The clay used to make pottery includes amorphous materials and primary, secondary, and accessory minerals. Clay minerals consist of chains of the basic structural units of silicates, SiO_4 tetrahedra and AlO_6 octahedra[3]. The hexagonal network, which is created by the tetrahedral surrounding of silicon atoms by oxygen atoms and hydroxyl groups, can be repeated indefinitely. All bases of the tetrahedrons lie in the same plane and all their tips (O or OH) point in the same direction. The hydroxyl and oxygen atoms of the free tips coordinate with the Al ions to form

octahedral layers. The various types of iron hydroxides and oxides are typically considered accessory minerals. They often appear as surface coatings or as finely dispersed particles. The traces of these minerals influence the morphological and mineralogical properties of the clay minerals present in the pottery[4].



Map No. 01: The Study Area

The four main categories of pottery identified from the field survey include coarse grey-ware, burnished grey-ware, gritty dull red-ware, and fine grey-ware. These four categories are believed to be the Neolithic diagnostic pottery of the Kashmir Valley[5]. Gufkral, Kanispur and Burzahom are the only Neolithic sites excavated where these four pottery classes have been found. These four types of pottery were also recorded from various sites in Kashmir during subsequent expeditions to determine the distribution of Neolithic material culture in the region[6].

Fig. No. 01: Neolithic Pot Shreds from the Area of Study.

Coarse grey clay pottery is dully embossed, with a few exceptions for fine grey and coarse red ware. The pottery is handmade and improperly baked. The majority of pottery is poorly baked and handmade.

The grey tones baked into the fine grey ware are ash grey, matt grey, and dark grey. The clay is generally fine and varies in hardness depending on the temper. The matrix of this ceramic is finer, with regular cracks, less porosity, and less hardening than previous coarse grey ceramics. In addition to sand and gravel, some specimens also contain quartz as a hardening agent. With the exception of dark spots or mottled cores, the shot is uniform. Fine grey ware produces a metallic sound when struck and has fine texture, colour, thin cross-section, and is lightweight. The strip method dominates the preparation.

Burnished grey pottery comes in a greater variety of shapes and is even more common than fine grey pottery. Burnishing, which can be grey, black, occasionally red or dull brown, is usually carried out outdoors. There are two types of polishing marks: vertical and horizontal. The workmanship is often excellent, and the material is medium to fine.

Another notable Neolithic ceramic type is known as Gritty Red Ware. Although there are some examples of this type of pottery from the Middle Neolithic period, the pottery most commonly found at archaeological sites is from the Later Neolithic period. The clay used to make pottery is often coarse, medium, or coarse to medium and breaks unevenly. Non-oxidized core regions also indicate indifferent ignition. The mixture consists mainly of quartz fragments, coarse sand and occasional stone grit.

A variety of techniques were used to produce pottery, including making pottery on wheel and table-turning, strip and coil methods, and some scholars believe that some pot chips show that they were made using the wrapping technique. At some of the unexcavated Neolithic sites, handmade pottery with dimpled patterns and some pieces of dull, rough, red and black burnished ware have been discovered.

Experimental Details: The Neolithic period of Kashmir valley (3000 BCE-1000 BCE)[7] marked a significant evolution in the technological breakthrough in pottery production, using furnaces of the time, temperature control, and controlled oxygen activity. This period also led to new clay selection and shaping techniques. However, the lack of specific archaeometric studies, particularly interdisciplinary ones, has hindered the study of Neolithic pottery in Kashmir Valley for the last 60 years since the excavation of the first Neolithic site. An FT-IR absorbance study on a ceramic group from the Neolithic culture of Kashmir Valley revealed new aspects of pottery production and technological knowledge in pottery firing.

Materials: Based on the macroscopic analysis of inclusion granulometry and abundance, three primary categories of pottery were identified (Figures 2 & 3):

(i) Mostly fine grey ware and red-ware pot shred powder include tiny inclusions (<0.25 mm), which make up 48% of the whole sampling.

(ii) Variants of grey ware contain medium-fine inclusions (0.25–1 mm), which comprise 28% of the sampling and are commonly found in bowls, mugs, and cups.

(iii) Gritty red ware and Coarse grey ware samples, which comprise 24% of the sample, are coarse inclusions (>1 mm).

Fig. No. 02: Powdered Samples of the Neolithic Pot Shreds

Fig. No. 03: The Sections of the Samples of Neolithic Pot Shreds Used in the Experiment

Five samples of Neolithic pot shreds of various fabrics were identified and finely powdered using an agate mortar and pestle. The five samples include Fine Red ware from Gufkral (GF-R), Fine grey ware from Hariparigam (HP-R), Black ware from Pethpuranteng (PP-B), Coarse grey ware (QB-G) and fine grey ware (QB-R) from Qasimbagh Neolithic sites. The Neolithic pottery of Kashmir valley has common characteristics. It is handcrafted, ill-fired, and fragile ceramics with wheel-throne well-

fired pottery types. Undercooked specimens, black blotches and over-burning are common hallmarks of the Neolithic culture pottery technology, which was marked by evolution and constant experimentation to establish appropriate standards. Some Neolithic pottery has the inner half of the rim over-burn, indicating that it was burnt upside down in a furnace with a lower chamber. Large black dots with vertical patterns can be identified, potentially indicating open kilns or single-chamber ovens. Sometimes all surfaces of the pot-sherds were baked, resulting in a typical Neolithic pottery.

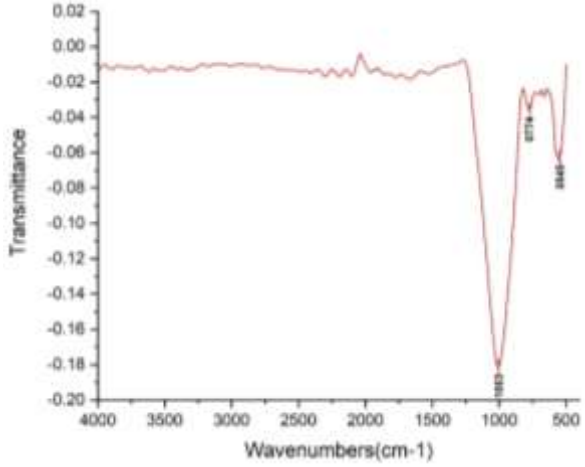


Fig. No. 04: FT-IR spectrum of sample GF-R

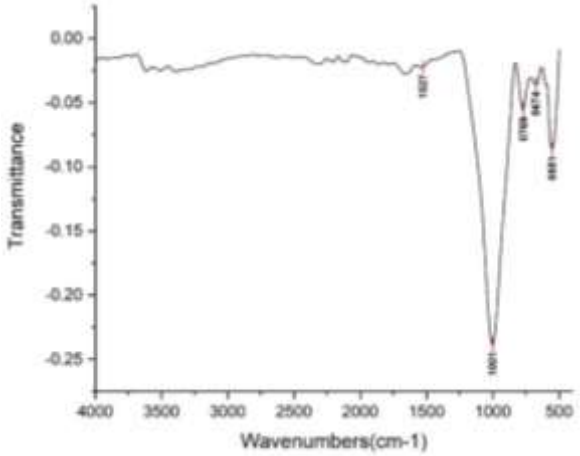


Fig. No. 05: FT-IR spectrum of sample HP-R

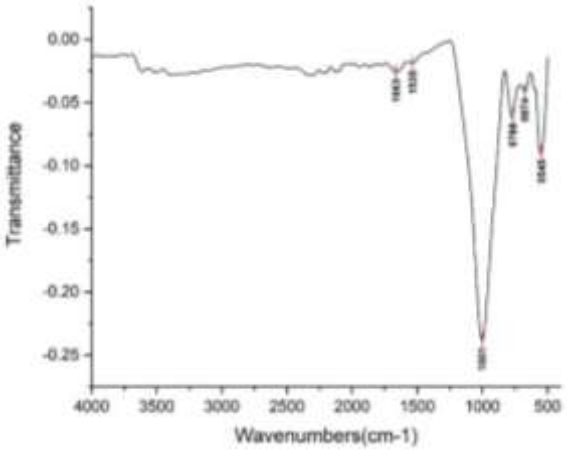


Fig. No. 06: FT-IR spectrum of sample PP-B

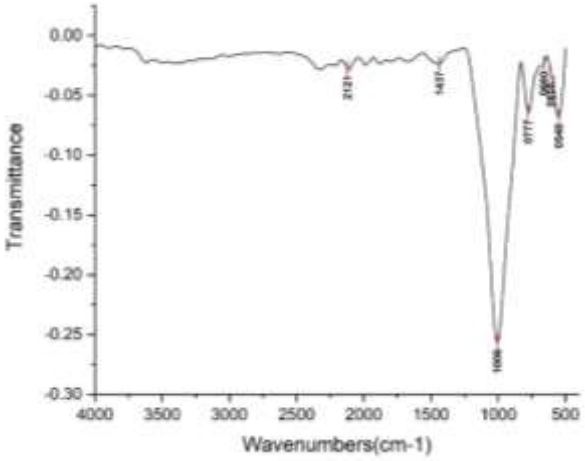


Fig. No. 07: FT-IR spectrum of sample QB-G

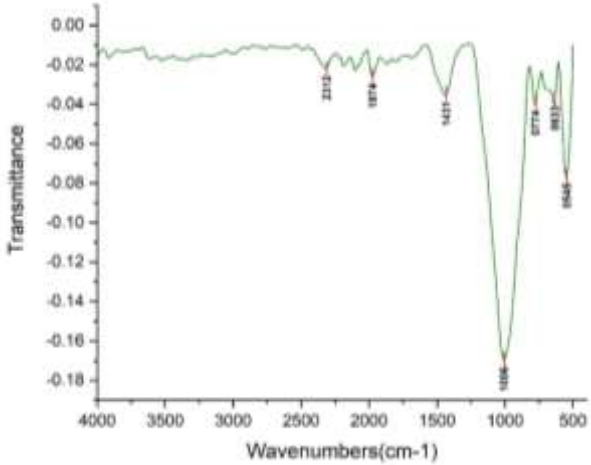


Fig. No. 08: FT-IR spectrum of sample QB-R

Methods: This study used a Bruker IFS 66v/S spectrophotometer for FT-IR measurements from pottery samples. The setup included a Globar lamp source, KBr beamsplitter, and DTGS/MIR detector, with a spectral range of 4000 cm^{-1} - 400 cm^{-1}. About 2 mg of material was drawn from each pot shred to avoid damaging the ceramic body. The samples were powdered, dispersed in a caesium iodide matrix, and reduced in pellets. The results were compared with standard minerals and clays (Sadtler database 'Minerals and Clays'), and firing temperatures were estimated using qualitative optical microscopic observations. Because of its great sensitivity, FTIR spectroscopy helps to identify a wide range of components, even in trace levels, tabulated in Table 1. Quartz, feldspar, clay minerals (Kaolinite Illite) and carbonates were among the several mineral kinds identified[8] by tabulating the infrared absorption bands of five powdered Neolithic pottery samples.

Sample Code/Site	Culture	Fabric	FT-IR Spectra Main Peaks	Minerals	Average Temperature
GF-R Gufkral	Neolithic IC (2000 - 1850 BCE)[9]	Fine red ware	~1003 cm^{-1} ~774 cm^{-1} ~545 cm^{-1}	Quartz (SiO_2): Aluminosilicates (Kaolinite, Illite, or Feldspar): Calcite ($CaCO_3$)	~600–900°C
HP-R Haripargam		Fine grey ware	~1527 cm^{-1} ~1001 cm^{-1} ~769 cm^{-1} ~674 cm^{-1} ~551 cm^{-1}	Carbonates (Calcite $CaCO_3$) Aluminosilicates (Kaolinite Illite) Feldspars or micas	~800–850°C
PP-B Pethpuranteng	Late Neolithic (c. 2500–2000 cal. BCE)[10]	Burnished ware	~1663 cm^{-1} ~1535 cm^{-1} ~1001 cm^{-1} ~766 cm^{-1} ~674 cm^{-1} ~545 cm^{-1}	Quartz (SiO_2) Kaolinite/Illite ($Al_2Si_2O_5(OH)_4$) Feldspar	~600–850°C
QB-R Qasimbagh	Early Neolithic (2000 - 1500 BCE)[11]	Coarse grey ware	~2312 cm^{-1} ~1974 cm^{-1} ~1431 cm^{-1} ~1006 cm^{-1} ~774 cm^{-1} ~633 cm^{-1} ~545 cm^{-1}	Quartz (Silica) Carbonates (Likely Calcite Kaolinite or Illite (Aluminosilicates)	~600–800°C

QB-G Qasimbagh	Late Neolithic (1500-1000 BCE)[12]	Fine grey ware	~2121 cm^{-1} ~1437 cm^{-1} ~1006 cm^{-1} ~777 cm^{-1} ~686 cm^{-1} ~660 cm^{-1} ~548 cm^{-1}	Quartz (SiO_2) Carbonates (Calcite, $CaCO_3$) Aluminosilicates (Kaolinite or Illite)	~600–850°C

Table No. 01: Mineral Composition and the firing temperatures retrieved from the FT-IR Spectra of the Samples of Neolithic Pottery.

Result and Discussions: The key findings of the FT-IR (Fourier Transform Infrared) spectrum observed in the pottery sample GF-R (Figure 4) from the Gufkral Neolithic site are discussed as under:

The peak at ~1003 cm^{-1} is associated with Si-O stretching vibrations of quartz (silica), which remains stable across a wide range of firing temperatures. This is a primary peak in pottery clays, reflecting quartz's presence as a major constituent. The peak at ~774 cm^{-1} is likely linked to Si-O-Si bending vibrations in quartz. This indicates that the quartz structure in the clay has not been significantly altered, suggesting firing below ~1100°C, as higher temperatures would transform quartz into other phases. The peak at ~545 cm^{-1} is typically related to deformation vibrations of aluminosilicate minerals, such as kaolinite or muscovite. This peak suggests the presence of clay minerals, which might partially convert during firing but still retain their structural identity below ~900°C.

Firing Process and Temperature: The spectrum lacking broad OH-stretching bands (normally in the 3000–3700 cm^{-1} range) confirms that the pottery was fired at temperatures sufficient to drive off structural water from the clay minerals (typically above 400–500°C). The retention of sharp quartz peaks at 1003 cm^{-1} and 774 cm^{-1} indicates that the firing did not exceed ~1100°C, avoiding quartz's phase transitions to cristobalite or tridymite. The persistence of aluminosilicate peaks (545 cm^{-1}) suggests that firing temperatures did not fully transform the clay into new crystalline phases like mullite, which would occur above ~1000°C. Therefore, the estimated firing temperature ranges between ~600–900°C[13].

Mineral Composition: Quartz (SiO_2) is the dominant component, as indicated by the strong 1003 cm^{-1} and 774 cm^{-1} peaks. Quartz contributes mechanical strength and is ubiquitous in clay deposits used for pottery. Aluminosilicates (Kaolinite, Illite, or Feldspar) presence is inferred from the peak at 545 cm^{-1}, which aligns with Al-O-Si vibrations. Kaolinite is a common clay mineral in pottery, partially converting to Metakaolinite around 600°C.

The key findings of the FT-IR Spectrum observed in the sample HP-R (Figure 5) from the Neolithic site Hariparigam are discussed as under:

The peak of ~1527 cm^{-1} is likely associated with carbonate compounds, such as calcite the peak of ($CaCO_3$), which often remains in pottery that has not been fired at very high temperatures. ~1001 cm^{-1} corresponds to Si-O stretching, indicating the presence of quartz (SiO_2), a common mineral in pottery clay. The peak of ~769 cm^{-1} and 674 cm^{-1} are typical of quartz (SiO_2) and feldspar minerals. These peaks are often due to Si-O bending vibrations. The peak of ~551 cm^{-1} is associated with vibrations of aluminosilicates or clay minerals like kaolinite or illite. The presence of a peak around 1527 cm^{-1} suggests the firing temperature did not exceed 800–850°C. At higher temperatures, calcite decomposes to form calcium oxide (CaO) and releases CO_2. It shows the presence of Calcite ($CaCO_3$) in the sample. If kaolinite (clay mineral) peaks were present but degraded, this indicates firing in the range of 450–600°C. Its transformation to Metakaolinite occurs around 500–600°C. Therefore, Kaolinite is present in the sample. The presence of Quartz Peaks (769 cm^{-1} and 674 cm^{-1}) suggests that the Quartz remains stable up to very high temperatures (~1000°C). Their persistence indicates that the pottery was not vitrified at excessively high temperatures (>1000°C).

The interpretation of the features observed from the Peaks in the FT-IR Spectrum (Figure 6) obtained from the sample PP-B from the Neolithic site Pethpuranteng is given as under:

The peaks at 1663 cm^{-1} and 1535 cm^{-1} correspond to stretching vibrations of hydroxyl (OH) groups, indicating water retention in the clay. The lower the intensity, the higher the firing temperature, as water is driven off at elevated temperatures. The 1001 cm^{-1} peak is associated with Si-O stretching vibrations, characteristic of quartz, a common mineral in pottery clay. Other peaks at 766, 674, and 545 cm^{-1}, are related to deformation or bending vibrations of Si-O or Al-O bonds, reflecting the presence of feldspar or other aluminosilicate minerals.

Firing Process and Temperature: The absence or weakening of OH-related bands (around 3000–3700 cm^{-1}, not visible here) suggests that the pottery was fired above 400–500°C, where water is fully removed. The sharpness and positions of Si-O peaks provide clues about firing temperatures. Above ~800°C, clay minerals begin to transform into new crystalline phases like mullite or glassy phases. The peaks reflect the Firing Process and Temperature Estimation in three levels. First the low-Temperature Firing between (400–600°C), which characterized by the retention of OH vibrations (1663 cm^{-1}, 1535 cm^{-1}). It suggests the pottery was air-dried or fired in a low-temperature kiln, typical for early Neolithic techniques. Secondly, the intermediate Firing between 600–900°C shows that OH peaks diminish, and clay minerals begin to transform (dehydroxylation of kaolinite into metakaolinite). The quartz and feldspar remain stable, and peaks at 1001 cm^{-1} and below persist without significant shifts. The third includes High-Temperature Firing >900°C, which highlights the transformation of clay minerals into crystalline phases (e.g., mullite, cristobalite). A broadening or shift in Si-O peaks indicates vitrification or partial glass formation, which is absent in this spectrum, suggesting firing below 1100°C[14].

Mineral Composition: The dominance of quartz-related peaks indicates that silica is a primary component of pottery clay. The presence of feldspar or kaolinite could also be inferred from specific

bands below 800 cm^{-1}. Quartz (SiO_2) is dominant, identified by the strong 1001 cm^{-1} and 766 cm^{-1} peaks. Quartz is stable in most clay pastes and contributes to the mechanical strength of the pottery. Kaolinite/Illite ($Al_2Si_2O_5(OH)_4$), indicated by the 674 cm^{-1} and 545 cm^{-1} peaks, are common in clay minerals. Al-O-Si vibration around 674 cm^{-1} might also indicate feldspar, which acts as a flux to lower the melting temperature during firing. This FT-IR spectrum of the Neolithic pottery sample QB-G (Figure 7) from Qasimbagh, includes the peaks, providing insights into the material composition and firing conditions of the pottery.

Key Peaks and their Interpretations: The 2121 cm^{-1} peak could be associated with overtone or combination bands, possibly due to carbonate impurities or other structural complexities in the clay matrix. If related to carbonates, this might indicate minimal decarbonisation, suggesting firing temperatures below ~800°C, where carbonates like calcite ($CaCO_3$) decompose. The peak of 1437 cm^{-1} likely corresponds to the asymmetric stretching vibrations of carbonate ions (CO_3^{2-}), suggesting the presence of calcite or other carbonate minerals. The persistence of this peak implies firing at moderate temperatures (<800°C), as carbonates decompose at higher temperatures. The peak 1006 cm^{-1} shows strong Si-O stretching vibration of quartz (silica), confirming its presence as a primary mineral component. The peak 777 cm^{-1} is associated with Si-O-Si bending vibrations in quartz, further supporting the significant presence of quartz. The peak 686 cm^{-1} likely represents Al-O-Si vibrations, potentially related to feldspar or illite within the clay. The peak at 548 cm^{-1} indicates deformation vibrations of aluminosilicates, often indicative of kaolinite or related minerals.

Firing Process and Temperature: The presence of carbonate (Calcite) peaks (2121 cm^{-1} and 1437 cm^{-1}) suggests that the pottery was fired at relatively low to moderate temperatures, not exceeding ~800°C. At higher temperatures, carbonates would decompose into oxides (e.g., CaO) and CO_2, causing these peaks to disappear. Quartz peaks (1006 cm^{-1} and 777 cm^{-1}) indicate that the pottery was not fired at excessively high temperatures (>1100°C), where quartz undergoes polymorphic transformations. Kaolinite-related peaks (548 cm^{-1}) suggest that the clay minerals were only partially transformed, consistent with moderate firing temperatures (~600–900°C). Therefore, the estimated firing temperature ranges from ~600–800°C[15].

Mineral Composition: Quartz (SiO_2) is a dominant component present in this sample, as indicated by the strong peaks at 1006 cm^{-1} and 777 cm^{-1}. Quartz contributes to the structural strength and durability of the pottery. Thermal resistance and is common in clays added as temper materials. The carbonate ((Calcite, $CaCO_3$) peaks (2121 cm^{-1} and 1437 cm^{-1}) suggest calcite or other carbonates were present in the raw clay or as temper material. Their presence indicates firing temperatures were not high enough to fully decompose these minerals. Peaks at 686 cm^{-1} and 548 cm^{-1} suggest these common clay minerals, Aluminosilicates (Kaolinite or Illite), partially transformed during firing. The minor components like feldspars or micas may also contribute to the aluminosilicate peaks, depending on the clay source.

Therefore, this FT-IR spectrum suggests the pottery was composed primarily of quartz, aluminosilicates (like kaolinite), and carbonates (e.g., calcite), fired at moderate temperatures (~600–800°C) and were baked in the simple kilns by open-pit firing methods used in Neolithic time. These conditions point to a utilitarian purpose and a basic level of technological skill typical of Neolithic ceramic production. The persistence of carbonate peaks (2121 cm^{-1} and 1437 cm^{-1}) strongly indicates firing temperatures between 600–800°C. At higher temperatures, carbonates would decompose into lime (CaO) and release CO_2, resulting in their absence from the spectrum. Quartz is unaffected at the observed temperature range, but its strong presence in the spectrum suggests careful control of firing temperatures to maintain structural integrity. The partial dehydroxylation of Clays due to the absence of hydroxyl (OH) stretching bands (typically observed around 3000–3700 cm^{-1}) indicates firing above 400–500°C. This temperature drives off-bound water in clay minerals, a critical step in ceramic production.

The FT-IR (Fourier Transform Infrared) spectrum of Neolithic sample QB-R from Qasimbagh (Figure 8) provides information about chemical bonds and functional groups of the material. The data analysis based on the graph is as follows:

The 2312 cm^{-1} and 1974 cm^{-1} peaks may indicate overtones or combinations of molecular vibrations, possibly associated with carbonate or silicate minerals. These peaks correspond to weak overtone or combination bands related to carbonates or silicates. These represent trace impurities or remnants of carbonates not fully decomposed during firing. If the material is ceramic, incomplete decomposition indicates insufficient firing temperature. The peak at 1431 cm^{-1} is related to C-O stretching in carbonates or organic compounds. Associated with the asymmetric stretching vibrations of C-O bonds in carbonate minerals such as calcite or aragonite. A strong, sharp peak of 1006 cm^{-1}often indicates Si-O stretching, typical in silicates or quartz. The peak at 774 cm^{-1}, 633 cm^{-1}, 545 cm^{-1}, these peaks correspond to bending vibrations in silicates or metal oxides.

The k absorption peaks are observed at the following wavenumbers, 2312 cm^{-1}, 1974 cm^{-1}, 1431 cm^{-1}, 1006 cm^{-1}, 777 cm^{-1}, 685 cm^{-1}, and 545 cm^{-1}. Each peak can be associated with specific functional groups or mineral phases in the pottery. The strong peak of 1006 cm^{-1} associated with the Si-O stretching vibrations, indicaties the presence of quartz (SiO_2), a dominant mineral in pottery. The peak at 777 cm^{-1} and 685 cm^{-1} may also relate to quartz or other silicate minerals. They are often associated with low-temperature phases. The 1431 cm^{-1} peak may indicate the presence of carbonates, such as calcite ($CaCO_3$), which are often seen in pottery fired at low to moderate temperatures. The peak at 545 cm^{-1} is associated with alumino-silicates (clay minerals like kaolinite or illite).

Mineral Composition: From the observed peaks, the major minerals can be inferred as Quartz (SiO_2) because of its dominance in the spectrum. Carbonates, because of the presence of calcite ($CaCO_3$) are indicated at 1431 cm^{-1}. Alumino-silicates kaolinite or related clay minerals are represented in the lower regions (e.g., 545 cm^{-1}).

3. Firing Temperature: The firing temperature of pottery influences its mineral composition: At low firing temperatures, (<600°C), clay minerals like kaolinite remain intact and carbonates like calcite are present. At moderate temperatures (600–800°C), the decomposition of calcite occurs, and clay minerals begin to transform. At high temperatures (>900°C), quartz and mullite become dominant phases, and carbonates disappear entirely[16].

Conclusion: The variation in the fabric and control of firing temperature indicates an evolution in the knowledge of basic ceramic technology. The absence of high-temperature vitrification points to the use of rudimentary kilns during the Neolithic period of Kashmir. The difference in the use of fire technology exhibits that the samples are taken from the three sites situated in the south, centre and North of the Valley. Pottery with quartz and kaolinite is often robust and suitable for storage or cooking. Pottery with both quartz and carbonates is typically robust and might have been used for storage or light cooking. The retention of clay mineral features suggests that the pottery was not primarily decorative but utilitarian. The presence of carbonates suggests firing in open or low-temperature kilns with limited control over maximum temperatures. The temperature range (~600–800°C) aligns with early ceramic production techniques used in Neolithic cultures. The firing temperatures suggest the pottery was not vitrified, emphasizing functionality over aesthetics. The spectrum reflects a mix of natural and intentional inclusions (e.g., temper), which could provide insights into the raw materials and techniques employed in the Kashmir Valley. Comparing the carbonate content and firing conditions with other Neolithic sites may help trace technological or cultural connections. The mineralogical composition (quartz, aluminosilicates, carbonates) indicates the use of locally available clay, likely from calcareous deposits in the Kashmir Valley. This reflects an intimate knowledge of regional resources. Pottery with carbonate inclusions and moderate firing suggests a subsistence-oriented society, focused on utilitarian ceramics for daily use. The mineralogy reflects the geological conditions of the Kashmir Valley during the Neolithic period, providing insights into the interaction between humans and their environment.

The FT-IR spectrum reveals that the Neolithic pottery from Kashmir Valley was composed primarily of quartz, aluminosilicates, and carbonates, fired at moderate temperatures (~600–800°C). These findings highlight the resourcefulness of Neolithic potters, who effectively utilized local materials and firing methods to create functional ceramics. This research contributes to our understanding of early ceramic technology and its role in the subsistence strategies of Neolithic societies in the region.

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Reconnaissance Explorations in the Karmanasa Valley in Uttar Pradesh: A MAHSA Survey Report (2023-24)

Vikas K. Singh,
Department of AIHC & Archaeology,
Banaras Hindu University,
Varanasi-221005, India,
Email: vikasbhu.singh3@gmail.com

Kuili Suganaya,
McDonald Institute for Archaeological Research,
Department of Archaeology, Downing Street,
University of Cambridge,
Cambridge, UK, CB2 3DZ,
Email: cap59@cam.ac.uk

Ravindra N. Singh,
Indian Institute of Advanced Study,
Shimla,
Email: drravindransingh@gmail.com

Cameron A. Petrie,
McDonald Institute for Archaeological Research,
Department of Archaeology, Downing Street,
University of Cambridge,
Cambridge, UK, CB2 3DZ,
Email: cap59@cam.ac.uk

Manisha Singh,
DAV PG College,
Banaras Hindu University,
Varanasi-221001, India,
Email: bhumanisha@gmail.com

C. L. Pandey,
Department of History,

Satyawati College,
University of Delhi,
New Delhi- 110001, India,
Email: chhotelalpandey03@gmail.com

S. Chakradhari,
Department of History,
Babasaheb Bhimrao Ambedkar University,
Lucknow- 226025, India,
Email: schakradhari1987@gmail.com

Sunil K. Singh,
Department of AIHC & Archaeology,
Armapore PG College,
CSJM University, Kanpur-200809, India,
Email: sunilsinghmp1990@gmail.com

Brij Mohan,
Department of AIHC & Archaeology,
Visva-Bharati, Santiniketan-731235, India,
Email: brijmohanyadav149@gmail.com

Urvashi Singh,
Department of AIHC & Archaeology,
Banaras Hindu University,
Varanasi-221005, India,
Email: vikasbhu.singh3@gmail.com

Anisha Singh,
Department of AIHC & Archaeology,
Banaras Hindu University,
Varanasi-221005, India,
Email: vikasbhu.singh3@gmail.com

Abhay P. Singh
Department of AIHC & Archaeology,
Banaras Hindu University,
Varanasi-221005, India,
Email: vikasbhu.singh3@gmail.com

&
Satyam Kumar

Department of AIHC & Archaeology,
Banaras Hindu University,
Varanasi-221005, India,
Email: vikasbhu.singh3@gmail.com

Introduction: The Karmanasa Valley, situated between 24°42'N-25°32'N and 83°00'E-83°34'E, falls within the Middle Ganga Plain (24°30'N-27°50'N and 81°47'E-87°50'E) as indicated by Singh (Singh R. L., 1971). Encompassing the Bihar plains and Eastern Uttar Pradesh, this region exhibits a cohesive cultural and economic pattern, lending it a distinct geographical identity. Recognized as the southern boundary of the plain, the valley is delineated on political maps by the Chandauli and Kaimur districts of Uttar Pradesh and Bihar respectively. The central and western segments of the study area boast the highest population concentrations, attributed to the region's immunity to floods and effective drainage. Key rivers in this land, namely the Karmanasa, the Chandraprabha, and the Garai, contribute to its topography (Map I).

Map No. 01: Location of the sites mentioned in text

This paper presents results from an extensive survey that took place in the region of Karmanasa and Chandraprabha on the Uttar Pradesh – Bihar border in 2023-24 under the training and workshop program, jointly organised by the Department of Ancient Indian History, Culture and Archaeology, Banaras Hindu University, Varanasi and University of Cambridge, United Kingdom. This survey was conducted under the auspices of the MAHSA (Mapping Archaeological Heritage of South Asia) project, which is an international collaboration carrying out multidisciplinary research to map the archaeological heritage sites in the region.

MAHSA project sought to enhance the result of earlier archaeological data by re-visiting previously explored parts of the region and investigating unexplored areas that have the

archaeological potential. Though, the project team and partners are carrying out remote identification of cultural heritage sites that could be at risk today and in future, especially in the Indus region but this survey was confined to the Ganga Plain. Under this project, the objective is to combine planetary-scale satellite imagery and machine learning to explore new, sustainable solutions for the management of archaeological heritage. The major endeavour for this exploration is to discover, document and disseminate the knowledge of archaeological heritage at danger and to protect it for the future.

Background: The region holds evidence of ancient human settlements dating back to prehistoric times. Francis Buchanan was the first man to survey the area to some extent and report the archaeological sites and sculptures, including Nindaur, Patesar, and Chakia (Buchanan, 1926). After Buchanan, Alexander Cunningham explored some sites in 1875-76, recognizing their historical significance (Cunningham, 1880). Subsequently, A.C.L. Carlleyele (Carlleyele, 1885) surveyed the area in 1877 under the guidance of A. Cunningham. He also excavated the site of Bairant, a fortified city near Ramgargh in Sakaldiha tahsil along the Banganga River, revealing punch-marked coins, Buddhist railings, beads (agate, carnelians), and more. In 1891, A. Fuhrer (Fuhrer, 1891) added to these findings, mentioning Prahladpur and uncovering a sandstone monolithic pillar with Shisupal's inscription in Gupta characters, discovered during the late 17th century. This pillar was brought to Varanasi in 1853 at James Thomsan's order and expense and erected at the old Queen College premises, now Sampurnanand Sanskrit University in Varanasi.

But these explorations, primarily focused on antiquities, forts, and monuments, did not employ ceramic evidence, a common practice in today's historical site explorations. After the late 19th century, no significant archaeological investigations occurred for the next six decades. Later-on, in 1960-61 the University of Allahabad and Banaras Hindu University initiated systematic work in the region. River valleys were explored, and Pleistocene and early Holocene formations were studied, leading to report of sites from the Epi-palaeolithic to the early historic period. This resulted in the excavations of sites like Hetimpur, Takiaper, Kakoria and Prahaladpur by the University of Allahabad and Banaras Hindu University.

Recent work in Area: But it was the Uttar Pradesh State Archaeology Department that injected new momentum into archaeological exploration in this region during 1997-98. The investigation covered a substantial area from Deodari Falls to Aurwatand and Latifshah/Mangraur in the Karmanasa Valley. This survey unveiled various sites with rock shelters adorned with paintings, microliths, and Chalcolithic and Iron Age artefacts, with the most noteworthy being the Malhar and Raja Nal ka Tila on the banks of the Karmanasa River (Tewari, 1997-98, pp. 57-67).

The mention can be made of exploration conducted by Ravindra N. Singh and Rakesh Tewari in 1999-2000 in Chandauli district presenting the details of nearly twenty-four sites with their accurate location and geo-coordinates (Singh, Tewari, & Singh, 2000). Later, the first author, while pursuing his research work conducted an extensive survey in the region that resulted in the findings

of numerous new sites, including the rock shelter sites especially in the Adhaura block of Bhabhua, Kaimur district of Bihar (Singh V. K., 2013).

Recently some new sites have also been excavated in the region such as Sakas, Nindaur, and Matigaon. The ancient settlement of Sakas, situated at latitude 24°54'27" N and longitude 83°58'31" E, located in the Sasaram (Rohtas) district of Bihar in the foothills of the Vindhyan-Kaimur ranges is the most significant work conducted in the region. The excavation was conducted by Dr. Vikas Kumar Singh of Banaras Hindu University and his team in three field sessions: 2018-19, 2019-20, and 2020-21. The excavation proposed the cultural sequence of this region to the Early Farming period, the Transition phase, and the Chalcolithic period (Singh, et al., 2020) (Singh, et al., 2020). The most remarkable finding from the excavation was the discovery of eight skeletons. It is first of its kind in this area (Singh, et al., 2020). Dates from this recently excavated Gangetic site of Sakas place it at ca. 1800-1100 BCE (Bates, et al., 2024).

Further, The ancient site of Nindaur (Patil, 1963) (Lat. 25°03'33" N, Long. 83°21'49" E, and Elev. 265 ft), located on the Chakia-Hata-Bhabhua road in the Kaimur district of Bihar, about 14 km east of the Chakia town of Chandauli district in Uttar Pradesh is other major and massive site located on the route connecting Kashi with Pataliputra and Bodhgaya. The excavation was conducted by Dr. Vikas Kumar Singh of Banaras Hindu University in the field session 2021-22. The excavation revealed cultural materials from the pre-NBP period, NBP period, Shunga-Kushana period, Gupta period, and medieval period (Singh, et al., 2021-22).

Next, important site in the region is the ancient settlement of Matigaon, located approximately 8 km northwest of Chandauli town and about 2 km southeast of the Kuchman Railway station (Singh, Tewari, & Singh, 2000). The site was excavated by Dr. Vinay Kumar of Banaras Hindu University and his team in two sessions: 2019-20 and 2020-21. The excavation revealed cultural materials from the NBPW, the Sunga-Kushana period, the Gupta period, the Post Gupta period, and the early medieval period. (Kumar, Dubey, & Patel, 2022).

Based on the excavations and explorations conducted in the region, the cultural sequence of the region has been recorded as follows:

- Upper Paleolithic or Epi- Paleolithic cultures
- Mesolithic culture
- Chalcolithic culture
- Megalithic culture/Chalcolithic culture
- Early Iron Age culture
- NBP culture
- Early Historic to 10^{th} -12^{th} century AD and so on.

Objectives of the present fieldwork: The Department of Ancient Indian History, Culture, and Archaeology, Banaras Hindu University conducted explorations in the Karmanasa-Chandraprabha valley during the 2023-24 session under the MAHSA Project in collaboration with University of Cambridge with the following objectives:

i. Reassess the antiquity of previously documented sites located near Nindaur and in the light of Nindaur excavations, which have unveiled habitation deposits from the pre-NBP to the early historic period.
ii. Identify and find ancient sites like Nindaur.
iii. Evaluate the status of previously reported sites.
iv. Re-document the size, location, and other features of these archaeological sites.
v. Identify and document any overlooked sites in the area.
vi. Provide accurate geo-coordinates for the archaeological sites in question.

With all these objectives, the team explored the Karmanasa Valley that resulted in the findings of numerous sites. The brief description of explored sites is provided below:

1. **Badaki-dih (25.090660°, 83.323028°)-** Badaki-dih is situated in Chakia tehsil of Chandauli district, 6 km away from the current stream of the right bank of river Karmanasa. It is 2.5 km west of the political boundary of Bihar state. The mound measures 150 x 120 x 2 meters. Agricultural activities at the site had led to partially damage of the present mound. RSW, BSW, and Red Ware were found on the surface. The site probably belongs to the pre-NBP period. A small stream was also noticed running near the mound.

Fig. No. 01: General view of Baghi mound

Fig. No. 02: Potsherds from Baghi mound

2. **Baghi (25.086918°, 83.369644°)**- The archaeological site of Baghi lies on the left side of Saidupur-Chand Road in the Bhabua block of Kaimur district in the state of Bihar. It is a small mound damaged by cultivation. However, we observed a good density of potsherds and a grinding stone on the surface belonging to the medieval period. A modern shelter made of bricks contains some carved stone blocks that are being worshiped by villagers, located at the south-eastern corner. There are two small ponds and a stream (*nala*) near the mound.

Fig. No. 03: General view of the Badki-dih Mound

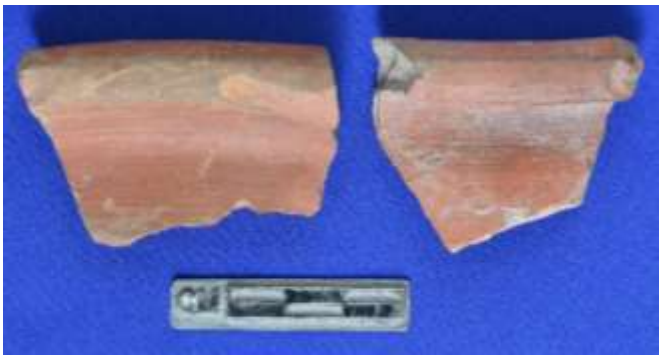


Fig. No. 04: Potsherds from the Badki-dih Mound

3. **Banarasia (25.043491°, 83.311260°):** Banarasia is located on Saidpur-Mahdaich Road in Chandauli tehsil of Chanadauli district of Uttar Pradesh. It is 4 km away from Ratanpurawa (known for Asokan minor rock edict site). The mound measures 100x90x1.2 m. Banrasia has multiple cultural aspects, including pre-NBP, NBP and early Historical. Some Gupta stone blocks, stone pillars, and broken sculptures are scattered on the surface. We also observed a square-shaped *mandapa* along with a *Garbhagriha,* which seems to be a Saiva temple of the Gupta period. A shrine of Nandi was also noticed near the Shiva *linga.* The other mentionable antiquity found from the site are a human figurine and animal figurine probably of Sunga period, a carved terracotta disc, a fragment of designed bangle, a stone celt, a piece of metal slag, a damaged terracotta ball, a bone object and a stone flake.

Fig. No. 05: General view of Banarasia mound

Fig. No. 06: Architectural remains from Banarasia

Fig. No. 07: A view of remains of temple structure, Banarasia

Fig. No. 08: Shiva Linga in side remnant temple, Banarasia

Fig. No. 09: Potsherds from Banarasia

Fig. No. 10: Animal figurine from Banarasia

Fig. No. 11: Stone flake from Banarasia

Fig. No. 12: Bone object from Banarasia

Fig. No. 13: Human figurine from Banarasia

Fig. No. 14: Stone celt from Banarasia

Fig. No. 15: Disc found from Banarasia

Fig. No. 16: Bangle of Terracotta found from Banarasia

Fig. No. 17: Iron Slag found from Banarasia

4. **Banda dih/ Banda Kot (25.10950987, 83.22957496)**- Banda Dih/Banda Kot (25.10950987, 83.22957496) is an archaeological site situated in Chakia tehsil of Chandauli district of Uttar Pradesh. The mound measures 120 x 80 m, with a modern mausoleum (tomb) situated at its

summit. A stone *Kolhu*, as mentioned by Singh et al. (2000), is positioned to the southeast of the mound below a tree. During the 2000 exploration, only potsherds of post-Gupta period were reported, but in this recent exploration, BSW potsherds and iron slags were also noted. An old well, renovated with bricks, was located northeast of the mound. A *nala* (stream channel) runs to the west of the mound.

Fig. No. 18: General view of Banda-dih mound

5. **Baraidih (25.079126°, 83.321448°)-** The flat mound of Baraidih is located on the left side of Sahabganj – Illia Road in the Chakia subdivision of Chandauli district. The site was previously mentioned by a group of scholars (Singh, Tewari, & Singh, 2000), where it was identified as roughly three hundred years old. In our recent survey, we observed red ware and red-slipped ware from the later historical period. Presently, the mound is fully damaged due to modern habitation and agricultural activities.

Fig. No. 19: Potsherds of Baraidih site

6. **Bariyarpur (25.112858°,83.351599°)-** The site of Bariyarpur is situated hardly 250 meters away from the political boundary between Uttar Pradesh and Bihar in the Sahebganj block of Chandauli district. The extension of the mound is 85x45 meters. A four-headed *Hanumana* temple, a *Shiv* temple containing a Shiv *linga of* octagonal base measuring 62x30 cm and a brick structure are constructed over the mound. We noticed potsherds from the Post Gupta and early medieval periods, including some stone sculptures at the mound.

Fig. No. 20: Octagonal base *Shivlinga* sculpture, Bariyarpur

Fig. No. 21: Varah-Vishnu sculpture, Bariyarpur

Fig. No. 22: Potsherds of Bariyarpur mound

7. **Bayapur-Rampur (25.080249°, 83.264862°)**- This ancient settlement is situated 200 meters south of the Takiya mound on the right bank of the Karmanasa River. The extensive 300x300-meter mound spans two villages, Bayapur and Rampur. Unfortunately, this mound has undergone significant damage due to the construction of a polytechnic college, a school, houses, a playground, and extensive cultivation. Within the deposits of the mound, there are baked bricks and potsherds dating back to the Gupta period. Additionally, at the eastern corner of this mound, there is a temple named *Mahrauri Devi Temple*, which houses carved stone artifacts, along with a nearby well. During the survey, two separate mounds were also noticed with potsherds of red ware, black and red ware, and a piece of iron slag.

Fig. No. 23: General view of the mound of Rampur

Fig. No. 24: Potteries from Rampur (near Takiaper): 1. RW, Bowl 2. RW, Bowl 3. Cart-Wheel.

8. **Ben: (Lat. 25° 3' 31" N and Long. 83° 18' 32" E)-** Ben is located on the left side of the Chakia-Hata-Mahdaich road, about 10 km east to the Chakia town in the Chandauli district of Uttar Pradesh. The measurement of this mound is 80×80×5 m, which was destroyed due to local construction. Its antiquity can be determined from the findings of black slipped ware and grey ware. In the west of this mound there are remains of a group of temples belonging to10th – 13th century AD. Various architectural remains consisting of plain stone slabs, *amalaka*, *candrasalas*, broken Vishnu images showing *dashavatara*, *chandrika* etc. have been found lying on the spot. A few broken Siva lingas are also evident. *Stambhas* bearing few *Krishna-lila* images of 12th century AD has also been observed at this site (Singh, 2013).

Fig. No. 25: General view of mound Ben

Fig. No. 26: Stone Sculptures at Ben

9. **Bhitiya Mauja (25.111570°, 83.319949°)-** The mound of Bhitiya Mauja is situated 4.2 km away from the right bank of the Karmanasa River in the Ghorsari village panchayat of Chandauli district of Uttar Pradesh. The mound has been completely damaged due to construction of a park and a Shiv temple on it. The temple comprised of a Shiv Linga and sculptures of Parvati, Hanuman and Ganesh. During exploration, some potsherds of early historic and medieval period were recovered from the surface.

Fig. No. 27: General view of Bhitiya-Moja mound

Fig. No. 28: Sculpture of Hanuman? found from Bhitiya-Moja mound

Fig. No. 29: Potsherds from Bhitiya-Moja

10. **Chhotaki-dih (25.091465°, 83.319952°)-** It is another part of the twin mound of Badki-dih, situated about 250 meters west of the Badki-dih mound. Chotaki-dih comprises of two types of pottery i.e., Red Slipped Ware and Red Ware. Badaki-dih and Chhotaki-dih had a similar pottery except of Black Slipped Ware at Chhotaki-dih.

Fig. No. 30: Potsherds of Chhotaki-dih site

11. **Domaria (Pachpara) 25.135402°, 83.338423°-** The mound of Domaria lies 3.7 km away on the right side of the Dharauli-Chainpur-Bhabua road in the Sahebganj block of Chandauli district of Uttar Pradesh. The remaining mound measures 60x30 meters. The mound contains a modern shrine lying on the plastered platform, locally known as *Sindura-dih*. We noticed a broken sculpture of *Mahisasur-Mardini* under a peepal tree at the mound. Potsherds from the Gupta period and Mughal period are scattered there.

Fig. No. 31: General view of the mound Domaria

Fig. No. 32: Sculpture of Mahisasurmardini from Domaria

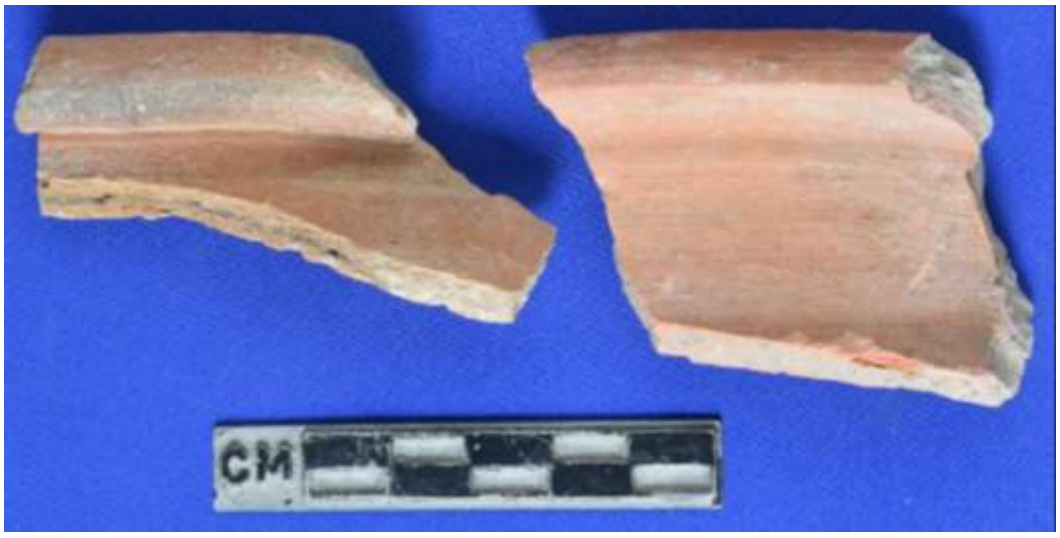


Fig. No. 33: Potsherds from Domaria (Pachpara) mound

12. **Dumari (25.097464°, 83.292550°)-** Dumari village is located 3.2 km away from the right bank of the Karmanasa River in the Chakia tehsil of Chandauli district of Uttar Pradesh. The entire modern habitation is situated on the ancient mound, and we could observe only a small area of the remaining mound. We noticed some potsherds from the medieval and modern periods in the section. Additionally, a terracotta figurine was also found in the section of the mound.

Fig. No. 34: Remaining section, Dumari

Fig. No. 35 & 36: Potsherds, Dumari & TC Human figurine, Dumari

13. **Ghatmapur (25.088362°, 83.367244°)-** The mound of Ghatmapur is situated about 300 meters in the northwest direction of Baghi mound in the Bhabua block of Kaimur district in Bihar. It measures about 95x55 m. The mound is occupied by dense forest and damaged by agricultural activity. A modern incomplete brick house structure stands in the middle of the mound. Some potsherds of the medieval period are seen scattered on the surface.

Fig. No. 37: General view of Ghatmapur mound

14. **Ilia (25.075975 83.334958)**- Ilia is located in Chakia tehsil of Chandauli District of Uttar Pradesh. The huge mound of Ilia has mostly been destroyed by modern inhabitants and extensive cultivation. The entire village is situated on the mound, although some parts of mound are visible in a corner of the village. Notably, a part of the mound is used as a graveyard. The site is affiliated with the Gupta period, with RSW and RW noticed on the surface.

15. **Jigana I (25.107419°, 83.313642°)-** This site is located about 4 km away from the right side of the Karmanasa River in the Sahebganj block of Chandauli district in Uttar Pradesh. The Jigana Kutia mound is small and almost flattened due to construction and agricultural activities. A modern ashram (hermitage) and a school stand over the mound. We found potsherds of red slipped ware from the late Kushana period. A pond can also be noticed near the mound.

Fig. No. 38: General view of Jigana I mound

Fig. No. 39: Potsherds from Jigana I mound

16. **Jigana II (25.103325°,83.315745°)-** The mound of Jigana II is situated approximately 500 m southeast of Jigana I in the middle of Jigana village. The mound was heavily disturbed, and a modern settlement is now located over it. We noticed some potsherds of red ware and red slipped ware in the section.

17. **Karaundia (25.078048°, 83.346951°)-** Karaundia lies in the Chainpur sub-division of the Kaimur district of Bihar. It is located about 400 meters east of the political boundary of Uttar Pradesh and Bihar state. The extension of the mound measures 150x90x7 m and is surrounded by an average of a 40-meter-wide three-sided moat full of water. One can observe a big elevated section with regular stone blocks at the same height. In first instance, it seems to be the house of the administrative chief of that region. Most of the potsherds were inserted in the section or scattered just near the section. As per local people it was one of the five *Kots* of ancient times.

Fig. No. 40: Section cutting of Karaundia mound

Fig. No. 41: Potsherds of Karaundia mound

18. **Katwa Mafi (25.064910°, 83.284090°)-** The site of Katwa Mafi is situated on the left side of the Saidupur-Mankapada Canal road in Chakia tehsil of Uttar Pradesh. We didn't observe any pottery at the site, but a modern structures dating back to the British period was visible. Besides, mention can also be made of a stone *Kolhu* with an inscribed inscription and three ponds in the village.

Fig. No. 42: Inscribed stone Kolhu, Katwa Mafi

19. **Kharaujha: (83.2966497E, 25.0444761N, 67.708m)-** The Village Kharaujha is situated at the distance of approximately 7 km from the site Mangraur while moving towards the Awakhara-Hata-Mahdaich Road and nearly 20 km from the town of Chakia. A pond can be seen near the site. There is a Shiva temple at south-west corner of this mound and a pond near this temple. This site is deteriorated due to construction of a building and cultivation. Idols of Nandi and Lord Ganesha along with a Shivalinga is found here.

Fig. No. 43: General view of the mound Kharaujha

20. **Kusdehara Mauja (25.108225°, 83.301377°)-** Kushdehara Mauja is located 3.5 km away on the right side of the Karmanasa River in Chakia tehsil of Chandauli district of Uttar Pradesh. The mound is small and less elevated, measuring 75x35 meters. It is partially damaged by agricultural activities and a modern pond is located on the left side of it. A good concentration of potsherds, including red ware, red slip ware, and cooking vessels were recovered from the surface.

Fig. No. 44: General view of the mound, Kusdehara Mauja

21. **Ledawa Kalan/Khurd (25.075844°, 83.301604°)-** This site is located on the right side of Saidupur-Mankapada Canal road in the Sahabganj block of Chandauli district in Uttar Pradesh. The mound extends approximately 130 m in the north-south direction and 110 m in the east-west direction, with a height of 12 ft. A large area of the mounds has been destroyed by agricultural activities. Amongst the findings, mention can be made of red slip ware, grey ware, black slip ware, red ware, a stone kolhu, and two stone sculptures kept in a brick shelter on the platform of the cut mound. Some structures belonging to Dih Baba and Sehori Mata were observed. A modern grave is also located at the top of the mound. Besides, a water channel near to the site marks the importance of the site.

Fig. No. 45: General view of the mound of Ledawa Kalan

Fig. No. 46: Exposed section of the mound of Ledawa Kalan

22. **Lehra Khas (25.069943°,2 5.069943°)-**The ancient mound of Lehra is located in the Sahabganj block of Chandauli district, approximately 800 meters south of the Ledawa Kalan mound. This mound has been completely ruined by modern habitation and agricultural activities. We found some red ware embedded in the walls of the modern houses. Additionally, we observed some early medieval structures and some fragments of temple parts kept on the platform under a pipal tree in the village, resembling the same as in Nindaur.

Fig. No. 47: Stone Sculptures, Lehara Khas

Fig. No. 48: Stone Sculptures, Lehara Khas

23. **Mangraur I (25.044538, 83.248547**)– The extensive mound of Mangraur is located on the right side of the Karmanasa River, approximately 2.6 km south of Chakia town in the Chakia Block of Chandauli District in Uttar Pradesh. The mound was previously reported by A.K. Narayan and P.C. Pant in 1962-63 (Narain & Pant, 1964-65). Currently, the mound is heavily damaged by a brick factory, cultivation, and occupation. We observed a high density of potsherds from the NBP period, red ware in the section, as well as on the surface. Iron slags, sculptures, stone slabs, and ancient bricks are some other antiquities observed in the survey.

    D K Chakrabarti mentioned regarding Mangraur: (Chakrabarti, 2001)

    "After Nindaur, the Bhabhua-Chakia route enters the valleys of the Karmanasa and Chandraprabha rivers, as far as the straight direction of this route is concerned, the important site is Mangraur where the Karmanasa is crossed on way to Chakia. Our observation on this site is that it is located on the eastern bank of the Karmanasa and that the extant mound (5-6 acres, 7-8m high in places) has revealed on the surface BRW and pottery of the early centuries AD)"

Fig. No. 49: General view of Mangraur I mound

Fig. No. 50: Section of Mangraur II mound

24. **Mangraur II (25.042118, 83.250767)-** This small mound is situated 350 m southeast of Mangraur I. It might be a part of the larger Mangraur I mound and is now completely separated. On top of the mound, the *Kot Mai* temple is situated. Around 80 meters to the south, there is a *Kali* temple with a *saptmatrikra* sculpture. We observed potsherds from the NBP period, a substantial quantity of iron slags, and bones were observed at the mound.

25. **Mansapur (25.077112, 83.225315)-** The archaeological site of Mansapur is situated in the Chakia tehsil of Chandauli district, on the Chakia-Tiyra canal road, on the right bank of Chandrawati Nala. This small 5-meter elevated mound is occupied by dense forest and lies in the middle of agricultural land outside the Mansapur village settlement. A mausoleum called Shaheed Baba Ka Majar, a rectangular structure made of bricks is situated on the top of the mound. Although the mound is being cut for agricultural land, we noticed potsherds, a sculpture of Rajkumari (as mentioned by villagers), and a well near the mound.

26. **Nichot Kalan: (25.088477 83.338153)-** The Nichot Kalan is in Chakia tehsil of Chandauli district. It is 800 meters away from the Dharauli-Saidupur main road and approximately 7.5

km east of the present channel of the Karmanasa River. The rampart of the remaining mound measures 48x35x1.9 m. The current condition of the Nichot Kalan mound is heavily damaged due to modern habitation and agriculture. A modern Shiva temple has been found on the surface. It is noteworthy that an octagonal broken structure, worshipped by locals as Shiva, was also recovered. Various flux stones and sculptures were noticed at the site, along with BSW, RSW, and RW strewn on the surface. Based on artifacts and scattered materials, it can be inferred that the site likely belonged to the Shunga-Kushana period. Additionally, a shrine of *Andhakasur Samharak Shiva* has been found in the village.

Fig. No. 51: General view of Nichot Kalan mound

Fig. No. 52: Octagonal base *Shivalinga*, Nichot Kalan

27. **Nichot Khurd (25.091403 83.336675)-** The Nichot Khurd is just 1200 meters south of Nichot Kalan. It is one of the parts of the twin mound of Nichot. This mound is also damaged by agricultural practices, with only 50% of the mound remaining to date. One can easily see exclusive traces of burning activities in the lower section of the mound. Excluding BSW, all the potsherds are the same as those found at Nichot Kalan. The site probably belongs to the Gupta phase.

Fig. No. 53: Section of Nichot Khurd

28. **Pachwaniya (25.083240, 83.227853)**- Pachwaniya is located approximately 3.5 km to the north of Chakia town, on the Chakia-Sahebganj Canal Road, on the right bank of the Chandrawati nala in Chandauli district of Uttar Pradesh. Although NBP, black and red ware, and associated red ware have been previously reported, we were unable to find the mound or a single piece of potsherds. The site might have been destroyed by extensive cultivation and heavy settlements. However, we observed some ancient sculptures and stone slabs that were kept inside a temple complex under the pipal tree.

29. **Parmandapur (25.129013°, 83.340035°)-** Parmandapur is located in Chakia tehsil of Chandauli district on the right bank of the Karmanasa river, 5 km to the east. Although an elevated mound was noted on the toposheet map, we could not find any mentionable remain. According to locals, a mound existed earlier, but these days it has been destroyed due to ploughing. During our survey, we documented another watchtower from the colonial period. An ancient water body was observed in the adjacent area.

30. **Patesar: (83.3769788E, 25.0413731N, 71.69)-** This site is located on the Chakia-Hata-Mahdaich road in the Kaimur district of Bihar. It is 16 km east to the Chakia town of Chandauli district of Uttar Pradesh. It is nearly 2-3 km south of the excavated site of Nindaur. This site is a temple site as it contains several fragments of stone sculptures. Currently, A *Shivalinga* with Argha is placed inside a stone structure and locally known as Pataleshwar Mahadev Temple (Singh, 2013)

Fig. No. 54: General view of the Pataleshwar Temple, Patesar

At a distance towards northern direction from this place, On the Hillock, there is a temple called Chandiki Mata. The temple consists of a pillar, 12 ft. in height and 2.5 ft. in width, having four

statues in each direction, namely, Chandika in the east, *Ardhanarishwar* in the west, Mahalaxmi in the north and Mata Vaishnavi in the south. In the south just below the Mata Vaishnavi is the image of *Kalbhairav* and *Hanumanji*. At a distance of 40 m from this temple, there is a small *kund*. Besides the temple, various stone images, lingas, bricks and pillar are scattered. At a small distance from this temple, there are rock-shelters with paintings which has been found in three caves but are deteriorating. Few microliths along with Red Ware also found nearby.

Fig. No. 55: Newly constructed temple at the hillock locally called Chandiki Mata Mandir

Fig. No. 56: An Inscribed pillar in Chandiki Mata Mandir

Fig. No. 57: Different deities depicted on the pillar

Fig. No. 58: Different deities depicted on the pillar

31. **Rohakhi Mauja (Hanumangadhi) 25.124569°, 83.351293°-** The site of Rohakhi Mauja, situated in Sahebganj block of Chandauli district, nearly 1.5 km away from the state boundary of Bihar-Uttar Pradesh. The mound used to be big but has now been reduced because of agricultural activities. A temple named Hanumangadhi (Hanuman temple) is situated at the top. Potsherds from the Gupta and Medieval periods can be seen over the mound.

Fig. No. 59: General view of Ruhakhi Mauja mound

Fig. No. 60: Potsherds from Ruhakhi Mauja mound

32. **Saidupur (25.039442°, 83.275045°)-** The mound of Saidupur is located on the left side of Chakia-Saidupur Road, near Saidupur police chowki in the Chakia tehsil of Chandauli district. It is an approximately 25-meter high natural mound, with some carved structures kept on the top of the mound.

33. **Salya (25.054476°, 83.277596°)-** Salya is located in the Chakila block of Chandauli district of Uttar Pradesh The mound has been destroyed due to agricultural and habitational practices. Although we traced some red ware and cultural remains from a modern house.

34. **Semarahdih (25.118973°, 83.207176°)-** The mound of Semaradih, a village in the Chandauli tehsil of the Chandauli district, is situated 3 km away from the right bank of the Chandraprabha River. Agricultural activities have partially damaged the site, but we could only find post-Gupta deposits. In addition, two stone *Kolhus* from the recent period and a *Maqbool* from the British era were also noticed. BSW, RSW, and red wares were found on the surface.

35. **Sihar Mata Mandir (Sihar): (83.2948511E, 25.0536093N, 113.68m)-** This is located ahead of Ben on a mountain located in Sihar village, nearly 12 km from the town of Chakia in Chandauli district of Uttar Pradesh. As per local tradition, this idol is self -made and got emerged from the earth. The local villagers worshipped it as *Sihar Mata*. This village is named as *Sihar* after the goddess. Besides, the idols of three other goddesses and a *Shivlinga* were also found. All these idols are made up of sandstone. A pillar can be seen at the back of temple. As per the local tradition, it is the thief, who stole the Nathuni of the goddess.

Fig. No. 61: General view of Sihar Mata Temple

Fig. No. 62: Potsherds in mud wall of Sihar Mata Temple

36. **Sikandarpur (25.087496°, 83.191834°)-** Sikandarpur is located in Chandauli tehsil on the left bank of the Chandraprabha River in Chandauli district, Uttar Pradesh. Sikandarpur mound is located along the water channel (moat) and surrounded by stone walls. Amongst the findings, mention can be made of Red Ware, Grey Ware, Red Slipped potteries, and Black Slipped potteries from the surface.

Fig. No. 63: General view of Sikandarpur mound

Fig. No. 64: General view of Semarahdih

37. **Takiaper (25.083704°, 83.265732°)-** The ancient settlement of Takiaper is situated approximately 1.2 km south of Sahebganj, on the right bank of the Karamnasa River in the Chakia tehsil of Chandauli district of Uttar Pradesh. The site has been excavated to a limited extent by T.N Roy. Currently, the site is divided into two mounds known as Saheed Baba and Baram Baba. The Saheed Baba mound, measuring 50 meters square, features a rectangular modern structure made of brick on its summit known as Saheed Baba or *Kadil-saah ka majjar*. This mound contains deposits from the early historic period, including red ware, Black slipped ware, and a brick assemblage dating back to the early centuries of the Christian era. The second mound, Baraham Baba, is larger but is significantly uneven and disturbed due to modern occupation, school buildings, vegetation, and cultivation. The mound contains cultural materials from the Sunga period onwards.

Fig. No. 65: General view of Baraham Baba mound

Fig. No. 66: General view of Saheed Baba mound, Takiaper

38. **Uninibi Mauja (25.153239°, 83.344780°)-** Uninibi Mauja is located 2 km away on the right side of the Dharauli-Chainpur-Bhabua road in the Sahebganj block of Chandauli district of Uttar Pradesh. The size of the mound is 115x50 meters. As per the local people, it was a huge mound earlier, but now only a part is left due to agricultural and construction activities. A good amount of stone sculptures and panels of a temple along with a pond were observed.

Fig. No. 67: Broken Sculptures, Unninibi Moja

Fig. No. 68: Broken Sculptures, Unninibi Moja

Fig. No. 69: Erotic panel, Unninibi Mauja

Fig. No. 70: Erotic panel, Unninibi Mauja

Fig. No. 71: Potsherds from Unninibi-Mauja mound

Observations: This paper is an outcome of a brief fieldwork conducted in the year 2023-2024 and it gave a sort of insight in the archaeological potential of the region. The present reconnaissance survey along the Karmanasa valley in the state of Uttar Pradesh and the surface material remains and the corroborating the evidences of earlier field research conducted in this region suggest the antiquity from Upper Palaeolithic or Epi-Palaeolithic cultures, Mesolithic culture, Chalcolithic

culture, Megalithic culture/Chalcolithic culture, Early Iron Age culture, NBP culture, Early Historic to 10th -12th century AD and Medieval Period. The cultural assemblage comprised of Black and Red Ware, Black Slipped Ware, Red Ware, Grey Ware and Medieval Pottery. The area yields remains since the Chalcolithic period. Amongst the important sites mention can be made of (Mangraur I, Mangraur II, Takiaper, Sikandarpur, Semarahdih etc.) Considering the archaeological potential of the area, particularly the evidences of rich prehistoric localities, several rock shelters & rock paintings, inscriptions, iron metallurgy, its importance in route archaeology the region needs to be further explored in the form of a micro-regional research.

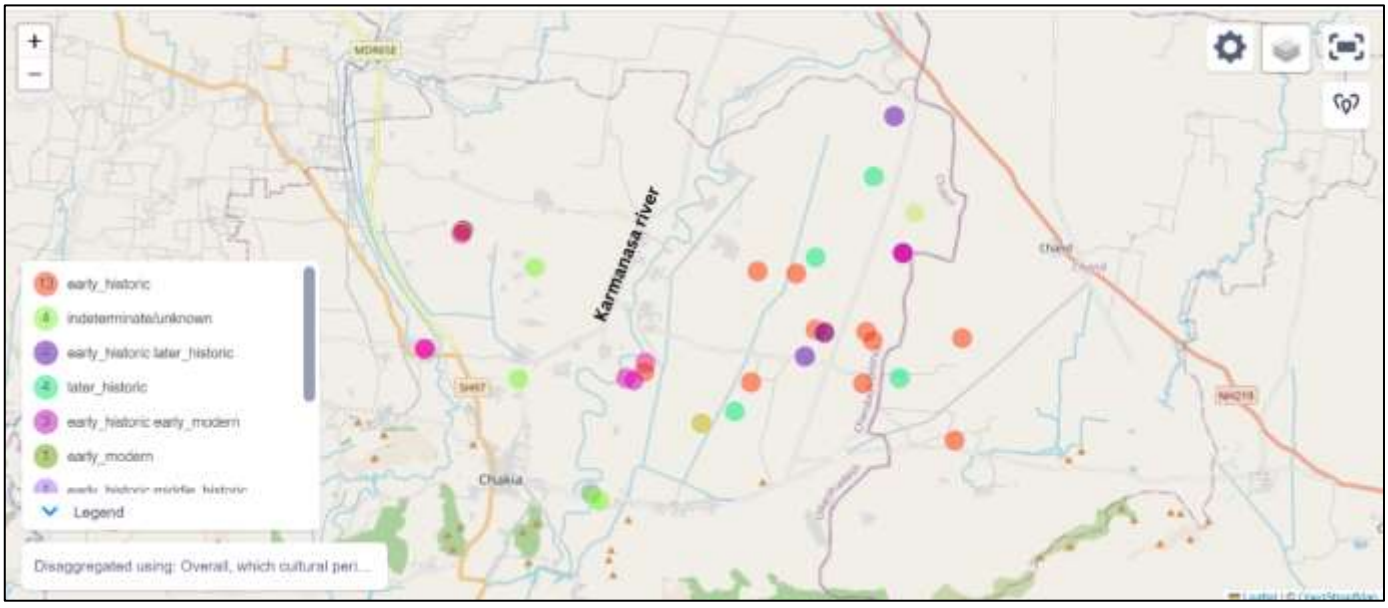
S.N.	Site	Latitude/ Longitude	Block	District	Material	Previous references
1.	Badaki-dih	25.090660°, 83.323028°	Chakia	Chandauli	Red ware, Red slip ware, Black slip ware	
2.	Baghi	25.086918°, 83.369644°	Bhabua	Kaimur	Red ware, Grinding stone	
3.	Banarasia	25.043491°, 83.311260°	Chakia	Chandauli	Red ware, RSW, Figurines, Bangle, TC ball, TC disc, Iron slag, stone celt, Temple structure, sculptures	
4.	Banda dih/ Banda Kot	25.10950987°, 83.22957496°	Chakia	Chandauli	Red ware, BSW, Stone Kolhu, , Iron slags	(Singh, Tewari, & Singh, 2000), (Singh V. K., 2013)
5.	Baraidih	25.079126°, 83.321448°	Sahebganj	Chandauli	Red ware, Red slip ware	(Singh, Tewari, & Singh, 2000), (Singh V. K., 2013)
6.	Bariyarpur	25.112858°, 83.351599°	Sahebganj	Chandauli	Red ware, Red slip ware, Octagonal shiv ling	
7.	Bayapur-Rampur	25.080249°, 83.264862°	Chakia	Chandauli	Red ware, BRW, Cartwheel, Iron slag, Carved stone,	

8.	Ben	25.0586111°, 83.30888889°	Sahebganj	Chandauli	Black slip ware, Grey ware, Fragments of temple structure, sculptures	(Singh, Tewari, & Singh, 2000), (Singh V. K., 2013)
9.	Bhitiya Mauja	25.111570°, 83.319949°	Sahebganj	Chandauli	Red ware, sculpture	
10.	Chhotaki-dih	25.091465°, 83.319952°	Chakia	Chandauli	Red ware, Red slip ware	
11.	Domaria (Pachpara)	25.135402°, 83.338423°	Sahebganj	Chandauli	Red ware, Sculpture of Mahisasur-mardini	
12.	Dumari	25.097464°, 83.292550°	Sahebganj	Chandauli	Red ware, RSW, Human figurine	
13.	Ghatmapur	25.088362°, 83.367244°	Bhabua	Kaimur	Red ware	
14.	Ilia	25.075975°, 83.334958°	Sahebganj	Chandauli	Red ware, RSW	
15.	Jigana I	25.107419°, 83.313642°	Sahebganj	Chandauli	Red slip ware	
16.	Jigana II	25.103325°, 83.315745°	Sahebganj	Chandauli	Red ware, RSW	
17.	Karaundia	25.078048°, 83.346951°	Chainpur	Kaimur	Red ware, stone blocks	
18.	Katwa Mafi	25.064910°, 83.284090°	Sahebganj	Chandauli	Inscribed stone Kolhu	
19.	Kharaujha	25.0444761°, 83.2966497°,	Chakia	Chandauli	Shiv ling, Sculpture of Ganesh and Nandi	
20.	Kusdehara Mauja	25.108225°, 83.301377°	Chakia	Chandauli	RW, RSW, Cooking ware	
21.	Ledawa Kalan/Khurd	25.075844°, 83.301604°	Sahabganj	Chandauli	RW, RSW, Grey ware, BSW, a stone Kolhu, and two stone sculptures	
22.	Lehra Khas	25.066489°, 83.294682°	Sahabganj	Chandauli	Red ware, Temple fragments	

23.	Mangraur I	25.044538°, 83.248547°	Chakia	Chandauli	Red ware, BRW, Iron slag, sculpture, Bricks	(Narain & Pant, 1964-65) (Chakrabarti, 2001), (Singh V. K., 2013)
24.	Mangraur II	25.042118°, 83.250767°	Chakia	Chandauli	RW, Iron slag	(Chakrabarti, 2001), (Singh V. K., 2013)
25.	Mansapur	25.077112°, 83.225315°	Chakia	Chandauli	RW, sculpture	
26.	Nichot Kalan	25.088477°, 83.338153°	Sahebganj	Chandauli	RW, RSW, BSW, Sculpture	
27.	Nichot Khurd	25.091403°, 83.336675°	Sahebganj	Chandauli	Red ware, RSW	
28.	Pachwaniya	25.083240°, 83.227853°	Chakia	Chandauli	Sculptures	(Singh, Tewari, & Singh, 2000), (Singh V. K., 2013)
29.	Parmandapur	25.129013°, 83.340035°	Sahebganj	Chandauli	Watchtower	
30.	Patesar	25.0413731°, 83.3769788°	Chand	Kaimur	Red ware, microliths, a pillar containing four-sided sculpture, Temple, Sculptures, Shiv ling	(Singh V. K., 2013)
31.	Rohakhi Mauja (Hanumangadhi)	25.124569°, 83.351293°	Sahebganj	Chandauli	Red ware, RSW	
32.	Saidupur	25.039442°, 83.275045°	Chakia	Chandauli	Carved stones	
33.	Salya	25.054476°, 83.277596°	Chakia	Chandauli	Red ware	

34.	Semarahdih	25.118973°, 83.207176°	Chandauli	Chandauli	RW, BSW, RSW, Two stone Kolhu	
35.	Sihar Mata Mandir (Sihar)	25.0536093°, 83.2948511°	Sahebganj	Chandauli	Sculptures, Shiv linga, Stone pillar, Potsherds	
36.	Sikandarpur	25.087496°, 83.191834°	Chakia	Chandauli	RW, RSW, BSW, Grey ware,	(Singh, Tewari, & Singh, 2000), (Singh V. K., 2013)
37.	Takiaper	25.083704°, 83.265732°	Chakia	Chandauli	Red ware, BSW, Bricks	(Roy T. N.,1963), (Singh, Tewari, & Singh, 2000), (Singh V. K., 2013)
38.	Uninibi Mauja	25.153239°, 83.344780°	Sahebganj	Chandauli	Red ware, RSW, sculptures, Temple fragments	

Table No. 01: List of Explored sites in the Area



Map No. II: Period wise distribution of the sites

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Interrogating Confrontations and Accommodations for Dominant Space: A Study of Religious Traditions in Ancient Kashmir (B.C 3rd to A.D 7th)

Dr. Haroon Rashid
Department of History
University of Kashmir
haroonhistory@gmail.com

&

Dr. Younis Rashid
Assistant Professor
Department of History
University of Kashmir

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Situating the Region: The state of Jammu and Kashmir earlier comprised of three distinct provinces: Jammu, Kashmir, and Ladakh.[i]Its establishment can be traced back to 1846 when Maharaja Gulab Singh and the British Government of India entered into the Treaty of Amritsar. However, in the year 2019 the State was converted into the Union Territory and as such comprises the two distinct provinces: Jammu and Kashmir. Origin of Kashmir encompasses both geological evidence and mythological traditions that point to a time, around a hundred million years ago, when the valley was a vast lake known as Satisara.[ii] Despite its isolation and limited territory Kashmir proved outstandingly creative in the

domain of religion. Having been a part of the geographical and cultural complex of the border lands situated on its immediate north and north-west, the world view of Kashmiris was always shaped by the religious developments occurring in these lands. Social-cultural landscape of ancient Kashmir has been so rich and fascinating that it attracted the people from different corners of the world to come and learn Religion, Philosophy, History, Dramaturgy, Mathematics, and Astronomy. On account of such developments the region in those days was known to the world as Śārada-Pitha (Seat of goddess of knowledge). The reason behind the richness of Kashmir's social-cultural landscape was due to the fact that in those days it was melting-pot of diverse civilisational traits of Central Asian, Tibetan, Persian and Indian. Both literary and archaeological sources supply us a good number of evidence regarding the connectivity of the region with these civilisations. For example, Achaemenian rulers occupied Indian subcontinent somewhere around B.C 6th century, Kashmir as referred in the sources at that time was part of Gandhara, leaves no scope not to believe the Persian presence in the region. Similarly, the cultural contacts with the Mauryas can be established with the help of the presence of the archaeological artefacts like N.B.P.W pottery and punch marked coins. From B.C 300 to A.D 200, Kashmir came under the influence of Indo-Greeks, Scythians, Parthians, and Kushanas. Thus, the presence of the people from these diverse civilisations makes one to safely argue that, they had brought with them their own socio-cultural trends to Kashmir, thus helped the region to emerge as a cosmopolitan space and the most important aspect to this course was religion.

Religious Traditions (B.C 3rd Century to A.D 7th century) Nāga: The term has three connotations in the context of Kashmir history. The earliest extant religious work of Kashmir written in 6th or 7th Century A.D is significantly a *Purāṇa* called *Nilamatapurāṇa*. This text uses the term Nāga for 665 serpent deities as well as for the people who worship these deities with full fervor. The ancient folk-lore adds one more dimension by referring Nāga as half men and half serpent or semi-divine beings. However, needless to say the tradition of writing *Purāṇas* was a pan indian practice for striking the balance between the classical and local sources of authority by priestly class who were in a position to access the points of minimum compatibility between different traditions. This technique of absorbing local cults and associated practices for widening the social base of religious traditions in different regions is known as *Purāṇic* process. The *Nilamatapurāṇa* provides a typical example of this process. How the classical traditions was tailor made to suit the local traditions, *Nilamatapurāṇa* is all about it. According to the *Nilamatapurāṇa,* there lived two powerful cultural groups in Kashmir pejoratively called Nāgas and Pisacas.[iii] This resulted into incorporating the Nāga and Pisaca in the traditional account. The *Nilamatapurāṇa* ascribes the authorship of the *Purāṇa* to Nila, the king of Nāgas, who is said to have related these instructions to the Chander Deva.[iv] According to the *Purāṇa* it was obligatory to worship the king of Nāgas, Nila, as Kashmir belonged to him. The *Purāṇa* pronounces 23 hymns in the honor of Nila Nāga. The book asserts that Viṣṇu declared the Nila as a part of his own self, and he who disobeys his order meets destruction at my hand[v]. Also, the *Purāṇa* claimed that the Nile received the instructions from Keśava. Besides worshipping Nila it was obligatory to worship around 665 Nāgas contained in the *Purāṇa.* Considering the significance bestowed up on the Nāga worship by the

canonical works it is not surprising that Abul Fazl found 700 places with graven images of snakes which the Kashmiris worshipped. Nāga cult was so strong or the influence of Nāga belief was so pervasive that the Buddhist tradition mentions only Nāgas whom the Buddhist missionaries had to competition in Kashmir.

Nāga or serpent worship as believed by some scholars existed in south Asia since the days of Indus valley civilization (3300-1300 B.C). Thus, in this regard they put forward evidence of women-snake figurine retrieved from Mehrgarh. Similarly various scriptures like *Vedas*, *Epics*, and *Purāṇas* do refer Nāgas and Nāga worship. Buddhist scriptures especially Jātakas do refer this tradition from Buddhist perspective. Besides literary tradition, archaeological evidences like iconography and monuments do substantiate the presence and practice of Nāga tradition in South Asia.[vi] Since ancient times Kashmir was connected to various regions of India[vii] thus it is reasonable to suggest that this tradition might have come to Kashmir from any of them. With regard to Kashmir, scholars suggest that Nāga tradition was earliest belief system of the people in the region. Although, the exact historicity of this tradition is not known, but with the help of some textual references scholars like Ved Kumari Ghai, Shonaleeka Kaul, Sunil Chandra Ray, and M.L Kapoor suggest that it was well established in 3rd century B.C.[viii] For example *Mahāvamsa* (5th century A.D Ceylon chronicle) states that after the end of the third Buddhist council (3rd century B.C) in Pataliputra (Adjacent to present day Patna), Mogali son of Tisa (President of the council) deputed various monks to different parts of the world for the propagation of the Buddhist faith. One of these monks was Majjhāntika, deputed to Kashmir and Gandhara. On the eve of his arrival Kashmir was ruled by Nāga king Aravāla, both of them had initially a competition but the spiritual powers of Majjhāntika dominated the scene and subsequently Aravāla along with other Nāgas submitted before him and embraced Buddhist faith.[ix] Thus, this narrative clearly shows up that Nāga tradition was prevalent in Kashmir in 3rd century B.C.

Nāga belief as depicted in *Nilamatapurāṇa*: The rituals and practices which *Nilamatapurāṇa* defines through the mouth of Nāga king Nila and to be performed on specific days in specific months do not pertain to Nāgas only but to other gods/deities as well. *Nilamatapurāṇa* informs us that human beings were initially allowed to live in Kashmir for six months only, but Candradeva requested Nila for the entire year, thus Nila narrated practices which the latter needed to observe strongly to live peacefully in Kashmir.[x] The practices and rituals which Nila instructed to Candradeva pertain to both classical Indian and folk gods/deities. But the text has referred latter category as subordinate and worshipping Classical Indian gods, thus representing them as part and parcel of Purānic- pantheon. Thus on Āśvayuji, after the sunset Lakṣhmi (consort of Viṣnu) should be worshipped. Similarly in the month of Āṣādha the statue of Keśava (Viṣnu) should be made of stone, clay, gold, wood, copper, brass, silver, or his image can be drawn. Similarly on Paurṇamāsī, after the rising of moon, Kṛttikāa, Kārttikeya, Khaḍga and Varuna along with Hutāśana should be worshipped. Similarly in Uttarāyana, on the dark fourteenth one should take bath and worship Maheśvara [Śiva]. Besides them Brahmans should be favored with wealth, food etc and scriptures should be cherished. Apart from Classical Indian gods the king of Piśāca Nikumbha, Buddha, Yakṣas, Nāgas should be worshipped. Here our concern is to delve into Nāga rituals and practices only, let us go examine these.

The text mentions almost Six hundred sixty five Nāgas from Śloka 914-980 which protect Kashmir under the leadership of Nila. The major Nāga guardians of Kashmir are Uttaramānasa in north, Śrimādhaka in south, and Bindusara in east. The text informs that all the above Nāgas should be worshipped. Besides it, on the first day of snowfall Nila should be worshipped along with local Nāga informs Śloka 477-78. Similarly Śloka 814-15 informs that Nila should be worshipped when moon unites with Śakra constellation. Similarly text in Śloka 230 emphasize on the dwelling of Vasuki Nāga and worship of the same by the people who live there. Similar Śloka 904-906 informs that if the said instructions of Nila are not followed it may result in the occurrence of floods excessive rains, drought, famine or even deaths.

Nāga belief as depicted in *Rājataraṅgiṇī*: Besides *Nilamatapurāṇa* another text which talks about the Nāga worship in Kashmir is 12th century A.D text *Rājataraṅgiṇī*. There is no doubt in the fact that for Kalhana's account, *Nilamatapurāṇa* formed the basic source about Nāgas. But besides *Nilamatapurāṇa,* he has added some more narratives about them. Let us look into the Nāga tradition in various Ślokas as found in the first Taranga of *Rājatarangini*.

> That (land) is protected by Nila, the lord of all Nāgas, whose regal parasol is formed by the circular pond [of the Nilakunda] with the vitasta's newly rising stream as its stick (Śloka 28).
>
> That [country] is attended by the Nāgas Śankha, Padma and others resplendent with the jewels, just as the town of Kubera [is attended] by the [nine] guardians of treasures [among whom are [Śankha and Padma] [Śloka 30].
>
> When the traditional customs were broken in the land, the Nāgas, who had lost their [accustomed] oblations, sent down excessive snow, and thus destroyed the people (Śloka 179).
>
> King Gonanda the third, who ascended the throne at that time, reintroduced the pilgrimage, sacrifices, and other [worship] in honor of the Nāgas, as before (Śloka185).[xi]

The above verses make us understand that Kashmir was protected by chief Nāga King, Nila, along with other Nāgas. Also, the stability of the region was achieved only after respecting and practicing Nāga belief system. However, the major shift which can be seen in this text in comparison to *Nilamatapurāṇa* is that it didn't refer Nāga tradition as subordinate or a branch of Vaiṣnavism rather projects it as a separate one.

Nāga belief as depicted in other sources: Similarly, Buddhist text *Mūlasarvāstivādavinaya* refers an engagement between Buddhist monk Mādhyandina and Nāga deity, Hulunda, and how the former rescued the valley of Kashmir from latter and established there the religion of Buddha along with human population whose livelihood was managed by introducing saffron crocus.[xii] Mughal emperor Akbar's court chronicle Abul Fazal refers in his *Ain-i-Akbari* seven hundred places in Kashmir with snake iconography.[xiii]

Apart from the textual tradition, non-conventional sources especially folklore of Kashmir also substantiates Nāga presence in Kashmir. According to folklore, Nagās or serpent dieties live in the nether world in human form and sometimes visit earth through a crevice in fresh water spring.[xiv] The best example of this genre is the story of Himal-Nagrai.[xv]

Scholars like Gulshan Majeed, Khalid Bashir Ahmad, and Shafi Shauq argues that there was nothing like Nāga tradition in Kashmir.[xvi] They argue that in literary sources we have reference to Nāga tradition in Kashmir but archaeology is silent in this regard.[xvii] These scholars put the whole weight of their argument to prove "No Nāga presence in Kashmir" on the basis of material evidence.

However, after analyzing various sources on the subject there are no two opinions that Nāga tradition is well documented and finely represented in the literary and archaeological sources of India. The same in Kashmir has been brought into controversy owing to the absence of archaeological proof and by discrediting the literary evidences. However, the views of scholars who altogether nullified Nāga tradition in Kashmir history can be dissented on many grounds. Firstly, they refer Nāga tradition an imaginary creation of Classical religious literature, which might have been perhaps true if other literary sources wouldn't have referred it. They need to revisit and look into Buddhist sources like *Mahāvamsa*, *Mūlasarvāstivādavinaya* and *Ain-i-Akbari*, refer vividly Nāgas and Nāga worship in Kashmir. Secondly, when scholars share consensus that despite difficult geographical configurations of Kashmir, it didn't remained uninfluenced by the developments happening in other regions of India. So when Nāga tradition they believe was well prevalent and practiced in India, how is it possible that it may not have came to Kashmir as other traditions like Buddhism, Śaivism and Vaiṣnavism came? Last but not least, no doubt archaeological data is so far missing with regard to it. But these scholars must take into consideration the limited number of archaeological excavations in Kashmir so far. There are various archaeological sites still waiting for the archaeologists' spade especially those which are related to Nāgas in Kashmir towards which literary tradition indicates.

Buddhism:

Buddhism was introduced in Kashmir. In the existing historiography broadly speaking there are two narratives over the issues of its advent, Some literary sources informs us that Buddhism was prevalent in Kashmir in pre Asokan days while as some suggest that it was introduced in the land with the efforts of Mauryan king Aśoka after the third Buddhist council. The Buddhist text *Divyāvadāna* and twelfth century chronicle *Rājataraṅgiṇī* offers a narrative regarding the presence of Buddhism in Pre Aśokan days. The former text informs us that when the Aśoka conveyed third Buddhist council, he invited Kashmiri Buddhist scholars for the debate and discourse. Similarly *Rājataraṅgiṇī* informs us that Buddhist kings like Surendra and Janaka established many Buddhist structures and some of them were repaired and ornamented by Asoka. Thus both the references make it clear that Buddhism was known to the people of Kashmir before Asoka sent missionary.

On the other side literary texts like *Mahāvamsa*, *Si-Yu-Ki*, *Mūlasarvāstivādavinaya* gives credit for the introduction of Buddhism to Aśoka. *Mahāvamsa* tells us that after the end of the third Buddhist council during Aśoka reign, its chairman Mogaliputta Tissa deputed Majjhāntika to Kashmir and Gandhara for the propagation of Buddhist faith. On his arrival to Kashmir, had confrontation with local Nāga king Aravāla, but the spiritual powers of monk prevailed and *Aravāla* along with other Nāgas submitted and embraced Buddhist faith[xviii]. Hiuen-Tsiang a seventh-century C.E Chinese pilgrim also refers the Majjhāntika narrative but in a different way. He tells us after defeating a wicked spirit in Udyana addressing Ananda, the Buddha said, after my *Nirvana*, *Arhat* Madhyantika will found a kingdom in

Kashmir, civilize people and propagate the law of Buddha. It is said that this prediction left Madhyantika's heart brimming when this prophecy reached him after fifty years of Buddha's *Nirvana*. Thus accordingly he left for the country and planted the tree of Buddhism in Kashmir.[xix] Similarly *Mūlasarvāstivādavinaya* also gives references about the engagement between Buddhist Mādhyandina and Nāga deity Hulunda and how the former rescued the valley of Kashmir from Nāga and established there the religion of Buddha along in human population whose livelihood was provided by introducing saffron crocus[xx]. Similar kinds of narratives are also found in *Aśokavadana, Avadānakalpalatā*, and Tibetan *Dulva* etc.[xxi] Keeping into consideration both the categories of narratives it seems that Buddhism was already prevalent in Kashmir before Aśoka sent Majjhāntika, however the latter's visit gave further nourishment to the already existing faith. In this regard scholars have suggested that since Kashmir had already strong connections with the regions of the India, hence it is reasonable to conclude that number of Buddhist saints might had been to Kashmir before Aśoka and succeeded in propagating the Buddhist faith and winning the audience towards the fold.[xxii]

Keeping aside the controversy over the historicity of Buddhism in Kashmir, the region gradually emerged as an important centre of Buddhism and Buddhist learning especially during the Kushana period (1st century A.D). With regard to Buddhism the region holds a special place in many ways. Firstly, it is the place where fourth Buddhist council was held of which Hiuen Tsang gives comprehensive details,[xxiii] though the same is debated by scholars[xxiv]. Secondly, region had produced Buddhist saints of par excellence who contributed restlessly to the development of Buddhist literature and missionary activities by spreading Buddhist faith to Tibet, China, Central Asia etc.[xxv] In this respect it is worth to quoting P.C Bagchi:

> Kashmir takes the leading part in the transmission of Buddhist traditions directly to China. The number of Buddhist scholars who went to china from Kashmir is larger than that of those who went from other parts of india. Kashmir was the most flourishing centre of Buddhist learning in india in this period. It was the centre of the most powerful Buddhist sect of northern India.[xxvi]

Śaivism:

Śaivism is one of the most popular and widely practiced sect/tradition of what present-day scholars called Hinduism. This tradition advocates the supremacy of god, Śiva, who according to the Hindu belief system is destroyer of universe. There are various Śaivite traditions which advocate diverse theologies and philosophies to reach this ultimate reality (Śiva). In this regard we have Paśupata, , Vira Śaiva, Śaiva Siddhanta, Trika Śaiva traditions etc.[xxvii] Some scholars trace it from proto historic times. In this regard Sir John Marshall, pioneer excavator of Indus valley civilization, has made an attempt in his book *Mohenjo-Daro and the Indus Civilization,* in which he has devoted five pages of its chapter, Religion, to the discussion of steatite seal, number 420. He argues that this Mohenjodaro steatite seal which represent horned figure surrounded by animals like Tiger, Elephant, Water Buffalo, and Rhinoceros, is proto type of Śiva called Paśupati or lord of animals.[xxviii] Now the question arises why and how Marshall referred the figure on Mohenjodaro seal as Paśupati and then how is Paśupati related to Śiva. Rigveda refers in its three hymns

a minor god Rudra literally one who roars, depicted as clothed in animal skin, brown in colour with black belly and a red back.[xxix] Among various epithets of Rudra. Similarly detailed description of Śiva is found in *Yajurveda*, Purānas, and Epics. *Yajurveda* talks about almost a hundred epithets of Śiva and one among them is Paśupati. Thus when Marshall found on Mohenjodaro's seal a figure surrounded by animals gave him an idea to interpret and refer it as lord of animals or Paśupati. With the passage of time many Śaiva traditions began to emerge in India of these earliest was Paśupati Śaivism, founded by Lakulisa around 1st or 2nd century A.D. This tradition is monotheistic in outlook which believes in Atimarga or ascetic path and has two undercurrents-Lākula and Kālāmukhas.[xxx] The followers of this tradition had distinct identity, they cover their bodies with ashes, wore garlands of human bones and kept with them skull bowls.[xxxi] With regard to its philosophical aspect, it recognises three realities-Pati [lord], Paśu [being] and Paśa [bond] and believes in Dvaita-advaita or dual cum non-dual character of the three. Similarly another form of Śaivism advocates worshipping Śiva in idol form, making of temples, visiting tirthās, performing rituals etc. Besides the above two forms of Śaivism there are some other Śaivite traditions which emerged in Indian subcontinent and have particular spatial identity, these are Śaiva Siddhant of Tamil Nadu, Veera Śaiva of Karnataka and Andhra and Trika Śaivism in Kashmir.[xxxii]

The history of the introduction of Śaivism in the religious landscape of Kashmir is not clearly known to us. But it is fair to suggest that like that of Buddhism its introduction in the valley also may has been the outcome of cultural cross-currents with other regions of the country, where the Śiva worship was already in practice. Despite the above complexity, there is no doubt in the fact that besides Nāga and Buddhism, Śaivism was one of the major faiths of the people in the valley. If Kalhana is to be believed the worship of Śiva was prevalent in Kashmir before the third century B.C[xxxiii]. He states that the ruler Aśoka (265-238 B.C) replaced Śiva *Vijayeśvara* shrine's old stucco enclosure with the new one that of the stone. This statement makes it clear that the Śaiva shrine already existed in Kashmir before Aśoka began to rule[xxxiv] Thus this narrative pushes the historicity of Śaivism as parallel to the historicity of Buddhism in Kashmir and makes it a difficult task to identify which one among the two came earlier.[xxxv] In India where *Paśupati* Śaivism was the earliest sect, same is true for Kashmir also. This becomes substantiated by the references found in *Rājataraṅgiṇī*, that the court of Samdhimati was adorned by the Śiva ascetics who keep ashes with them, prayer-beads of berries and knots of the matted hair[xxxvi]. The main source which comprehensively talks about another form of Śaivism in Kashmir is *Nilamatapurāṇa*, besides it Kalhana's *Rājatarangini* also gives us references about it, as each *Taranga* of the text opens with the gratitude and salutations to Śiva especially in the form of *Ardhnariśvara*.[xxxvii]*Nilamatapurāṇa* refers Śiva as one among the triad of Brahmanical gods, but unlike the Indic Brahmanical literature where Śiva only carries out the function of destruction. *Nilamatapurāṇa* refers to him as carrying out all the three functions-Creation, Preservation and Destruction of the world. *Nilamatapurāṇa* refers to him by various epithets like *Rudra, Mahādeva, Sarva Bhava, Maheśvara, Śambhu, Ardhnariśvara Śankara.* But one of the strangest things which *Nilamatapurāṇa* highlights about Śiva at some places is that he is associated with *Pisacas* and *Rakśasas*[xxxviii]. Although Śiva appears in the one third of the text but it is Viśnu who is supreme and not the Śiva in the religious discourse of *Nilamatapurāṇa*, this becomes clear by the following *Śloka*

Salutation to you-O god, you are final resort of all the gods when they are in suffering.
The senses, the object of senses, the gross physical elements, the mind, the intellect, the

> soul, Avyakta born of Puruśa, Sattva, Rajas, Tamas, Brahma, Maheśvara, the three world including movable and immovable, all this is pervaded by you. I do not see anything else than yourself in the three worlds[xxxix].

The representation of Śiva as a*rchaic* as well as the *part of Bhahma, Vishnu, Mahesha* triad makes one to conclude that Śiva was initially worshipped in Kashmir as a *Non-Vedic* god and when he was subsequently incorporated into holy triad, that development was also seen in Kashmir too. Besides these two forms of Śaivism which came to Kashmir, there was another form of Śaivism called *Trika Śaivism*. This religious tradition was not imported but emerged within Kashmir in the late ninth and early tenth century A.D[xl].

During the periods under review, up to sixth century A.D we see some rulers patronized both forms of Śaivism by establishing the religious structures and giving *Agrahāras*, but till this period it was Buddhism which was dominant and Śaivism was just one among the many others. But it was only from sixth century A.D onwards that Śaivism replaced Buddhism as a dominant religious tradition. Broadly speaking there are mainly two causes responsible for it, one is political and another intellectual. It was actually a political establishment of Huns that vehemently supported Śaivism at the cost of other religious traditions especially Buddhism. The intellectual support also helped Śaivism to get the dominant space in the religious landscape of Kashmir. The best example of supplying intellectual support to *Śaivism* is the composition of *Nilamatapurāṇa*. This text as has been highlighted by scholars like Romila Thapar, Vijay Nath, Ved Kumari Ghai was the extension of *Puranās*, endeavored to accommodate all the religious traditions of India. Now the question arises that how *Nilamatapurāṇa* played a part in shifting the dominance from Buddhism to Śaivism, the answer to this question lies in the ranks of the gods in the text. For example *Nilamatapurāṇa* do refers to the worship of Buddha, but it was not Buddha who was second highest in the text rather it is Śiva who is highest after the Viśnu. Thus by doing it *Nilamatapurāṇa* created among the audience a sense of superiority of Śiva over Buddha and hence shifting the dominant space from Buddhism to *Śaivism*.

Vaiṣnavism

Vaiṣnavism is one of the major traditions/sect of present day Hinduism and is practiced by majority of north Indians in present times. This tradition advocates supremacy of god Viṣnu which according to Hindu belief system is preserver of universe.[xli] There are various forms of *Vaiṣnavism*. Before *Vaisvanism* existed cult of Krishna-vasudeva mentioned in 2nd or 1st century B.C epigraph found on BesNāgar Pillar. This epigraph belongs to the Sunga period and informs us about the construction of Garuda-pillar in honor of Vasudeva by Heliodorus a Greek ambassador of Indo-Greek ruler Antialkidas to the fifth sunga king Bhadraka.[xlii] Pāñcarātra theory promotes yoga-ascetic binary if not a tantric tradition. It also tends to subordinate Vedic ritualism with its method of renunciation. *Nārāyana Parvan* talks about Pāñcarātra's two essential concepts. The first is four Vayuhas- Vasudeva-Kṛṣṇa, Saṃkarṣaṇa, Pradyumna and Aniruddha and the second is Pāñch-Kāla or five observances in a day like Abhigamana [approaching god], Upādāna [material worship], Ijya [sacrifice in worship], Svādhyāya[textual study] and Yoga[meditation].[xliii] *Dashavatar Vaiṣnavism* advocates the worship of Viśnu in his various Avatars. There

were some other traditions of *Vaiśnavism* that emerged in the early medieval times and have a specific spatial identity. The best example in this regard is Tamil *Alvārs,* which is a group of twelve saint-poets who advocated bhakti or complete devotion towards Viśnu through their poems dubbed under *Nālayira Divya Prabandham*, in the tenth century.[xliv]

Apart from *Nāga* cult, Buddhism and Śaivism, *Vaiṣnavism* was one of the popular religious traditions in the religious landscape of Kashmir. Some Scholars have suggested that Vaiṣnavism was practiced by people of Kashmir since earlier times. But this suggestion lacks both literary and archaeological support.[xlv] If Kalhana is to be believed Kashmiris were not familiar with Vaiṣnavism before the reign of Pravarasena II (6th century A.D). About this king he informs us that when king was about to consecrate the [linga of] Pravareśvara in pious devotion, the [image of Viśnu] *Jayasvamin* seated itself on its own accord on the base (Pitha) after breaking the sacred diagram (Yantra).[xlvi]

Different forms of *Vaiṣnavism* existed in Kashmir. During early medieval times Kashmir was the crib of Pāñcarātra literature dealing with Viṣnu and his four Vayuhas.[xlvii] Besides Pāñcarātra, *Dashavatar* form of *Vaisnavism* was widely prevalent which worshipped Viṣnu in the form of various Avatars like Matsya, Kurma, Varaha, Narsimha, , Vaman, Parasurma, Rama, Krsna, , Buddha, Kalki,. The description of these Avatars except Kalki and Parasurma are found in *Nilamatapurāṇa* and rest of two are given in eleventh century A.D text *Daśavataracarita.*. The biggest source which talks comprehensively about *Vaiśnavism* in Kashmir is *Nilamatapurāṇa*. Concerning the appearance of Viśnu, *Nilamatapurāṇa* depicts him as a god having four faces, four arms, lotus eyes, blue-lotus or white-snow type complexion, wearing a diadem of jewel, ear-rings and yellow or white dress[xlviii].In *Nilamatapurāṇa* Viśnu is given the highest pedestal and almost five hundred eighty Ślokas from 1069-1648 are dedicated to his worship.

No doubt Vaiṣnavism was prevalent in Kashmir since 6th century A.D and was patronized by different rulers. Kalhana informs us that the king Pravarasena II consecrated the image of Jayāsvāmin [Viśnu]. He also worshipped the image of Bhīmasvāmin [Viśnu].[xlix] Yudhisthira II's son Narendraditya also called Lahkaṇa built a temple for Viṣnu called Narendrasvāmin.[l] Ranāditya consecrated the Viśnu image called Ranāsvamin. The king' wife built the temple of Raṇārambhasvāmin. He built another Viśnu temple called Raṇapurasvāmin in the village Simharotsikā.[li] But it was only in 7th century A.D or when Kārkota rulers took over Kashmir politically that it replaced Śaivism as dominant tradition. During Durlabhavardhana's reign we see two Viśnu temples namely Durlabhasvāmin and Malhanasvāmin were constructed. Chandrapida built Gambhirasvāmin and Tribhunasvāmin temples. During Lalitaditya's reign we see the king of Lata built Kayyasvāmin and King Jayapida built Vipulakeśava temple. Archaeological evidences do substantiate the above narrative. For example the prominence of Vaiṣnavism from 7th century A.D is known by various iconographic evidences like Vaikuṇṭha Viṣnu, green chlorite headless standing Viṣnu and attendants group, Brass four-headed standing Viṣnu collected from various sites and private collections.

I. **Religious Milieu in Pre 9th Century A.D:** The study into the religious history of Kashmir inform us that up to 7th century A.D there was interaction and competition among various religious traditions for securing dominant space and popular support. But from fourth decade of 7th century A.D the phase of competition was replaced by phase of religious accommodations. Let us look into it.

Religious competition: During period under review the study into the religious history of Kashmir informs us that up to 7th century A.D there was competition among various traditions for occupying dominant space and gaining popular support. The competition between Nāgas and Buddhists, Buddhists and Śaivites is already referred in the above description of religious traditions. But change began to occur from fourth decade of 7th century A.D where religious competitions were replaced by accommodations. This shift occurred owing to the advent and patronage of Purānic Brahmanism, which believes in the accommodation of diverse traditions/ cults into the mainstream Brahmanism. The text through which *Vaiṣṇavism* was thoroughly introduced in Kashmir by taking into consideration region's own peculiarities. Let's analyse Nilamatapurāna's theory of accommodation:

Nāgas into Vaiṣṇavism: *Nilamatapurāṇa* refers to six hundred and sixty five Nāga deities and recommends to its audience the worship of these deities with full zeal and zest, but these Nāgas were not projected as separate and independent deities but as a part or incarnation of supreme god Viṣṇu. Thus informs Śloka 231 where Viṣnu says, "the lord of the kings of the Nāgas is a part of my own self. He who disobeys his order meets destruction at my hand."

Buddhism into Vaiṣṇavism: The process of accommodating Buddha into the Vaiṣṇavism had already started in the India since the composition of *Matsya-Purāṇa*, through which Brahmans tried to bring back the Buddhist population into their fold. This was done by referring to Buddha as the ninth Avātar of Viśnu in the text.[lii]. The similar rationale was invoked in Kashmir by the author/s of *Nilamatapurāṇa* to accommodate Buddhist population into the Vaiṣṇavism. Thus *Nilamatapurāṇa* advocated the worship of Buddha very vehemently but subsequently he was projected not as separate god but the Avātar of Viṣṇu. Following Ślokas substantiate it.

> O Brahman, the god Viṣṇu, the lord of the world, shall be (born as) the preceptor of the world, Buddha by name, at the time when the Puśya is joined with the moon, in the month of Vaiśākha, in twenty eight kali Age (709-710.a).

Śiva into Vaiṣṇavism

The one third of the *Nilamatapurāṇa* is dedicated to the worship of Siva, but it is Viṣnu who is supreme and not the Śiva this becomes clear by the following Śloka of the text: "Salutation to you-O god, you are final resort of all the gods when they are in suffering. The senses, the object of senses, the gross physical elements, the mind, the intellect, the soul, Avyakta born of Puruśa, Sattva, Rajas, Tamas, Brahma, Maheśvara, the

three world including movable and immovable, all this is pervaded by you. I do not see anything else than yourself in the three worlds."

The analysis of the above Ślokas of the *Nilamatapurāṇa* makes it clear that the text talks about the diverse religious traditions like Nāga, Buddhism, Śaivism, Vaiṣṇavism. The above Ślokas also offer us a vivid picture that the text venerates all these religious traditions, conveys its audience to worship these gods with great pomp and show, celebrate their festivals, and visit their sacred spaces. However, it subsequently accommodates these diverse traditions into the Vaiṣṇava brand of Hinduism, by projecting Viṣṇu as supreme "God" over all the other "gods". This was the theoretical idea of the text which could be seen implemented by the ruling dynasty, during and for whom, the text was composed (Kārkotas).

Conclusion: This article can be summarised as follows. Śiva worship was already practised by the people of Indus valley civilisation, Vaiśnavism was prevalent in the region of Gandhara around fifth century B.C., Buddhism emerged in the India around sixth century B.C. Zoroastrianism was practised by the people of ancient Iran. The presence of all these religious traditions was also seen in Kashmir. One more important thing which needs to be kept in mind is that religious traditions are not static, immobile or unchangeable, rather the historicity of religious traditions reveal that these underwent change and accommodation owing to the multiple factors[liii], Thus whatever further developments, changes, accommodations took place in these already prevalent religious traditions at their respective places can be traced in the Kashmir too. During ancient times Kashmir was cauldron of diverse religious traditions like Nāga, Buddhism, Śaivism, Vaiṣṇavism, Trika Śaivism and their sub-traditions. Thus, from the above discussion it becomes clear that Kashmir during the period under discussion was a land with diverse religious traditions. However, these religious traditions not only interacted or confronted with each other, but at a certain period of time accommodated each other. Thus in this accommodative environment emerged a constructive dialogue.

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Moulds and Sealings of *Sunet* in Shahjad Rai Research Institute, Baraut, Baraut district Baghpat Uttar Pradesh

Vijay Kumar
Chief Editor
Indian Journal of Archaeology

Alok Ranjan
Deputy Suprintending Epigraphist
ASI Lucknow

&

Amit Rai Jain
Shahjad Rai Research Institute,
Baraut, District – *Baghpat*

Introduction: This article is the result of the study of 27 moulds & 18 sealings kept in Shahjad Rai Research Institute, *Baraut* district *Baghpat*, Uttar Pradesh. These antiquities were found from *Sunet* district *Ludhiana*, *Haryana*. These antiquities were found from *Sunet* district *Baghpat*. This collection has one Greek sealing of grey colour. It indicates that in first and second century *Sunet* area interacted with Indi-Greeks located in the North-Western part of South Asia.

One mould bears the legend *Siddhirastu* which means "May success be achieve"(Fig no. 1).

Fig No. 01: Mould bears the legend *Siddhirastu*

This word expresses the desire of a person that a task may be completed. This word first appear in the 1st Century B.C., *Nanaghat* inscriptions of queen *Naganika* located on the left wall of the cave. This word also appear on *Girnar* inscription of *Rudradaman* dateable to (150 Century A.D.). *Sanchi* inscription of Chandragupta II dateable to (412 A.D. to 413 A.D.)starts with this word occurs (John Faithfull Fleet, *Corpus Inscriptionum Indicarum, Vol III, Inscription of Early Gupta Kings and their Successors, Indological Book House, Varanasi, 1970, p. 31).* Junagarh of *Skandagupta* dateable to (457 A.D. to 458 A.D.) starts with this word (John Faithfull Fleet, *Corpus Inscriptionum Indicarum, Vol III, Inscription of Early Gupta Kings and their Successors, Indological Book House, Varanasi, 1970, p.58)* A Chinese monk *Yijing* (*I-Ching)* who visited India in 6th – 7th Century, mentions that *Siddhirastu* was the first word on Sanskrit textbook on the alphabets and spelling which was known as *siddham* text. The use of *"Om"* as the starting word is seen in the *Eran* inscription of the period of *Bhanugupta* (510-11 A.D.) (John Faithfull Fleet, *Corpus Inscriptionum Indicarum, Vol III, Inscription of Early Gupta Kings and their Successors, Indological Book House, Varanasi, 1970, p.92)* till than all the kings start with the word *Siddham*. It appears that Om became popular as starting word around this time only. ***Māṇḍūkya Upaniṣa*** gives this word the status of the Supreme Being itself. The importance this word was given by the contemporary society indicates that the people were more self-reliant and did not depend on the divine help. They believed in existential philosophy and were not fatalist as we see in Medieval Indian society. The cause and effect theory of Buddhism made people self-reliant and they didn't depend upon divine intervention triggered by rituals.

There are two moulds bearing the legends *"Dharmakartavya"* and "*Satyam Vatavya"* which means "Do the rightful thing," and "speak the truth" (Fig no.2).

(A) Mould with legend *Dharmakartavya*. **(B) Mould with legend *Satyam Vatavya***

Fig no. 02 (A & B): Moulds bearing the legends *"Dharmakartavya"* and "*Satyam Vatavya"*

It appears that people prepared oval shaped tablets and probably wore these in their neck in the chain or in their fingers in form of ring. The joint form of these two legends later appear in the famous phrase

"*satyaṁ vada, dharmaṁ chara*" of (Taittirīya Upaniṣad 1.11.1). *Dharma* mentioned in the first sealing initially was used for *Buddhist* religion. In Buddhism dharma was also used for effect in the famous *Buddisht* formula "*Ye dharma heto prabhava*..". It appears that in this legend *dharma* is the code of conduct laid down by *Krishna Vāsudeva* cult which is mentioned in *Besnagar* pillar of *Heliodorus* detailable to 113 B.C. and *Vrishni Panchvir* temple mentioned in *Mora* inscription district Mathura dateable the reign of *Sodas* (about 15 A.D.). Both these inscriptions don't mention the cult of Vishnu. The cult of Vishnu came into existence in 2nd – 3rd century before it the cult of *Krishna Vāsudeva* existed. According to Mahabharata Krishna gave sermon about Karmayog to Arjun in *Kurukshetra* located in Haryana. In 2nd Century A.D. Some seals bearing the device of trident and battle axe use the word dharma for *Shaiva* cult. Therefore it can be concluded that dharma in this seal refers to the code of conduct of the cult of *Krishna Vāsudeva* as mentioned earlier. This also indicates that famous aphorism of *Taittiriya Upanishad* came into existence after this.

Another interesting seal bears the legend *Datavyam Bhotavyam.* This sealing seems to indicate that the person should earn and should give charity to others. He should himself make use of the wealth also. This emphasises the importance of charity and living within ones means. This sentiment is visible in the second line of the opening couplet of *Isha Upnishad* (Verse 1):

īśāvāsyamidaṃ sarvaṃ yatkiñca jagatyāṃ jagat I
tena tyaktena bhuñjīthā mā gṛdhaḥ kasya sviddhanam II

All this-whatsoever moves in this universe is pervaded or enveloped by the Lord. That renounced, enjoy. Do not covet anybody's wealth. But here the focus is on non-covetousness.

Another couplet from ***Nītiśataka* of *Bhartṛhari*** (Verse 43) express similar sentiments but here the author focuses on futility of storing the wealth. He says: "There are three possible courses for wealth: charity, enjoyment, or destruction. He who neither gives it away nor enjoys it, his wealth is destroyed."

"Dānaṁ bhogo nāśas tisro gatayo bhavanti vittasya. I
Yo na dadāti na bhuṅkte, tasya tṛtīyā gatir bhavati." II

It appears that at the time the mould was made people believed in earning the wealth enjoying it and giving it away in charity. When *Isha Upnishad* was composed the focus shifted from charity to non-covetousness. It indicates that the moral values were declining when this *Upnishad* was composed. It appears that the text was composed after 3rd- 4th century A.D.

Gita chapter 17 verse 20 clearly says that charity should be given to the competent person this clearly indicates that by the time it is written the caste system had come into force and the underline meaning of this couplet is that a priest well versed in rituals should be given Dāna.

Dātavyam iti yad dānaṁ dīyate 'nupakāriṇe,
deśe kāle ca pātre ca tad dānaṁ sāttvikaṁ smṛtam.

Another mould is that of a sleeping lion it appears that people of Haryana around 3rd – 4th century A.D. made oval tablets having the image of lion and they wore it around their necks. The lion is considered to be the symbol of bravery and fearlessness and his image worn in the form of a necklace or ring would have imparted some of his qualities

Fig no. 03: Mould of a sleeping lion

This collection has three *shaivite* sealings. One shoes bull in the sitting posture the other two show trident with two horizontal rods attached a little below.

Fig no. 04

Fig no. 05

Fig no. 06

Fig. No. 4, 5 & 6: Three *shaivite* sealings

There two sealings of with legends *Śrīrnandīdāmnah* and *Rudraśarma.* These are obviously related to persons related to *shaivite* faith. First one is related to Nandi the vehicle of Shiva and second seal bears the name of *Rudra* a form of Shiva with Sharma as suffix. It appears that the *shaivite* priest also used Sharma as suffix in their names like Vedic Brahmins, who used the suffix.

Fig no. 07: Sealing with legend *Śrīrnandīdāmnah*

Fig no. 08: Sealing with legend *Rudraśarma*

There are two sealing's bearing the legend of *Hariśarma* [*Harisharma*]. It appears that *Vashnavism* was emerging around 3rd – 4th century and the priest of new *Vaishnava* sect used *Sharm* as suffix in their names.

Fig no. 09: Sealing with legend *Hariśarma*

There are three sealings bearing the legend *Śankarnārāyaṇabhyo*. The bearer of this name appears to be a religious leader of a sect which was trying to recon sign the separate sects of Shiva and Vishnu.

Fig no. 10: Sealing with legend *Śankarnārāyaṇabhyo*

There is another which shows the device of boar and legend *Śrīrudraguptasya* clearly indicates that a man could bear a *shaivite* and be *vaishnavite* by faith.

Fig no. 11: Sealing with legend *Śrīrudraguptasya*

There is a seal bearing complete "**Dependent Origination Verse**". The lateral translation of this is "All *dharmas* originates from causes. The *tathagat* has taught these causes and also that which puts a stop to these causes. This too has been taught by the great *shraman*." (Vinay Pitaka, *vol. I, p 40*). It reads as follows:

"Ye dharmā hetuprabhavā
Hetuṃ teṣāṃ tathāgato hyavadat
Teṣāṃ ca yo nirodhaḥ
Evaṃvādī mahāśramaṇaḥ"

Fig no. 12: Seal bearing complete dependent Origination Verse

This is the summary of the moulds and sealings of this collection.

Seals & Sealings kept in the Collection of Sanjai Agarwal district Bareilly U.P.: The Seals & Sealings kept in the Collection of Sanjai Agarwal district Bareilly U.P. is as follows:

Fig. No. 13

Size	-	3.2x3.1x0.4 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a Greek sealing.

Fig. No. 14

Size	-	2.8x2.5x0.3 cm
Period	-	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has one line legend which reads as: *Satyam Vatavya*

Fig. No. 15

Size	-	2.8x2.5x0.4 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has one line legend which reads as: *Satyam Vatavya*

Fig. No. 16

Size	-	2.4x1.5x0.3 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 17

Size	-	3.3x2.2x0.2 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 18

Size	-	3.5x2.5x1.2 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 19

Size - 3.3x2.3x1.1 cm

Period - 3rd-4th century B.C.

Provenance - *Sunet* district *Sunet Haryana*

Description - It is a sealing.

Inscription - It has one line legend which reads as: *Dharmakartavya*

Fig. No. 20

Size	-	3x2.3x0.6 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 21

Size - 3.2x2.7x0.8 cm

Period - 3rd-4th century B.C.

Provenance - *Sunet* district *Sunet Haryana*

Description - It is a sealing.

Inscription - It has one line legend which reads as: *Dharmakartavya*

Fig. No. 22

Size	-	3x2.4x0.5 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 23

Size	-	2.7x2.3x0.2 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 24

Size	-	2.2x2.2x0.2 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 25

Size	-	3.1x2.1x0.2 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 26

Size	-	3.1x2.6x0.2 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 27

Size	-	3.1x2.5x0.5 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 28

Size	-	3.2x2.4x1.4 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Dharmakartavya*

Fig. No. 29

Size	-	2.8x2.5x0.3 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Datavyam Bhotavyam*

Fig. No. 30

Size	-	2.8x2.7x0.4 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Datavyam Bhotavyam*

Fig. No. 31

Size	-	3x2.3x0.8 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Datavyam Bhotavyam*

Fig. No. 32

Size	-	3.3x2.3x0.4 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Datavyam Bhotavyam*

Fig. No. 33

Size	-	2.9x2.3x0.4 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Datavyam Bhotavyam*

Fig. No. 34

Size	-	3.1x2.5x0.5 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Datavyam Bhotavyam*

Fig. No. 35

Size	-	3.1x2.1x0.3 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Datavyam Bhotavyam*

Fig. No. 36

Size	-	2.7x2.2x0.3 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Datavyam Bhotavyam*

Fig. No. 37

Size	-	3.2x2.5x0.9 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	**-**	It has one line legend which reads as: *Siddhirastu*

Fig. No. 38

Size	-	3.2x2.4x0.2 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a mould.
Device	**-**	It bears the image of a lion.

Fig. No. 39

Size	-	2.8x2.5x0.3 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a mould.
Device	-	It bears the image of a sleeping lion.

Fig. No. 40

Size	-	2.9x2.5x0.3 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a mould.
Device	-	It bears the image of a lion in sleeping posture.

Fig. No. 41

Size	-	4.1x4x1.2 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	**-**	It bears the device of a boar.
Inscription	-	It has one line legend which reads as: *Śrīrudraguptasya*

Fig. No. 42

Size	-	3.3x3.3x0.1 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	**-**	It bears the standing figure of *Shalabhanjika*.
Inscription	-	It has one line legend which reads as: *Śrīrudrasya* [*Shrirudrasya*]

Fig. No. 43

Size	-	4.4x4.7x1.2 cm
Period	-	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	-	It bears the image of a lion sitting and facing right.
Inscription	-	It has two line legend which reads as: 1. *Viṣṇu Sinhā śhata* 2. *pate*

Fig. No. 44

Size	-	3.1x3.1x1.1 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	**-**	It bears the image of trident.

Fig. No. 45

Size	-	3.1x3x0.7 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	**-**	It bears the image of a trident & battle-axe.

Fig. No. 46

Size	-	3x2.8x0.8 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	**-**	It bears the image of a trident.
Inscription	-	It has one line legend which reads as: *Rudraśarma* [*Rudrasharma*]

Fig. No. 47

Size	-	2.7x2.7x0.7 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has one line legend which reads as: *Śrīrudraśarma*

Fig. No. 48

Size	-	2.7x2.1x0.1 cm
Period	-	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has two line legend which reads as: 1. *Śankarnā* [*Shankar*] 2. *rāyaṇabhyo* [*Narayanabhyo*]

Fig. No. 49

Size	-	3.2x3.2x0.8 cm
Period	-	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has two line legend which reads as: 1. *Śankarnā* [*Shankar*] 2. *rāyaṇabhyo* [*Narayanabhyo*]

Fig. No. 50

Size	-	3.1x3.1x1 cm
Period	-	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has two line legend which reads as: 1. *Śankarnā* [*Shankar*] 2. *rāyaṇabhyo*

Fig. No. 51

Size	-	2.4x2.4x0.4 cm
Period	-	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has one line legend which reads as: *Śrīrnandīdamnah*

Fig. No. 52

Size	-	2.3x2.2x0.8 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	**-**	It bears the device of a conch-shell.
Inscription	-	It has one line legend which reads as: *Hariśarma* [*Harisharma*]

Fig. No. 53

Size	-	2.5x2.2x0.1 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	**-**	It bears the device of a conch-shell.
Inscription	-	It has one line legend which reads as: *Hariśarma* [*Harisharma*]

Fig. No. 54

Size	-	2x2x0.4 cm
Period	-	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	-	It bears the device of a trident with battle-axe and sun.

Fig. No. 55

Size	-	2.9x2.7x0.4 cm
Period	-	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	-	It bears the image of a bull standing and facing right.
Inscription	-	It has one line legend which reads as: *Śrīatimuktasya*

Fig. No. 56

Size	-	2.5x2.5x0.7 cm
Period	**-**	3rd-4th century B.C.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Device	**-**	It bears the image of a bull sitting and facing left.

Fig. No. 57

Size	-	4.1x4x1.1 cm
Period	**-**	7th- 8th Century A.D.
Provenance	-	*Sunet* district *Sunet Haryana*
Description	-	It is a sealing.
Inscription	-	It has four lines *Buddhist* formula.

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Hoard of Universal Uninscribed Copper Coins from *Kaushambi*, presently kept in Shahjad Rai Research Institute

Vijay Kumar
Chief Editor
Indian Journal of Archaeology

&

Amit Rai Jain
Director
Shahjad Rai Research Institute,
Baraut, District - Baghpat

Introduction: This hoard consist of 66 square uninscribed cast copper coins (UCCC) and 58 round UCCC. There are 12 varieties of the first type and 4 verities of the second type. This hoard was found from *Kaushambi* Uttar Pradesh and these coins are universal cast copper coins without any legend. The weights of square UCCC vary from 4.43 g to 1.14 g. The square UCCC of this hoard are of the following 12 types:

Obverse and reverse sides of a square copper coins, for details see (Fig no.1)

1. Obverse side bears Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, *triranta* on the upper left side and swastika on the lower left side. . Reverse side bears the image of a tree in a railing on the right side, *makar* on upper

right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side[1]. There are 23 coins of this type.

2. Obverse side bears an elephant walking to the left on the lower right side, horizontal triangular standard on the lower right side. Reverse side bears the image of a tree in a railing on the right side, *makar* on upper left side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side standard below and *makar* on the upper left side[2]. There are 3 coins of this type.
3. Obverse side bears the image of an elephant walking to the left on the lower right side, vertical triangular standard on the upper left side, hollow cross on the upper right side, swastika on the lower left side. Reverse side bears the image of a tree in a railing on the right side, *makar* on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side. There are 2 coins of this type.
4. Obverse - This side bears the image of an elephant walking to the left. Reverse side bears the image of a tree in a railing on the right side, *makar* on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side. There are 1 coins of this type.
5. Obverse side bears the image of an elephant to the left on lower right side, Makar and swastika symbol on the upper right side, vertical triangular standard on the left side.
   Reverse side bears the image of a tree in a railing on the right side, *makar* on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side[3]. There are 8 coins of this type.
6. Obverse side bears the image of an elephant to the left on lower right side, Makar and swastika symbol on the upper right side, verticular triangular standard on the left side
   Reverse side bears the image of a tree in a railing on the right side, *makar* on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side[4]. There are 19 coins of this type.
7. Obverse - Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side. Reverse side bears the image of a tree in a railing on the left side, *makar* on upper left side, three arched hill with a crescent on the upper right side, hollow cross on the lower right side. There are 2 coins of this type.
8. Obverse side bears the image of an elephant walking to the right on the upper left side, horizontal triangular standard on the lower side of the elephant, makar on the upper right side, swastika on the lower right side. Reverse side bears the image of a tree in a railing on the right side, *makar* on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side. There are 4 coins of this type.
9. Obverse side bears the image of elephant walking to the right on a ladder on the lower left side, swastika and makar on the upper left side, vertical triangular standard on the right side right. Reverse side bears the image of a tree in a railing on the right side, *makar* on upper

right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side[5]. There are 1 coins of this type.

10. Obverse - This side bears the image of elephant walking to the right on a ladder on lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side. Reverse side bears the image of a tree in a railing on the right side, *makar* on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side. There are 1 coins of this type.
11. Obverse - This side bears the image of an elephant walking to the left on a ladder on the lower left side, *makar* and swastika on the upper left side, vertical triangular standard on the right side.. Reverse side bears the image of a tree in a railing on the right side, *makar* on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side. There are 1 coins of this type.

The round shaped UCCC in this hoard are 58. The weights of round UCCC vary from 3.45 g to 1.01 g. There are 4 varieties in this category which we have already noticed. The list of these varieties is as follows:

Obverse and reverse sides of a round copper coins, for details see (Fig no.2)

1. Obverse side bears the image of an elephant walking to the left. Reverse side bears the image of three arched hill with crescent[6]. There are 30 coins of this type.
2. Obverse side bears the image of an elephant with rider is walking towards left. Reverse side bears the image of three arched hill with crescent[7]. There are 20 coins of this type.
3. Obverse side bears the image of which an elephant is walking towards right. Reverse side bears the image of three arched hill with crescent[8]. There are 5 coins of this type.
4. Obverse side bears the image of an elephant with a rider is walking towards right. Reverse side bears the image of three arched hill with crescent. There are 1 coins of this type.

Square Uninscribed Cast Copper Coins (UCCC)

1. Elephant walking to the left, triangular standard below:

Fig. No. 3

Size	**-**	1.5x2.2x0.1cm
Weight	**-**	copper, 4.43g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking towards left side on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, **s**wastika on the lower left side.

Fig. No. 04

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 05

Size	**-**	1.4x1.3x0.2
Weight	**-**	copper, 4.14g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, triranta on the upper left side and swastika on the lower left side.

Fig. No. 06

Reverse - Tree in a railing on the right side, makar on upper right side with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 07

Size	**-**	1.4x1.5x0.2cm
Weight	**-**	copper, 4.12g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right, side, horizontal triangular standard on the lower right side, triranta on the upper left side and swastika on the lower left side.

Fig. No. 08

Reverse - Tree in a railing on the right side, makar on upper right side and three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 09

Size	**-**	1.5x1.4x0.2cm
Weight	**-**	copper, 3.76g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 10

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 11

Size	**-**	1.4x1.3x0.2cm
Weight	**-**	copper, 3.71g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 12

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 13

Size	**-**	1.3x1.3x0.1cm
Weight	**-**	copper, 3.49g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, triranta on the upper left side and swastika on the lower left side.

Fig. No. 14

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 15

Size	**-**	1.5x1.3x0.2cm
Weight	**-**	copper, 3.37g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side.

Fig. No. 16

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 17

Size	**-**	1.4x1.3x0.2cm
Weight	**-**	copper, 3.34g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 18

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 19

Size	**-**	1.5x1.4x0.1cm
Weight	**-**	copper, 3.29g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 20

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 21

Size	**-**	1.3x1.3x0.2cm
Weight	**-**	copper, 3.19g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, triranta on the upper left side and swastika on the lower left side.

Fig. No. 22

Reverse - Tree in a railing on the right side, makar on upper right side and three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 23

Size	**-**	1.6x1.2x0.1cm
Weight	**-**	copper, 3.17g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking towards right on the left side, makar on the upper right side, horizontal triangular standard on the lower left side. Lower right side is broken**.**

Fig. No. 24

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 25

Size	**-**	1.4x1.4x0.2cm
Weight	**-**	copper, 3.16g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant with a rider walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side.

Fig. No. 26

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 27

Size	**-**	1.6x1.4x0.1cm
Weight	**-**	copper, 3.13g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side,horizontal triangular standard on the lower right side, triranta on the upper left side and swastika on the lower left side.

Fig. No. 28

Reverse - Tree in a railing on the left side, makar on upper left side, three arched hill with a crescent on the upper right side, hollow cross on the lower right side

Fig. No. 29

Size	**-**	1.8x1.3x0.1cm
Weight	**-**	copper, 3.00g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on upper right side, makar and swastika above the elephant, triangular standard below the elephant.

Fig. No. 30

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 31

Size	**-**	1.5x1.3x0.1cm
Weight	**-**	copper, 2.86g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, Horizontal triangular standard on the lower right side, makar symbol on the upper left side, swastika on the lower left side.

Fig. No. 32

Reverse - Tree in a railing on the right side, makar on upper right side with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 33

Size	**-**	1.5x1.3x0.1cm
Weight	**-**	copper, 2.78g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, Horizontal triangular standard on the lower right side, makar symbol on the upper left side, swastika on the lower left side.

Fig. No. 34

Reverse - Tree in a railing on the right side, makar on upper right side with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 35

Size	**-**	1.5x1.5x0.1cm
Weight	**-**	copper, 2.74g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking left on upper right side, Taurine symbol on upper left side, horizontal triangular standard on the lower right side, *Swastika* on the lower left side.

Fig. No. 36

Reverse - Tree in a railing on right side, three arched hill with crescent on the upper left side hollow cross on the lower left side

Fig. No. 37

Size	**-**	1.2x1.3x0.1cm
Weight	**-**	copper, 2.70g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 38

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 39

Size	**-**	1.4x1.2x0.2cm
Weight	**-**	copper, 2.44g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 40

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 41

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	copper, 2.43g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 42

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 43

Size	**-**	1.2x1.3x0.2cm
Weight	**-**	copper, 2.15g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Bull walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 44

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 45

Size	**-**	1.4x1.2x0.1cm
Weight	**-**	copper, 2g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 46

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 47

Size	**-**	1.2x1.1x0.1cm
Weight	**-**	copper, 1.46g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, Horizontal triangular standard on the lower right side, rest of the coin is defaced.

Fig. No. 48

Reverse - Tree in a railing on the right side, hollow cross on the lower left side, rest of the coin is defaced**.**

2. Elephant Walking towards left , triangular standard in the below and makar is on the upper left side:

Fig. No. 49

Size	**-**	1.3x1.2x0.3cm
Weight	**-**	copper, 4.21g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side.

Fig. No. 50

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 51

Size	**-**	1.3x1.2x0.2cm
Weight	**-**	copper, 3.78g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, triranta on the upper left side.

Fig. No. 52

Reverse - Tree in a railing on the right side, makar on upper left side and three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 53

Size	**-**	1.3x1.3x0.1cm
Weight	**-**	copper, 3.27g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant with a rider walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side

Fig. No. 54

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

3. Elephant walking to the left on the lower right side, vertical triangular standard on the upper left side, hollow cross on the upper right side, swastika on the lower left side.

Fig. No. 55

Size	**-**	1.5x1.3x0.2cm
Weight	**-**	copper, 4g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Description	**-**	Elephant walking to the left on the lower right side, vertical triangular standard on the upper left side, hollow cross on the upper right side, swastika on the lower left side.

Fig. No. 56

Size	**-**	1.5x1.3x0.2cm
Weight	**-**	copper, 4g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Description	**-**	Tree in a railing on the left side, three arched hill with a crescent on the upper right side, makar and hollow cross on the lower right side.

Fig. No. 57

Size	**-**	1.3x1.2x0.2cm
Weight	**-**	copper, 2.54g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Description	**-**	Elephant walking to the left on lower right side, hollow cross on the upper right side, vertical triangular standard on the upper left side, swastika on the lower left side.

Fig. No. 58

Size - 1.3x1.2x0.2cm
Weight - copper, 2.54g
Provenance - *Kaushambi*
Period - *Maurya - Sunga*
Description - Tree in a railing on the left side, hill with a crescent on the upper right side, makar and swastika on the lower right side.

4. Elephant walking to the left :

Fig. No. 59

Size	**-**	1.2x1.1x0.1cm
Weight	**-**	copper, 1.64g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left.

Fig. No. 60

Reverse - Tree in a railing on the right side, makar on upper right side and three arched hill with a crescent on the upper left side, hollow cross on the lower left side

5. Elephant to the left on lower right side, Makar and swastika symbol on the upper right side, vertical triangular standard on the left side.

Fig. No. 61

Size	**-**	1.3x1.4x0.2cm
Weight	**-**	copper, 3.72g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant to the left on lower right side, Makar and swastika symbol on the upper right side, vertical triangular standard on the left side.

Fig. No. 62

Reverse - Tree in a railing on the right side, makar on upper right side and three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 63

Size	**-**	1.2x1.2x0.2cm
Weight	**-**	copper, 3.56g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 64

Description - Hill with a crescent on the upper left side, hollow cross on the lower left side, right side is defaced.

Fig. No. 65

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	copper, 2.51g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant to the left on lower right side, Makar and swastika symbol on the upper right side, vertical triangular standard on the left side

Fig. No. 66

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 67

Size	**-**	1.5x1.1x0.1cm
Weight	**-**	copper, 2.48g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the lower right side, makar and swastika on the upper right side, verticle triangular standard on the left side.

Fig. No. 68

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 69

Size	**-**	1.3x1.2x0.2cm
Weight	**-**	copper, 2.13g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 70

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 71

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	copper, 1.79g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower left side, makar on the upper left side, swastika on the lower left side.

Fig. No. 72

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 73

Size	**-**	1.5x1.3x0.1cm
Weight	**-**	copper, 1.73g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 74

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 75

Size	**-**	1.1x1.1x0.1cm
Weight	**-**	copper, 1.14g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on the upper right side, horizontal triangular standard on the lower right side, makar on the upper left side, swastika on the lower left side.

Fig. No. 76

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

6. Elephant to the left on lower right side, Makar and swastika symbol on the upper right side, verticular triangular standard on the left side

:

Fig. No. 77

Size	**-**	1.3x1.4x0.2cm
Weight	**-**	copper, 4.33 g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant to the left on lower right side, Makar and swastika symbol on the upper right side, verticular triangular standard on the left side

Fig. No. 78

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill on the upper left side and hollow cross on the lower left side

Fig. No. 79

Size	**-**	1.3x1.3x0.2cm
Weight	**-**	copper, 3.42g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 80

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 81

Size	**-**	1.3x1.2x0.2cm
Weight	**-**	copper, 3.20g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 82

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 83

Size	**-**	1.4x1.4x0.2cm
Weight	**-**	copper, 3.16g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 84

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 85

Size	**-**	1.5x1.5x0.1cm
Weight	**-**	copper, 2.85g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 86

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 87

Size	**-**	1.4x1.4x0.1cm
Weight	**-**	copper, 2.79g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 88

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill on the upper left side and hollow cross on the lower left side

Fig. No. 89

Size	**-**	1.4x1.3x0.2cm
Weight	**-**	copper, 2.58g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 90

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 91

Size	**-**	1.7x1.2x0.2cm
Weight	**-**	copper, 2.56g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant with rider walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 92

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 93

Size	**-**	1.5x1.3x0.1cm
Weight	**-**	copper, 2.54g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side,

Fig. No. 94

Reverse - Tree in a railing on the right side, makar on upper right side with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 95

Size	**-**	1.3x1.1x0.1cm
Weight	**-**	copper, 2.42g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, verticle triangular standard on the left side.

Fig. No. 96

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 97

Size	**-**	1.3x1.3x0.1cm
Weight	**-**	copper, 2.37g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 98

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 99

Size	**-**	1.5x1.4x0.1cm
Weight	**-**	copper, 2.08g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 100

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 101

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	copper, 2.07g
Provenance	**-**	*Kaushambi*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 102

Reverse - Tree in a railing on the left side, makar on upper right side, three arched hill with a crescent on the upper right side, hollow cross on the lower right side

Fig. No. 104

Size	**-**	1.4x1.2x0.2cm
Weight	**-**	copper, 2.04g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 105

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 106

Size	**-**	1.1x1.1x0.1cm
Weight	**-**	copper, 2g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 107

Reverse - Tree in a railing on the left side, makar on upper right side, three arched hill with a crescent on the upper right side, hollow cross on the lower right side.

Fig. No. 108

Size	**-**	1.1x1.2x0.2cm
Weight	**-**	copper, 1.70g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 109

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 110

Size	**-**	1.2x1.2xx0.1cm
Weight	**-**	copper, 1.63g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 111

Reverse - Tree in a railing on the left side, makar on upper right side, three arched hill with a crescent on the upper right side, hollow cross on the lower right side

Fig. No. 112

Size	**-**	1.1x1.2x0.1cm
Weight	**-**	copper, 1.62g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 113

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 114

Size	**-**	1.3x1.0x0.1cm
Weight	**-**	copper, 1.60g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 115

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

7. Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 116

Size	**-**	1.4x1.4x0.1cm
Weight	**-**	copper, 2.20g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 117

Reverse - Tree in a railing on the left side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 118

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	copper, 2.19g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower right side, swastika and makar on the upper right side, Vertical triangular standard on the left side.

Fig. No. 119

Reverse - Tree in a railing on the left side, makar on upper left side, three arched hill with a crescent on the upper right side, hollow cross on the lower right side

8. **Elephant walking to the right on the upper left side, horizontal triangular standard on the lower side of the elephant, makar on the upper right side, swastika on the lower right side.**

Fig. No. 120

Size	**-**	1.5x1.2x0.1cm
Weight	**-**	copper, 1.98g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the right on the upper left side, horizontal triangular standard on the lower side of the elephant, makar on the upper right side, swastika on the lower right side.

Fig. No. 121

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 124

Size	**-**	1.4x1.3x0.2cm
Weight	**-**	copper, 3.39g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the right on the upper left side, horizontal triangular standard on the lower left side, makar on the upper right side, swastika on the lower right side.

Fig. No. 125

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side.

Fig. No. 126

Size	**-**	1.6x1.3x0.2cm
Weight	**-**	copper, 3.34g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the right on the upper left side, horizontal triangular standard on the lower left side, makar on the upper right side. Swastika on the lower right side.

Fig. No. 127

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

Fig. No. 128

Size	**-**	1.4x1.4x0.1cm
Weight	**-**	copper, 2.97g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the right on the upper left side, horizontal triangular standard on the lower left side, triranta on the upper right side and swastika on the lower right side.

Fig. No. 129

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

9. Elephant walking to the right on a ladder on the lower left side, swastika and makar on the upper left side, vertical triangular standard on the right side.

Fig. No. 122

Size	**-**	1.5x1.4x0.2cm
Weight	**-**	copper, 4.1g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the right on a ladder on the lower left side, swastika and makar on the upper left side, vertical triangular standard on the right side.

Fig. No. 123

Reverse - Tree in a railing on the right side, makar on upper right side, three arched hill with a crescent on the upper left side, hollow cross on the lower left side

10. Elephant walking to the right on a ladder on lower right side, *makar* and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 130

Size	**-**	1.4x1.4x0.1cm
Weight	**-**	copper, 3.19g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Description	**-**	Elephant walking to the right on a ladder on lower right side, makar and swastika on the upper right side, vertical triangular standard on the left side.

Fig. No. 131

Size	-	1.4x1.4x0.1cm
Weight	-	copper, 3.19g
Provenance	-	*Kaushambi*
Period	-	*Maurya - Sunga*
Description	-	Tree with railing on the right side, three arched hill with a crescent on the upper left side, hollow cross (?) on the lower left side.

11. Elephant walking to the left on a ladder on the lower left side, makar and swastika on the upper left side, verticle triangular standard on the right side.

Fig. No. 132

Size	**-**	1.8x1.1x0.3cm
Weight	**-**	copper, 2.49g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower left side, makar and swastika on the upper left side, vertical triangular standard on the right side.

Fig. No. 134

Reverse - Tree in a railing on the left side, hollow cross on the lower right side. Upper right side is defaced

Fig. No. 135

Size	**-**	1.2x1.1x0.2cm
Weight	**-**	copper, 2.19g
Provenance	**-**	*Kaushambi*
Period	**-**	*Maurya - Sunga*
Obverse	**-**	Elephant walking to the left on a ladder on the lower left side, makar and swastika on the upper left side, vertical triangular standard on the right side.

Fig. No. 136

Reverse - Tree in a railing on the left side, three arched hill with a crescent on the upper right side, hollow cross on the lower right side.

Round Uninscribed Cast Copper Coins (UCCC)

1. Elephant walking to the left:

Fig. No. 137

Size	**-**	1.3x1.3x0.2cm
Weight	**-**	3.19g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 138

Size	**-**	1.3x1.3x0.2cm
Weight	**-**	3.19g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Three arched hill with crescent.

Fig. No. 139

Size	**-**	1.5x1.2x0.25cm
Weight	**-**	3.03g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 140

Size	-	1.5x1.2x0.25cm
Weight	-	3.03g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 141

Size	-	1.3x1.2x0.2cm
Weight	-	2.94g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant walking to the left.

Fig. No. 142

Description - Three arched hill with dots inside and crescent at the top.

Fig. No. 143

Size	**-**	1.2x1.1x0.3cm
Weight	**-**	2.88g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 144

Size	-	1.2x1.1x0.3cm
Weight	-	2.88g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 145

Size	**-**	1.2x1.1x0.2cm
Weight	**-**	2.64g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left. There is a dot in the middle.

Fig. No. 146

Size	-	1.2x1.1x0.2cm
Weight	-	2.64g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 147

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	2.54g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 148

Size	-	1.4x1.3x0.1cm
Weight	-	2.54g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 149

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	2.52g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 150

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	2.52g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Three arched hill with crescent.

Fig. No. 151

Size	**-**	1.6x1.3x0.15cm
Weight	**-**	2.44g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 152

Size	-	1.6x1.3x0.15cm
Weight	-	2.44g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 153

Size	**-**	1.3x1.3x0.1cm
Weight	**-**	2.36g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 154

Size	-	1.3x1.3x0.1cm
Weight	-	2.36g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 155

Size	**-**	1.1x1.1x0.1cm
Weight	**-**	2.22g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 156

Size	-	1.1x1.1x0.1cm
Weight	-	2.22g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with dots inside and crescent at top

Fig. No. 157

Size	**-**	1.3x1.25x0.15cm
Weight	**-**	2.20g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 158

Size	-	1.3x1.25x0.15cm
Weight	-	2.20g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 159

Size	-	1.3x1.2x0.2cm
Weight	-	2.20g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant walking to the left.

Fig. No. 160

Description - Three arched hill with crescent.

Fig. No. 161

Size	-	1x1.2x0.2cm
Weight	-	2.16g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant walking to the left.

Fig. No. 162

Size	-	1x1.2x0.2cm
Weight	-	2.16g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 163

Size	**-**	1.3x1.3x0.1cm
Weight	**-**	2.15g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 164

Size	-	1.3x1.3x0.1cm
Weight	-	2.15g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 165

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	2.04g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 166

Description - Three arched hill with dots inside and crescent at top.

Fig. No. 167

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	2.01g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 168

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	2.01g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Three arched hill with crescent.

Fig. No. 169

Size	**-**	1.5x1.3x0.1cm
Weight	**-**	1.91g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 170

Description - Three arched hill with crescent.

Fig. No. 171

Size	**-**	1.5x1.2x0.2cm
Weight	**-**	1.89g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 172

Size	-	1.5x1.2x0.2cm
Weight	-	1.89g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 173

Size	**-**	1.4x1.1x0.1cm
Weight	**-**	1.87g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 174

Size	-	1.4x1.1x0.1cm
Weight	-	1.87g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 175

Size	-	1.3x1.2x0.1cm
Weight	-	1.87g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant walking to the left.

Fig. No. 176

Size	-	1.3x1.2x0.1cm
Weight	-	1.87g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with dots inside and crescent at top

Fig. No. 177

Size	**-**	1.3x1.2x0.2cm
Weight	**-**	1.83g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 178

Description - Three arched hill with crescent.

Fig. No. 179

Size	-	1.35x1.25x0.1cm
Weight	-	1.81g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant walking to the left.

Fig. No. 180

Size	-	1.35x1.25x0.1cm
Weight	-	1.81g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 181

Size	-	1.5x1.3x0.1cm
Weight	-	1.68g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant walking to the left.

Fig. No. 182

Size	-	1.5x1.3x0.1cm
Weight	-	1.68g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent at top.

Fig. No. 183

Size	**-**	1.1x1.1x0.2cm
Weight	**-**	1.56g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 184

Description - Three arched hill with dots inside and crescent at the top

Fig. No. 185

Size	**-**	1.3x1.3x0.15cm
Weight	**-**	1.5g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 186

Size	-	1.3x1.3x0.15cm
Weight	-	1.5g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 187

Size	-	1.2x1.1x0.2cm
Weight	-	1.43g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant walking to the left.

Fig. No. 188

Description - Three arched hill with crescent

Fig. No. 189

Size	**-**	1.1x1.2x0.1cm
Weight	**-**	1.42g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 190

Size	-	1.1x1.2x0.1cm
Weight	-	1.42g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 191

Size	**-**	1.4x1.2x0.1cm
Weight	**-**	1.38g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 192

Size	-	1.4x1.2x0.1cm
Weight	-	1.38g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 193

Size	**-**	1.2x1.1x0.1cm
Weight	**-**	1.35g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 194

Size	-	1.2x1.1x0.1cm
Weight	-	1.35g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 195

Size	**-**	1.1x1.2x0.2cm
Weight	**-**	1.26g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 196

Size	-	1.1x1.2x0.2cm
Weight	-	1.26g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 197

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	1.09g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 198

Size	-	1.3x1.2x0.1cm
Weight	-	1.09g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with dots inside and crescent at top.

Fig. No. 199

Size	**-**	1.5x1.2x0.1cm
Weight	**-**	1.01g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the left.

Fig. No. 200

Description - Three arched hill with crescent.

2. Elephant with a rider walking to the left:

Fig. No. 201

Size	**-**	1.2x1.1x0.2cm
Weight	**-**	3.45g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 202

Size	-	1.2x1.1x0.2cm
Weight	-	3.45g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 203

Size	**-**	1.5x1.3x0.2cm
Weight	**-**	3.18g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 204

Description - Three arched hill with crescent.

Fig. No. 205

Size	-	1.35x1.2x0.2cm
Weight	-	3.16g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant with a rider walking to the left.

Fig. No. 206

Size	-	1.35x1.2x0.2cm
Weight	-	3.16g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 207

Size	-	2x1.2x0.2cm
Weight	-	2.97g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant with a rider walking to the left.

Fig. No. 208

Size	-	2x1.2x0.2cm
Weight	-	2.97g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 209

Size	**-**	1x1.2x0.2cm
Weight	**-**	2.72g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 210

Size	-	1x1.2x0.2cm
Weight	-	2.72g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 211

Size	**-**	1.6x1.2x0.2cm
Weight	**-**	2.64g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 212

Size	**-**	1.6x1.2x0.2cm
Weight	**-**	2.64g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Three arched hill with crescent.

Fig. No. 213

Size	**-**	1.2x1.3x0.1cm
Weight	**-**	2.45g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 214

Size	-	1.2x1.3x0.1cm
Weight	-	2.45g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with dots inside and crescent at top

Fig. No. 215

Size	**-**	1.2x1.2x0.1cm
Weight	**-**	2.18g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 216

Size	**-**	1.2x1.2x0.1cm
Weight	**-**	2.18g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Three arched hill with crescent.

Fig. No. 217

Size	**-**	1.5x1.1x0.1cm
Weight	**-**	2.05g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 218

Size	-	1.5x1.1x0.1cm
Weight	-	2.05g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 219

Size	**-**	1.2x1x0.2cm
Weight	**-**	1.94g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 220

Description - Three arched hill with crescent.

Fig. No. 221

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	1.89g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 222

Size	-	1.3x1.2x0.1cm
Weight	-	1.89g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 223

Size	-	1.2x1.1x0.1cm
Weight	-	1.86g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant with a rider walking to the left.

Fig. No. 224

Size	-	1.2x1.1x0.1cm
Weight	-	1.86g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 225

Size	**-**	1.5x1.3x0.1cm
Weight	**-**	1.79g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 226

Size	-	1.5x1.3x0.1cm
Weight	-	1.79g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 227

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	1.76g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 228

Size	-	1.3x1.2x0.1cm
Weight	-	1.76g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 229

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	1.65g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 230

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	1.65g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Three arched hill with crescent.

Fig. No. 231

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	1.58g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 232

Description - Three arched hill with dots inside and crescent at the top.

Fig. No. 234

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	0.95g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig No. 235

Description - Three arched hill with crescent.

Fig. No. 236

Size	**-**	1.1x1.1x0.2cm
Weight	**-**	1.90g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the left.

Fig. No. 237

Description - Three arched hill with crescent.

3. Elephant walking to the right:

Fig. No. 238

Size	**-**	1.3x1.2x0.15cm
Weight	**-**	3.20g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the right.

Fig. No. 239

Size	-	1.3x1.2x0.15cm
Weight	-	3.20g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 240

Size	**-**	1.4x1.3x0.2cm
Weight	**-**	3.05g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the right.

Fig. No. 241

Size	-	1.4x1.3x0.2cm
Weight	-	3.05g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 242

Size	-	1.5x1.3x0.1cm
Weight	-	2.63g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Elephant walking to the right.

Fig. No. 243

Size	-	1.5x1.3x0.1cm
Weight	-	2.63g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with crescent.

Fig. No. 244

Size	**-**	1.4x1.2x0.2cm
Weight	**-**	2.53g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the right.

Fig. No. 245

Description - Three arched hill with crescent.

Fig. No. 246

Size	**-**	1.3x1.1x0.15cm
Weight	**-**	1.49g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant walking to the right.

Fig. No. 247

Size	-	1.3x1.1x0.15cm
Weight	-	1.49g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Three arched hill with dot inside with the crescent at the top.

4. Elephant with a rider walking to the right:

Fig. No. 248

Size	**-**	1.5x1.3x0.1cm
Weight	**-**	2.46g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Elephant with a rider walking to the right.

Fig. No. 249

Description - Three arched hill with crescent.

Fig. No. 250

Size	**-**	1.3x1.1x0.1cm
Weight	**-**	1.58g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	This side of coin is worn out.

Fig. No. 251

Size	**-**	1.3x1.1x0.1cm
Weight	**-**	1.58g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Three arched hill with dot inside with the crescent at the top.

Fig. No. 252

Size	-	1.5x1.2x0.1cm
Weight	-	1.5g
Provenance	-	*Kaushambi*
Period	-	*Sunga-Maurya*
Description	-	Coin is worn out.

Fig. No. 253

Size	**-**	1.5x1.2x0.1cm
Weight	**-**	1.5g
Provenance	**-**	*Kaushambi*
Period	**-**	*Sunga-Maurya*
Description	**-**	Coin is worn out.

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Coins of Panchal Kings Kept, Kept in Shahjad Rai Research Institute, Baraut district Baghpat Uttar Pradesh

Vijay Kumar
Chief Editor
Indian Journal of Archaeology

&

Amit Rai Jain
Director
Shahjad Rai Research Institute,
Baraut district Baghpat U.P.

Introduction: This collection of *Panchal* coins is presently kept in *Shahjad* Rai Research Institute, *Baraut* district *Baghpat Uttar Pradesh*. These coins were individually found by different people at different point of time and different locations. In the latest work on *Panchal* coins Shushma Arya has given a list of 48 kings identified on the basis of coins[1]. KM Shrimali has given inventory of 24 kings of *Panchal* and assigned a tentative chronology for them[2]. Bela Lahiri had given the chronology for 27 kings of *Panchal*[3]. The timespan covered by these kings is late 1st century B.C. to late 3rd Century B.C. This collection has 104 coins of different *Panchal* kings, among these 21 are of *Agnimitra*, 16 of *Bhanumitra*, 7 are of *Bhuimitras*, 15 are of *Dhruvmitra*, 16 are of *Indramitra*, 6 are of *Jayamitra*, 1 is of *Prajapatimitra*, 3 are of *Phagunimitra*, 17 coins are of *Rudragupta*, 1 is of *Suryamitra* and 1 is of *Varunamitra*. There are many varieties of coins of some kings. Following is the detail of coins belonging to different kings. The names are being given in alphabetical order without giving the time because new kings have come to light in recent years and further researches are needed to prepare a new chronological list.

Agnimitra: This collection has 21 coins of Agnimitra. Their weight varies from 16 gram to 1.80 gram. KM Shrimali identified 10 varieties of Agnimitra coins[4]. This collection has 3 types of coins in which obverse side bears three *Panchal* signs in the top row and kings name in the bottom row inside a square incuse and the reverse side of 4 coins bears Goddess is standing on a lotus flower and radial rays make her *abhamandal*. *Srivatsa* symbol is on the left side (Fig no. 1 (A)) (Type C, KM Shrimali)[5]**.** The reverse side of 13 coins bear deity with five flames coming out of head standing on a platform flanked by two poles topped with round poppy seed pod shaped object. (Fig no. 1 (B)) (Type A,

KM Shrimali)[6]. The reverse side of 1 bearing a pole with a cross at the top/ three points coming out of alter base standing in the middle of the platform. Trident with battle axe stands on the right side, *Trichchhatra* stands on the left side (Fig no. 1 (C)) (Type E, KM Shrimali)[7]. The reverse sides of 3 coins are worn out.

(A) **(B)**

(C)

Fig no. 01: A, B & C

Bhanumitra: This collection has 16 coins of Bhanumitra. Their weight varies from 15.89 gram to 1 gram. Shrimali identified 5 varieties of Bhanumitra coins[8]. This collection has 3 types of coins in which obverse side bears three *Panchal* signs in the top row and kings name in the bottom row inside a square incuse and the reverse side of 3 coins shows the sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a pedestal resting on lotus flower (Fig no. 2 (A))**.** The reverse side of 6 coins shows the sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a lotus flower. (Fig no. 2 (B)) (Type A, KM Shrimali)[9]**.** The reverse side of 7 coins shows the sun disc in the middle above the platform flanked by bent railings with *Makars*/flower attached to the ends (Fig no. 2 (C)) (Type B, KM Shrimali)[10]**.**

(A) **(B)**

(C)

Fig no. 02: A, B & C

Bhumimitra: This collection has 7 coins of Bhumimitra. Their weights varies from 17.39 gram to 2.55 gram. Shrimali identified 4 varieties of this coin[11]. This collection has only 1 type in which obverse side bears three *Panchal* signs in the top row and kings name in the bottom row inside a square incuse, reverse side bears the deity with five rays coming out of his head, his right hand is raised, left hand is held akimbo and he is flanked by two *trichchhatras* (Fig no. 3) (Type A, KM Shrimali)[12]**.**

Fig no. 3

Dhruvmitra: This collection has 15 coins of Dhruvmitra. Their weights varies from 5.15 gram to 2.91 gram. This collection has only 1 type in which obverse side bears three *Panchal* signs in the top row and kings name in the bottom row inside a square incuse, *reverse side bears a Yupa* in the middle of the platform flanked by *trichchhhatra* on the right side and spear on the left side (Fig no. 4).

Fig no. 04

Indramitra: This collection has 16 coins of Indramitra. Their weights vary from 5.58 gram to 1.57 gram. This collection has 4 varieties. The obverse side bears three *Panchal* signs in the top row and king's name in the bottom row inside a square incuse. The reverse side bears the image of a deity facing front holding some object in his raised right hand, left hand is held akimbo and some object is going towards right and he is standing on a platform, (Fig no. 5 (A)) (Type A, KM Shrimali)[13]**.** The second type bears the deity standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform. The third *panchal* symbol is located on the right side of the shrine (Fig no. 5 (B)) (Type B, KM Shrimali)[14]**.** The third type bears Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform. (Fig no. 5 (C)). The fourth type bears a trident with battle axe stands in the middle of the platform, flanked by a railing with *trichchhatra* on the right side and a railing with a cross attached near the top on the left side (Fig no. 5 (D))[15].

(A) **(B)**

(C) **(D)**

Fig no. 05: A, B, C & D

Jayamitra: This collection has 6 coins of Jayamitra. Their weights vary from 5.01 gram to 3.80 gram. This collection has only 1 variety in which obverse side bears three *Panchal* signs in the top row and king's name in the bottom row inside a square incuse, and the reverse bears the deity standing on pedestal facing front. His left hand held akimbo right hand is raised and holds a unidentified object and has partial *abhamandal* with rays coming out. He is flanked by spear on the left side and *trichchhatra* the on the right side (Fig no. 6) (Type B, KM Shrimali)[16].

Fig no. 06

Phagunimitra: This collection has 3 coins of Phagunimitra. Their weights varies from 14.26 gram to 5.70 gram. Shrimali identified 2 types of this coin[17]. This collection has only 1 variety in which obverse side bears three *Panchal* coins in the top row and kings name in the bottom row inside a square incuse, reverse side bears a female deity standing facing front, on lotus holding lotus bud in her raised right hand, left hand held akimbo, *srivastsa* symbol on the left side and partial *abhamandal* above the head (Fig no.7) (Type A, KM Shrimali)[18].

Fig No. 07

Prajapatimitra: This collection has 1 coin of Prajapatimitra. Their weights of the coin is 4.23 gram. Shrimali identified 1 types of this coin[19]. This collection has only 1 variety in which obverse side bears two line legend inside the square incuse which reads: "(1)*Prajapa* (2) "*timitas*", and the reverse side bears the deity standing on platform, right hand raised, left hand held akimbo (Fig no.8) (Type A, KM Shrimali)[20]**.**

Fig No. 08

Rudragupta: This collection has 17 coins of Rudragupta. Their weights varies from 6.23gram to 2.24 gram. Shrimali identified 3 types of this coin[21]. This collection has 5 types in which obverse side bears three *Panchal* coins in the top row and kings name in the bottom row inside a square incuse. The first variety bears the image of a thick pillar in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the left side. A *Trichchhatra* stands on the right side. There are 1 coin of this type in this collection (Fig no. 9 (A)). The second variety bears a trident in the middle of the platform. *Trichchhatra* stands on the right side and a pillar with cross stands on the left. There are 2 coins of this type in this collection (Fig no. 9 (B)). The third variety bears a thick pillar in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. *Trichchhatra* stands on the left side. There are 8 coins of this type in this collection (Fig no. 9 (C)). The fourth variety bears a thick pillar in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. A pillar to which three horizontal sticks are attached stands on the left side. There are 4 coins of this type in this collection (Fig no. 9(D)). The fifth variety bears a thick pillar in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. *Trichchhatra* stands on the left side. There are 2 coins of this type in this collection. (Fig no. 9 (E)).

(A) **(B)**

(C) **(D)**

(E)

Fig No. 09

Suryamitra: This collection has 1 coin of Suryamitra. The weights of the coin is 4.24 gram. This collection has only 1 variety in which obverse side bears three *Panchal* coins in the top row and kings name in the bottom row inside a square incuse, and the reverse side bears a human shaped deity standing on a platform with right hand raised and holding some object and left hand is held akimbo. Flames are coming out of his head. He is flanked by spear on left side with a *Trichchhatra* on right side (Fig no.10).

Fig No. 10

Varunamitra: This collection has 1 coins of Varunmitra. The weights of the coin is 1.31 gram[22]. This collection has only 1 variety in which obverse side bears three *Panchal* signs in the top row and king's name in the bottom row inside a square incuse, and the reverse side bears trident in the middle located on a pedestal flanked by *trichchhatra* on the right side and spear on the left side (Fig No. 11).

Fig No. 11

Catalogue of Panchal Coins: Following is the catalogue of 11 Panchal Kings:

- **Coins of Agnimitra:**
  1. **Goddess is standing on a lotus flower and radial rays make her *abhamandala*. *Srivatsa* symbol is on the left side.**

Fig. No. 12

Size	-	2.3x2.2x0.4 cm
Weight	-	16 gram
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	The top line has three panchal signs, the legend in bottom line reads "Agimitas".

Fig. No. 13

Reverse - Goddess is standing on a lotus flower and radial rays make her *abhamandala. Srivatsa* symbol is on the left side.

Fig. No. 14

Size	-	2.3x2.2x0.3cm
Weight	-	15.82g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Panchal signs at the top, the legend below reads "…*mitrasya*" inside the square incuse.

Fig. No. 15

Reverse - Goddess is standing on a lotus flower and radial rays make her *abhamandala*. *Srivatsa* symbol is on the left side.

Fig. No. 16

Size	-	2.2x2.1x0.3cm
Weight	-	14.47g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 17

Reverse - Goddess is standing on a lotus flower and radial rays make her *abhamandala*. *Srivatsa* symbol is on the left side.

Fig. No. 18

Size	-	2x2x0.2cm
Weight	-	5.09g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 19

Reverse - Goddess is standing on a lotus flower and radial rays make her *abhamandala*. *Srivatsa* symbol is on the left side.

2. Deity with five flames coming out of head standing on a platform flanked by two poles topped with round poppy seed pod shaped object.

Fig. No. 20

Size	-	1.9x1.9x0.3cm
Weight	-	7.13g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 21

Reverse - Deity with five flames coming out of head standing on a platform flanked by two poles topped with round poppy seed pod shaped object.

Fig. No. 22

Size	-	1.8x1.8x0.4cm
Weight	-	6.35g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 23

Reverse - Deity with five flames coming out of head standing on a platform flanked by arc of seed pod shaped object.

Fig. No. 24

Size	-	1.8x1.7x0.3cm
Weight	-	6.18g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 25

Reverse - Deity with five flames coming out of head standing on a platform flanked by arc of seed pod shaped object.

Fig. No. 26

Size	-	1.6x1.6x0.2cm
Weight	-	5.69g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 27

Reverse - Deity with five flames coming out of head standing on a platform flanked by are of seed pod shaped object.

Fig. No. 28

Size	-	1.7x1.7x0.2cm
Weight	-	5.25g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 29

Reverse - A deity standing on a platform with flames coming out of his head. He is flanked by two poles topped with round poppy seed pod shaped object.

Fig. No. 30

Size	-	1.3x1.3x0.3cm
Weight	-	3.42g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 31

Reverse - Deity with five flames coming out of head standing on a platform flanked by arc of seed pod shaped object.

Fig. No. 32

Size	-	1.2x1.1x0.2cm
Weight	-	2.89g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 33

Reverse - Deity with five flames coming out of head standing on a platform flanked by arc of seed pod shaped object.

Fig. No. 34

Size	-	1.2x1.2x0.2cm
Weight	-	2.54g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 35

Reverse - Deity standing on a platform holding two different object in his right and left hand, while is left hand is held akimbo. He flanked by two poles topped with round poppy seed pod shaped object.

Fig. No. 36

Size	-	1.1x1.1x0.2 cm
Weight	-	2.42g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse

Fig. No. 37

Reverse - Deity standing on a platform holding two different object in his right and left hand, while is left hand is held akimbo. He flanked by two poles topped with round poppy seed pod shaped object.

Fig. No. 38

Size	-	1.1x1.1x0.2cm
Weight	-	2.26g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse

Fig. No. 39

Reverse - Deity with five flames coming out of head standing on a platform flanked by arc of seed pod shaped object.

Fig. No. 40

Size	-	1.1x1.1x0.2cm
Weight	-	1.85g
Provenance	-	*Ahichchhatra area*
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse

Fig. No. 41

Reverse - Deity standing on a platform holding two different object in his right and left hand, while is left hand is held akimbo. He flanked by two poles topped with round poppy seed pod shaped object.

Fig. No. 42

Provenance - *Ahichchhatra area*

Period - 1st century to 3rd century

Obverse - Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 43

Reverse - Deity with five flames coming out of head standing on a platform flanked by are of seed pod shaped object.

3. **A pole bearing a cross at the top stands in the middle of the platform. Trident with battle axe stands on the right side, *Trichchhatra* stands on the right side.**

Fig. No. 44

Size	-	1.7x1.5x0.1cm
Weight	-	2.27g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 45

Reverse - A pole bearing a cross at the top stands in the middle of the platform. Trident with battle axe stands on the right side, *Trichchhatra* stands on the right side.

Fig. No. 46

Size	-	1.9x1.9x0.3cm
Weight	-	6 g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 47

Reverse - This side of the coin is worn out.

Fig. No. 48

Size	-	1.8x1.7x0.2cm
Weight	-	5.31g
Provenance	-	*Bareily* area
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 49

Reverse - This side of the coin is worn out.

Fig. No. 50

Size	-	1.3x1.3x0.3cm
Weight	-	2.78g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*agimitas*" inside a square incuse.

Fig. No. 51

Reverse - This side of the coin is worn out.

This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a pedestal resting on lotus flower.

Fig. No. 52

Size	-	2.5x2.3x0.4cm
Weight	-	15.89g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure

Fig. No. 53

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a pedestal resting on lotus flower.

Fig. No. 54

Size	-	1.2x1.2x0.2cm
Weight	-	1.70g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 55

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a pedestal resting on lotus flower.

Fig. No. 56

Size	-	1.2x1.1x0.1cm
Weight	-	0.68g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 57

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a pedestal resting on lotus flower.

This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a lotus flower.

Fig. No. 58

Size	-	2.4x2.3x0.5cm
Weight	-	14.72g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a square incuse.

Fig. No. 59

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a lotus flower.

Fig. No. 60

Size	-	2.4x2.4x0.3cm
Weight	-	13.84g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a square incuse.

Fig. No. 61

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a lotus flower.

Fig. No. 62

Size	-	1.3x1.3x0.1cm
Weight	-	1.95g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 63

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a lotus flower.

Fig. No. 64

Size	-	1.2x1.2x0.2cm
Weight	-	1.70g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 65

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a lotus flower.

Fig. No. 66

Size	-	1.2x1.2x0.1cm
Weight	-	1.44g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 67

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a lotus flower.

Fig. No. 68

Size	-	1.1x1.1x0.1cm
Weight	-	1.03g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 69

Reverse - This side shows sun placed above a flat necklace. *Makars* are hanging from the ends of this necklace. Necklace is placed on a lotus flower.

Sun disc in the middle above the platform flanked by bent railings with *Makars*/flower attached to the ends.

Fig. No. 70

Size	-	2.6x2.3x0.3cm
Weight	-	13.06g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 71

Reverse - Sun disc in the middle above the platform flanked by bent railings with *Makars*/flower attached to the ends.

Fig. No. 72

Size	-	2x1.8x0.2cm
Weight	-	5.51g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 73

Reverse - This side of the coin is worn out.

Fig. No. 74

Size	-	1.3x1.3x0.2cm
Weight	-	2.99g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 75

Reverse - Sun disc in the middle above the platform flanked by bent railings with *makars* attached to the ends of these railings.

Fig. No. 76

Size	-	1.2x1.2x0.2cm
Weight	-	1.70g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 77

Reverse - Sun disc in the middle above the platform flanked by bent railings with *makars* attached to the ends of these railings.

Fig. No. 78

Size	-	1.2x1.2x0.2cm
Weight	-	1.70g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 79

Reverse - This side of the coin is worn out.

Fig. No. 80

Size	-	1.2x1.2x0.2cm
Weight	-	1.70g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 81

Reverse - Sun disc in the middle above the platform flanked by bent railings with *makars* attached to the ends of these railings.

Fig. No. 82

Size	-	1.1x1.1x0.1cm
Weight	-	1 g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "Bhanumitras" inside a sqaure incuse.

Fig. No. 83

Reverse - Sun disc in the middle above the platform flanked by bent railings with *makars* attached to the ends of these.

Fig. No. 84

Size	**-**	2.3x2.3x0.6cm
Weight	**-**	17.38g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*bhumimitras*". Both lines are contained inside the square incuse.

Fig. No. 85

Description - Reverse side has the deity with five rays coming out of head, his right hand raised, left hand is held akimbo and he is flanked by two *trichchhatras*.

Fig. No. 86

Size	**-**	2.4x2.3x0.7cm
Weight	**-**	15.94g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*bhumimitras*". Both lines are contained inside the square incuse.

Fig. No. 87

Description - Reverse side has the deity with five rays coming out of head, his right hand raised, left hand is held akimbo and he is flanked by two *trichchhatras*.

Fig. No. 88

Size	**-**	2.3x2.3x0.4cm
Weight	**-**	15.05g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*bhumimitras*". Both lines are contained inside the square incuse.

Fig. No. 89

Description - Reverse side has the deity with five rays coming out of head, his right hand raised, left hand is held akimbo and he is flanked by two *trichchhatras*.

Fig. No. 90

Size	**-**	2.4x2.3x0.4cm
Weight	**-**	14.36g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*bhumimitras*". Both lines are contained inside the square incuse.

Fig. No. 91

Description - Reverse side has the deity with five rays coming out of head, his right hand raised, left hand is held akimbo and he is flanked by two *trichchhatras*.

Fig. No. 92

Size	**-**	2.1x2.1x0.3cm
Weight	**-**	12.63g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*bhumimitras*". Both lines are contained inside the square incuse.

Fig. No. 93

Description - Reverse side has the deity with five rays coming out of head, his right hand raised, left hand is held akimbo and he is flanked by two *trichchhatras*.

Fig. No. 94

Size	**-**	1.8x1.8x0.3cm
Weight	**-**	7.60g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*bhumimitras*". Both lines are contained inside the square incuse.

Fig. No. 95

Description - Reverse side has the deity with five rays coming out of head, his right hand raised, left hand is held akimbo and he is flanked by two *trichchhatras*.

Fig. No. 96

Size	**-**	1.2x1.1x0.2cm
Weight	**-**	2.53g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*bhumimitras*". Both lines are contained inside the square incuse.

Fig. No. 97

Description - Reverse side has the deity with five rays coming out of head, his right hand raised, left hand is held akimbo and he is flanked by two *trichchhatras*.

Fig. No. 98

Size	**-**	2x1.8x0.2cm
Weight	**-**	5.15g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 99

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 100

Size	**-**	1.9x1.8x0.1cm
Weight	**-**	5.14g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 101

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 102

Size	**-**	1.6x1.6x0.2cm
Weight	**-**	4.96g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 103

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhhatra* on the right side and spear on the left side.

Fig. No. 104

Size	**-**	1.8x1.8x0.2cm
Weight	**-**	4.75g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 105

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 106

Size	**-**	2x1.8x0.2cm
Weight	**-**	4.59g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 107

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 108

Size	**-**	1.7x1.7x0.2cm
Weight	**-**	4.59g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 109

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhhatra* on the right side and spear on the left side.

Fig. No. 110

Size	**-**	1.9x1.8x0.1cm
Weight	**-**	4.28g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 111

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhhatra* on the right side and spear on the left side.

Fig. No. 112

Size	**-**	1.8x1.7x0.2cm
Weight	**-**	4.26g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 113

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 114

Size	**-**	1.7x1.7x0.1cm
Weight	**-**	4.21g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 115

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 116

Size	**-**	1.9x1.6x0.1cm
Weight	**-**	4.15g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 117

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

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Fig. No. 118

Size	**-**	1.7x1.7x0.2cm
Weight	**-**	4 g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 119

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 120

Size	**-**	1.8x1.7x0.2cm
Weight	**-**	3.95g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 121

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 122

Size	**-**	1.9x1.8x0.2cm
Weight	**-**	3.39g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 123

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 124

Size	**-**	1.6x1.5x0.2cm
Weight	**-**	3.39g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 125

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

Fig. No. 126

Size	**-**	1.7x1.6x0.1cm
Weight	**-**	2.91g
Provenance	**-**	*Bareilly* area
Period	-	1st century to 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Dhruvmitras*". Both lines are contained inside the square incuse.

Fig. No. 127

Reverse - *Yupa* stands in the middle of the platform flanked by *trichchhatra* on the right side and spear on the left side.

The reverse side bears the image of a deity facing front holding some object in his raised right hand, left hand is held akimbo and some object is going towards right and he is standing on a platform.

Fig. No. 128

Size	**-**	1.5x1.5x0.3cm
Weight	**-**	5.28 g
Provenance	**-**	*Bareilly area*
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 129

Description - The reverse side bears the image of a deity facing front holding some object in his raised right hand, left hand is held akimbo and some object is going towards right and he is standing on a platform.

Fig. No. 130

Size	**-**	1.4x1.4x0.3cm
Weight	**-**	4.83g
Provenance	**-**	*Bareilly* area
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 131

Description - The reverse side bears the image of a deity facing front holding some object in his raised right hand, left hand is held akimbo and some object is going towards right and he is standing on a platform.

Fig. No. 132

Size	**-**	1.5x1.5x0.3cm
Weight	**-**	4.75g
Provenance	**-**	*Bareilly* area
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 133

Description - The reverse side bears the image of a deity facing front holding some object in his raised right hand, left hand is held akimbo and some object is going towards right and he is standing on a platform.

Fig. No. 134

Size	**-**	1.4x1.4x0.3cm
Weight	**-**	4.66g
Provenance	**-**	*Bareilly* area
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 135

Description - The reverse side of the coin is worn out.

Fig. No. 136

Size	**-**	1.4x1.4x0.3cm
Weight	**-**	3.29g
Provenance	**-**	*Bareilly* area
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 137

Description - The reverse is completely worn out.

Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform. The third *panchal* symbol is located on the left side of the shrine:

Fig. No. 138

Size	**-**	1.3x1.3x0.2cm
Weight	**-**	2.68g
Provenance	**-**	*Bareilly* area
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 139

Reverse - Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform. The third *panchal* symbol is located on the left side of the shrine.

Fig. No. 140

Size	**-**	1.2x1.2x0.2cm
Weight	**-**	2.66g
Provenance	**-**	*Bareilly* area
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 141

Reverse - Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform. The third *panchal* symbol is located on the left side of the shrine.

Fig. No. 142

Size	**-**	1.2x1.2x0.3cm
Weight	**-**	2.63g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 143

Reverse - Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform. The third *panchal* symbol is located on the left side of the shrine.

Fig. No. 144

Size	**-**	1.3x1.3x0.2cm
Weight	**-**	2.58g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 145

Reverse - Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform. The third *panchal* symbol is located on the left side of the shrine.

Fig. No. 146

Size	**-**	1.3x1.2x0.2cm
Weight	**-**	2.54g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 147

Reverse - Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform. The third *panchal* symbol is located on the left side of the shrine.

Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform.

Fig. No. 148

Size	**-**	1x1x0.2cm
Weight	**-**	1.93g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 149

Reverse - Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform.

Fig. No. 150

Size	**-**	1.1x1.1x0.2cm
Weight	**-**	1.67g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 151

Reverse - Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform.

Fig. No. 152

Size	**-**	1.1x1.1x0.2cm
Weight	**-**	1.57g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 153

Reverse - Deity is standing facing front holding some object in his right hand, left hand is held akimbo, he is housed inside a shrine located on a platform.

Fig. No. 154

Size	**-**	1.6x1.5x0.3cm
Weight	**-**	5.01g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*jayamitras*". Both lines are contained inside the square incuse.

Fig. No. 155

Reverse - Deity standing on pedestal facing front. His left hand held akimbo right hand is raised and holds a unidentified object, partial *abhamandala* with rays coming out. He is flanked by spear on the left side and *trichchhatra* the on the right side.

Fig. No. 156

Size	**-**	1.5x1.5x0.3cm
Weight	**-**	4.87g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*jayamitras*". Both lines are contained inside the square incuse.

Fig. No. 157

Reverse - Deity standing on pedestal facing front. His left hand held akimbo right hand is raised and holds a unidentified object, partial *abhamandala* with rays coming out. He is flanked by spear on the left side and *trichchhatra* the on the right side.

A trident with battle axe stands in the middle of the platform, flanked by a railing with trichchhatra on the right side and a railing with a cross attached near the top on the left side.

Fig. No. 158

Size	**-**	1.6x1.6x0.2cm
Weight	**-**	4.29g
Provenance	**-**	*Bareilly* area
Description	**-**	The top line has three panchal signs, the second line has the legend "*Idamitas*". Both lines are contained inside the square incuse.

Fig. No. 159

Reverse - A trident with battle axe stands in the middle of the platform flanked by a railing with *trichchhatra* on the right side and a railing with a cross attached near the top on the left side.

Fig. No. 160

Size	**-**	1.4x1.4x0.3cm
Weight	**-**	4.41g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*jayamitras*". Both lines are contained inside the square incuse.

Fig. No. 161

Reverse - Deity standing on pedestal facing front. His left hand held akimbo right hand is raised and holds a unidentified object, partial *abhamandala* with rays coming out. He is flanked by spear on the left side and *trichchhatra* the on the right side.

Fig. No. 162

Size	**-**	1.4x1.4x0.2cm
Weight	**-**	4.21g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*jayamitras*". Both lines are contained inside the square incuse.

Fig. No. 163

Reverse - Deity standing on pedestal facing front. His left hand held akimbo right hand is raised and holds a unidentified object, partial *abhamandala* with rays coming out. He is flanked by spear on the left side and *trichchhatra* the on the right side.

Fig. No. 164

Size	**-**	1.6x1.4x0.2cm
Weight	**-**	3.83g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*jayamitras*". Both lines are contained inside the square incuse.

Fig. No. 165

Reverse - Deity standing on pedestal facing front. His left hand held akimbo right hand is raised and holds a unidentified object, partial *abhamandala* with rays coming out. He is flanked by spear on the right side and *trichchhatra* the on the left side.

Fig. No. 166

Size	**-**	1.6x1.4x0.2cm
Weight	**-**	3.80g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*jayamitras*". Both lines are contained inside the square incuse.

Fig. No. 167

Reverse - Deity standing on pedestal facing front. His left hand held akimbo right hand is raised and holds a unidentified object, partial *abhamandala* with rays coming out. He is flanked by spear on the left side and *trichchhatra* the on the right side.

Fig. No. 168

Size	**-**	2.2x2.2x0.3cm
Weight	**-**	14.26g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Phagunimitas*". Both lines are contained inside the square incuse.

Fig. No. 169

Reverse - Female deity standing facing, on lotus holding lotus bud in her raised right hand, left hand held akimbo, *srivatsa* symbol on the left side, partial *abhamandala* above the head.

Fig. No. 170

Size	**-**	2.2x2x0.4cm
Weight	**-**	14.04g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Phagunimitas*". Both lines are contained inside the square incuse.

Fig. No. 171

Reverse - Female deity standing facing, on lotus holding lotus bud in her raised right hand, left hand held akimbo, srivatsa symbol on the left side, partial *abhamandala* above the head.

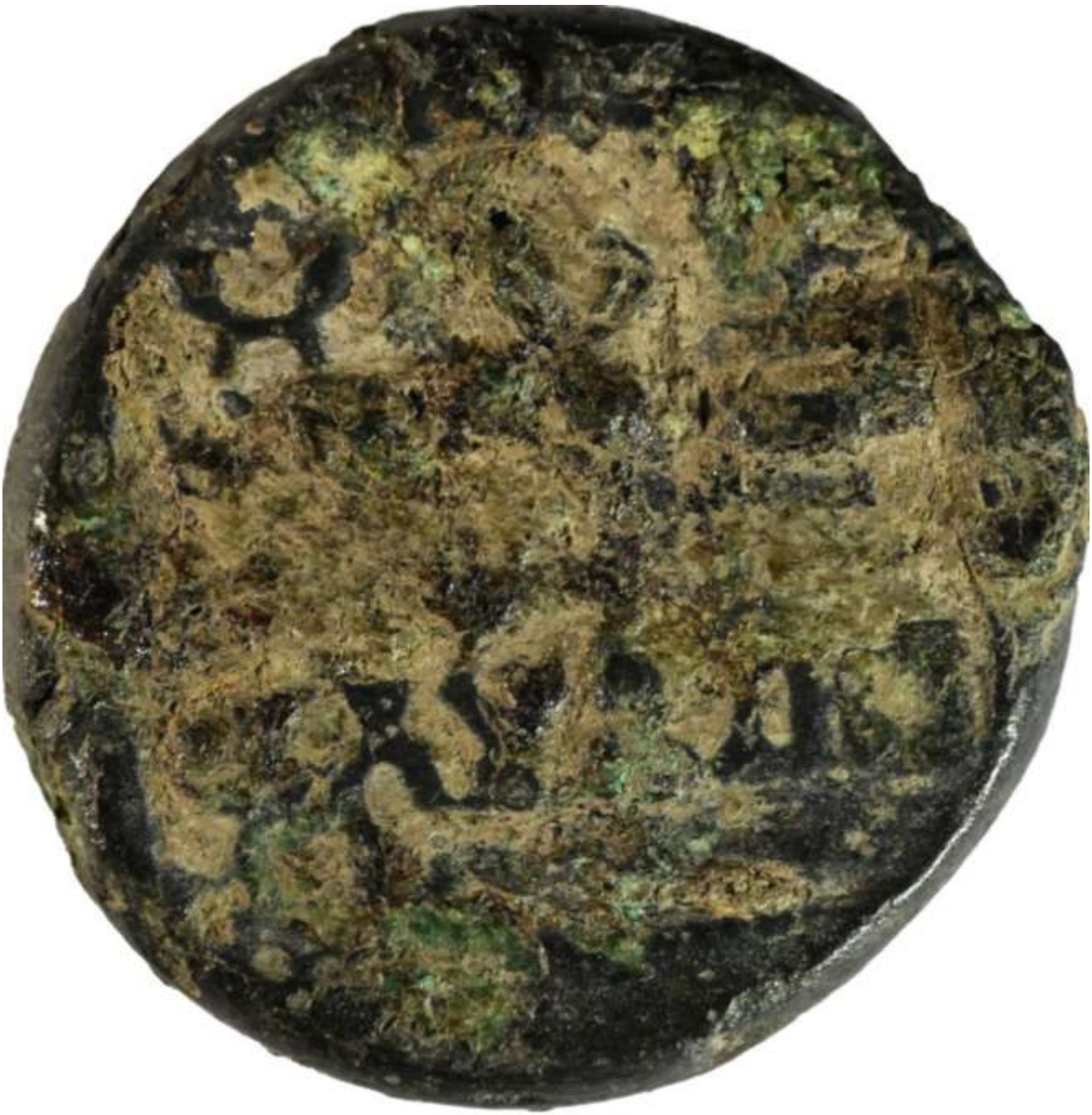

Fig. No. 172

Size	**-**	1.7x1.7x0.3cm
Weight	**-**	5.70g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The top line has three panchal signs, the second line has the legend "*Phagunimitas*". Both lines are contained inside the square incuse.

Fig. No. 173

Reverse - Female deity standing facing, on lotus holding lotus bud in her raised right hand, left hand held akimbo, srivatsa symbol on the left side, partial *abhamandala* above the head.

Fig. No. 174

Size	**-**	1.6x1.6x0.3cm
Weight	**-**	4.22g
Provenance	**-**	*Bareilly* area
Period	-	1st – 3rd century
Description	**-**	The two line legend inside the square incuse reads: "(1) *Prajapa* (2) *timitas*".

Fig. No. 175

Description - A deity standing on platform, right hand raised, left hand held akimbo.

Rudragupta

A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the left side. A *Trichchhatra* stands on the right side.

Fig. No. 176

Size	-	1.8x1.8x0.3cm
Weight	-	6.23g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 177

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the left side. A Trichchhatra stands on the right side.

A trident stands in the middle of the platform. Trichchhatra stands on the right side and a pillar with cross stands on the left.

Fig. No. 178

Size	-	2x1.8x0.1cm
Weight	-	4 g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 179

Reverse - A trident stands in the middle of the platform. Trichchhatra stands on the right side and a pillar with cross stands on the left side.

Fig. No. 180

Size	-	1.5x1.4x0.2cm
Weight	-	3.04g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 181

Reverse - A trident stands in the middle of the platform. Trichchhatra stands on the right side and a pillar with cross stands on the left side.

A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 182

Size	-	1.9x1.9x0.2cm
Weight	-	5.41g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 183

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 184

Size	-	2x1.8x0.2cm
Weight	-	5.09g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 185

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 186

Size	-	1.8x1.6x0.3cm
Weight	-	4.88g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 187

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 188

Size	-	1.7x1.7x0.3cm
Weight	-	4.88g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 189

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 190

Size	-	2x1.8x0.2cm
Weight	-	4.70g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 191

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 192

Size	-	1.7x1.7x0.3cm
Weight	-	4.65g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 193

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 194

Size	-	1.9x1.8x0.2cm
Weight	-	4.62g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 195

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 196

Size	-	1.8x1.8x0.2cm
Weight	-	4.40g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 197

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. A pillar to which three horizontal sticks are attached stands on the left side.

Fig. No. 198

Size	-	1.5x1.4x0.3cm
Weight	-	3.02g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 199

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. A pillar to which three horizontal sticks are attached stands on the left side.

Fig. No. 200

Size	-	1.6x1.4x0.4cm
Weight	-	2.93g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 201

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 202

Size	-	1.3x1.3x0.4cm
Weight	-	2.89g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 203

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 204

Size	-	1.4x1.3x0.3cm
Weight	-	2.54g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 205

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichatra stands on the left side.

A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 206

Size	-	1.7x1.7x0.4cm
Weight	-	5.90g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 207

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Fig. No. 208

Size	-	1.5x1.4x0.2cm
Weight	-	2.24g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three panchal signs in the top line, bottom line bears Brahmi legend "rudraguptas" inside a square incuse.

Fig. No. 209

Reverse - A thick pillar stands in the middle of the platform with cross attached to the upper portion. Trident with battle axe stands on the right side. Trichchhatra stands on the left side.

Suyamitras

Fig. No. 210

Size	-	1.5x1.5x0.2cm
Weight	-	4.24 g
Provenance	-	*Ahichchhatra area*
Period	-	1st century to 3rd century
Obverse	-	Three *panchal* signs in the top line, bottom line bears Brahmi legend "*suyamitras*" inside a square incuse.

Fig. No. 211

Reverse - human shaped deity standing on a platform with right hand raised and holding some object and left hand is held akimbo. Flames are coming out of his head. He is flanked by spear on left side with a Trichchhatra on right side.

Varunamitas

Fig. No. 212

Size	**-**	1.3x1.3x0.3cm
Weight	**-**	1.31g
Provenance	**-**	*Bareilly* area
Description	**-**	The top line has three panchal signs, the second line has the legend "*varunamitas*". Both lines are contained inside the square incuse. Right side of the coin is damaged.

Fig. No. 213

Description - Reverse side bears trident in the middle located on a pedestal flanked by *trichchhatra* on the right side and spear on the left side.

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Coins of Panchal King, *Achyut* Kept in Shahjad Rai Research Institute, Baraut district Baghpat Uttar Pradesh

Vijay Kumar
Chief Editor
Indian Journal of Archaeology

&

Amit Rai Jain
Shahjad Rai Research Institute,
Baraut district *Baghpat U.P.*

Introduction: This collection of coins of *Achyut*, the king of Panchal (early 4th century A.D.) is presently kept in Shahjad Rai Research Institute, *Baraut* district *Baghpat U.P*. All these coins were found from Achchhatra an archaeological site, situated in southern part district *Bareilly*.

Fig. No. 01: Coin of *Achyut*, king of *Panchal*

Achyut is the last king of Panchal in the long line of Panchal kings. Allahabad inscription of Samudra Gupta mentions his name in the list of kings defeated by him. It appears that he ruled *Panchal* area in early 4th century A.D.[1] The obverse side of these coins bears the legend "*Achyu*"and the reverse side bears the device of spoked wheels and sometime the bust of the king. Shrimali mentions four

varieties of Achyut[2]. Type A has legend Achyu on obverse and reverse side as eight spoked wheel, Type B has the same legend on obverse side and twelve spoked wheel on the reverse side, Type C has the same legend on the obverse side and sixteen spoked wheel on the reverse side[3], Type D has obverse side has the bust of king facing right legend "*a*" on the left and "*chyu*" on the left side in 4th century *bhrahmi* script. *Shushma Arya* mentions another variety of this type in which king is facing left[4]. Some coins are degenerate version of wheel type this is a new type which can be called Type E. Some coins have seven spokes sometimes with dots in between (Fig no.) and sometime without dots[5]. This type can be named as Type F.

Fig. No. 02: Achyuta Coin (AE quarter karshapana, c. early 4th century; Weight: 2.05 gm., Diam: 13 mm; *Ref:* MAC 4727 *var*, https://coinindia.com/galleries-panchala-kingdom.html)

This collection has total number of 44 coins, the heaviest coin weighs 2.61 g and the lightest coin weighs 0.12 g.

The catalogue of these coins is as follows:

Fig. No. 03: Obverse

Size	**-**	1.5x1.2x0.2cm
Weight	**-**	2.61 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 04: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 05: Obverse

Size	-	1.3x1.2x0.2cm
Weight	-	2.36 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 06: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 07: Obverse

Size	**-**	1.5x1.4x0.1cm
Weight	**-**	1.90 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 08: Reverese

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 09: Obverse

Size	**-**	1.2x1.2x0.2cm
Weight	**-**	1.81 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 10: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 11: Obverse

Size	-	1.1x1.1x0.2cm
Weight	-	1.81g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 12: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 13: Obverse

Size	-	1.3x1.3x0.2cm
Weight	-	1.78g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 14: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 15: Obverse

Size	**-**	1.3x1.3x0.2cm
Weight	**-**	1.78g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 17: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 17: Obverse

Size	**-**	1.3x1.3x0.1cm
Weight	**-**	1.76g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 18: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 19: Obverse

Size	**-**	1.2x1.1x0.2cm
Weight	**-**	1.76g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 20: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 21: Obverse

Size	**-**	1.3x1.2x0.1cm
Weight	**-**	1.74g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 22: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 23: Obverse

Size	-	1.3x1.3x0.1cm
Weight	-	1.73g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 24: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 25: Obverse

Size	**-**	1.3x1.2x0.2cm
Weight	**-**	1.71g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 26: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 27: Obverse

Size	-	1.1x1.1x0.2cm
Weight	-	1.68g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 28: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 29: Obverse

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	1.55g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 30: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 31: Obverse

Size	-	1.2x1.2x0.1cm
Weight	-	1.52g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 32: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 33: Obverse

Size	-	1x1x0.2cm
Weight	-	1.51 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 34: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 35: Obverse

Size	-	1.2x1.2x0.2cm
Weight	-	1.50 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 36: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 37: Obverse

Size	-	1.2x1.2x0.2cm
Weight	-	1.48 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 38: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 39: Obverse

Size	**-**	1.4x1.3x0.1cm
Weight	**-**	1.46 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 40: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 41: Obverse

Size	**-**	1.5x1.4x0.1 cm
Weight	**-**	1.44 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 42: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 43: Obverse

Size	**-**	1.3x1.3x0.1 cm
Weight	**-**	1.36 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 44: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 45: Obverse

Size	-	1.2x1x0.1 cm
Weight	-	1.35 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 46: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 47: Obverse

Size	-	1.2x1.1x0.2 cm
Weight	-	1.30 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 48: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 49

Size	-	1.3x1.3x0.1 cm
Weight	-	1.27 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 50: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 51: Obverse

Size	**-**	1.2x1.1x0.1cm
Weight	**-**	1.25 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 52: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 53: Obverse

Size	**-**	1.3x1.2x0.1 cm
Weight	**-**	1.21 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 54: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 55: Obverse

Size	-	1.4x1.3x0.1 cm
Weight	-	1.17 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 56: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 57: Obverse

Size	-	1.4x1.3x0.1 cm
Weight	-	1.15 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 58: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 59: Obverse

Size	-	1.2x1.1x0.2 cm
Weight	-	1.15 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 60: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 61: Obverse

Size	-	1.1x1.1x0.1 cm
Weight	-	1.12 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 62: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 63: Obverse

Size	**-**	1.3x1.2x0.1 cm
Weight	**-**	1.11 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 64: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 65: Obverse

Size	-	1.2x1.1x0.1 cm
Weight	-	1.06 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 66: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 67: Obverse

Size	-	1.1x1.1x0.1 cm
Weight	-	1.04 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 68: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 69: Obverse

Size	**-**	1.3x1.3x0.1 cm
Weight	**-**	1.03 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Period	**-**	Achyut written on the coin with dotted margins.

Fig. No. 70: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 71: Obverse

Size	**-**	1.2x1x0.1cm
Weight	**-**	1 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 72: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 73: Obverse

Size	**-**	1.3x1.2x0.1 cm
Weight	**-**	1 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 74: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 75: Obverse

Size	-	1.1x1.1x0.1 cm
Weight	-	0.98 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 76: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 77: Obverse

Size	**-**	1.2x1.1x0.1 cm
Weight	**-**	0.94 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 78: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 79: Obverse

Size	-	1.2x1.1x0.1 cm
Weight	-	0.86 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 80: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 81: Obverse

Size	**-**	1.1x1.1x0.1 cm
Weight	**-**	0.84 g
Provenance	**-**	Panchal area
Period	**-**	3rd century AD
Description	**-**	Achyut written on the coin with dotted margins.

Fig. No. 82: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 83: Obverse

Size	-	1.1x1.1x0.1 cm
Weight	-	0.77 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 84: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 85: Obverse

Size	-	1.1x1x0.1 cm
Weight	-	0.70 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 86: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 87: Obverse

Size	-	1.2x1.1x0.1 cm
Weight	-	0.69 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 88: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

Fig. No. 89: Obverse

Size	-	1.3x1.2x0.1 cm
Weight	-	0.12 g
Provenance	-	Panchal area
Period	-	3rd century AD
Description	-	Achyut written on the coin with dotted margins.

Fig. No. 90: Reverse

Description - Chakra on the face with dot in the middle and eight spokes.

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Unveiling the Ancient Traditions of the Ollo People: Sacred Stone and Tattooing

Jumgam Loyi
&
Dr. Sanjay Hiri
Himalayan University, Jollang,
Itanagar, Arunachal Pradesh
Jumgamloyi22@gmail.com
+91- 7630848451

Introduction: Deep within the verdant hills of Arunachal Pradesh, a state nestled in the north-eastern corner of India, lies the Laju circle of Tirap district. It is here, amidst the picturesque landscape, that the Ollo community has made their home. Spread across 13 villages, this distinct subgroup of the Naga tribes has cultivated a unique cultural identity, shaped by their history, traditions, and the rugged terrain they inhabit. The Ollo Tangshang Naga or Ollo Laju people, as they themselves, share a rich cultural heritage with the broader Naga and Nocte tribes, yet their unique experience, customs, and practices have woven a distinct narrative .The Ollo or Ollo Laju community's story is one of resilience, adaption, and cultural richness, waiting to be shared and celebrated. The Ollo community, nestled under the Laju circle, boast a rich history and distinct heritage. As one of the lesser known groups, their story remains untold, notably. The Ollo community lacks any written documented records of their history, culture and traditions. Instead it is deeply rooted in their ancestral heritage, which was passed down to generation to generations. Their unique folksong and storytelling practices have been primary means of transmitting their cultural knowledge, value, and beliefs. Every aspect of Ollo life is connected to their ancestors, who revered as the guardians of their collective memory. While urbanization and the influence of the city lives have led erosion of some of their peripheral traditions, the Ollo community remains steadfast in their ancient customs, ensuring the continuation of their cultural legacy (Rangsong, 15-06-24). Ollo people are not just found in Laju circle and the Deomali town in Tirap District of Arunachal Pradesh, but there are many Ollo villages in the Myanmar (Burma) and they shared a history together as Ollo tribe. In the distant past, when the concepts of nations, states, and countries did not exist, the Ollo people lived as a unified tribes, unbounded by geographical divisions. From that time, they share a common identity, language, and the culture that transcended the borders that would later separate them. As time passed and boundaries were

drawn, the Ollo people found themselves divided between countries, yet their shared roots and traditions remained a strong bond, a testament to the enduring legacy (Sapong, kongkang, kongkang, Namhet, 12-06-24).Despite their rich heritage this community has not been studied properly by academicians. This study seeks to fill this knowledge gap by delving into the Ollo community's traditional faith, tattooing, dress, and ornaments. Through extensive field research, involving interviews and photography, this study brings out significance, and cultural context of these traditions, we uncover the community's resilience, creativity, and deep connection to their ancestral past. This research contributes to the preservation and promotion of Ollo cultural heritage, encouraging cross-cultural understanding and encouraging more scholars, researchers and experts to focus on indigenous cultures.

Method of the study: This study employed a qualitative research design, specifically an ethnographic approach to explore the Ollo community's sacred stone and the tattooing practices. Data collection involved immersive field research, including in-depth interviews with community members, participant observation of cultural events and daily activities, and photography of traditional practices and artifacts. Semi-structured interviews were conducted with key informants, selected through purposive and snowball sampling, to gather rich, contextual insights. Throughout the research process, cultural sensitivity and ethical considerations were prioritized, including obtaining informed consent, maintaining confidentiality, and respecting Ollo customs and traditions. The field research was conducted, allowing for prolonged engagement with the community and fostering trust with participants.

Sacred Stone: Long: In the Ollo community, a revered stone named ''Long'' holds a sacred place alongside the Tekhio God. This ancient stone, imbued with a benevolent spirit and supernatural powers, watches over and protects the villagers. Long's presence is a source of comfort, guiding the Ollo people through life's challenges. Each village treasures its single Long, a symbol of unity and shared spiritual heritage. The sacred Long is carefully kept in the Ngongpa's household, its designated sanctuary. This ancient Long, imbued with supernatural power, remains under the Ngonpa family's watchful care. The community comes together to honor Long, offering prayers, food, rice, millet, and local beer, before main ceremonies, Long is reverently prepared, receiving special attention. The Ollo people believe that Long safeguards them from hardship, suffering, and disease. They consider themselves children of this sacred Long, nurtured by its spiritual energy. Through various rituals and worship, the community expresses gratitude and devotion to Long. In the Ollo community the sacred stone, Long, is carefully selected and brought into the world of living. Ollo priest, guided by divine inspiration, leads the search for the perfect stone, once found it is washed and purified, symbolizing its transformation of a normal stone into spiritual object called Long. A miniature bamboo house is crafted to cradle Long, a sanctuary that is located in the beneath the residence of Ngongpa (Rumsu, Rukhet,Rangsong,Rangsong,13-06-24).

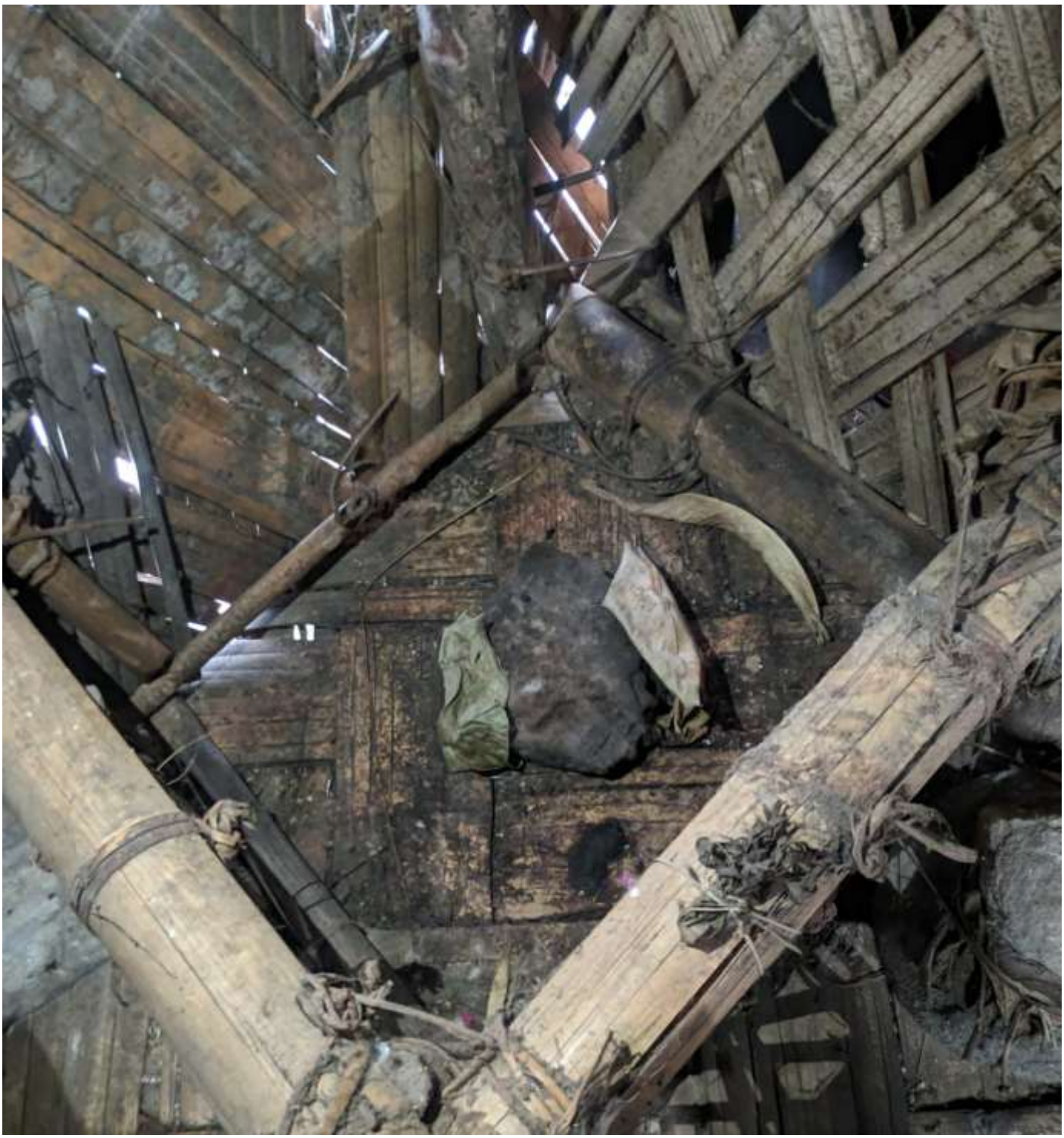

Fig. No. 01: Pongkey Sapong, wife of Gaon Bura Mr. Jenlong Sapong, Senliam village

There is a story of a Long, narrated by the sennyu Lowang, the chief of Senyuu village: Back To the headhunting days, the Ollo villages was plagued by a mysterious thief. Domestic Animals vanished, and the crops of millets, maize, taro etc., were pilfered from the fields. The villagers lived in fear, and were tense. Desperate villagers gathered to take action. They summoned a revered priest, renowned for his wisdom and spiritual power. The priest listened to them and offered a solution. He would invoke the sacred power of Long, the revered stone, to reveal the identity of thief. With solemn reverence, the priest prayed to Long, seeking divine justice, ''May

the thief suffer sickness and pain,'' he implored,'' May Long's wrath reveal the culprit. ''The villagers waited anxiously, trusting in Long's power to expose the truth, Day passed, and suddenly the thief fell ill.

Suspicion fell upon them, and the truth began to unravel. The villagers, relieved and vindicated, hailed the priest's investigation. Long's divine justice had exposed the culprit, restoring the peace to villagers. This incident became a testament to the Ollo people's faith in Long's power. The sacred Long had upheld justice, protecting the community from harm (Lowang, 04-08-23).

There is another story of the sacred Long collected from the Laju villages; in a time of nimaginable chaos, when natural calamities ravaged the earth, a big snake emerged as an unlikely hero. With unwavering determination, this courageous creature coiled itself around the sacred stone, Long, shielding it from harm. As the calamities sub-sided, the villagers discovered the great deed done by the snake, recognizing its bravery and devotion to protecting the sacred Long. To this day, the villages proudly claim descent from Long, acknowledging the big snake's pivotal role in saving them in ancient times. The snake's unwavering protection forged an unbreakable bond between the people and the sacred stone (Hamhok, Lowang, Kongkang, 05-08-23).

Tattooing: For generations, the art of tattooing is part of the fabric of tribal society. The Tattoo in Ollo dialect is known as ''*Vihap*'' This ancient tradition, etched into the skin of the Ollo people ancestors, tells the story of Ollo's resilience, creativity, and unwavering connection to their heritage. From the intricate facial tattoos that adorn the Ollo women to the bold chest markings that signify a headhunter's strength, every design hold its own sacred significance that transcends time and culture. Tattooing is the form of decorative art and tattooing was very important for the Ollo community; it's a testament to the ingenuity of the ancestors of Ollo peoples, their courage and traditions. The enduring practice has been passed down through generations. The Ollo people have a rich cultural heritage, and their traditional tattooing method is a testament to their resourcefulness and artistry. This ancient practice utilized handmade tools, consisting of a wooden handle paired with a thorn from a plant as the needle. The ink was carefully derived from natural sources, including charcoal, wood, dust, and soot obtained from fire, ensuring a deep, lasting color. To create these intricate tattoos, the Ollo people employed the labor-intensive hand-tapping technique, meticulously tapping the thorn needle into the skin to inject the ink. The designs were typically geometric and symbolic, feauturing straight lines, arrows, and crosses that held profound cultural and spiritual significance. These tattoos played a vital role in Ollo society, signifying status, spirituality, and identity. Notably, the Ollo people observed a strict division of labor in tattooing, with women tattoo markers (or ''tattoo artist'') exclusively serving women, while men tattoo markers catered to Ollo headhunters. This separation underscored the cultural importance of gender roles within the community.

Ollo Women's Tattoo: For Ollo women, facial tattoos and shoulder tattoos have been an essential aspect of their cultural adornment. These intricate markings have symbolized:

1. Beauty and elegance: Tattoo enhance a women's beauty, reflecting her cultural identity and ancestral heritage,
2. Marital status: Tattooed women are considered eligible for marriage, signifying their readiness to embark on a new journey.
3. Ancestral heritage: This practice has been passed down through generations, connecting women to their foremother's.
4. Protection: Unmarried women without tattoos were believed to face dire consequences, such as childlessness or loss of children.
5. Protection from external threats: During the headhunting days and the colonization, women's tattoos served as a deterrent against kidnapping and exploitations by outsiders, including other headhunter tribes and the British colonial forces.

In Ollo tradition, when a women is ready for marriage, the groom's family bears the expense of her tattoo as a symbol of engagement and commitment. This gesture signifies the groom's acceptance of his bride's cultural heritage.

The tattooing process itself is a sacred ritual, performed by skilled artisans who have mastered the ancient techniques. The procedure is often accompanied by:

1. Rituals and ceremonies: Elders gave blessings and uttered chants to ensure the significance of tattoos.
2. Storytelling: The artisan shares tales of ancestors, instilling pride and cultural awareness.
3. Community involvement: Family and relatives gather to support the individual.

Fig. No. 02: Ngona Chinhan Kongkang, one of eldest women of the Chinhan village (Sources; Research Scholar Jumgam Loyi, Field survey at Senliam village, 12-06-24).

Fig. No. 03: Eldest Ollo women of Ollo community, in Traditional attire of Ollo community (Sources: Research Scholar Jumgam loyi, Field survey at Laju. 04-08-2023)

Fig. No. 04: Eldest Ollo women of Ollo community, in Traditional attire of Ollo community (Sources: Research Scholar Jumgam Loyi, field survey at Laju,17-06-2024)

Ollo Men's Tattoo: In Ollo society, men who proved themselves as fearless warriors were honored with distinctive tattoos. These marking are started from the stomach to the chest, signified a man'as bravery and prowess as a headhunter. Each mark of tattoo represented a trophy head, symbolizing the number of the head he chopped. The more tattoos, the higher the warrior's status. The headhunters in the Ollo society are very respected and known to be protector of the Ollo people.The tattoo is a badge of honor and the head of enemy signify a trophy. The head of the enemy were the symbol of pride and identity of the Ollo people.In the Ollo dialect, these revered warriors were known as ''*Kahang*'', and the privilege of wearing tattoos was reserved exclusively for them. Common men were forbidden from bearing these sacred marks, which were reserved exclusively for the Kahang the great warriors.

The Fading Tradition: Although the headhunting era has long passed, leaving behind a legacy of revered warriors, the practice of tattooing has largely disappeared among the new generations. While the last of the headhunters have passed, elderly women who bear the traditional facial tattoos remain, serving as living testaments to the rich cultural heritage of the Ollo community. In this modern era, the tradition of tattooing has largely fallen out of practice, especially among younger generations. The elderly, who once proudly wore these symbols of identity and resilience, now carry the weight of preserving the cultural history of community. The decline of tattooing traditions can be attributed to cultural assimilation and modernization, changing social values and norms, loss of traditional practices and knowledge, and an aging population which knew old tradition, with limited passing on of these to younger generations. As the world moves forward, its essential to recognize the importance of cultural preservation, respecting the heritage that defines the community's identity (Nali mangyut, 16-06-2024).

Conclusion: The ancient traditions of Ollo community offer fascinating glimpse into a rich cultural heritage. The revered sacred stones and intricate tattooing practices embody the community's deep connection with nature. These customs have endured through generations, showing resilience in the face of time and external influences. The sacred stones symbolize ancestral wisdom, communal unity, and belief system between humans and natural world. As we unveil these traditions, we honor the Ollo community's legacy. Today, the traditional art of tattooing among the Ollo people is no longer a compulsory practice. With the advent of Christianity, the cultural context that once necessitated these bodily marking has faded. Headhunting, a ritualistic practice of the past, has ceased, rendering the traditional tattoos that signified strength but the great headhunter ''KAHANGS'' are still remembered as a brave souls and pride of Ollo community. Similarly young women of today's generation have abandoned the age old tradition of tattooing. This shift is also reflected in the treatment of sacred stones, once revered and integral to Ollo spirituality. Following conversion to Christianity, all of these sacred stone ''LONG'' were discarded after praying, leaving only one sacred stone preserved in Laju

village at Ngongpa's house. Tragically, the Ollo Christian community has also destroyed the ancestral heads, once treasured symbols of their history and identity. This research aims to honor the Ollo people's rich cultural legacy, ensuring its memory endures despite the fact that it is no longer being practiced.

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