

ISSN 2455-2798



INDIAN JOURNAL OF ARCHAEOLOGY

Vol. 11 No. 3 (JULY 2026-OCTOBER 2026)

INDIAN JOURNAL OF ARCHAEOLOGY

Vol. 11, No. 3

Year 2026

(Peer reviewed e-journal)

INDIAN JOURNAL OF ARCHAEOLOGY

Vol. 11, No. 3

Year 2026

(Peer reviewed e-journal)

Chief Editor

Vijay Kumar

Editors

Dr. M.K. Pundhir

Dr Alok Ranjan

Dr. R. N. Singh

Dr. Cameron Petrie

Prof. Shahnaj Husne Jahan

Dr. Yogesh Yadav

:: Published by ::

National Trust for Promotion of Knowledge

Lucknow

Year: 2026

Vol. 11, No. 3

Date of Publication: 15-07-2026

ISSN : 2455-2797

© National Trust for Promotion of Knowledge.

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

Address : C-2460, Indra Nagar, Lucknow

Price: N/A

Publisher: National Trust for Promotion of Knowledge.

E-mail: ijarchaeo@gmail.com

Web: www.ijarch.org www.ijarch.com

- CHIEF EDITOR** : **Vijay Kumar**
101, Coleus Lanes Eldeco Greens Colony,
Gomti Nagar, Lucknow.
- EDITORS** :
- : **Prof. M.K. Pundhir**
Department of History,
Aligarh Muslim University, Aligarh.
 - : **Dr Alok Ranjan**
Deputy Superintending Epigraphist, ASI, Lucknow
 - : **Prof. R. N. Singh**
Department of AIHC and Archaeology,
Banaras Hindu University, Varanasi.
 - : **Dr. Cameron Petrie**
Department of Archaeology, University of Cambridge
Cambridge CB2 3DZ, United Kingdom
 - : **Prof. Shahnaj Husne Jahan**
Head of General Education Department (GED)
Director – Center for Archaeological Studies (CAS)
 - : **Dr. Yogesh Yadav**
Department of Medieval and Modern History,
Allahabad Degree College Prayagraj
- BOARDS OF ADVISORS** :
- : **Prof. Amar Singh (Rtd.)**
Department of Ancient Indian History and
Archaeology, Lucknow University, Lucknow.
MM-260, Sector-D, Aliganj, Lucknow - 226024
 - : **Prof. Nadeem Hasnain (Rtd).**
Anthropologist, Lucknow University.
 - : **Dr. Rakesh Srivastava (Rtd.)**
U.P. State Archaeology,
Mahatma Gandhi Marg, Chhattar Manzil, Lucknow.
 - : **Prof. J.N. Pal**
Department of Ancient History Culture and Archaeology,
Allahabad University, Allahabad.
 - : **Prof. Prashant Srivastava**
Department of Ancient History Culture and
Archaeology, Lucknow University, Lucknow.
 - : **Prof. Pravesh Srivastava**
Department of Ancient Indian History,
Culture, and Archaeology, BHU, Varanasi.

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

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

Index

S. No.	Contents	Page No.
1.	Archaeological Survey and Recent Discoveries in Rairakhol, Sambalpur District, Odisha <i>Atula Kumar Pradhan and Sambit Mesua</i>	1-10
2.	Prehistoric tools and technology in the river valley of Manipur: archaeological and historical analysis in the line of the traditional knowledge system <i>Dr. Ahongsangbam Kingson Singh and Oinam Ranjita Devi</i>	11-23
3.	Maternal genetic ancestries of Neolithic and Megalithic Populations of Burzahom, Kashmir revealed through Ancient DNA Analysis <i>Aparna Dwivedi and Niraj Rai</i>	24-29
4.	Seals and sealings kept in the collection of Himanshu Garg, Agra, U.P. <i>Vijay Kumar, Alok Ranjan and Himanshu Garg</i>	30-400
5.	Seals, sealings and rings of metal, bone, soft stone etc., kept in the private collection of Aditya Agarwal, Prayagraj, U.P. <i>Vijay Kumar, Alok Ranjan and Aditya Kumar Agarwal</i>	401-614
6.	Siva in the gorge: reconstructing the Saiva sculptural Positioning in the temple of Menal <i>Ram Niwas</i>	615-636
7.	Translation of Manuscript Describing the Period of Tughlaq Dynasty named “Ahadnama, Salāṭīn-e-Tughlaq”, presently Kept in Rampur Raza library, district Rampur, U.P. <i>Vijay Kumar</i>	637-708
8.	Understanding Social Customs and Ritual Practices with Reference to Birth: The Manipuris (Meiteis) in Tripura <i>Dr. Asem Bidhyaleima Chanu and Prof. Oinam Ranjit Singh</i>	709-716

Editorial

The 43rd issue of "Indian Journal of Archaeology (www.ijarch.org)" has eight articles. The first article titled **"Archaeological Survey and Recent Discoveries in Rairakhol, Sambalpur District, Odisha"** by Atula Kumar Pradhan and Sambit Mesua gives the details of recent archaeological explorations in the Rairakhol region of Sambalpur district, Odisha. It significantly expanded our understanding of cultural development in western Odisha from the Prehistoric to the medieval period. The second article titled **"Prehistoric tools and technology in the river valley of Manipur: archaeological and historical analysis in the line of the traditional knowledge system"** by Dr. Ahongsangbam Kingson Singh and Oinam Ranjita Devi gives the details of Neolithic cultural evolution in the context of riverine landscape in Manipur. The third article titled **"Maternal genetic ancestries of Neolithic and Megalithic Populations of Burzahom, Kashmir revealed through Ancient DNA Analysis"** by Aparna Dwivedi and Niraj Rai provides one of the oldest ancient genomic datasets from South Asia. The results confirm genetic continuity in Kashmir from second millennium BCE to Medieval time with close association to Swat Valley. The occurrence of Central Asian maternal haplogroup was due to migration from Central Asia because of trade or the frequent invasions. The fourth article titled **"Seals and sealings kept in the collection of Himanshu Garg, Agra, U.P."** by Vijay Kumar, Alok Ranjan and Himanshu Garg gives the details of 351 seals and sealings. These seals and sealings throw light on socio-political, religious, historical and cultural scenario of different periods. The fifth article titled **"Seals, sealings and rings of metal, bone, soft stone etc., kept in the private collection of Aditya Agarwal, Prayagraj, U.P."** by Vijay Kumar, Alok Ranjan and Aditya Kumar Agarwal gives the details of 53 seals and stamps of bronze, lead, bone, soft stone and glass, 32 bronze rings, 48 bronze and lead amulets, 2 bronze medallions, 6 moulds and 17 miscellaneous objects. These antiquities are dated from 2nd – 1st Century BC to Modern times. The sixth article titled **"Siva in the gorge: reconstructing the Saiva sculptural Positioning in the temple of Menal"** by Ram Niwas reconstructs the organisations of sculptures in the Mahanalesvara temple complex at Menal in southeastern Rajasthan, an important Saiva centre of the eleventh-twelfth centuries associated with the Lakulisa-Pashupata tradition. The seventh article titled **"Translation of Manuscript Describing the Period of Tughlaq Dynasty named "Ahadnama, Salāṭīn-e-Tughlaq", Presently Kept in Rampur**

Raza library, district Rampur, U.P.” by Vijay Kumar gives the translation of Persian manuscript named “Ahadnama, Salāṭīn-e-Tughlaq”, Presently Kept in Rampur Raza library district Rampur, U.P. The eighth article titled “**Understanding Social Customs and Ritual Practices with Reference to Birth: The Manipuris (Meiteis) in Tripura**” by Dr. Asem Bidhyaleima Chanu and Prof. Oinam Ranjit Singh. The paper is an attempt to examine the life-cycle ceremonies of Manipuris (Meiteis) in Tripura particularly birth rituals that emphasize social cohesion.



Vijay Kumar
Chief Editor
Indian Journal of Archaeology

Archaeological Survey and Recent Discoveries in Rairakhol, Sambalpur District, Odisha

Atula Kumar Pradhan

Assistant Professor,
Gangadhar Meher University Amruta Vihar,
Sambalpur, Odisha

&

Sambit Mesua

Research Scholar,
Gangadhar Meher University Amruta Vihar,
Sambalpur, Odisha

Introduction

Sambalpur is one of the important districts in western Odisha. It shows evidence of Prehistoric settlement from the Late Pleistocene epoch due to its geological and geomorphological features¹. The river system significantly influences how we understand Hominine occupation². Most of the Prehistoric sites in this region are located near the perennial streams, rock shelters, and foothill area³. Rairakhol region is one of the most important regions having the extensive remains of Prehistoric rock shelters and rock art i.e. Bhima Mandali and Deulgaon, Ushakothi like geometric and non-geometric in the form of painting and engraving⁴.

The present article gives the results of detailed archaeological exploration of the Rairakhol region in Sambalpur district, Odisha. The goal is to reconstruct the cultural and historical significance of its various sites. Extensive field surveys, along with scientific methods, toposheet analysis and photographic documentation, have revealed a range of archaeological remains from the Prehistoric, Early Medieval and Medieval periods. The findings include stone tools, potsherds, grinding stones, saddle-querns, red and grey ware pottery, temple fragments, bricks, beads, iron slag, and furnace remnants. These artifacts show the rich cultural continuity of the region. This area, in the eastern part of Sambalpur district, features hills, valleys and river systems, making it well-suited for archaeological research. Bounded by the Kisinda hills to the north and drained by the Tikra River and its tributaries, it has supported human settlement since Prehistoric times. Previous studies have focused on selected Prehistoric rock shelters, rock art sites, and settlement patterns

from the Early-historic Iron Age culture. However, many areas remained unexplored until recent investigations. This exploration not only identifies new Prehistoric and Early Medieval settlements but also documents temple remains and traces of past settlements, providing new opportunities to understand the region's long-term cultural evolution.

Previous works on Rairakhol region

The archaeological literature of the Sambalpur suggest that for the first time in this region (Particularly Sambalpur) archaeological exploration was started by Valentine Ball in 1875 as a result of which who discovered the Paleolithic artifact from Bhursapali, Sambalpur⁵. Earlier several scholars worked in this region, S. Pradhan has highlighted some rock shelter of Bhima Mandali, Deulgaon-Ushakuthi and he describes the antiquities recovered from these painted and engraved shelters⁶. A. Pradhan (1998-99) explored the southeastern part of Rairakhol (Redhakhol) tehsil district Sambalpur reported seven important archaeological sites namely Asurgarh, Bhima Mandali, Deulgaon, Ushakothi, Belaghathi Goja, Chhatagarh, Parabhadi and Sandhbalda⁷. P. K. Behera and G. L. Badam give an example of one more rock art site with possibility of Ostrich engraving in Western Odisha⁸.

The excavation conducted by P.K Behera presents archaeological and archaeometallurgical evidence from the site of Badmal-Asurgarh in Sambalpur district, Odisha. It is helpful in understanding Iron Age Early Historic transitions, iron technology, and craft production systems in eastern India⁹. S. Panda reported another important archaeological site of Rairakhol subdivision is the *Suhani Pahad*, a hill situated at a distance of 22 kms from Rairakhol town of Sambalpur district in the north of the village Bansajal. He said that the image of the goddess is dateable to 8th century C.E¹⁰. Recently Subodha Mendaly and Debesh Biswal reported few microlithic sites from Hitasara, Indipur, Jharbeda, and Gadadharpur sites of Tikra river valley¹¹.

Geographical and Physical Setting

Rairakhol tehsil is the easternmost part of Sambalpur district, located next to the hilly area of Athamallik and Angul subdivision in Angul district. It is part of the Chhotanagpur plateau, which includes both hills and plains. The area near the boundary of Rairakhol tehsil and Athamallik tehsil in Angul district features the Gondwana rock system, consisting of sandstones and conglomerates. Rairakhol includes the Rairakhol Block and Naktideul Block. The Rairakhol subdivision has a series of low hill ranges that stretch toward the valley of the Mahanadi River. The northern hill ranges span about 259 square kilometers between the Boudh border and the Kisinda valley. The central ranges of hills run from Sambalpur to the borders of Athamallik and Angul subdivision in Angul district.

The Tikra River begins in the Kisinda hills, located in the north of the Rairakhol subdivision. It flows through important villages like Kisinda, Saraipali, and Hitasara before entering the southeast of the Deogarh subdivision. Ultimately, it joins the Brahmani River at Bijigol in the Talcher subdivision of Angul district. The Tikra River is fed by several hill streams in the northern part of Rairakhol subdivision, including Champali, Sankha, Andhari, and Arkai. In the southern

part of Rairakhol subdivision, the drainage flows into the Mahanadi through the Kerandijor, Surubali, and Harihara streams¹².

Area of Present Study

Western Odisha includes many significant archaeological remains. The district included are Sambalpur, Jharsuguda, Deogarh, Sundargarh, Bargarh, Sonapur, Boudh, Balangir, Kalahandi, Nuapada and Athamallik, sub-division of Angul district. The present study area of Rairakhol region of Sambalpur district comprises Rairakhol and Naktideul block. The recent exploration yielded many archaeological remains from prehistoric to medieval period.

Bansajal:

The site is located in the Bansajal Gram Panchayat of Rairakhol Block, approximately 22 km from the main town of Rairakhol. The village is rich in archaeological heritage, with evidence ranging from the Prehistoric Period to the Early Medieval Era. The Sambalpur–Talcher railway line cuts across the area, separating the settlement from the prominent *Suhani* Hill. On this hill, a rock-cut image of Goddess *Suhani* is found, which is still worshipped by the local inhabitants. Stylistically, the sculpture dates back to Post-Gupta Period and has cultural significance, as it is associated with the Swargarohana Parva of the Mahabharata tradition. Exploration on the lower slopes of the hill has revealed several prehistoric occupational traces. The investigation yielded microlithic tools such as quartz blades, burins, and other stone artifacts. These findings clearly indicate that the site holds considerable archaeological importance, representing a cultural continuum from the prehistoric to the Early Historic Period. Further systematic exploration has yielded additional material evidence that contributes valuable new data for reconstructing the regional historical and cultural sequence. The site, therefore, offers significant potential for deeper archaeological research and interpretation.



Fig. No. 01: General view of Bansajal Site



Fig. No. 02: Lithic Scatter from Bansajal Site

Kholagarh:

Kholagarh, situated in the Naktideul block of the Rairakhol subdivision in Sambalpur district, represents important archaeological sites. The etymology of the name *Khola* meaning “hollow/empty” and *Garh* meaning fort or “fortified settlement”. This site was reported by Dr. Atula Kumar Pradhan (2024) and the Explorations at Kholagarh have revealed a rich and diverse assemblage of material culture such as Stone Age handmade tools, including flakes and crude implements, indicate early human occupation in the forested uplands of Sambalpur¹³. Subsequent cultural layers are represented by pottery assemblages, including plain red ware, coarse ware, and a significant concentration of Black-and-Red Ware (BRW) a diagnostic ceramic tradition commonly associated with Early Historic settlements in Odisha, such as Sisupalgarh, Asurgarh, Radhanagar, and Kharligarh¹⁴. The discovery of iron bars, iron objects, and furnace debris further indicates localized metallurgical activity, aligning Kholagarh with a broader network of iron production and distribution centers across the Middle Mahanadi valley¹⁵.

Traces of early habitation found along the estuaries of the Kerandi, Surubali Jor, and Tikira Rivers highlight the strategic ecological positioning of the settlement. Riverine corridors played a crucial role in communication, resource acquisition, and trade at the location of Kholagarh's. Similar patterns were observed at inland fortified centers such as Kharligarh and Asurgarh¹⁶. A notable cultural feature of the site is the Jhadeswar Shiva temple, locally revered and historically significant. Although the present temple stands restored through modern techniques, its foundations and associated architectural fragments suggest an earlier phase of religious activity consistent with the early medieval temple-building tradition of western Odisha¹⁷. The archaeological remains of Kholagarh indicate a settlement with multiperiod occupation, encompassing prehistoric habitation, Early Historic industrial and domestic activity, and later sacred architecture.. The material culture of Kholagarh indicates the broader settlement hierarchy of Early Historic Odisha that contribute to regional patterns of urbanization, craft specialization, and religious landscape formation.



Fig. No. 3: General view of the site Kholagarh

Panduakhol:

Panduakhol, located in the Naktideul block of Sambalpur district in western Odisha, lies approximately 69 km east of Sambalpur and about 4 km from Naktideul. This site was reported by Dr. Atula Kumar Pradhan and the surface findings include fragments of temple walls, sculptural carvings, and substantial architectural components such as a large *Amalaka* and *Kalasha*, which form essential elements of the superstructure (*Mastaka*) of Kalingan temples. The site has yielded significant architectural remains that point to an early temple tradition within the upper Mahanadi valley. The presence of these elements indicates the existence of a substantial shrine adhering to the classical Nagara-Kalinga architectural style ¹⁸.



Fig. No. 04: Temple Remain From Panduakhhol of Rairakhhol

Although the site has not been extensively excavated, the architectural fragments observed at Panduakhhol aligns closely with patterns documented at major Early Historic and early medieval cultural centers in Odisha. Its location within the Rairakhhol Sambalpur region positions it within a landscape that has yielded fortified settlements, religious centers, and administrative hubs. Comparisons with the well-documented Early Historic urban centers of Sisupalgarh, Asurgarh, and Manikapatna help contextualize Panduakhhol's structural remains. Sisupalgarh provides a model for fortified urban planning¹⁹. Asurgarh illustrates early urbanism in western Odisha²⁰. While Manikapatna demonstrates coastal religious–mercantile interaction²¹. Such parallels suggest that Panduakhhol may have functioned as a local cult center connected to wider cultural, political, and trade networks operating across Odisha during the Early Historic and Early Medieval Periods.

Purunagarh:

Purunagarh, located in the southern part of Sambalpur district near Rairakhhol (approximately 5 km from Rairakhhol railway station), represents an emerging Early Historic settlement. This site is reported by Dr. Atula Kumar Pradhan and the surface explorations at the site have yielded a range of material remains, including Black-and-Red Ware (BRW), plain and coarse red ware, ring-stones, terracotta beads, iron-smelting debris, furnace remains, and structural bricks, saddle-quern. Together, this assemblage indicates a multi-functional settlement characterized by domestic

habitation, craft production, and localized metallurgical activity²².

The presence of BRW a ceramic tradition widely documented in Early Historic Odisha situates Purunagarh within a cultural horizon comparable to sites such as Sisupalgarh, Asurgarh, Jaugada, and Radhanagar²³. The occurrence of iron furnaces and slag further aligns the site with a broader pattern of iron-production centers identified in the upper and middle Mahanadi basin, which formed an essential economic base for Early Historic politics in the region²⁴. Such metallurgical evidence suggests that Purunagarh may have functioned as a craft-specialist and supplying iron tools or semi-processed materials to larger urban centers. The discovery of beads often associated with exchange networks strengthens the interpretation that Purunagarh was integrated into regional distribution systems linking inland craft settlements with fortified administrative hubs like Asurgarh and Sisupalgarh, as well as coastal trade points such as Manikapatna²⁵. Ring-stones and brick fragments, and the presence of structural features, possibly related to habitation, storage, or small shrines are consistent with settlement patterns in Early Historic Odisha. Purunagarh appears to represent an Early Historic occupational site with domestic, craft, and metallurgical components. Its material profile suggests a settlement that was economically integrated into the wider Early Historic network of Odisha, contributing to the craft production, local exchange, and cultural landscape of the region. Recently School of History Gangadher Meher University got a license from Archaeological Survey of India to conduct an excavation on this site. After the rigorous survey of this area.



Fig. No. 05: General View of the site, Purunagarh, Rairakhol, Dist. Sambalpur

Conclusion and Discussion

On the above explanation as we conclude that Rairakhol is surrounded by dense forests and hills several river stream and *nallas* including large number of flora and fauna rich in archaeological sites but many sites are still untouched. Earlier scholars focus on the rock art sites but nobody touched the Prehistoric settlements and early medieval fort and fortification and historical sites. But the recent investigations explore some new sites that give the evidence of Prehistoric settlements, Early-historical settlement and structure of temple remains of medieval period. That provides us a new scope for scientific research. The material remains of these sites give us the evidence of trade network that is main sign of urbanization. Excavations and explorations carried out during the last two decades in this region brought to light Early Historic settlements and material remains from the excavated sites of Badmal²⁶. The evidence for bead manufacturing activities and archaeometallurgical evidence of iron-smelting from Badmal indicates the presence of several industrial hubs in this region, each exhibiting distinct craft specializations and varying degrees of technological complexity.

The recent archaeological research in the Rairakhol region sheds light on the distribution of Early Historic settlements and the nature of complex urbanism in this region. However, despite these efforts our understanding of urban development as well as city and state formation processes here remains limited. This is mainly because most studies rely heavily on surface finds or small-scale vertical excavations and rock art sites. In addition, many sites have been permanently destroyed due to intensive modern agriculture and other human activities. Evidence also shows that the region witnessed continuous human occupation from the Paleolithic through the Early Medieval and Medieval period without any major break. Even so, much more systematic and multidisciplinary research is needed before drawing firm conclusions about the historical development environmental setting settlement history and subsistence strategies of Early Historic communities in western Odisha.

References:

1. Mendaly, Subodha. & Debesh, Biswal. 2020. Prehistoric Open-Air Sites in the Tikra River Valley, Sambalpur: A Preliminary Observation. *Recent Development in Historical and Archaeological Research in Orissa*. (Edited by Sakir Hussain and Subodha Mendaly), Walnut Publication, Bhubaneswar, 11-21.
2. Matt, Brudenell. Anwen, Copper. Chris Green, Courteny, Nimura & Rick Schulting. 2024. What Rivers Did: a Study of if and how Rivers Shaped Later Prehistoric Lives in Britain and Beyond *Proceedings of the Prehistoric Society*. Published by Cambridge University Press. 1-26.
3. Bell, M. & Leary, J. 2020. Pathways to past ways: a positive approach to route ways and mobility. *Antiquity*. 94(377), 1349–59.
4. Pradhan, A. (1999). *Petroglyphs of Rairakhol Tehsil, Orissa: With special reference to Deulgaon Hill and Bhima Mandali*. Purakala, 10(1–2): 17–32. Behera, P. K. (2000–2001 / cited as 2001). *Investigation into the newly discovered rock-art sites of Deulga Hills, Orissa*. Pragdhara, 11: 1–11 (often cited as Behera 2001).
5. Valentine Ball (1876). *On Stone Implements Found in the Tributary States of Orissa*. Asiatic Society of Bengal — Proceedings, Vol. 12, pp. 120–123.
6. Pradhan, S. A. D. A. S. I. B. A. (2009). *Rock art and tribal art of Orissa: an ethno- archaeological perspective*. In *Making*

History of Prehistory: The Role of Rock Art, papers presented in The XXIII Valcamonica Symposium (pp. 297-307).

7. Indian Archaeology Review 1998-99 Published By the Director General Archaeological Survey of India Janpath New Delhi 2004, p-131.
8. Behera, P. K., & Badam, G. L. (2019). Further light on the ostrich in Indian rock art: Evidence from Hitasara, Odisha. *Herit. J. Multidiscip. Stud. Archaeol*, 7, 279-288.
9. Behera, P. K., & Chattopadhyay, P. K. 2013. Iron Age–Early historic period in Eastern India. A study in material culture and technology: evidence from the site of Badmal-Asurgarh, District Sambalpur, Odisha, India. *The World of Iron*, pp. 124-134.
10. S, Panda. 2005. Rock-cut Carvings of The Upper Mahanadi Valley. *Orissa Review*. VOL. LXXIII NO.1. pp 61-67.
11. Mendaly, S., & Biswal, D. (2020). Prehistoric Open-Air Sites in the Tikra River Valley, Sambalpur: A Preliminary Observation. *Recent Developments in Historical and Archaeological Researches in Odisha*, 11.
12. F.C. King., (1932). *Sambalpur District Gazetteer*.
13. Pradhan, A.K., 02.04.2024. Samaj Newspaper.
14. Mohanty, R. K., & Smith, M. L. (2008). Excavations at Sisupalgarh and Early Historic urbanism in eastern India. *Asian Perspectives*, 47(2), 341–368; Behera, K. S. (2019). Urbanism in Early Historic Odisha. Bhubaneswar: Odisha State Museum.
15. Dash, H. (2023). Bead and metal craft traditions of the Middle Mahanadi valley: Protohistoric and Early Historic evidence. *Indian Journal of Archaeology*.
16. Chattopadhyay, S. (2010). *Representing the City in Early Historic India*. New Delhi: Oxford University Press.
17. Mishra, S. (2015). Early Historic Archaeology of Odisha. Bhubaneswar: State Archaeology, Govt. of Odisha.
18. Odisha Magazines. (2007). Evolution of Temple Architecture in Orissa. *Orissa Review*, pp.55–59.
19. Yule, P., & Böhler, W. (2006). *Sisupalgarh: An Early Historic Fortress in Coastal Orissa and Its Cousins*. Heidelberg University.
20. State Archaeology, Odisha. (2010). Asurgarh: An Early Urban Centre of Orissa.
21. Tripathi, S. (2021). *Indo-Arabian Stone Anchor of Manikapatna, Odisha*. Research Gate.
22. IGNCA. (n.d.). *Archaeological sites of Sambalpur*. Indira Gandhi National Centre for the Arts.
23. Mohanty, R.K., *Op.cit.*
24. Dash, H. (2023). An overview of beads from proto-historic and early-historic sites in the Middle Mahanadi Valley, Odisha. *Indian Journal of Archaeology*.
25. Chattopadhyay, S. *Op.cit.*
26. Behera, P.K. *Op.cit.*,

Prehistoric tools and technology in the river valley of Manipur: archaeological and historical analysis in the line of the traditional knowledge system

Dr. Ahongsangbam Kingson Singh

Visiting Faculty, Department of Ancient History and Archaeology,
Manipur University, Canchipur

&

Oinam Ranjita Devi

PhD Scholar, Department of Ancient History and Archaeology,
Manipur University, Canchipur

Introduction

Prehistoric period marks a significant transformative phase in the history of early humans. The Neolithic or the New Stone Age marks human cultural and technological evolutions from hunting-gathering to settle lifestyle and innovations in lithic tools making (polishing and grinding techniques) and ceramic traditions. The Holocene or post-glacial epoch in different parts of the globe, were marked by climatic change where large numbers of riverine landscapes, lakes, and wetlands were formed and gradually stabilised.¹ It opened a new dimension to human adaptation from the earlier restricted Ice Age of the Pleistocene epoch. Similarly, in Northeast India, various climatic and palaeobotanical studies have indicated favourable climatic and environmental transformation conducive to early human settlements and subsistence near the riverine landscapes.

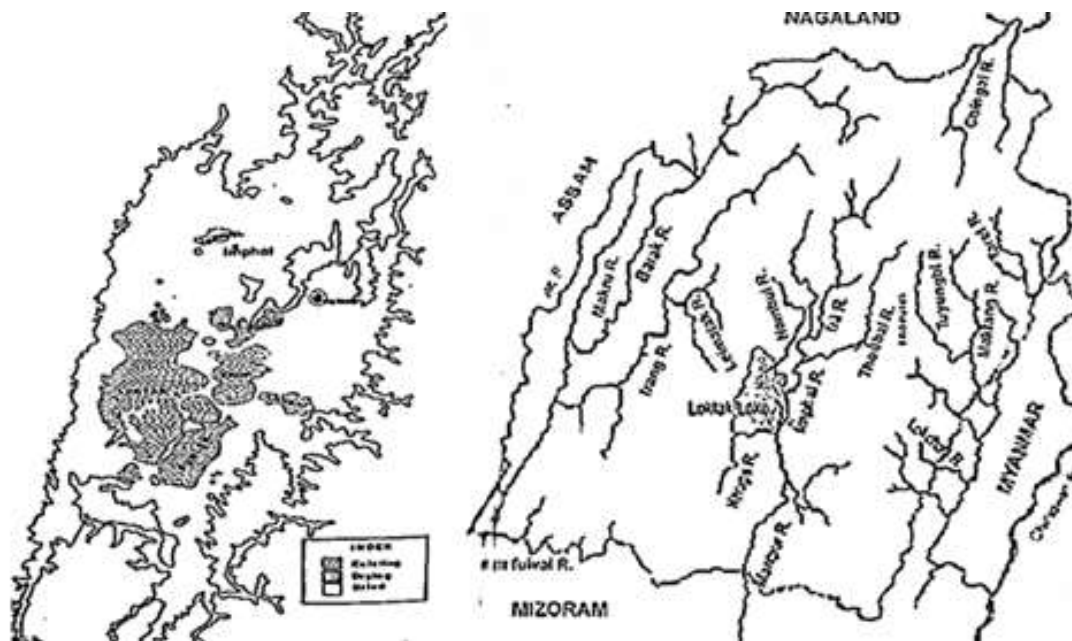


Fig. No. 01: Lakes and Drainage patterns in Manipur (Adapted from Angou. 2012)²

In Manipur, major fluvial or river systems such as the Imphal, Thoubal, Iril, etc in the Valley had formed fertile ecological zones supporting early agriculture, human habitation, migration and cultural development.³ These river systems acted as crucial corridors for resource mobilisation, communication and cultural integration with neighbouring South and Southeast Asian regions. Prehistoric archaeological investigations in the last quarter of the 20th century had led to the discoveries of various Neolithic sites in Manipur such as Nongpok Keithelmanbi, Napachik, Laimanai, and Phunan.⁴ These prehistoric archaeological sites were located in close proximity to these river systems and streams underscoring the importances of rivers in settlement and subsistence of the early human inhabitants of Manipur. The lithic tools recovered from the sites comprised of ground and polished tools, and ceramic potsherds which comprised of cord-marked, incised, applique, and tripod wares. The potsherds recovered from the sites were handmade, ill-fired, and tempered with sand and quartz which were particularly available near river banks. These ceramic traditions and techniques employed form the prehistoric period such as hand-moulding, cord-impression, and open firing are still evident in Manipur in the contemporary times. The Manipuri village of Longpi, Oinam, Andro, Chairen, Sekmai, Thongjao, and Ningthemcha Karong showcased long standing technological tradition bridging the prehistoric past to the contemporary ceramic traditions.⁵

Furthermore, certain technological traits, particularly tripod wares and cord-marked ceramics, exhibit notable similarities with Neolithic assemblages from Southeast and East Asia. These parallels suggest the possibility of cultural diffusion, migration, or interaction facilitated by riverine networks extending beyond Manipur, linking it with regions connected through systems such as the Chindwin-Irrawaddy basin. At the same time, distinct regional characteristics highlight processes of local adaptation within the river valley environments of Manipur. Against this background, the present study aims to examine the prehistoric tools and technology of the river

valleys of Manipur, with particular emphasis on ceramic traditions and their riverine environmental context. By situating archaeological evidence within the framework of riverine landscapes and comparative regional analysis, the study seeks to understand patterns of technological development, cultural continuity, and cultural interaction during the Neolithic period.

Material Culture and Technological Attributes of the Neolithic Period in Manipur

The north-eastern Indian state of Manipur also has artifacts, which corresponds to the neolithic phase. The neolithic artifacts were reported from the sites of Nongpok Keithelmanbi, Napachik, Laimanai, and Phunan.⁶ These archaeological sites reveal neolithic tools such as ground and polished stone tools which are comparable to neolithic artifacts from across South and Southeast Asia. Apart from neolithic tools, the presence of cord-ware pottery and tripod ware pottery has been reported. These sites offer valuable insights into early human settlements and cultural developments in the region.

Nongpok Keithelmanbi Site

The site of Nongpok Keithelmanbi is located on the left bank of the Thoubal River, atop a flattened hill ridge that extends from the main mountain range toward the river valley. This site was exposed during the construction of an irrigation canal under the Thoubal Multipurpose Project. In 1983 trial trench excavation revealed three distinct cultural sequence in a 74 cm clayey loam deposit. Scientific dating was performed on a charcoal sample (BS-523) which belong to the corded ware stratum. Radiocarbon date assign to the sample gives 4460+- 120 yrs BP.⁷ This corded ware phase overlays the earlier Hoabinhian stratum. The pottery from this cultural phase is ill fired and handmade, with heavily weathered sherds. The pottery vessel was cord marked and often found in linear and criss-cross patterns. They are made from fine clay tempered with sand and quartz.⁸ The colour of the potsherds recovered was light red and reddish brown with thickness ranging from 2 mm to 8 mm. the vessels were likely shallow bowls or globular pots with constricted necks which are evident from the rim fragments. However, no complete vessels were recovered, making it difficult to determine their exact shapes.



Fig. No. 02: (Left) Cored Ware Pottery from excavation at Nongpok Keithelmanbi L1 (After Singh, 1997); (Right) View of the terrace of the Thoubal River, Nongpok Keithelmanbi (Jamir et.al, 2017)⁹

The absence of lithic artifacts from the corded ware stratum raises question about whether it is continuation of the hoabinhian or a distinct cultural phase. In the context of Southeast Asia prehistory, the corded ware which is a characteristic pottery appeared along with the late Hoabinhian and early neolithic culture.¹⁰ In other regions, such as the Dibru Valley in Assam and Tampara Minor Cave in Thailand, corded ware has been found without stone tools, supporting the theory that it could belong to a sub-Neolithic phase.¹¹ Two celts, one unfinished and one ground celt, were found at other localities in the Nongpok Keithelmanbi area, indicating that the corded ware people may have had some knowledge of stone tool production. At this stage, it is reasonable to assume that the corded ware people had knowledge of exploiting plants to extract fiber for cordage, which may have been used for pottery decoration and fishing nets. However, there is no direct evidence of agriculture or plant domestication at the Nongpok Keithelmanbi site. As Chang (1974) suggests, the absence of cultivation tools may indicate that if planting occurred, it was likely focused on root crops and fruits.¹² Similarly, Chaterjee (1985) notes that early forms of agriculture could be practiced without specialized tools, as slash-and-burn techniques (jhuming) could clear land for planting with minimal equipment, such as digging sticks.¹³ Although there are clods of burnt earth at the site, suggesting possible slash-and-burn horticulture, more evidence is needed to confirm this. Reports by Hutton (1968) and Balfour (1917) indicate that primitive farming methods, such as the use of bamboo hoes and hand stripping of grains, were still practiced by certain Naga tribes into the early 20th century.¹⁴ Whether similar practices occurred at Nongpok Keithelmanbi during the Neolithic remains uncertain.

Napachik Site

The site of Napachik was discovered in 1981 on a hillock by the Manipur River. There were significant evidence of soil erosion and redeposition. Archaeological excavation in the area reveals eight distinct soil layers, indicating changes in climate and shifts in the water levels over time. The stratigraphy of the site shows the presence of flood loam and torrential water deposits which suggest the change of course of the Manipur River.¹⁵ This change of the river direction led to the eventual abandonment of the site.¹⁶ Dominant cultural artifacts belonging to the neolithic phase from the site include cord-marked potsherds, tripod legs, and a variety of lithic artifacts. The artifacts were found in association with pebble and flake tools, ground celts and non-geometric microliths. The number of flake tools resembles microliths. The Napachik site might have been likely used for tool production which is evident from the presence of neolithic celts, net sinkers, cores, and grinding stones. The presence of pitting marks on a flat, rounded pebble suggests the possibility of its use as an anvil or a ring stone, though this is unclear. The lithic tool assemblage of the Napachik site indicates a culture based on hunting, fishing, and possibly early cultivation of plants.¹⁷ The neolithic tools consisting of celt which are discovered from the site were produced using various techniques such as grinding and pecking. The tools displayed circular shape and ovaloid cross-sections. The variety of flake tools consists of points, scrapers, blades, and borers. The primary raw material for production of this tools is quartz and a small quantity of flake tools are also made from sandstone.



Fig. No. 03: Tripod ware and Cord impressed ware pottery from Napachik Site (After Singh, 1993)

The Neolithic site of Napachik apart from polished tools also consist of ceramic industry. Ceramic pottery includes tripod wares, along with ring footed vessels found from the lower strata. This Neolithic pottery is handmade and fired at low temperatures. There is also cord wrapped paddle

decoration on the pottery surface. It can also be observed that the ceramic tripod wares generally medium to large size might have been use for cooking purposes. Whereas the smaller ring footed ware might have been uses as bowls or lids to cover vessels. The colour of these earthen wares is usually reddish brown. Other colours such as grey and dark grey pottery sherds were also present. During production, most of the potsherds were tempered with sand, and a few with vegetable matters or powdered charcoal. The overall sherd thickness varies between 2 mm and 7 mm.¹⁸

Laimanai Site

The Laimanai site in Thoubal district, Manipur Valley, is about 5 kilometers southwest of Kakching, near the Erum stream and surrounded by small hillocks. The site, now a paddy field, was originally a raised area but was leveled several years ago, which revealed important artifacts. One Mr. M. Gourachandra Singh from the People's Museum of Kakching, Kakching district of Manipur have collected some ground stone tools, tripod pottery and cord marked wares from the region. In December, 1990, O.K. Singh conducted exploratory digging and have found potsherds, grinding stone fragments, waste flakes and a flat pebble hammer stone from 26 cm depth soil layer. Triangular hoe blade was also reported from the site by some local famers. The stone tools found at the site include triangular hoes, small chisels, and trapezoidal celts made from sandstone using both chipping and grinding techniques.¹⁹The pottery from the Laimanai site was handmade, tempered with sand and quartz, and decorated with cord impressions. The tripod legs found at Laimanai resemble those from the Napachik site, suggesting a shared cultural tradition in the area during the Neolithic period.



Fig. No. 03: Corded tripod ware from Laimanai Site (After Singh, 1997)

Phunan Site

The prehistoric site of Phunan is located southwest of Phunan Maring village, about 22 kilometers southeast of Imphal. In October 1967, explorers found several potsherds and two large grinding stones from a road-cut section on the southern slope of the hill. They also discovered three ground stone tools—a triangular hoe, chisel, and quadrangular axe—in different areas of Phunan hill. These tools have square-cut sides and are made using grinding and polishing techniques. However, there is no confirmed link between the stone tools and the potsherds since the site has not been fully excavated yet.²⁰ The pottery from Phunan is handmade, mostly made with coarse sand and quartz, though some pieces use finer materials. The potsherds include both plain and decorated ones. Decorations were added using various methods, such as incising, impressing, and applying clay. Impressed decorations include designs made with cord or net-wrapped paddles and circular spots made with tubular tools.²¹

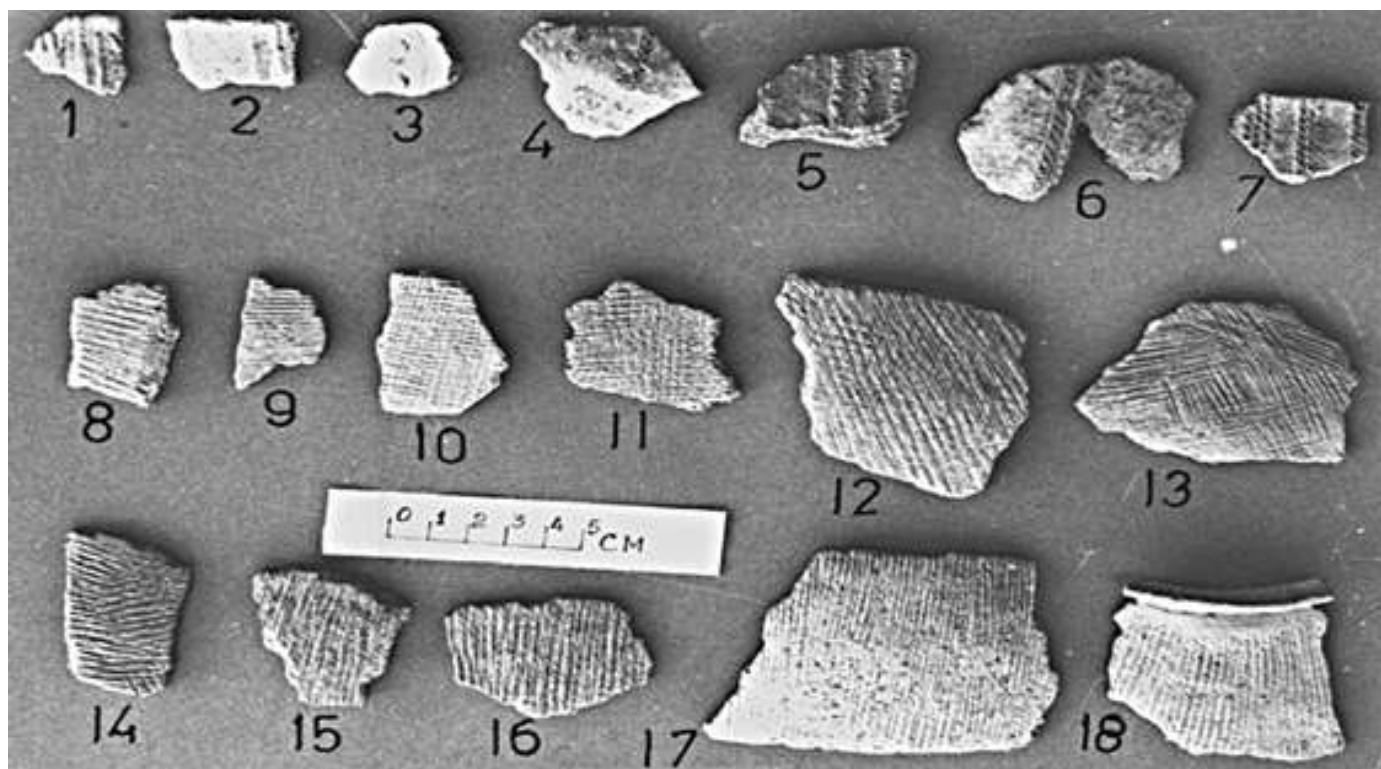


Fig. No. 05: Neolithic Pottery types from Phunan Site. 1-2 applique wares, 3-7 circular impressed on applique ware, 8-18 cord marked wares. (O.K. Singh, 1997)

Incised designs are often found on the rims or necks of the vessels and include pairs of vertical lines or converging bands. Some vessels have small circular marks on their lips, necks, and bodies, while clay strips (called appliqués) are applied in either parallel or diagonal patterns. Cord marks, which look ribbed or crisscrossed, are usually found on the bodies of the vessels. The overall decorative patterns include checkers, parallel lines, wavy lines, circles, and squares, like the decorations on Lungshanoid ware found in South China.²²

Broad Comparation of Neolithic Cultures from Southeast Asia with that of Manipur

The neolithic cultural sequence of Manipur in the Northeastern state of India shows regional similarities in typo-tool technology and the ceramics remains with that of selected sites from Southeast Asia and East Asia region.²³ The Neolithic culture of Manipur shows certain similarities when compared with the Neolithic cultural traditions of Southeast Asia region.²⁴ There are also regional differences in the lithic and ceramic evidences reported from various sites in Southeast Asia. These similarities and differences provide insights into the tool typology, ceramic industry, technological advancements and relative chronology. The present study focuses on the cultural affinity of the neolithic cultural findings from Manipur with that of selected neolithic sites in Southeast Asia.

Pottery Traditions

The ceramic or pottery, which is a significant invention of the neolithic societies around the globe, marks an important milestone in human history. Manipur also yields pottery from all the neolithic sites explored and excavated so far. On further examination the different types of neolithic pottery ware from Manipur finds close affinities with that of selected neolithic sites in Southeast Asia. There is observable similar cultural traditions and regional differences. The neolithic ceramic wares from Manipur consists of cord marked pottery ware, tripod pottery ware, pottery wares with geometric decorative motifs. The tripod pottery ware from the neolithic site of Laimanai and Napachik in Manipur were not found so far in any of the neolithic sites in South Asia. However, these type of pottery were reported from Southeast Asian neolithic sites such as in Thailand and East Asian neolithic sites in China. These significant findings which were reported from various neolithic sites in Southeast Asia region showcase certain similar cultural traditions when compared to the neolithic findings from various neolithic sites in Manipur. The neolithic ceramic or pottery from Thailand consists of cord marked designs and mat impressed designs on the pottery surface. The pottery reported from the sites showcase funnel neck jars, pedestaled plates, etc. But the neolithic sites in Manipur do not have any evidence of such pottery types but the cord marked design pattern on the pottery surface were common. In Manipur, pottery wares showcase marked incised and applique designs on the surface of the pottery. Ceramic Industry were also reported from neolithic sites in Burma/Myanmar. In the Padah lin Cave site in Burma, corded pottery is found. These cord marked pottery designs are also common in neolithic ceramic assemblages from Manipur. Despite its similarity in form and texture there is also difference in design motifs on the surface of the pottery. In Manipur, Phunan neolithic site yielded comb incised, applique and circular designs on the pottery surface. Interestingly these design motifs on the pottery are also reported from neolithic sites in China. However, the painted pottery type from neolithic sites in China are not found from the neolithic sites in Manipur. The Taipeng neolithic culture reported from Taiwan yields cord marked pottery ware and incised marked pottery ware. The cultural tradition is dated to 5th millennium BCE.²⁵ The cord mark and incised mark on the pottery was found on a pot sherd found

from the excavation from neolithic sites in Manipur. But the circular impression design on the pottery surface reported from Phunan neolithic site in Manipur is not found in the Tapeng neolithic culture in Taiwan.

The neolithic cultural traditions in Manipur can be chronologically placed into three distinct chrono-cultural sequences: The Corded Ware Culture, The Tripod Ware Culture, and The Geometric Ware Culture. These neolithic cultural tradition in Manipur aligns with the neolithic cultural traditions in Southeast Asia.²⁶

NAME OF THE SITES OR AREA	DATE OF THE POTTERY/SITE	REFERENCE
Nongpok Keithelmanbi of Manipur, India	4460+-120 Yrs B.P.	Singh, 1997
Phung Ngugen site of Vietnam	3000 to 1500 B.C.	Sharma, 2004
Laang Spean of Cambodia	5000 B.C.	Gorman, 1971
Goa Cha of Malaysia	3020 B.C.	Sharma, 2004
Khok Phanom Di of Cambodia	7000 B.C	Sharma, 2004
Spirit Cave of Thailand	6600 B.C.	Gorman, 1970
Non Nok Tha of Thailand	40000 B.C.	Bayord, 1970
Kak Paam Dih of Thailand	4800 B.C. to 1500 B.C.	Sharma, 2004
Sai Yok of Thailand	4000 B.C. to 2000 B.C.	Sharma, 2004

Table 1: Some scientific dates based on ceramic evidence from various sites in Southeast Asia with Manipur

The corded ware phase in neolithic Manipur is scientifically dated to 4460+-120 BP. It is from the earliest phase of neolithic period in Manipur. Similar pottery with cord marked pottery as primary evidence were reported from neolithic sites in Southeast Asia regions. Important sites in Southeast Asia includes Spirit Cave and Sai Yok in Thailand, and Padah-lin Cave in Burma that is present day Myanmar. However, the corded ware ceramic reported from Manipur neolithic site of Nongpok Keithelmanbi were not associated with the lithic tools as elsewhere in Southeast Asian neolithic sites. These led scholars such as O.K. Singh to classify as sub neolithic. The Tripod Ware culture of Manipur, dated to around 1450 BCE, is characterized by tripod wares, ring-footed pottery, microliths, spindle whorls, and net sinkers.²⁷ These artifacts suggest a subsistence strategy combining hunting, fishing, and cultivation. While tripod wares are unique to Manipur in the Indian subcontinent, they bear similarities to Southeast Asian Neolithic assemblages.

The tripod wares characterize the ceramic industry of the Napachik site of Manipur. The pottery varieties are 748 pieces of plain ware, 893 pieces of cord-marked ware, 4 pieces of ring footed ware, 64 pieces of tripod legs ware, etc. The pottery is handmade, fragmentary and fired under low temperature. Decoration is done by beating with cord-wrapped paddle. Most of the potsherds are of fine texture and tempered with sand, vegetables or powdered charcoal. The tripod legs are also

mostly reddish brown in colour, a few are grey and dark grey. The legs are solid and made separately. The tripod legs are either long or short. The long legs have conical shape, while the short legs have flat, circular or tapering body with either a nob or flat slandering top to facilitate luting. This three legged pottery has also been found in a burial at Ban Kao, a small inland settlement in Thailand, datable to 2000 BCE. These pots were extensively used as reported from many sites in western Thailand and also as far as Malaysia.²⁸ This type of pottery has been also reported from the late levels of Lungshanoid culture in South China which is different from the classical Lung-shan cultures dominated by several basic forms namely ting tripod with solid legs and tou with cut-out ring feet and kui type jars etc. In the beginning, it is handmade but evidence of potter's wheel has been also noticed towards the end.²⁹

Among the tripod legs of Napachik, there is a solid flat leg that resembles the ring tripod type of the late Neolithic of South China.³⁰ It could be also interpreted that the region of Manipur possibly worked as the meeting place of the new neolithic impulses from the adjoining region of Southeast Asia. The final neolithic phase in Manipur is prerepresented by the Phunan Geometric ware culture. It is dated relatively to 1st millenium BCE. The ceramic reported from the site were marked with distinct geometric patterns and the sites also reported lithic tools such as fully ground quadrangular tools. The cultural phase in Manipur aligns with the late neolithic cultural phase in Southeast Asia. During this period advanced pottery making and tool manufacturing techniques are evident in Southeast Asia. The relative chronological sequence of the neolithic culture in Manipur are also corroborated with the scientific radiometric dates. The corded ware cultural phase in Nongpok Keithelmanbi site is scientifically dated to 4460+-120 BP (approximately 2450 BCE). The tripod ware cultural phase which is reported from Napachik site in Manipur is scientifically dated to 1450 BCE. The last neolithic cultural phase in Manipur represented by the geometric ware is reported from Phunan site. It is relatively dated to the 1st millenium BCE.



Fig. No. 05: Ban Kao tripod ware from Thailand (Left) and Lung-Shan Tripod ware from China (Right). (After Bahn 2002:112 and Chang 1977:176)³¹

Technological Advancements

The prehistoric neolithic tradition of Manipur showcase important technological innovations in different lithic tools and ceramic industries. Typo-technologically, the neolithic tool industry in Manipur predominantly has quadrangular cross-sections and complete grinding and polishing of the tools. The prehistoric neolithic sites in Thailand and Burma have similar tool typo-technology with that of neolithic sites explored and excavated from Manipur. The technological innovations of sawing techniques and perforated tools observed in Thailand do not appear in Manipur. The small polished tools and ring stones discovered in Burma show a strong resemblance to similar artifacts found in Manipur. The expertise shown in Manipur's pottery-making methods, which comprise cord impressions and incised designs together with tripod wares, demonstrates exceptional craftsmanship. Although pottery techniques of Manipur are consistent with those found across Southeast Asia, however its pottery stands out due to the lack of painted ware which is typical of Chinese Neolithic pottery. The combination of cord-marked pottery and stone tools found in Manipur represents a widespread trait among Southeast Asian archaeological locations that demonstrates a common cultural legacy.

Migration and Cultural Exchange

The similarities of the neolithic cultural traditions of Manipur and Southeast Asia can be examined from various scientific perspectives including genetic studies. The important rivers in Southeast Asia such as Salween, Irrawaddy, and Chindwin also serves as a migration route for the early inhabitants of the region during the neolithic period entering Manipur from Southeast Asia and China.³² These early inhabitants brought with them their cultural traditions which include pottery making and tool manufacturing techniques. Later these cultural elements were transformed to suit the local environment. Founder principle propounded by Ernst Mayr postulates that the early cultural material brought by migrants carried only a fraction of the cultural variations from their parent population, resulting in the regional adaptations observed in the neolithic culture tradition of Manipur. This theory adds to the observation by Worman who opines that neolithic tools in North Eastern India subcontinent are originated from Southeast Asia. The similarity in tool and ceramic typo-technology across these broad regions of South and Southeast Asia showcase a shared cultural influence in these regions.³³ Despite the shared neolithic cultural tradition in Manipur with that of selected sites in Southeast Asia, there is also observable regional variations in Manipur. These distinct developments through regional adaptations include the unique tripod wares designs and more particularly the absence of painted pottery. Therefore, the Neolithic cultural tradition in Manipur, which is at the crossroad of South Asia and Southeast Asia, shows both similar cultural artefacts and distinct artefacts when compared to the neolithic cultural assemblages from selected prehistoric sites in Southeast Asia regions.

Conclusion

The Neolithic tools and technology of the river valleys of Manipur show a clear relationship between environment and human adaptation. Rivers such as the Imphal, Thoubal, and Iril supported early settlements and provided resources for subsistence and tool production. Archaeological sites like Nongpok Keithelmanbi, Napachik, Laimanai, and Phunan reveal the use of polished stone tools and different types of pottery, including cord-marked and tripod wares, indicating development of technical skills. Some similarities with Southeast and East Asian Neolithic cultures suggests possible cultural contact, while local features reflect regional adaptation. The riverine landscape played an important role in shaping Neolithic culture and technology in Manipur.

References

- ¹ Farooqui. Amar. (2001). Early Social Formation. Manak Publication. New Delhi. p. 45.
- ² Angou, T.C. (2012). Quaternary Studies in the Manipur Valley. Sharada Publishing House, Delhi
- ³ McCulloch W., 1859, An Account of the Valley of Manipore, Calcutta, P. 4.
- ⁴ Singh, O.K. (2021). A Brief Note on Prehistory and Protohistory of Manipur. Amusana Institute of Antiquarian Studies. Imphal. P. 9-12.
- ⁵ Singh, O.K. (2008). Pottery Through the Ages in Manipur. Amusana Institute of Antiquarian Studies. Imphal, p.65
- ⁶ Dikshit, K. N., & Hazarika, M. (2012). The Neolithic cultures of Northeast India and adjoining regions: A comparative study. *Journal of Indian Ocean Archaeology*, 7, 98–148.
- ⁷ Singh, O. K. (1997). *Stone Age Archaeology of Manipur*. Imphal p. 64.
- ⁸ Devi L. Kunjeswori, 2003, Archaeology in Manipur, New Delhi, Pp.20-21.
- ⁹ Jamir, T., Mitri, M., & Thakuria, T. (2017). *Rethinking Northeast Indian prehistory: Reappraisal to an old problem*. In V. Selvakumar, S. K. Aruni, & H. Dave (Eds.), Prof. K. Paddayya Festschrift.
- ¹⁰ Dani, A.H. 1960. Prehistory and Protohistory of Eastern India. Firma K.L. Mukhopadhyay, Calcutta. P. 170.
- ¹¹ O.K. Singh (1997). Opcit. p. 65, Saikia, P.C. 1988. Stone Tools of Dibru-valley. Dibrugarh: North Eastern Museum Society.
- ¹² Chang, K.C. 1974. Ancient farmers in the Asian tropics: Major problems for archaeological and Palaeoenvironmental investigations of Southeast Asia at the earliest neolithic level, in *Perspectives in Palaeoanthropology*. P. 280.
- ¹³ Chatterjee, P.G. 1985. The Role and Impact of Nature on Culture: Resplendent Results from the India Neolithic, In *Recent Advances in Indo-Pacific Prehistory*, V.N. Misra and P. Bellwood (Eds). Oxford and IBH Publishing Co., New Delhi p.294-95.
- ¹⁴ Hutton, J.H. 1968. The Sema Nagas (Second edition). Oxford University Press, Bombay; Balfour, H. 1917. Some types of Native Hoes, Naga Hills. *MAN* (74): P. 105-7.
- ¹⁵ Singh O. Kumar, 1983, Archaeology in Manipur, Napachik: A Stone Age Site in the Manipur Valley, Series- 1, published by State Archaeology, Dept. of Art & Culture, Government of Manipur, Imphal, P.5.
- ¹⁶ Singh, O. K. (1997). *Stone Age Archaeology of Manipur*. Imphal. p. 70.
- ¹⁷ Ibid. p. 74.
- ¹⁸ Ibid. p. 76.
- ¹⁹ Dikshit, K. N., & Hazarika, M. (2012). *The Neolithic cultures of Northeast India and adjoining regions: A comparative study*. *Journal of Indian Ocean Archaeology*, 7, p. 113.
- ²⁰ O.K. Singh (1997). Opcit. p. 79.
- ²¹ Ibid.

- ²² Chang, K.C. 1978. *The Archaeology of Ancient China* (3rd edition). New Haven London Yale, University Press. P. 171, 413.
- ²³ Hazarika, M. (2006). Neolithic culture of Northeast India: A recent perspective on the origins of pottery and agriculture. *Ancient Asia*, 1(1), 25–43.
- ²⁴ Singh, O.K. (1997). Op cit. p. 129.
- ²⁵ Chang, K.C. 1978. *The Archaeology of Ancient China* (3rd edition). New Haven London Yale, University Press.
- ²⁶ Singh, O.K. (1997). Op cit. p. 128.
- ²⁷ Ibid.
- ²⁸ Bahn, P.G. (ed.). 2002. *The Atlas of World Archaeology*. Oxfordshire: Andromeda Oxford Limited.
- ²⁹ Chang, K.C. 1977. *The Archaeology of Ancient China*. New Haven and London: Yale University Press.
- ³⁰ Singh, O.K. 1993. *Stone Age Culture of Manipur*, Unpublished Ph.D. Thesis, University of Manipur, Imphal.
- ³¹ Bahn, P.G. (ed.). 2002. Op.cit.; Chang, K.C. 1977. *The Archaeology of Ancient China*. New Haven and London: Yale University Press.
- ³² Singh, O.K. (1997). Op cit. p. 118.
- ³³ Worman, E.C. 1949. The Neolithic Problem in the Prehistory of India. *Jr. of Washington Academy of Science*, 39(6).

Maternal genetic ancestries of Neolithic and Megalithic Populations of Burzahom, Kashmir revealed through Ancient DNA Analysis

Aparna Dwivedi

Correspondence to: Niraj Rai

Birbal Sahni Institute of Palaeosciences,

53, University Road, Lucknow, Uttar Pradesh 226007, India

&

Niraj Rai¹

Birbal Sahni Institute of Palaeosciences,

53, University Road, Lucknow, Uttar Pradesh 226007, India

Email- nirajrai@bsip.res.in

Introduction

Kashmir valley finds its mention in the Nilamatpuarana as the vast Satisar lake [1]. The valley has features called odyars @ Karewas which are evidence for a lake. These are forms raised plateau. A major earthquake around 85,000 years ago drained the lake through a gorge and the lake sediments were left as Karewas [2-5]. Lying at the convergence of South Asia, Central Asia and the Tibetan plateau, Burzahom archaeological site in Kashmir (34°10'N; 74°52'E), stands with a five-thousand-year-old story of human habitation. The word 'Burzahom' comes from the words 'burz' and 'ahom' literally meaning place of Birch (*Betula utilis*), burnt remains of which were found in the site. This signifies the presence of birch in pre-historic times [5, 6]. The excavation site of Burzahom shows continuous habitation for 3000 years, beginning from the aceramic Neolithic period (2500-2000 BCE) through ceramic Neolithic period (2000-1500 BCE), Megalithic period (from 1500 BCE) to the early Historic period (upto 600 AD). Burzahom represents the local archaeological culture of Kashmir like adjacent archaeological sites namely, Ghaligai and Loebnar of Swat Valley, Sarai Khola of Potwar Plateau and Karua on the Tibetan Plateau [7-9]. This Neolithic site is one of the rarest in South Asia as it spans from around 3rd millennia BCE to around 5th century AD. The burials are present in ceramic Neolithic and Megalithic periods in N-S orientation, indicating similarity of burial tradition with Indus Valley Civilization.

Burzahom presents unique burials as animals are buried along with the human burials. Ten human skeletons were excavated from the habitational area from pit burials all in crouching or extended position. Out of these ten, there was one juvenile and one child. One of the skulls shows

multiple circular trepanations which is found only in three other contemporary sites namely, Lothal in Gujarat, Kalibangan in Rajasthan and Maski in Karnataka [10]. Though the Neolithic culture of Burzahom blends into the contemporary Harappan culture, the genetics of Kashmir still remains intriguing. In this study we make an attempt to illuminate the genetic composition of Neolithic Kashmir.

This study will illuminate the complex relationship between the northern most part of India and other major driving factors in migration and genetic history of Neolithic India. It will also be fascinating to look upon the genetic similarities and migration between the Indus Valley cultures, Gandhar grave culture, Ganj Dareh and Burzahom.

Materials and Methods

Collagen Extraction and AMS dating of samples

Collagen was extracted from bone samples for AMS dating to obtain the most accurate dates of the burials. The collagen extraction was done by chunk method [11]. In this method, after cleaning and cutting bones into small pieces of total weight 200-500 mg, gradual demineralization was done by incubating the chunks in 0.2 M HCl till the bone turned into pseudo morphs, an indication of complete demineralization. After washing the chunks with double distilled water, humic acid, lipids and other base-soluble contaminants were removed with treatment of 0.1 N NaOH for 24 hours. Chunks were again washed to remove any NaOH. The extracted collagen was then lyophilized and quality checked for further processing. Samples with C:N ratio between 2.8 and 3.6 were included for graphitization [12]. Process of graphitization was done in elemental analyzer at Birbal Sahni Institute of Palaeosciences (BSIP). Gasses were generated by flash combusting the collagen. The elemental analyzer separated pure N₂ and CO₂ gases by gas chromatography and those were measured on the thermally coupled detector. Graphite pellet was formed by evolved CO₂ loaded into the reactors at 550°C.

DNA extraction and sequencing of samples

We processed 10 human samples from Burzahom, out of which four were petrous, three teeth and three long bones. Samples were first decontaminated in UV light in fume hood inside the cleanroom, thereafter surface was cleaned with bleach and 75% ethanol. After proper decontamination, the outer surface of the samples around 3-5 mm was removed by a dental drill. From the cleaned area, 30-50 mg of fine bone powder was prepared. The powder was later transferred to 15 ml centrifuge tube for extraction of DNA. To extract the DNA, the silica bead method, a modified version of Dabney et al., 2019 was followed [13, 14]. In this protocol, the extraction buffer was composed of EDTA, 100x TE buffer, Proteinase K, N-laurylsarcosine and phenol red. 5 ml of extraction buffer was used for each sample. The samples were incubated in extraction buffer for 12 h at 42°C after they were washed with 2ml of same extraction buffer. Once incubation was complete, supernatant was transferred to a tube containing silica beads and pH was adjusted to 4-4.5. Supernatant was

incubated in the silica bead for one hour and then the DNA bound silica was made into pellets and was washed using freshly prepared ice cold 80% ethanol and eluted in QIAGEN elution buffer. The extracted ancient DNA was used to prepare a DNA library with steps involving end repair, ligation of adapters, nick fill-in, indexing PCR and post PCR purification [15]. The DNA libraries were quality checked using bioanalyzer. The desired length of the inserted libraries was around 60-80 bp which resulted in final library of 180-220 bp. The quality passed libraries were pooled and sequenced on Novaseq 6000 platform.

The raw data for each sample was quality checked using the FastQC software v0.11.9 [16]. This was followed by trimming of adapters by AdapterRemoval v2.3.2 [17]. Alignment to the reference genome revised Cambridge Reference Sequences (rCRS) was done using BWA v0.7.17-r1188 [18] [16]. 2 bases from either end were trimmed and binary alignment map (bam) files were prepared after following the RG tagging, sorting, indexing and duplicate removal [19] [20]. The bam files were used to authenticate ancient DNA utilizing the damage pattern analysis using tool mapDamage 2.3.0a0 along with posterior estimates by MCMC algorithm [21]. Estimation of stats namely total reads, mapped reads, percent duplication, endogenous percent and autosomal coverage was estimated using Samtools 1.13 [20]. Variants were called using bcftools 1.13. contDeam.pl script was used to call mitochondrial sequences for the mitochondrial analysis. Contamination was predicted using Schmutzi pipeline's main iterative process. The final output contained consensus sequence of both endogenous and the contaminant consensus sequences and also a log file with information of log likelihood of each base. The final endogenous 'fasta' sequence at four different quality cutoff scores (-q 10, -q 20, -q 30 and -q 50) was obtained.

Mitochondrial haplogroup determination

To determine mitochondrial haplogroup, the reconstruction of fasta sequences was done at each quality factor tool with HaploGrep2 (v2.4.0) [22]. R script was interpolated with Autokrige function of the Automap package to determine the geographical distribution of mitochondrial haplogroups assigned to ancient individuals of Burzahom [23] [24]. In R, 'ggplot' was used to plot the isofrequency map for these individual haplogroups [25].

Results and Discussion

AMS dates of samples

One Neolithic sample from Burzahom was dated 1928 BCE, while one Megalithic sample was dated to 564 AD. The two medieval samples were dated 15th century AD. Radiocarbon age were calibrated by calib8.0.

Samples	Radiocarbon age (BP)	1 sigma	2 sigma	median probability	Context
Bz-3	3576±32	2009-1885 BC	2027-1778 BC	1928 BC	Neolithic
Bz-7	1520±20	547-580 AD	483-602 AD	564 AD	Megalithic

Med-1	400±20	1449-1482 AD	1444- 1617 AD	1469 AD	Medieval
Med-2	410±20	1449-1474 AD	1440-1611 AD	1462 AD	Medieval

Table 1: Table summarizes the AMS radiocarbon dates of the samples from Kashmir

Mitochondrial Analysis

For analysis and comparison of ancient Kashmir is, two additional medieval individuals were included. Datasets with low quality cutoff were excluded and only four datasets were used for downstream analysis. The included data contained mean coverage of 125.33x to 247.15x with mean mapping quality of 35.86-36.91. MapDamage analysis confirmed the authentic ancient DNA sequence from increased terminal cytosine. ContDeam was used for estimation of contamination. For Burzahom3 it was 0.035 (95% C.I. 0.03-0.04) and for Megalithic Burzahom7 (BZ7) was 0.030 (95% C.I. 0-0.005). For Med1 and Med2, contDeam was used for contamination estimation, 0.105 (95% C.I. 0.085-0.125) and 0.145 (95% C.I. 0.125-0.165) respectively. Consistent mitochondrial haplogroups for the four quality cutoff values were obtained. Bz-3, the Neolithic sample was assigned M65a+@16311 mitochondrial haplogroup with haplogrep quality of 0.945. While the other ancient sample, Bz-7 was assigned U2b2 mitochondrial haplogroup with quality score of 0.85. In the same way, the Medieval datasets were assigned mitochondrial haplogroups M30+16234 (score 0.9479) and W4.

Sample	Haplogroup	Haplogrep Score	Frequency in India
Bz-3	M65a+@16311	0.945	0.35
Bz-7	U2b2	0.85	0.07
Med-1	M30+16234	0.9479	0.09
Med-2	W4	0.896	0.03

Table 2: Table summarizes the assigned mitochondrial haplogroups, Haplogrep score and frequency in India

Conclusion

The study is a pioneer genetic analysis of Neolithic individuals from South Asia. Kashmir lying at the convergence of Eurasia, Xinxiang, Tibet, Swat valley and the Ganga plain acts as a transition zone for various populations [26]. At present, the demography of the region is highly influenced by migrations and invasions from Xinxiang, Tibet and Central Asia [27]. This can also be seen in the culture of the region when we see the tools and burials. The similarities with Swat Valley cultures which is reflected in styles of tools and practice of burials, potteries, vessels and habitation pits indicate connection to with each other.

Despite the similarities in culture and burial practices, the genetic positioning of the ancient people of Kashmir was missing till date. The influence of migration and demographic changes were factors awaiting to be uncovered. The maternal haplogroup M, is deeply rooted in India [28, 29]. The haplogroup U2b is South Asian specific and indicated largely endogenous maternal ancestry. Medieval samples show haplogroup M65a indicates genetic continuity of mitochondrial DNA lineage. The presence of mitochondrial haplogroup M65a in present day population of the region is

clear evidence for genetic continuity in the region. The mitochondrial haplogroup U2b, presently widespread in Kashmir and adjacent regions and also in Bronze age sample from Rakhigarhi indicates for a local origin of Kashmir Megalithic populations. This is in contrary to the evidences from Medieval genetic data form Kashmir. A large-scale demographic shift in Medieval Kashmir is seen by mtDNA haplogroups M30 and W4 in the individuals belonging to Medieval period. These haplogroups indicate connections of Kashmir people to the people of Swat and Central Asia. One of the Medieval mitochondrial haplogroup M30 is prevalent in Pakistan and the other one W4 is west Eurasian, having originated outside the Indian Subcontinent with high prevalence in Europe and it is an indication of migration from Central Asia (BMAC).

This study is the first attempt using Neolithic ancient DNA to unravel the maternal genetic continuity in South Asia. The results confirm genetic continuity in Kashmir from second millennium BCE to Medieval time with close association to Swat Valley. The occurrence of Central Asian maternal haplogroup (W4) may be due to migration from Central Asia because of trade or the frequent invasions.

Acknowledgement

NR thanks the Director, Birbal Sahni Institute of Palaeosciences for the financial and scientific support.

Ethics declarations

Ethics approval: The study was approved by Institute Ethical Committee of Birbal Sahni Institute of Palaeosciences, Lucknow, India under institutional ethical no. BSIP/Ethical/2021. All the procedure has been followed according to the recommendations of the Helsinki Declaration.

Declaration of interest: The authors declare no competing interests.

Informed consent: Informed written consent was obtained from all the participants involved in the study.

References:

1. Sharma, M., *The region of Kashmir in ancient literature with special mention to tribes*. Pramana Res. J, 2019. **9**: p. 703-707.
2. Dar, R.A., et al., *Tectono-geomorphic study of the Karewa Basin of Kashmir Valley*. Journal of Asian Earth Sciences, 2014. **92**: p. 143-156.
3. Agrawal, D.P., *Man and environment in India through ages: An interdisciplinary study of the Indian quaternary with focus on north-west*. (No Title), 1992.
4. Kusumgar, S., et al., *Palaeosols within loess: Dating palaeoclimatic events in Kashmir*. Radiocarbon, 1986. **28**(2A): p. 561-565.
5. Betts, A., et al., *The northern neolithic of the western himalayas: new research in the Kashmir Valley*. Archaeological Research in Asia, 2019. **18**: p. 17-39.
6. Bhat, S.A. and M. Dubey, *Burzahom (Burzohama) a Neolithic Site in Kashmir*. Education, 2008: p. 111.
7. Fairservis, W.A., *The roots of ancient India*. 1975: University of Chicago Press.

8. Yattoo, M.A., *Kashmir and Swat During Neolithic Times-A Comparative Analysis of Material Culture Between the Sites of Two Distinct Regions*. Ancient Asia, 2019. **10**(3).
9. Khazanchi, T., *Our Earliest Ancestors*. Kashmir and It's People: Studies in the Evolution of Kashmiri Society, 2004. **4**: p. 1.
10. Sankhyan, A.R., *Surgery in ancient India*. Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures. Dordrecht, Netherlands: Springer, 2008.
11. Sealy, J., et al., *Comparison of two methods of extracting bone collagen for stable carbon and nitrogen isotope analysis: comparing whole bone demineralization with gelatinization and ultrafiltration*. Journal of Archaeological Science, 2014. **47**: p. 64-69.
12. Guiry, E.J. and P. Szpak, *Improved quality control criteria for stable carbon and nitrogen isotope measurements of ancient bone collagen*. Journal of Archaeological Science, 2021. **132**: p. 105416.
13. Dabney, J. and M. Meyer, *Extraction of highly degraded DNA from ancient bones and teeth*. Ancient DNA: Methods and Protocols, 2019: p. 25-29.
14. Korlević, P., et al., *Reducing microbial and human contamination in DNA extractions from ancient bones and teeth*. Biotechniques, 2015. **59**(2): p. 87-93.
15. Meyer, M. and M. Kircher, *Illumina sequencing library preparation for highly multiplexed target capture and sequencing*. Cold Spring Harbor Protocols, 2010. **2010**(6): p. pdb. prot5448.
16. Andrews, R.M., et al., *Reanalysis and revision of the Cambridge reference sequence for human mitochondrial DNA*. Nat Genet, 1999. **23**(2): p. 147.
17. Schubert, M., S. Lindgreen, and L. Orlando, *AdapterRemoval v2: rapid adapter trimming, identification, and read merging*. BMC Res Notes, 2016. **9**(1): p. 88.
18. Li, H., *Aligning sequence reads, clone sequences and assembly contigs with BWA-MEM*. arXiv preprint arXiv:1303.3997, 2013.
19. Peltzer, A., et al., *EAGER: efficient ancient genome reconstruction*. Genome Biol, 2016. **17**(1): p. 60.
20. Danecek, P., et al., *Twelve years of SAMtools and BCFtools*. Gigascience, 2021. **10**(2): p. giab008.
21. Jonsson, H., et al., *mapDamage2.0: fast approximate Bayesian estimates of ancient DNA damage parameters*. Bioinformatics, 2013. **29**(13): p. 1682-4.
22. Weissensteiner, H., et al., *HaploGrep 2: mitochondrial haplogroup classification in the era of high-throughput sequencing*. Nucleic Acids Res, 2016. **44**(W1): p. W58-63.
23. Hiemstra, P.H., et al., *Real-time automatic interpolation of ambient gamma dose rates from the Dutch radioactivity monitoring network*. Computers & Geosciences, 2009. **35**(8): p. 1711-1721.
24. Team, R.C., *R: A language and environment for statistical computing*, in R Foundation for Statistical Computing, Vienna, Austria. 2021.
25. Wickham, H., *ggplot2: Elegant Graphics for Data Analysis*. 2016: Springer International Publishing.
26. Sharma, I., et al., *Ancient Human Migrations to and through Jammu Kashmir- India were not of Males Exclusively*. Sci Rep, 2018. **8**(1): p. 851.
27. Witas, H.W., et al., *mtDNA from the Early Bronze Age to the Roman Period Suggests a Genetic Link between the Indian Subcontinent and Mesopotamian Cradle of Civilization*. PLOS ONE, 2013. **8**(9): p. e73682.
28. Behar, D.M., et al., *A "Copernican" reassessment of the human mitochondrial DNA tree from its root*. Am J Hum Genet, 2012. **90**(4): p. 675-84.
29. Sahakyan, H., et al., *Origin and spread of human mitochondrial DNA haplogroup U7*. Sci Rep, 2017. **7**(1): p. 46044.

Seals and Sealings kept in the collection of Himanshu Garg, Agra, U.P.

by

**Vijay Kumar
Alok Ranjan
&
Himanshu Garg**



**Indian Journal of Archaeology
(National Trust for Promotion of Knowledge)**

Index

S. No.	Chapter	Page No.
1.	Introduction	30-41
2.	Catalogue of seals and sealings	42-308
2.1	Sealings with Buddhist Creed	309-348
2.2	Moulds	349-357
2.3	Terracotta images and moulds	358-375
2.4	Terracotta disc	376-384
2.5	Terracotta and Lead Pendant	385-392
2.6	Metal Pendant and objects	393-398
2.7	Stone inscription	399-400

Seals and sealings kept in the collection of Himanshu Garg, Agra, U.P.

Vijay Kumar

Chief Editor,
Indian Journal of Archaeology

Alok Ranjan

Deputy Superintending Epigraphist
ASI, Lucknow

Himanshu Garg

Agra

&

Dr. Devendra Vikram Singh

Lucknow

1. Introduction

This collection has 351 seals and sealings; these have been arranged in the form of a catalogue in chronological order. The information that can be obtained from these sealings throws light on socio-political, religious, historical and cultural scenario of different periods. We will divide the introduction in under the heading revealing the historical/social fact, which can be gleaned from these seals and sealings.

1.1 Cult related to cows and animal husbandry:

The oldest sealing belonging to 2nd – 1st Century BC bears the legend, which reads *Gosarana* (fig no.1, A). The literal meaning of *Gosarana* is “The shelter of cow”. This legend indicates the existence of a cult in which cow was revered almost like a deity. The followers of this cult were devoted to cows for higher spiritual attainment. There is another sealing, which bears the legend *Goldhatas*, (fig no. 1, B) it literally means, “belonging to a person who sustains/upholds cowherds”. It again reflects activities related to animal husbandry. This name obviously refers to Krishna who is shown as cowherd in *Puranas* in his younger days. The *Krishnalila* stories show him protecting cowherds many times during his childhood. The most celebrated events, which shows him protecting cowherds and cows is *Govardhan parvat dharana*. The name *Goldhatas* appears to be a synonym of Krishna, which did not remain very popular after 1st Century B.C.



A [fig no. 15]



B [fig no. 65]

Fig no. 1: Cults related cows and animal husbandry.

1.2 Names of Constellations: Some of the sealings bears proper name, which are derived from names of constellation. The constellation *Mula* appears in sealing bearing the legend *Mulas* (fig no.1, A), *Punarvasu* appears in sealing bearing the legend *Punarvasugutas* (fig no.2, B), *phalguni* appears in sealing bearing the legend *Phagusath* (fig no.2, C). The name of *Bharani* constellation appears in a sealing bearing the legend *Bharani* (fig no.2, D). Another astronomical term appears in a sealing bearing the legend *Naktasya* (fig no.2, E), *Nakta* literally means night



A [fig no. 18]



B [fig no. 45]



C [fig no. 95]



D [fig no. 187]



E [fig no. 198]

Fig no. 2: Seals and sealings with names of Constellations

Names of these *naksatras* on these seals and sealings prove that Indian were using Lunar Calendar which had 28 *naksatras* from the earliest times. These have been enumerated as follows:

(1) *Asvini*, (2) *Bharani* (3) *Krttika* (4) *Rohini* (5) *Mrgasiras* (6) *Ardra*, (7) *Punarvasu*, (8) *Pusya*, (9) *Aslesa*, (10) *Magha*, (11) *Purva-phalguni*, (12) *Uttar-phalguni*, (13) *Hasta*, (14) *Citra*, (15) *Svati*, (16) *Visakha*, (17) *Anuradha*, (18) *Jyestha*, (19) *Mula*, (20) *Purovasadha*, (21) *Uttar asadha*, (22) *Sravana*, (23) *Dhanistha* or *Sravisthd*, (24) *Satabhisaj*, (25) *Purva-bhadrapada*, (26) *Uttarabhadrapada*, (27) *Revatl* and (28) *Abhijit* which was placed between *Uttar Asadha* and *Sravana*¹. In later times western astronomy brought to India the signs of the zodiac, the seven day week, the hour, and several other ideas.

1.3 Seals and sealings related to cult/tribe of Nagas: Following seals and sealings reveal the presence of Naga Cult or Naga tribe: the sealings bearing the legends *Nāgmahatas* (fig no. 3, A), *Nāgas* (fig no. 3, B) *...rakadhanaga(sa)..* (fig no. 3, C) and *Nagasisya*(fig no. 3, D).



A [fig no. 34]



B [fig no. 84]



C [fig no. 85]



D [fig no. 110]

Fig no. 3: Seals and sealings related cult/tribe of Nagas.

1.4 Gods and Goddesses: Some sealings reveal the name of gods for example the name of Agni, Indra, Vāsudeva, Rudreśvarī, Nandī, Surya, Vishnu and Garuṇa appears in the sealings with the following legends: *Agisa*, *Idakas*, *Idamitas*, *Vasudevasa*, *Rudre[s]varī*, *Śivahastisya*, *Śirinandisya*, *Nandisya*, *Haridas*, *Sūryaṇamasya*, *Viṣṇuḥ*, *Viṣṇu*, *Shri Viṣṇudā(sa)*, *Vishwadharah*, *Khagavaras* and *Garutḍhatasya sathapya Jadhartadhat putrasya*.



Fig no. 4B: Gods and Goddesses.

1.5 Buddha and Buddhism:

The following seals and sealings bear the name of Buddha *Buddhadas* (2) (fig no. 5, A and B). Three sealings bear the name of *Sthavir*, which means a prominent scholar of early Buddhism (Sthaviravada) or an elder, respected monk who has been ordained for 10 or more years. The legend on these sealings are *Sthavarasya*, *Sthāvarasya* and *Shri Sthaviras* (fig no. 5, C, D and E). One sealing bears the legend *Apramād* (fig no. 5, F), which literally means heedfulness. One sealing bears the legend *Ujitako* (fig no. 5, G), which literally means a person who walks in a straight path. One sealing bears the legend *Dhamadatas* (fig no. 5, H), which literally means that this sealing belongs to a person given by dharma. Another sealing bears the legend *Śrīdharmasya* (fig no. 5, I), which means that this sealing belongs to name Shri Dharma that is honorable Buddhist religion.



A [fig no. 170]



B [fig no. 184]



C [fig no. 185]



D [fig no. 183]



E [fig no. 94]



F [fig no. 114]



G [fig no. 44]



H [fig no. 58]



I [fig no. 146]

Fig no. 5: Buddha and Buddhism.

1.6 Evolution of the cult of votive sealings bearing Buddhist Creed: This collection has 40 votive Buddhist Creed sealings. These have been plotted against time. This bar chart clearly shows that the fashion of offering these sealings started in the beginning of 5th – 6th Century (fig no.6, A). This cult gained more popularity in 6th - 7th Century (fig no.6, B). It declined in 7th - 8th Century (fig no.6, C). This cult became had maximum popularity in 8th – 9th Century (fig no.6, D).

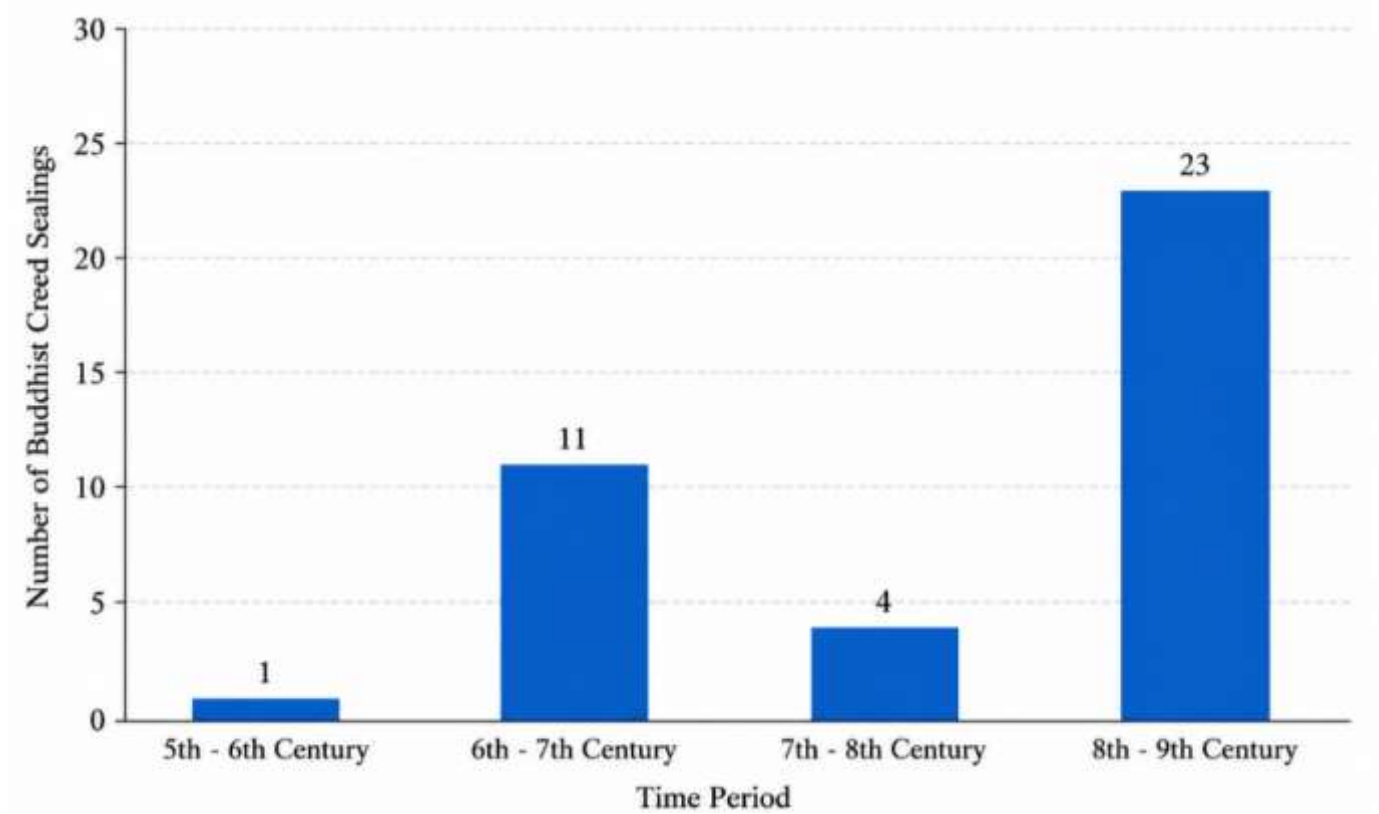


Table no.1: bar chart of number of sealings found during different periods.

The following figure shows the evolution of votive sealing over centuries. The earliest sealing shows the formula of dependent origination being repeated many times is the same sealing, whereas later on the sealings show the formula written only once in 5 – 7 lines with the image of Buddha or stupa. Many sealings are without any device.



Fig no. 6: Evolution of the cult of votive sealings bearing Buddhist Creed

1.7 Concepts related to Indian religions and Cults:

One sealing bears the legend *Upadeśa*, (fig no.7, A) which means sermon. One sealing bears the legend *Śatmitas*, (fig no.7, B) which means this sealing belongs to the person, the literal meaning of whose name is the friend of the truth. One sealings bears the legend *Satyarutasya Sagosyasedha*, (fig no.7, C) which includes the word *Satyurut* that means tradition of truth. Another sealing bears the legend *Bhutadatas*, (fig no.7, D) which means it belongs to person given by living beings. Another sealing bears the legend *Manasya*, (fig no.7, E) which means this seal belongs to a person named *man*. The meaning of *man* is mind. Another sealing bears the legend *Balikas*, (fig no.7, F). The literal translation of this word is as follows: “the sealing belongs to a person related to process of *Bali* that is offering”. Another sealing bears the legend *Ilavaśana*, (fig no.7, G). This means a person whose garment is earth. Another sealing bears the legend *Chidāya*, (fig no.7, H) which literally means for the heart.



A [fig no. 70]



B [fig no. 81]



C [fig no. 189]



D [fig no. 61]



E [fig no. 169]



F [fig no. 96]



G [fig no. 218]



H [fig no. 162]

Fig no. 7: Concepts related to Indian religions and Cults.

1.8 Names of Kings:

This collection has two sealings with legend *Vagapalas* (fig no.8, A), which belongs to king Vagapala (2nd - 1st Century BC) who ruled Kaushambi and Panchal. The second sealing which bears the legend *Maharajas Rajātirajas Devaputras* (fig no.8, B), does not give the name of the king but this title was used by Kushan King and this sealing probably belongs to Kanishka (reign 1st half of 2nd Century AD). The third sealing bears the legend *Idamitas* (fig no.8, C). It obviously belongs to Panchal king Indramitra (1st Century AD). The next 4 sealings bear the name of king Gautami Putra Vijay Magha of Kaushambi and the legends on these read as follows *Maharajasya Gautmi Putrasya Shri Vijay maghasya* (fig no.8, D). This king ruled during 2nd – 3rd Century AD. The fifth sealing bears the legend *...tras Maharajparvat...* (fig no.8,E), belong to king Parvat of Kaushambi (1st – 2nd Century AD). The sixth sealing bears the legend *Śrī Śakakṣara putrasya Śakasya Viṣvatrātasya*(fig no.8,F), it belongs to western Kshatrpa king Viṣvatrātā (reign 2nd – 3rd Century AD). Another sealing bears the legend

Kautsiputrasya (fig no.8,G). This sealing obviously belongs to Kautsiputra Pothisiri who was the second known ruler of the Magha Dynasty. He reigned during the 2nd century CE. Another sealing bears the legend Mahārāja Bhaṭa Prasāya (fig no.8,H). This sealing belongs to King Bhattapra (3rd – 4th Century AD) of Kaushambi. Another sealing bears the legend *Lichchhvasya* (fig no.8,I). This sealing belongs to some person of Lichchhavi tribe (3rd – 4th Century AD). The last sealing bears the legend *Shri Maghattakasya* (fig no.8,J). This sealing obviously belongs to some Maghattaka king of Kaushambi (3rd – 4th Century AD).



A [fig no. 19, 20]

B [fig no. 101]

C [fig no. 120]



D [fig no. 104, 105, 106, 107]



E [fig no. 103]



F [fig no. 122]



G [fig no. 148]



H [fig no. 149]



I [fig no. 155]



J [fig no. 142]

Fig no. 8: Names of Kings.

1.9 Officers and offices:

There are three sealings bearing the following legends: legends *Dandanayakasya* (fig no.9, A), *śri Dandanayak* (fig no.9, B) and *Daṇḍanāyaka Bhāvaka* (fig no.9, C). All these refer to high-ranking officers named Dandanayaka. Another sealing bears the legend *Śoṇākaraṇa vishaya adhikaranasya* (fig no.9, D). This obviously refers to office of Śoṇākaraṇa district. There are three sealings bearing the legend *Pādapāggrāmasya* (fig no.9, E). This sealing refers to the office of the headman of the village Padapagram.



Fig no. 9: Officers and offices

1.10 Geographical names:

Some sealings bear geographical names. The first sealing bears the legend *Vidisasa* (fig no. 11, A). This is the sealing of Vidisha city. The second sealing bears the legend *Marugutas* (fig no. 11, B), which means that this sealing belongs to a man named Maruguta. The word maru in this name means the desert. This obviously refers to Thar desert of Rajasthan. The third sealing bears the legend *tharas* (fig no. 11, C), which refers to *thal* that is plains.



Fig no. 10: Geographical names.

1.11 Social structure:

The two sealings with legends *Vargaghos* (fig no. 12, A) and *Vargadasasa* (fig no. 12, B), refer to *varga* which literally means class of people.



A [fig no. 158]



B [fig no. 159]

Fig no. 11: Social structure.

1.12 Sealings with interesting personal names:

Some personal names on the sealings of this collection are very interesting. First sealing bears the legend *Anandas* (fig no.13, A), which literally means joy. The second sealing bears the legend *Ratyaṇattasya* (fig no. 13, B), which literally means it belongs to a person, the meaning of whose name is “one who takes joy in obedience”. The third sealing bears the legend *Naktasya* (fig no. 13, C), which means this seal belongs to the person whose name Nakta. This word means “one who keep awake during night”.



A [fig no. 56]



B [fig no. 166]



C [fig no. 167]

Fig no. 12: Sealings with interesting personal names.

1.13 Miscellaneous seals and sealings:

One sealing bears the legend *Bhumikas* (fig no.14, A), which means that this sealing belongs to a person named Bhumik (of the land). The second sealing bears the legend *Ādikavai* (fig no.14, B), which means “the first poet”. This epithet is generally used for Valmiki. Another sealing bears the legend *Kavidās Varṇasas* (fig no.14, C), which literally means that the sealing belongs to “slave of poet Varṇa”. Another sealing bears the legend *Garga* (fig no.14, D), which is the name of a Rishi and a popular *gotra* of Brahmin caste. Another sealing bears the legend *Datikasya* (fig no.14, E), which means that this sealing belongs to a man named Datika (one with teeth). Another sealing bears the legend *Kahajutis* (fig no.14, F), which means that this sealing belongs to a person named Kahajuti (eatable). Another sealing bears the legend *Tapuradas* (fig no.14, G), which means that this sealing belongs to a person named Tapurada (*eager*). The last sealing bears the legend *Dharchatas* (fig no.14, H), which means that this belongs to Dharchata (one who runs fast).



A [fig no. 143]



B [fig no. 156]



C [fig no. 151]



D [fig no. 124]



E [fig no. 194]



F [fig no. 38]



G [fig no. 40]



H [fig no. 97]

Fig no. 13: Miscellaneous seals and sealings.

2. Catalogue of Seals and Sealings:



Fig no. 14: Harappan terracotta seal with unidentifiable symbols.

Size	- 3.5x2.5x1 cm
Provenance	- Rakhigarhi, district Hisar, haryana
Material	- Terracotta
Description	- This is a Harappan terracotta seal with unidentifiable symbols.



Fig no. 15: 2nd -1st Century BC seal with legend Gosarana.

Size	-	1.5x1x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	2 nd -1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears devices of swastika and <i>makar</i> in the lower most portion and one line legend at the top, which reads as follows: 1. Gosarana



Fig no. 16: 2nd -1st Century BC sealing with legend *Aṭhadataṣ*.

Size	-	2.5x2.5x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	2 nd - 1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears the legend along the periphery, which reads as follows: <i>Aṭhadataṣ</i>



Fig no. 17: 2nd -1st Century BC sealing bears the device of *makar*.

Size	-	3x3x1.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	2 nd - 1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears the device of a <i>makar</i> inside a circle.



Fig no. 18: 2nd -1st Century BC sealing with legend *Mulaś*.

Size	-	1.5x0.5x0.5 cm
Provenance	-	Ghumtala, district Amritsar, Punjab
Period, Script, Language	-	2 nd – 1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	The sealing bears one line legend, which reads as follows: 1. <i>Mulaś</i>



Fig no. 19: 1st Century BC seal with legend *Vagapalas*.

Size	-	2x2x1 cm
Provenance	-	Madhya Pradesh
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears illegible devices in the lower portion and one line legend at the top, which reads as follows: 1. <i>Vagapalas</i>



Fig no. 20: 1st Century BC sealing with legend *Vagapalas*.

Size	- 2x1.5x0.5 cm
Provenance	- Panchal area, district Bareilly, U.P.
Period, Script, Language	- 1 st Century BC, Brahmi, Prakrit
Material	- Terracotta
Description	- This sealing bears third Panchal symbol at the top and one line legend at the bottom, which reads as follows: 1. <i>Vagapalas</i>



Fig no. 21: 1st Century BC sealing with legend *dakas*.

Size	- 2x2x1 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Period, Script, Language	- 1 st Century BC, Brahmi, Prakrit
Material	- Terracotta
Description	- This sealing bears the device of <i>makar</i> at the top and one line legend in the middle, which reads as follows: 1. <i>dakas</i>



Fig no. 22: 1st Century BC sealing with legend (...) *tadarthakis*.

Size	-	2x2.5x1 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This broken sealing bears the device of three arched hill with a crescent in the middle flanked by snakes. The legend along the periphery reads as follows: (...) <i>tadarthakis</i> .



Fig no. 23: 1st Century BC sealing with legend Punvasugutas.

Size	- 1x1.5x1 cm
Provenance	- Tripuri, district Jabalpur, M.P.
Period, Script, Language	- 1 st Century BC, Brahmi, Prakrit
Material	- Terracotta
Description	- This sealing bears swastika symbol in the middle. The legend runs around the central symbol and reads as follows: Punvasugutas (starting from 3'0 clock in clockwise direction).



Fig no. 24: 1st Century BC sealing bears the image of head of a Greek goddess.

Size	-	2x2x0.5 cm
Provenance	-	Vidisha, district Vidisha, M.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears the image of head of a Greek goddess looking left.



Fig no. 25: 1st Century BC sealing with legend *Śakhilaśa*.

Size	-	1x1x0.5 cm
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Provenance	-	Ujjain, district Ujjain, M.P.
Material	-	Terracotta
Description	-	This sealing bears a Prakrit word <i>Śakhilaśa</i> , which means that this sealing belongs to a person who is friendly. One line legend reads as follows: 1. <i>Śakhilaśa</i> .



Fig no. 26: 1st Century BC sealing bearing stylized *Srivatsa* symbol.

Size	-	2x1.5x1 cm
Provenance	-	Haryana
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears stylized <i>Srivatsa</i> symbol.



Fig no. 27: 1st Century BC sealing with legend (...) *rājanadasvijayasa*.

Size	-	2x2x0.5 cm
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears a <i>Ujjaini</i> symbol in the middle and a legend along the periphery, which reads as follows: (...) <i>rājanadasvijayasa</i> (starting from 12 o'clock as we move in clockwise direction.).



Fig no. 28: 1st Century BC broken seal bearing image of a house.

Size	-	3x2x0.5 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC
Material	-	Stone
Description	-	This broken seal bears the image of a house.



Fig no. 29: 1st Century BC sealing bearing *Swastika* symbol.

Size	-	1x1x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	stone
Description	-	This broken sealing bears <i>Swastika</i> symbol.



Fig no. 30: 1st Century BC stamp bearing ten alternating concentric circles and beaded circles.

Size	-	3x3.5x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This stamp bears ten alternating concentric circles and beaded circles.



Fig no. 31: 1st Century BC seal with legend *Idakas*.

Size	- 1x1x1 cm
Provenance	- Ujjain, district Ujjain, M.P.
Period, Script, Language	- 1 st Century BC
Material	- stone
Description	- This seal bears one line legend, which reads as follows: 1. <i>Idakas</i>



Fig no. 32: 1st Century BC seal bears *Swastika* symbol.

Size	-	1x1x1 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	ivory
Description	-	This seal bears <i>Swastika</i> symbol.



Fig no. 33: Side view of the above seal.

Size	- 1x1x1 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Material	- Terracotta
Description	- This is the side view of the above seal.



Fig no. 34: 1st Century BC sealing with legend *Nāgmahatas*.

Size	-	1.5x1.5x1 cm
Provenance	-	Ujjain, district Ujjain, M.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears <i>Ujjaini</i> symbol in the center and legend along the periphery, which reads as follows: <i>Nāgmahatas</i> (starting from 6 o'clock in anticlockwise direction).



Fig no. 35: 1st Century BC sealing bears the image of *Yupa*, flanked by horned alter and *makar*.

Size	-	2x2x0.5 cm
Provenance	-	Haryana
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears the image of a <i>Yupa</i> in railing located in the center flanked by horned alter on the left side and <i>makar</i> on the lower right side.



Fig no. 36: 1st Century BC worn out sealing.

Size	-	1.5x1x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing is worn out.



Fig no. 37: 1st Century BC sealing bearing the device like *Brahmi* letter ṣ.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Ashoknagar, district Ashoknagar, M.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears the device like <i>Brahmi</i> letter ṣ with addition of one small vertical line in the middle on the left side. On the right side two <i>makar</i> with legs pointing towards each other are shown.



Fig no. 38: 1st Century BC sealing with legend *Kahajutis*.

Size	- 1.5x1.5x1 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Period, Script, Language	- 1 st Century BC, Brahmi, Prakrit
Material	- Terracotta
Description	- This sealing bears the legend along the periphery, which reads as follows: <i>Kahajutis</i> (starting from in clockwise direction).



Fig no. 39: 1st Century BC worn out sealing.

Size	- 2.5x2x0.5 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Period, Script, Language	- 1 st Century BC , Brahmi, Prakrit
Material	- Terracotta
Description	- This sealing is worn out.



Fig no. 40: 1st Century BC sealing with legend *Tapuradas*.

Size	-	1x1x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This is unidentifiable device at the top and there is one line legend in the middle, which reads as follows: 1. <i>Tapuradas</i>



Fig no. 41: 1st Century BC sealing bearing three-arched hill with crescent at the top and a hollow cross.

Size	-	2x2x2 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears three-arched hill with crescent at the top and a hollow cross inside an eye shaped incuse.



Fig no. 42: 1st Century BC sealing bearing three-arched hill with crescent at the top and a hollow cross.

Size	-	2x2x1 cm
Provenance	-	Taxila, district Rawalpindi, Punjab Pakistan
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears the image of a three-arched hill with crescent at the top and a hollow cross.



Fig no. 43: 1st Century BC sealing shows Nandi, trident with battle-axe and three-arched hill topped with a crescent.

Size	-	2x2x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing shows Nandi at the top left side, trident with battle-axe on the right side and three-arched hill topped with a crescent on the lower left side.



Fig no. 44: 1st Century BC seal with legend *Ujitako*.

Size	- 3x3x3 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- 1 st Century BC, Brahmi, Prakrit
Material	- Terracotta
Description	- This seal bears one line legend, which reads as follows: 1. <i>Ujitako</i>



Fig no. 45: 1st Century BC sealing with legend *Punavasugutas*.

Size	-	1.5x1x0.5 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears swastika symbol in the middle. The legend runs around the central symbol and reads as follows: <i>Punavasugutas</i> (starting from 9'0 clock, in clockwise direction).



Fig no. 46: 1st Century BC sealing bearing the device of a tree flanked by two lines of animals.

Size	-	2.5x1.5x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears the device of a tree in the middle flanked by two lines of animals. The upper line has two horses facing towards center.



Fig no. 47: 1st Century BC sealing with legend *Jarahalasa*.

Size	-	2.5x2x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears a legend, which runs along the periphery, it reads as follows: <i>Jarahalasa</i> (starting from 6o'clock in anticlock wise)



Fig no. 48: 1st Century BC sealing with legend (1) *Shesham Das* (2) *sat*.

Size	-	2x2x1 cm
Provenance	-	Kannauj, district Kannauj, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears the device of <i>makar</i> at the top above the horizontally placed standard. A "T" shaped part is attached to the left end of this standard. Below this exists two lines legend, which reads as follows: (1) <i>Shesham Das</i> (2) <i>sat</i> (a swastika is placed at the beginning of the second line).



Fig no. 49: 1st Century BC sealing bearing the device of *Ujjaini* Symbol.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Ujjain, district Ujjain, M.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears the device of <i>Ujjaini</i> Symbol.



Fig no. 50: 1st Century BC stamp bearing *Ujjaini* symbol.

Size	-	2x2x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This stamp bears the <i>Ujjaini</i> symbol in the middle.



Fig no. 51: 1st Century BC sealing with legend (...) Darasa.

Size	- 3x3x1 cm
Provenance	- Ashoknagar, district Ashoknagar, M.P.
Period, Script, Language	- 1 st Century BC, Brahmi, Prakrit
Material	- Terracotta
Description	- This sealing bears the device of trident and battle-axe at the top and inverted flower at the bottom. The one line legend in middle reads as follows: 1. (...) Darasa



Fig no. 52: 1st Century BC sealing bearing *swastika* symbol.

Size	-	1x1x0.5 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	ivory
Description	-	This seal bears a <i>swastika</i> symbol at the centre and the legend along the periphery, which reads as follows: Dhapuvaras (starting from 5 o'clock in anticlockwise direction.)



Fig no. 53: 1st Century BC sealing bearing illegible symbols and legend.

Size	-	1.5x1x1 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears illegible symbols and legend.



Fig no. 54: 1st Century BC sealing bearing *makar* and *swastika* symbols.

Size	-	3.5x3x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears <i>makar</i> and <i>swastika</i> symbol on left and right Sides inside a square marked by punched outline.



Fig no. 55: 1st Century BC sealing bearing triangular standard, *makar* and swastika symbol.

Size	-	1.5x1.5x2 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC
Material	-	stone
Description	-	This sealing bears triangular standard in the upper portion and <i>makar</i> and swastika in the lower portion as we move from left to right.



Fig no. 56: 1st Century BC sealing with legend *Anandas*.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Ahichchhatra, Panchal, district Bareilly, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This terracotta sealing bears the device of first Panchal sign that is tree in a railing in the middle and the legend around it, which reads as follows: <i>Anandas</i> (starting from 3 o'clock, in anticlockwise direction)



Fig no. 57: 1st Century BC sealing with legend ..Maharaj Rakhitas.

Size	-	1.5x2x1 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears the image of <i>Ujjaini</i> symbol in the middle and legend running along the periphery, which reads as follows: ..Maharaj Rakhitas (starting from 12 o'clock in clockwise Direction).



Fig no. 58: 1st Century BC sealing with legend *Dhamadatas*

Size	-	2x1.5x1 cm
Provenance	-	Panchal area, district Bareilly, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Dhamadatas</i>



Fig no. 59: 1st Century BC sealing bearing *makar* and swastika symbol.

Size	-	1.5x1.5x1 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears <i>makar</i> and swastika symbol.



Fig no. 60: 1st Century BC sealing bearing the image of an altar, *Swastika* and three-arched hill.

Size	-	2.5x2.5x1 cm
Provenance	-	Kannauj, district Kannauj, U.P.
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This sealing bears the image of altar with flames flanked by <i>Swastika</i> and three-arched hill with crescent at the top.



Fig no. 61: 1st Century BC sealing with legend *Bhutadatas*.

Size	-	3.5x3.5x1 cm
Provenance	-	Mandsaur, district Mandsaur, M.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	stone
Description	-	This sealing seen from the upper side bears the legend along the periphery, which reads as follows: <i>Bhutadatas</i> (starting from 9o'clock, in anticlockwise direction)



Fig no. 62: 1st Century BC sealing bearing standing human figure.

Size	-	1x1x0.25 cm
Provenance	-	Greek
Period, Script, Language	-	1 st Century BC
Material	-	copper
Description	-	This seal bears standing human figure on the left side and a scepter on the right side.



Fig no. 63: 1st Century BC sealing with legend Manavasagutas.

Size	-	1x1x0.5 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears swastika symbol in the center and legend along the periphery, which reads as follows: <i>Manavasagutas</i> (starting from 12 o'clock in clockwise direction).



Fig no. 64: 1st Century BC sealing with legend (.....) *vasasa*.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears the legend along the periphery, which reads: (.....) <i>vasasa</i> (starting from 9 o'clock in anticlockwise direction).



Fig no. 65: 1st Century BC sealing with legend Goldhatas.

Size	-	3x2.5x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears a legend, which runs along the periphery, it reads as follows: <i>Goldhatas</i> (starting from 8o'clock in anticlockwise direction).



Fig no. 66: 1st Century BC – 1st Century AD sealing with legend *Vakshitasasa*.

Size	-	1x1x0.5 cm
Provenance	-	Jabalpur, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears the legend along the periphery, which reads: <i>Vakshitasasa</i> (starting from 9 o'clock in anticlockwise direction).



Fig no. 67: 1st Century BC – 1st Century AD sealing with legend Śāligutaś.

Size	-	2.5x1.5x1.5
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. Śāligutaś



Fig no. 68: 1st Century BC – 1st Century AD sealing with legend *Vidisasa*.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Vidisha, district Vidisha, M.P.
Period, Script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend in the middle, which reads as follows: <i>Vidisasa</i>



Fig no. 69: 1st Century BC – 1st Century AD sealing bearing *triratna* symbol.

Size	-	2x2x1 cm
Provenance	-	Ujjain, district Ujjain, M.P.
Period, Script, Language	-	1 st Century BC – 1 st Century AD
Material	-	Terracotta
Description	-	This sealing bears the device of <i>triratna</i> symbol.



Fig no. 70: 1st Century BC – 1st Century AD sealing with legend Upadeśa.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears a legend, which runs along the periphery, it reads as follows: Upadeśa (starting from 7o'clock in anticlockwise direction).



Fig no. 71: 1st Century BC – 1st Century AD sealing bearing *triratna* symbol.

Size	-	1x1x1 cm
Provenance	-	
Period, Script, Language	-	1 st Century BC – 1 st Century AD
Material	-	Terracotta
Description	-	This sealing bears <i>Triratna</i> symbol with radiating square border.



Fig no. 72: 1st Century BC – 1st Century AD sealing with legend Vasudevasa.

Size	-	1.5x1x1 cm
Provenance	-	Panchal area, district Bareilly, U.P.
Period, Script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend inside and eye shaped incuse, which reads as follows: 1. <i>Vasudevasa</i>



Fig no. 73: 1st Century BC – 1st Century AD handle of a seal shaped like an elephant.

Size	-	2x2x0.5 cm
Provenance	-	Tamil Nadu
Period, Script, Language	-	1 st Century BC – 1 st Century AD
Material	-	copper
Description	-	This is the handle of the seal, shaped like an elephant.



Fig no. 74: Lower side of the upper seal.

Description

- The lower side of the upper seal bears the image of an elephant in standing posture and looking towards right.



Fig no. 75: 1st Century BC – 1st Century AD sealing with legend *Marugutas*.

Size	- 4x3x1 cm
Provenance	- Kaushambi, district Kaushambi, U.P.
Period, Script, Language	- 1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	- Terracotta
Description	- This multifaceted sealing bears impression of a seal bearing the Legend: <i>Marugutas</i> (starting from 11 o'clock as we move in anti-clockwise direction) around <i>triratna</i> symbol placed in the center.



Fig no. 76: 1st Century BC – 1st Century AD sealing bearing the image of two animals.

Size	-	2.5x2.5x1 cm
Period, Script, Language	-	1 st Century BC – 1 st Century AD
Material	-	copper
Description	-	This sealing bears the image of two animals, facing each other with two swastika symbols between them.



Fig no. 77: 1st Century BC – 1st Century AD sealing bearing *triratna* symbol.

Size	-	3x3x2.5 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	1 st Century BC - 1 st Century AD
Material	-	Terracotta
Description	-	This sealing bears <i>triratna</i> symbol.



Fig no. 78: 1st Century AD sealing with legend *Khagavaras*.

Size	-	2x2x1 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Khagavaras</i>



Fig no. 79: 1st Century AD sealing with legend *Vīradāsa*.

Size	-	2x2x1 cm
Provenance	-	Mandsaur, district Mandsaur, M.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend in the middle, which reads as follows: 1. <i>Vīradāsa</i>



Fig no. 80: 1st Century AD sealing with legend *Upasiras*.

Size	-	1.5x1.5x1.5 cm
Provenance	-	Chandausi, district Sambhal, U.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend <i>Upasiras</i> on the frontal face and the face obliquely visible on the lower side.



Fig no. 81: 1st Century AD sealing with legend Śatmitas.

Size	-	2.5x1.5x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. Śatmitas



Fig no. 82: 1st Century AD sealing with legend (1) (2) *Mitravakarasya*.

Size	-	6x5x0.5 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This broken sealing bears two-line legend, which reads as follows: (1) (2) <i>Mitravakarasya</i>



Fig no. 83: 1st Century AD sealing with legend (...) *Divas*.

Size	-	4x2.5x1 cm
Provenance	-	Chandausi, district Sambhal, U.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This broken sealing bears the device of <i>Ujjaini</i> symbol and <i>chakra</i> at the top and one line legend in the lower part, which reads as follows: 1. (...) <i>Divas</i>



Fig no. 84: 1st Century AD sealing with legend Nāgas.

Size	-	1x1x0.5 cm
Provenance	-	Pawaya, district Gwalior, M.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears two unidentifiable symbol at the top and horizontal triangular standard at the bottom. There exists one line legend in the middle, which reads as follows: 1. <i>Nāgas</i>



Fig no. 85: 1st Century AD sealing with legend (..) *rakadhanaga(sa..)*.

Size	-	3x3x1 cm
Provenance	-	Jabalpur, district Jabalpur, M.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears the legend along the periphery, which reads as follows: .. <i>rakadhanaga(sa)</i> .. (Starting from 12o'clock in anticlockwise direction)



Fig no. 86: 1st Century AD sealing with unidentifiable legend.

Size	-	2x2x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears unidentifiable symbols.



Fig no. 87: 1st Century AD sealing with legend (1) *Sasa* (2) *ma*.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Vidisha, district Vidisha, M.P.
Period, Script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears the device of swastika on lower right corner and a two line legend, which reads as follows: (1) <i>Sasa</i> (2) <i>ma</i>



Fig no. 88: 1st – 2nd Century AD sealing with legend *Agisa*.

Size	-	2.5x1.5x0.5 cm
Provenance	-	Panchal area, district Bareilly, U.P.
Period, Script, Language	-	1 st – 2 nd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears horizontally placed triangular standard at the bottom and one line legend in the middle, which reads as follows: 1. <i>Agisa</i>



Fig no. 89: 1st – 2nd Century AD broken plaque showing male and female in amorous posture.

Size	-	5x5x0.5 cm
Provenance	-	Chanketugarh, district Parganas, West Bengal
Period, Script, Language	-	1 st – 2 nd Century AD
Material	-	Terracotta
Description	-	This broken plaque shows a male and female in amorous posture.



Fig no. 90: 1st – 2nd Century AD sealing with legend Vishwadharah.

Size	-	2x1.5x0.5 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	1 st – 2 nd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This broken sealing bears one line legend, which reads as follows: 1. <i>Vishwadharah</i>



Fig no. 91: 1st – 2nd Century AD sealing bearing the device of third Panchal symbol and inverted 'U'.

Size	-	2.5x2x0.5 cm
Provenance	-	Ahichhchatra, Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	1 st – 2 nd Century AD
Material	-	Terracotta
Description	-	This sealing bears the device of third Panchal symbol and inverted 'U' at the top, modified third Panchal symbol on the lower left side and unidentifiable symbols on the lower right side.



Fig no. 92: 1st – 2nd Century AD sealing bearing the image of a bull.

Size	-	2.5x2.5x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	1 st – 2 nd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears image of a bull seated in the center with two line legend at the top and at the bottom.



Fig no. 93: 1st – 2nd Century AD sealing with legend (...) rajas.

Size	- 2x2x1 cm
Provenance	- Mandsaur, district Mandsaur, M.P.
Period, Script, Language	- 1 st – 2 nd Century AD, Brahmi, Prakrit
Material	- Terracotta
Description	- This sealing bears swastika symbol in the middle. The legend runs around the central symbol and reads as follows: (...) rajas (starting from 9o'clock in anticlockwise direction).



Fig no. 94: 1st – 2nd Century AD sealing with legend Shri Sthaviras.

Size	-	2x2x0.5 cm
Provenance	-	Chandausi, district Sambhal, U.P.
Period, Script, Language	-	1 st – 2 nd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This broken sealing bears alter at the top above two thick lines. There exists one line legend in lower portion, which reads as follows: 1. <i>Shri Sthaviras</i>



Fig no. 95: 1st – 2nd Century AD sealing with legend Phagusatha.

Size	-	1.5x1x0.5 cm
Provenance	-	Ahichhchatra, Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	1st – 2nd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Phagusatha</i>



Fig no. 96: 1st – 2nd Century AD sealing with legend Balikas.

Size	-	1.5x1x0.5 cm
Provenance	-	Farrukhabad, U.P.
Period, Script, Language	-	1st – 2nd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This broken sealing bears one line legend, which reads as follows: 1. <i>Balikas</i>



Fig no. 97: 1st – 2nd Century AD sealing with legend Dharchatas.

Size	-	3.5x3.5x2 cm
Provenance	-	Chandausi, district Sambhal, U.P.
Period, Script, Language	-	1st – 2nd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears a legend along the periphery, which reads as follows: Dharchatas (starting from 12 o'clock as we move in clockwise direction.)



Fig no. 98: 1st – 2nd Century AD sealing bearing the device of a human figure.

Size	- 2x2x0.5 cm
Provenance	- Panchal area, district Bareilly, U.P.
Period, Script, Language	- 1 st -2 nd Century AD
Material	- Terracotta
Description	- This sealing bears the device of a human figure with both hands hanging down, on the left side and three arched hill with crescent on the right side.



Fig no. 99: 1st – 2nd Century AD sealing with legend

Size	- 2x1.5x1 cm
Provenance	- Gujarat
Period, Script, Language	- 1 st – 2 nd Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing bears two-line legend, which reads as follows: (1) <i>Śūrabhūtasya sakhasya</i> (2) <i>Jayabhūta putrasya</i>



Fig no. 100: 2nd Century AD bearing the image of a couple in amorous posture.

Size	-	2x2x0.5 cm
Provenance	-	Ujjain, district Ujjain, M.P.
Period, Script, Language	-	2 nd Century AD
Material	-	Terracotta
Description	-	This sealing bears the image of a couple in amorous posture.



Fig no. 101: 2nd – 3rd Century AD sealing with legend (1) *Maharajas* (2) *Rajātirajas* (2) *Devaputras*.

Size	-	2.5x2x1 cm
Provenance	-	Kannauj, district Kannauj, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears three-line legend, which reads as follows: 1. <i>Maharajas</i> 2. <i>Rajātirajas</i> 3. <i>Devaputras</i>



Fig no. 102: Impression of above sealing.

Description

- This is the impression of above sealing.



Fig no. 103: 2nd – 3rd Century AD sealing with legend (.....) tras Maharajparvat (...).

Size	-	2x1.5x0.5 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of six-arched hill with crescent at the top flanked by snakes and pillars. The legend runs along the periphery, which reads as follows: (.....) tras Maharajparvat (...) (Starting from 10 o'clock in clockwise Direction).



Fig no. 104: 2nd – 3rd Century AD sealing with legend *Maharajasya Gautmi Putrasya Shri Vijay maghasya*.

Size	-	4x3x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing of King Vijay Magha has the device of bull in the Center flanked by a goddess in right and a standard on the left side in the upper part. The lower most part bears a bow and arrow pointed towards left on the left side and ten-arched hill with a crescent on the right side and one line legend in the middle, which reads as follows: 1. <i>Maharajasya Gautmi Putrasya Shri Vijay maghasya</i>



Fig no. 105: 2nd – 3rd Century AD sealing with legend *Maharajasya Gautmi Putrasya Shri Vijay maghasya*.

Size	-	3x2.5x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing of King Vijay Magha has the device of bull in the Center flanked by a goddess in right and a standard on the left side in the upper part. The lower most part bears a bow and arrow pointed towards left on the left side and ten-arched hill with a crescent on the right side and one line legend in the middle, which reads as follows: 1. <i>Maharajasya Gautami Putrasya Shri Vijay maghasya</i>



Fig no. 106: 2nd – 3rd Century AD sealing with legend *Maharajasya Gautmi Putrasya Shri Vijay maghasya*.

Size	-	3x3x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing of king Vijay Magha has the device of bull in the center flanked by a goddess in right and a standard on the left side in the upper part. The lower most part bears a bow and arrow pointed towards left on the left side and ten arched hill with a crescent on the right side and one line legend in the middle, which reads as follows: 1. <i>Maharajasya Gautmi Putrasya Shri Vijay maghasya</i>



Fig no. 107: 2nd – 3rd Century AD sealing with legend *Maharajasya Gautmi Putrasya Shri Vijay maghasya*.

Size	-	3x3x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing of king Vijay Magha has the device of bull in the center flanked by a goddess in right and a standard on the left side in the upper part part. The lower most part bears a bow and arrow pointed towards left on the left side and ten arched hill with a crescent on the right side and one line legend in the middle, which reads as follows: 1. <i>Maharajasya Gautmi Putrasya Shri Vijay maghasya</i>



Fig no. 108: 2nd – 3rd Century AD sealing with legend *Maharajasya Gautmi Putrasya Shri Vijay maghasya*.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears image of water vessel and an unidentified object on the right side above one thick line in the upper portion. There is one line legend in the lower portion, which reads as follows: 1. Rudre[s]varī



Fig no. 109: 2nd – 3rd Century AD sealing with legend *Maharajasya Gautmi Putrasya Shri Vijay maghasya*.

Size	-	2.5x2.5x1 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This broken sealing bears chakra at the top above two thick lines. There exists one line legend in lower portion, which reads as follows: 1. . <i>bhidās</i>



Fig no. 110: 2nd – 3rd Century AD sealing with legend *Maharajasya Gautmi Putrasya Shri Vijay maghasya*.

Size	-	2.5x2x0.5 cm
Provenance	-	Mandsaur, district Mandsaur, M.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	copper
Description	-	This sealing bears the one line legend, which reads as follows: 1. <i>Nagasisya</i>



Fig no. 111: 2nd – 3rd Century AD sealing bearing the image of a winged lion.

Size	-	2x2x1 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD
Material	-	Terracotta
Description	-	This sealing bears the image of a winged lion seated facing front.



Fig no. 112: 2nd – 3rd Century AD sealing bearing the image of a winged lion.

Size	-	2.5x2x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD
Material	-	Terracotta
Description	-	This sealing bears the image of winged lion, sitting and facing front.



Fig no. 113: 2nd – 3rd Century AD sealing bearing the image of a winged lion.

Size	-	2x2x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD
Material	-	Terracotta
Description	-	This sealing bears the image of a winged lion sitting and facing front.



Fig no. 114: 2nd – 3rd Century AD sealing with legend Apramād.

Size	-	2x2x1 cm
Provenance	-	Bihar
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Apramād</i>



Fig no. 115: 2nd – 3rd Century AD sealing bearing illegible legend.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD
Material	-	Terracotta
Description	-	This sealing bears an illegible legend written vertically on the left side and a man squatting on the right side with his right hand raised and left hand bent held horizontally on the level of shoulder.



Fig no. 116: 2nd – 3rd Century AD sealing bearing device of *Swastika* symbol.

Size	-	2x2x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD
Material	-	Terracotta
Description	-	This sealing bears device of <i>Swastika</i> symbol.



Fig no. 117: 2nd – 3rd Century AD sealing with legend Viṣṇuḥ.

Size	-	1x1x0.5 cm
Provenance	-	Nadner, district Guna, M.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of a chakra above one thick line. Lower side bears one line legend, which reads as follows: Viṣṇuḥ



Fig no. 118: 2nd – 3rd Century AD sealing Bhūmitas.

Size	- 2x2x0.5 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Period, Script, Language	- 2 nd – 3 rd Century AD, Brahmi, Prakrit
Material	- Terracotta
Description	- This sealing bears the device of a vertical spear above a thick line. The lower portion bears one line legend, which reads as follows: 1. <i>Bhūmitas</i>



Fig no. 119: 2nd – 3rd Century AD sealing with legend Śāsama.

Size	- 1x1x0.5 cm
Provenance	- Kaushambi, district Kaushambi, U.P.
Period, Script, Language	- 2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing bears one line legend in the middle, which reads as follows: 1. Śāsama



Fig no. 120: 2nd – 3rd Century AD sealing with legend *Idamitas*.

Size	-	1.5x1x1 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears the device of <i>Ujjaini</i> symbol at the top on the upper left side. Rest of the upper side is worn out. Lower part bears the one line legend, which reads as follows: 1. <i>Idamitas</i>



Fig no. 121: 2nd – 3rd Century AD sealing with legend *ṭharas*.

Size	-	1x1x0.5 cm
Provenance	-	Panchal area, district Bareilly, U.P.
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Prakrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>ṭharas</i>



Fig no. 122: 2nd – 3rd Century AD sealing with legend *Śrī Śakakṣara putrasya Śakasya Viṣvatrātasya*.

Size	-	2.5x2.5x0.5 cm
Provenance	-	Gujarat
Period, Script, Language	-	2 nd – 3 rd Century AD, Brahmi, Sanskrit
Material	-	Copper
Description	-	This bronze seal bears the legend along the periphery, which reads as follows: <i>Śrī Śakakṣara putrasya Śakasya Viṣvatrātasya</i> (Starting from 10 o'clock in clockwise direction).



Fig no. 123: 2nd – 3rd Century AD sealing bearing the image of a bull.

Size	-	2.5x2x1 cm
Provenance	-	Nandner, district Hoshangabad, M.P.
Period, Script, Language	-	2 nd – 3 rd Century AD
Material	-	Terracotta
Description	-	This sealing bears the image of a bull in sitting posture facing left and his head turned towards front.



Fig no. 124: 2nd – 3rd Century AD sealing with legend *Garga*.

Size	-	3x2x1 cm
Provenance	-	Pilibhit, district Bareilly, U.P.
Period, Script, Language	-	2 nd -3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears <i>srivatsa</i> symbol at the top placed above a thick line. There is one line legend in the lower portion, which reads as follows: 1. <i>Garga</i>



Fig no. 125: 3rd Century AD sealing shows the image of a human figure.

Size	-	4x2.5x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd Century AD
Material	-	Terracotta
Description	-	This sealing shows the image of a human figure running towards right with his right hand raised and left hand bent and raised up to the level of shoulder. Sun and moon symbols are shown on both sides of his head. There is a pyramidal object on the lower left side.



Fig no. 126: 3rd Century AD sealing bearing the image of chakra.

Size	-	2x3x1 cm
Provenance	-	Gujarat
Period, Script, Language	-	3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the image of chakra place on two horizontal line. The lower portion bears two-line illegible legend.



Fig no. 127: 3rd Century AD sealing with legend Śirinandisya.

Size	-	3x3x1 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	3 rd Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of a <i>shankha</i> placed horizontally at the top and there is one line legend in the lower portion, which reads as follows: 1. Śirinandisya



Fig no. 128: 3rd Century AD sealing bearing stylized *srivatsa* symbol.

Size	-	2x2x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	3 rd Century AD
Material	-	Terracotta
Description	-	This sealing bears a stylized <i>srivatsa</i> symbol with a ribbed stand in the middle.



Fig no. 129: 3rd – 4th Century AD sealing with legend Rudrasya.

Size	-	2x2x0.5 cm
Provenance	-	Bihar
Period, Script, Language	-	3 rd – 4 th Century AD
Material	-	Terracotta
Description	-	This sealing bears the device of <i>shankha</i> and <i>chakra</i> at the top as We move from left to right. There is one line legend below it, which reads as follows: 1. Rudrasya



Fig no. 130: 3rd – 4th Century AD sealing with legend Hari.

Size	- 1.5x1.5x0.5 cm
Provenance	- Balaikheda, Jahanabad, district Pilibhit, U.P.
Period, Script, Language	- 3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing bears the image of spear flanked by two unidentified objects above a thick in the upper portion. The lower portion bears one line legend, which reads as follows: 1. Hari



Fig no. 131: 3rd – 4th Century AD sealing with legend Shri Padamanand.

Size	-	2x1x0.5 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Shri Padamanand</i>



Fig no. 132: 3rd – 4th Century AD sealing with legend *Khaga*.

Size	-	2x2x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealings bears a vertically standing club with one line legend on both side of the handle of mace, which reads as follows: 1. <i>Khaga</i>



Fig no. 133: 3rd – 4th Century AD sealing with legend (1) *Dandanayakasya* (2) *Dandanayakasya*.

Size	-	4x3x1 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the image of unidentifiable devices on the upper part and two line legend in the lower half, which reads as follows: (1) <i>Dandanayakasya</i> (2) <i>Dandanayakasya</i>



Fig no. 134: 3rd – 4th Century AD sealing with legend *Shri dharmadevasya*.

Size	-	2x2x0.5 cm
Provenance	-	Chandausi, district Sambhal, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealings bears the device of a sitting bull, facing left with a crescent and sun at the top above a platform, Lower side bears one line legend, which reads as follows: <i>Shri dharmadevasya</i>



Fig no. 135: 3rd – 4th Century AD sealing with legend *Parabhadas*.

Size	-	1x1x0.5 cm
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Swastika symbol at the top and triangular standard at the bottom. There is one line legend in the middle, which reads as follows: <i>Parabhadas</i>



Fig no. 136: 3rd – 4th Century AD sealing with legend (1) .. (2) Damitakasya.

Size	-	2x2x0.5 cm
Provenance	-	Ahichhchatra, Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing shows a lion in sitting posture looking towards left located above two thick lines in the upper portion. There exists two line legend in the lower portion, which reads as follows: (1) .. (2) <i>Damitakasya</i>



Fig no. 137: 3rd – 4th Century AD sealing with legend *Vijasya*.

Size	-	2x2x1 cm
Provenance	-	Ashoknagar, district Ashoknagar, M.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears three headed serpent standing in the upper portion above a thick line. There exists one line legend in the lower portion, which reads as follows: 1. <i>Vijasya</i>



Fig no. 138: 3rd – 4th Century AD sealing with legend *Anakasya*.

Size	-	2x2x0.5 cm
Provenance	-	Ahichhchatra, Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	copper
Description	-	This seal bears two serpents at the top and one line legend, at the bottom, which reads as follows: 1. <i>Anakasya</i>



Fig no. 139: 3rd – 4th Century AD sealing bearing three arched hill flanked by two snakes, standard and a spear.

Size	-	2x2x0.5 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears three-arched hill topped with crescent flanked by two snakes, standard and spear on the right and left sides.



Fig no. 140: 3rd – 4th Century AD sealing with legend Śrī Vādadhanakasya.

Size	-	2x1.5x1 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. Śrī Vādadhanakasya



Fig no. 141: 3rd – 4th Century AD sealing with legend Atirayira Putagaṇadāsa.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Tripuri, district Jabalpur, M.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears <i>Ujjaini</i> symbol in the center and legend along the periphery, reads as follows: <i>Atirayira Putagaṇadāsa</i> (Starting from 12 o' clock in Anticlockwise direction.)



Fig no. 142: 3rd – 4th Century AD sealing with legend Shri Maghattakasya.

Size	-	2x1x0.5 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears an animal in sitting posture and looking towards right in upper portion and one line legend in lower portion, which reads as follows: 1. <i>Shri Maghattakasya</i>



Fig no. 143: 3rd – 4th Century AD sealing with legend *Bhumikas*.

Size	-	2x1.5x1 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: <i>Bhumikas</i>



Fig no. 144: 3rd – 4th Century AD worn out sealing.

Size	- 1.5x1x1 cm
Provenance	- Nandner, district Hoshangabad, M.P.
Period, Script, Language	- 3 rd – 4 th Century AD
Material	- Terracotta
Description	- This sealing is worn out and bears two-line illegible legend.



Fig no. 145: 3rd – 4th Century AD sealing with legend Shri Padamanand.

Size	-	1.5x1x1 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Shri Padamanand</i>



Fig no. 146: 3rd – 4th Century AD sealing with legend Śrīdharmasya.

Size	-	2x2x0.5 cm
Provenance	-	Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. Śrīdharmasya



Fig no. 147: 3rd – 4th Century AD sealing bearing trident and battle-axe and flag.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD
Material	-	Terracotta
Description	-	This sealing bears Trident with battle-axe and flag.



Fig no. 148: 3rd – 4th Century AD sealing with legend Kautsiputrasya.

Size	- 2.5x2x1 cm
Provenance	- Kaushambi, district Kaushambi, U.P.
Period, Script, Language	- 3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing shows Nandi sitting and looking left flanked by trident and battle-axe on the left side and goddess on the right side in the upper portion. There is one line legend in the lower portion, which reads as follows: 1. Kautsiputrasya



Fig no. 149: 3rd – 4th Century AD sealing with legend Mahārāja Bhaṭa Prasya.

Size	-	4x3x1 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears <i>shankha</i> at the top and srivatsa symbol on the lower left side. There is three-line legend in the middle but the top most line is readable. It reads as follows: 1. Mahārāja Bhaṭa Prasya 2. Illegible 3. Illegible.



Fig no. 150: 3rd – 4th Century AD sealing with legend Bhīṣvīmatasena.

Size	-	2x1.5x0.5 cm
Provenance	-	Near Bareilly
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend contained in an oval formed by cord, which reads as follows: 1. <i>Bhīṣvīmatasena</i>



Fig no. 151: 3rd – 4th Century AD sealing with legend (1) Kavidas (2) Varaṇasas.

Size	-	2x2x1 cm
Provenance	-	Pilibhit, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears a two-line legend, which reads as follows: (1) Kavidas (2) Varaṇasas



Fig no. 152: 3rd – 4th Century AD sealing bearing the device of a swastika symbol.

Size	-	2x2x1 cm
Provenance	-	Ahichhchatra, Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of a swastika symbol at the top. The legend on the lower side is worn out.



Fig no. 153: 3rd – 4th Century AD sealing with legend bearing the device of a deity.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD
Material	-	Terracotta
Description	-	This sealing bears the device of a deity squatting on the floor and protected by 7 hooded serpent.



Fig no. 154: 3rd – 4th Century AD sealing bearing illegible legend.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD
Material	-	Terracotta
Description	-	This sealing bears an illegible legend written vertically on the left side and a man squatting on the right side with his right hand raised and left hand bent held horizontally on the level of shoulder.



Fig no. 155: 3rd – 4th Century AD sealing with legend Lichchhvasya.

Size	-	2x2x1 cm
Provenance	-	Kaveripattinam, district Krishnagiri, Tamil Nadu
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend in the middle of a circle, which reads as follows: 1. <i>Lichchhvasya</i>



Fig no. 156: 3rd – 4th Century AD sealing with legend Ādikavai.

Size	-	2x2x0.5 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears a tree in a railing at the top placed above two lines. The lower side bears one line legend, which reads as follows: 1. Ādikavai



Fig no. 157: 3rd – 4th Century AD sealing with legend Bhargirṇyasya.

Size	-	2x1.5x1 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This seal bears the device of three leaves placed at the top of a thick line. The space below this bears one line legend, which reads as follows: 1. <i>Bhargirṇyasya</i>



Fig no. 158: 3rd – 4th Century AD sealing with legend Vargaghos.

Size	-	2x1.5x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears six petalled flower placed upside down on a thick line. The lower side bears one line legend, which reads as follows: 1. <i>Vargaghos</i>



Fig no. 159: 3rd – 4th Century AD sealing with legend Vargadasasa.

Size	-	1x1x0.5 cm
Provenance	-	Ujjain, district Ujjain, M.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of horizontal <i>makar</i> and <i>shankha</i> at the top and star and <i>swastika</i> at the bottom. The middle portion bears one line legend, which reads: 1. <i>Vargadasasa</i>



Fig no. 160: 3rd – 4th Century AD sealing with legend Pravara.

Size	-	2.5x2.5x1 cm
Provenance	-	Mandsaur, district Mandsaur, M.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Pravara</i>



Fig no. 161: Other facet of the above sealing.

Description

- The same line legend namely "*Pravara*" is found on the other facet of the above sealing.



Fig no. 162: 3rd – 4th Century AD sealing with legend Chidāya.

Size	-	2x2x1 cm
Provenance	-	Vidisha, district Vidisha, M.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Chidāya</i>



Fig no. 163: 3rd – 4th Century AD sealing with legend śri Dandanayak.

Size	-	3x3x1 cm
Provenance	-	Shravasti, district Shravasti, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	The upper portion of this sealing bears two thick pillars flanked by a flag on right side and a standard on left side above a thick line. There exists one line legend in lower portion, which reads as follows: 1. śri Dandanayak



Fig no. 164: 3rd – 4th Century AD leaf shaped tablet having the image of *Garuna*.

Size	-	2x1.5x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD
Material	-	Terracotta
Description	-	This sealing is an inverted leaf shaped tablet having the image of <i>Garuna</i> . There exist dotted line between two lines marking the margins.



Fig no. 165: 3rd – 4th Century AD worn out sealing.

Size	- 2.5x2x2 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Period, Script, Language	- 3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing is worn out.



Fig no. 166: 3rd – 4th Century AD sealing with legend Ratyaṇattasya.

Size	-	2x1.5x1 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This broken sealing bears one line legend, which reads as follows: 1. <i>Ratyaṇattasya</i>



Fig no. 167: 3rd – 4th Century AD sealing with legend *Ṇaktasya*.

Size	-	1.5x1x1 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Ṇaktasya</i>



Fig no. 168: 3rd – 4th Century AD sealing with legend Haridas.

Size	-	2.5x2x2.5 cm
Provenance	-	Ahichhchatra, Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of chakra placed above two thick lines and there is one line legend in the lower portion, which reads as follows: 1. Haridas



Fig no. 169: 3rd – 4th Century AD sealing with legend Manasya.

Size	- 2.5x2x1 cm
Provenance	- Chandausi, district Sambhal, U.P.
Period, Script, Language	- 3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- this sealing bears a water vessel at the top and one line legend in the lower portion, which reads as follows: 1. Manasya



Fig no. 170: 3rd – 4th Century AD sealing with legend Buddhadas.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Chandausi, district Sambhal, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of a reclining trident with battle-axe in the upper portion above a line and there is one line legend in the lower portion which reads as follows: 1. <i>Buddhadas</i>



Fig no. 171: 3rd – 4th Century AD sealing with legend Nandisya.

Size	-	1.5x1x1 cm
Provenance	-	Gujarat
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Nandisya</i>



Fig no. 172: 3rd – 4th Century AD sealing with legend Viṣṇu.

Size	- 2.5x2.5x1 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Period, Script, Language	- 3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing one line legend, which reads as follows: <i>Viṣṇu</i>



Fig no. 173: 3rd – 4th Century AD sealing with legend Daṇḍanāyaka Bhāvaka.

Size	-	3.5x3.5x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of a bull-facing front flanked by srivatsa symbol on the left side a standing human figure on the left side. The devices of moon and sun are shown on the upper left and right sides. The lower side bears one line legend, which reads as follows: 1. <i>Daṇḍanāyaka Bhāvaka</i>



Fig no. 174: 3rd – 4th Century AD sealing with legend *Atasa*.

Size	-	2x2x1 cm
Provenance	-	Bartunga, district Sakti, Chhattisgarh
Period, Script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears srivatsa symbol at the top, placed above a thick line. There is one line legend in the lower portion, which reads as follows: 1. <i>Atasa</i>



Fig no. 175: 4th Century AD sealing with legend Shri Virbhūdevasya.

Size	- 1.5x1x0.5 cm
Provenance	- Vadnagar, district Mehsana, Gujarat
Period, Script, Language	- 4 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing bears one line legend, which reads as follows: 1. <i>Shri Virbhūdevasya</i>



Fig no. 176: 4th Century AD sealing with legend Vishākhadevasya.

Size	-	1.5x1x1 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Vishākhadevasya</i>



Fig no. 177: 4th Century AD sealing with legend *Sūryaṇamasya*.

Size	-	1.5x1x0.5 cm
Provenance	-	Vadnagar, district Mehsana, Gujarat
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Sūryaṇamasya</i>



Fig no. 178: 4th Century AD sealing with legend Śivahastisya.

Size	-	3x2x2.5 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This seal bear's stylized <i>triratna</i> symbol at the top, there is one line legend below it which reads as follows: 1. Śivahastisya



Fig no. 179: Side view of the above seal.

Description

- side view of the above seal.



Fig no. 180: 4th Century AD sealing with legend Grama.

Size	- 2x2x0.5 cm
Provenance	- Bhilaikheda, district Nimar, M.P.
Period, Script, Language	- 4 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing bears the image of an alter placed above two thick lines in the upper portion. There is one line legend in the lower portion, which reads as follows: 1. <i>Grama</i>



Fig no. 181: 4th Century AD sealing with legend Śālīyaśasa.

Size	-	2x2x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the devices of horizontally placed <i>makar</i> and <i>swastika</i> symbol in the lower portion. The one line legend at the upper portion reads as follows: 1. Śālīyaśasa



Fig no. 182: 4th Century AD sealing with legend Mitrasya.

Size	-	2x2x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears device of <i>chakra</i> , <i>srivatsa</i> and <i>shankha</i> above a thick line as move from left to right. Lower portion bears one line legend, which reads as follows: 1. <i>Mitrasya</i>



Fig no. 183: 4th Century AD sealing with legend Sthāvarasya.

Size	-	2.5x2x1 cm
Provenance	-	Pilibhit, district Bareilly, U.P.
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of a chakra placed above one line at the top. There is one line legend at the bottom, which reads as follows: 1. <i>Sthāvarasya</i>



Fig no. 184: 4th Century AD sealing with legend *Buddhadas*.

Size	-	3x3x1 cm
Provenance	-	Eran, district Sagar, M.P.
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of <i>chakra</i> seen radially with flag tied to the center bore placed above double lines in the upper portion. The lower half of the sealing bears one line legend which reads : <i>Buddhadas</i>



Fig no. 185: 4th Century AD sealing with legend Sthavarasya.

Size	-	2.5x2x1 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears chakra symbol in the upper portion placed above a thick line, there is one line legend in the lower portion which reads as follows : 1. <i>Sthavarasya</i>



Fig no. 186: 4th Century AD sealing with legend Shri Viṣṇudā(sa).

Size	-	3x2x1 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This broken sealing bears the device of lotus flower at the top placed above a thick horizontal line. The one line legend in the lower portion, reads as follows: 1. Shri Viṣṇudā(sa)



Fig no. 187: 4th – 5th Century AD sealing with legend Naktasya.

Size	-	2x1.5x1 cm
Provenance	-	Wadnagar, Gujarat
Period, Script, Language	-	4 th – 5 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Naktasya</i>



Fig no. 188: 4th – 5th Century AD sealing with legend (1) *Śrīvagha.rame.mahācaitya* (2) *Mahāvihāra Bhikṣusaṅghasya*.

Size	-	6.5x5x2 cm
Provenance	-	Sankisa, district Farrukhabad, U.P.
Period, Script, Language	-	4 th – 5 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This grey colored sealing bears the device of a jewel ladder created by Indra and Brahma who are standing on both sides. in the upper part. The scene is symbolic of Buddha returning from Tavatimsa Heaven after preaching abhidhamma to his mother for three months. There is a double line in the middle. The lower part bear two-line legend, which mentions that the sealing belongs to <i>Bhikṣusaṅgha</i> living in <i>Mahāvihāra</i> attached to <i>mahācaitya</i> at <i>Sankisa</i> . The two-line legend reads as follows: (1) <i>Śrīvagha.rame.mahācaitya</i> (2) <i>Mahāvihāra Bhikṣusaṅghasya</i>



Fig no. 189: 4th – 5th Century AD sealing with legend (1) *Satyaratasya* (2) *Sāgosyasedha*.

Size	-	2x1.5x0.5 cm
Provenance	-	Gujarat
Period, Script, Language	-	4 th – 5 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears two-line legend, which reads as follows: (1) <i>Satyaratasya</i> (2) <i>Sāgosyasedha</i>



Fig no. 190: 4th – 5th Century AD worn out sealing.

Size	- 2x2x0.5 cm
Provenance	- Eran, district Sagar, M.P.
Period, Script, Language	- 4 th – 5 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing is worn out.



Fig no. 191: 4th – 5th Century AD sealing with legend *Pādapāggrāmasya*.

Size	-	3x2.5x1 cm
Provenance	-	Bihar
Period, Script, Language	-	4 th - 5 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the image of stupa in the upper portion flanked by two trees located above two thick lines. There is one line legend in the lower portion, which reads as follows: <i>Pādapāggrāmasya</i>



Fig no. 192: 4th – 5th Century AD sealing with legend *Pādapāggrāmasya*.

Size	-	2.5x2x0.5 cm
Provenance	-	Bihar
Period, Script, Language	-	4 th - 5 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the image of stupa in the upper portion flanked by two trees located above two thick lines. There is one line legend in the lower portion, which reads as follows: <i>Pādapāggrāmasya</i>



Fig no. 193: 4th – 5th Century AD sealing with legend *Pādapāggrāmasya*.

Size	-	2x2x0.5 cm
Provenance	-	Rajgir, district Nalanda, Bihar
Period, Script, Language	-	4 th - 5 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the image of stupa in the upper portion flanked by two trees located above two thick lines. There is one line legend in the lower portion, which reads as follows: <i>Pādapāggrāmasya</i>



Fig no. 194: 5th Century AD sealing with legend *Datikasya*.

Size	-	2x2x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	5 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Datikasya</i>



Fig no. 195: Sealing bearing unidentifiable symbol.

Size	- 2.5x2.5x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- 5 th – 6 th Century AD
Material	- Terracotta
Description	- This sealing bears an unidentifiable symbol inside beaded circle.



Fig no. 196: 5th – 6th Century AD sealing with legend (1) *Navya* (2) *taḥ*.

Size	-	3x2x0.5 cm
Provenance	-	Gujarat
Period, Script, Language	-	5 th – 6 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears two-line legend, which reads as follows: (1) <i>Navya</i> (2) <i>taḥ</i>



Fig no. 197: 6th – 7th Century AD sealing with legend (1) *Śoṇākaraṇa vishaya* (2) *adhikaranasya*.

Size	- 3x3x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- 6 th – 7 th Century AD, Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing bears the image of a stupa being worshipped by two women who have raised their right hands in which they are holding offerings, standing on both the sides in the upper portion above two lines. There is two-line legend in the lower portion, which reads as follows: (1) <i>Śoṇākaraṇa vishaya</i> (2) <i>adhikaranasya</i>



Fig no. 198: 6th – 7th Century AD sealing with legend *Bharani*.

Size	-	4x2x1 cm
Provenance	-	Ujjain, district Ujjain, M.P.
Period, Script, Language	-	6 th – 7 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears one line legend, which reads as follows: 1. <i>Bharani</i>



Fig no. 199: Sealing bearing the device showing a house with gabled roof.

Size	- 2x2x1 cm
Provenance	- Kaushambi, district Kaushambi, U.P.
Material	- Terracotta
Description	- This sealing bears the device showing a house with gabled roof on the lower left side. A man is standing on the lower right side, his right hand is raised. Two birds are shown on the upper side.



Fig no. 200: Sealing bearing the device of lotus flower and symbols like English letters "D" and "O".

Size	- 1x1.5x0.5 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Material	- Terracotta
Description	- This sealing bears the device of lotus flower at top and symbols like English letters "D" and "O" at the bottom.



Fig no. 201: Broken sealing bears the image of Buddha.

Size	- 8x7x3 cm
Provenance	- Mathura, U.P.
Period, Script, Language	- 7 th – 8 th Century AD
Material	- Terracotta
Description	- This broken sealing bears the image of Buddha in sitting posture flanked by two standing gods.



Fig no. 202: Sealing bearing the image of a bull, tree in a railing flanked by *makar* and wheel.

Size	-	2.5x2.5x1 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	Sunga
Material	-	Terracotta
Description	-	This sealing bears an image of a bull at the top left side, the tree in a railing on the right side. It is flanked by <i>makar</i> and wheel on the left side and three-arched hill with a crescent on the right side. Lower left side bears an arched hut with a man touching another anthropomorphic figure.



Fig no. 203: Sealing with unidentifiable symbols.

Size	- 2x2x0.5 cm
Provenance	- Rakhigarhi, district Hisar, haryana
Period, Script, Language	- Harappan
Material	- Terracotta
Description	- This is a sealing with unidentifiable symbols.



Fig no. 204: Sealing bearing the image of a tortoise.

Size	- 3x3x1.5 cm
Provenance	- Eran, district Sagar, M.P.
Material	- Terracotta
Description	- This sealing bears the image of a tortoise.



Fig no. 205: Sealing bearing one line illegible legend.

Size	- 1.5x1.5x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This sealing bears one line illegible legend.



Fig no. 206: Sealing bearing dotted applique line and unidentifiable symbol.

Size	- 3x3x0.5 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Material	- Terracotta
Description	- This sealing has a dotted applique line in the middle and unidentifiable symbol in the upper and lower portions.



Fig no. 207: Worn out sealing.

Size	- 2x1.5x1 cm
Provenance	- Gujarat
Material	- Terracotta
Description	- This sealing is worn out.



Fig no. 208: Sealing bearing one line legend Bhusangha.

Size	- 2x2x0.5 cm
Provenance	- Haryana
Script, Language	- Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing bears the one line legend, which reads as follows: 1. <i>Bhusangha</i>



Fig no. 209: Sealing bearing floral motif.

Size	- 2.5x2.5x1 cm
Provenance	- Kaushambi, district Kaushambi, U.P.
Material	- Terracotta
Description	- This sealing bears floral motif inside a multicusped punch and circle made of chain design.



Fig no. 210: Sealing bearing the device of a man.

Size	- 2.5x2x1 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Material	- Terracotta
Description	- This sealing bears the device of a man seated on the right side holding a cloth extended above his head. There is a symbol like Greek letter Phi (Φ).



Fig no. 211: Sealing bearing unidentifiable devices and illegible legend.

Size	-	3x2.5x1 cm
Provenance	-	Mahmudabad, district Sitapur, U.P.
Script, Language	-	Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears unidentifiable devices and illegible legend.



Fig no. 212: Worn out sealing.

Size	- 1.5x1.5x1 cm
Material	- Terracotta
Description	- This sealing is worn out



Fig no. 213: Flower shaped terracotta stamp.

Size	- 1.5x1.5x3 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Material	- Terracotta
Description	- This is a flower shaped terracotta stamp.



Fig no. 214: Side view of the above stamp.

Description

- Side view of the above stamp.



Fig no. 215: Sealing bearing device of a flower.

Size	- 4x4x0.5
Provenance	- Kampil, Farrukhabad district, U.P.ya
Material	- Terracotta
Description	- This sealing bears device of a flower inside a circle formed by a twisted cord.



Fig no. 216: Stamp bearing the figures of a cross and flowers.

Size	- 4x4x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This stamp bears the figures of a cross and flowers inside a circle marked by radial projecting dots.



Fig no. 217: Sealing bearing six petalled embossed flower.

Size	- 1.5x1.5x3 cm
Provenance	- Haryana
Material	- Terracotta
Description	- This sealing bears six petalled embossed flower in the middle.



Fig no. 218: Stamp bearing legend *Ilavaśana*.

Size	- 2x2x1.5 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Script, Language	- Brahmi, Sanskrit
Material	- Terracotta
Description	- This stamp bears a triangle at the centre and the legend along the periphery, which reads as follows: 1. <i>Ilavaśana</i>



Fig no. 219: Side view of the above stamp.

Description

- Side view of the above stamp.



Fig no. 220: Sealing bearing illegible symbols.

Size	- 1x1x0.5 cm
Provenance	- Nashik, district Nashik, Maharashtra
Material	- Terracotta
Description	- This sealing bears illegible symbols.



Fig no. 221: Sealing bearing an embossed image of unidentifiable object.

Size	- 1.5x1.5x0.5 cm
Provenance	- Nashik, district Nashik, Maharashtra
Material	- Terracotta
Description	- This sealing bears an embossed image of unidentifiable object inside an eight-cornered star



Fig no. 222: Sealing having five symbols.

Size	- 2.5x2x2 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This sealing has five symbols. Top line has inverted English letter 'U', Brahmi 'Ta', two sectors joined together and their concave side on the left side. The <i>makar</i> symbol, a cross and Brahmi letter 'La' as we move from left to right.



Fig no. 223: Sealing bearing the image of eight petalled flower.

Size	- 2x2x0.5 cm
Provenance	- Eran, district Sagar, M.P.
Material	- Terracotta
Description	- This sealing bears the image of eight petalled flower with a large stamen.



Fig no. 224: Stamp bearing fourteen randomly placed hollow circles.

Size	- 2x2x2 cm
Provenance	- Eran, district Sagar, M.P.
Material	- Terracotta
Description	- This stamp bears fourteen randomly placed hollow circles.



Fig no. 225: Side view of the above stamp.

Description

- side view of the above stamp.



Fig no. 226: Stamp bearing the image of a stylized flower.

Size	- 2x2x2 cm
Provenance	- Ahichhchatra, Ramnagar, district Bareilly, U.P.
Material	- Terracotta
Description	- This stamp bears the image of a stylized flower.



Fig no. 227: Sealing bearing the image of *swastika* symbol.

Size	- 1x1x0.5 cm
Provenance	- Tripuri, district Jabalpur, M.P.
Material	- Terracotta
Description	- This sealing bears the image of <i>swastika</i> symbol.



Fig no. 228: Worn out copper seal.

Size	- 1.5x1.5x0.5 cm
Provenance	- Varanasi, U.P.
Material	- copper
Description	- This copper seal is worn out.



Fig no. 229: Sealing bearing a scene in which many people worshipping a Stupa.

Size	- 2.5x1.5x0.5 cm
Provenance	- Kampil, Farrukhabad district, U.P.
Material	- Terracotta
Description	- This sealing bears a scene in which many people worshipping a Stupa.



Fig no. 230: Sealing bearing floral design.

Size	- 2x2x0.5 cm
Provenance	- Kampil, Farrukhabad district, U.P.
Material	- Terracotta
Description	- This sealing bears floral design.



Fig no. 231: Seal bearing a human face.

Size	- 4x3x1 cm
Provenance	- Kampil, Farrukhabad district, U.P.
Material	- Terracotta
Description	- This seal bears a human face in the middle with floral motifs inside beaded circles on the four corners.



Fig no. 232: Seal bearing a human figure.

Size	- 2.5x2x0.5 cm
Provenance	- Tripuri, district Jabalpur, M.P.
Material	- stone
Description	- This seal bears a human figure squatting on ground on the extreme left side and four verticals pillars topped with squares.



Fig no. 233: Illegible sealing.

Size	- 3x2x2 cm
Provenance	- Mahmudabad
Material	- Terracotta
Description	- This sealing is illegible.



Fig no. 234: Sealing bearing the image of *Kalash*.

Size	- 2x2x0.5 cm
Provenance	- Rajgir, district Nalanda, Bihar Bihar
Material	- Terracotta
Description	- This sealing bears the image of <i>Kalash</i> holding leaves and flowers.



Fig no. 235: Sealing bearing the image of a woman in squatting posture.

Size	- 2.5x2x0.5 cm
Provenance	- Chandausi, district Sambhal, U.P.
Material	- Terracotta
Description	- This sealing bears the image of a woman in squatting posture.



Fig no. 236: Sealing with legend *kiju*.

Size	- 1.5x1.5x0.5 cm
Provenance	- Chandausi, district Sambhal, U.P.
Script, Language	- Brahmi, Sanskrit
Material	- Terracotta
Description	- This sealing bears one line legend, which reads as follows: 1. <i>Kiju</i>



Fig no. 237: Sealing bearing the image of a stylized flower.

Size	- 1.5x1.5x0.5 cm
Provenance	- Kampil, Farrukhabad district, U.P.
Material	- stone
Description	- This sealing bears the image of a stylized flower.



Fig no. 238: Sealing bearing the image of a stylized flower.

Size	- 1.5x1x0.5 cm
Provenance	- Ujjain, district Ujjain, M.P.
Material	- Terracotta
Description	- This sealing bears the image of a stylized flower.



Fig no. 239: Sealing showing image of an elephant.

Size	- 3x3x1 cm
Provenance	- Ujjain, district Ujjain, M.P.
Material	- Terracotta
Description	- This sealing shows an image of elephant moving towards left.



Fig no. 240: Sealing bearing the letter Om.

Size	- 2.5x2.5x0.5 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This sealing bears the letter Om inside a gear like incuse.



Fig no. 241: Sealing bearing cross and dots motif.

Size	- 2x2x0.5 cm
Provenance	- Haryana
Material	- Terracotta
Description	- This sealing bears cross and dots motif.



Fig no. 242: Sealing bearing the device of *Shankha*.

Size	- 2x2x0.5 cm
Provenance	- Eran, district Sagar, M.P.
Material	- Terracotta
Description	- This sealing bears the device of <i>Shankha</i> inside a beaded circle.



Fig no. 243: Seal bearing the device of flower.

Size	- 3x2.5x1 cm
Provenance	- Mandsaur, district Mandsaur, M.P.
Material	- Terracotta
Description	- This seal bears the device of flower inside a beaded circle.



Fig no. 244: Sealing bearing an image of a standing bull.

Size	- 1x1x1 cm
Provenance	- Kaveripattinam, district krishnagiri, Tamil nadu
Material	- Copper
Description	- This sealing bears an image of a standing bull.



Fig no. 245: Sealing bearing the device of a chakra.

Size	- 4x4x1 cm
Provenance	- Haryana
Material	- Terracotta
Description	- This sealing bears the device of a chakra surrounded by beaded circle.



Fig no. 246: Sealing bearing wheel like device.

Size	- 2x1.5x0.5 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This sealing bears wheel like device in the middle.



Fig no. 247: Sealing bearing Trident with battle-axe and flag.

Size	- 1.5x1.5x0.5 cm
Provenance	- Kampil, Farrukhabad district, U.P.
Material	- Terracotta
Description	- This sealing bears Trident with battle-axe and flag.



Fig no. 248: Sealing bearing the device of a chakra.

Size	- 1x1x0.5 cm
Provenance	- Panchal area, district Bareilly, U.P.
Material	- Terracotta
Description	- This sealing bears the device of a chakra.



Fig no. 249: Greek sealing showing a Couple standing in amorous posture.

Size	- 1.5x1.5x0.5 cm
Provenance	- Gujarat
Material	- Terracotta
Description	- This is a Greek sealing showing a Couple standing in amorous posture.



Fig no. 250: Sealing showing the image of a dancing peacock.

Size	- 1.5x1x0.5 cm
Provenance	- Gujarat
Material	- Terracotta
Description	- This sealing shows the image of a dancing peacock-facing front inside a square incuse.



Fig no. 251: Sealing bearing the floral motif.

Size	- 2x2x0.5 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Material	- Terracotta
Description	- This sealing bears the floral motif.



Fig no. 252: Sealing bearing *srivatsa* symbol.

Size	- 2x2x1 cm
Provenance	- Mandsaur, district Mandsaur, M.P.
Material	- Terracotta
Description	- This sealing bears <i>srivatsa</i> symbol located slightly to the left side of the sealing.



Fig no. 253: Worn out sealing.

Size	- 2.5x2x1 cm
Provenance	- Haryana
Material	- Terracotta
Description	- This sealing is worn out.



Fig no. 254: Sealing bearing a human figure.

Size	- 2x1.5x0.5 cm
Provenance	- Haryana
Material	- Terracotta
Description	- This sealing bears a human figure on an arched hill and his left hand held akimbo.



Fig no. 255: Terracotta wheel.

Size	- 1.5x1.5x0.5 cm
Provenance	- Harayana
Material	- Terracotta
Description	- This is a terracotta wheel.



Fig no. 256: Sealing showing an anthropomorphic female figure.

Size	- 1.5x1.5x0.5 cm
Provenance	- Madhya Pradesh
Material	- copper
Description	- This sealing shows an anthropomorphic female figure with his hands projecting towards left and right and having a head shaped like five flames.



Fig no. 257: Impression of the above seal.

Description

- Impression of the above seal.



Fig no. 258: Stamp.

Size	- 2x2x0.5 cm
Provenance	- Ramnagar, district Bareilly, U.P.
Material	- Terracotta
Description	- This is a stamp.



Fig no. 259: Worn out sealing bearing image of horse.

Size	- 3x2.5x1.5 cm
Provenance	- Chandausi, district Sambhal, U.P.
Material	- Terracotta
Description	- This worn out sealing bears the image of horse on the left side and a human figure on the right side in the lower part. Upper part bears an unidentifiable device.



Fig no. 260: Sealing bearing *Swastika* symbol.

Size	- 2x2x0.5 cm
Material	- Terracotta
Description	- This sealing bears <i>Swastika</i> symbol.



Fig no. 261: Worn out sealing.

Size	- 2x2x0.5 cm
Material	- Terracotta
Description	- This sealing is worn out.



Fig no. 262: Sealing bearing the image of a tree probably pipal (*Ficus religiosa*).

Size	-	1x1x0.5 cm
Material	-	Terracotta
Description	-	This sealing bears the image of a tree probably pipal (<i>Ficus religiosa</i>).



Fig no. 263: Perforated stamp.

Size	-	2x2x1 cm
Material	-	Stone
Description	-	This is a perforated stamp.



Fig no. 264: Backside of the above stamp.

Description

- This is the backside of the above stamp.



Fig no. 265: Sealing bearing one line illegible legend.

Size	- 2x2x1 cm
Provenance	- Krishnagiri, Tamil Nadu
Material	- Terracotta
Description	- This sealing bears one line illegible legend.



Fig no. 266: Sealing bearing the image of an elephant.

Size	- 1x0.5x0.2 cm
Material	- copper
Description	- This sealing bears the image of an elephant walking to the left.



Fig no. 267: Worn out sealing.

Size	-	4x2 cm
Provenance	-	Ahichhchatra
Material	-	Terracotta
Description	-	This sealing is worn out.



Fig no. 268: Sealing bearing the image of Trident with battle-axe.

Size	- 2.5x2.5x1 cm
Provenance	- Gujarat
Material	- Terracotta
Description	- This sealing bears the image of Trident with battle-axe.



Fig no. 269: Sealing bearing two-line illegible legend.

Size	- 2x2x2 cm
Provenance	- Tripuri, district Jabalpur, M.P.
Style, Language	- Early Nagari, Sanskrit
Material	- Terracotta
Description	- This sealing bears two-line illegible legend inside a square incuse.



Fig no. 270: An Ivory piece marked with arrow.

Size	- 2.5x2.5x1.5 cm
Material	- Ivory
Description	- This is an Ivory piece marked with arrow on the left side and circle on the right side.



Fig no. 271: Sealing showing spiral around one long vertical line.

Size	- 2x2x1.5 cm
Provenance	- Kampil, Farrukhabad district, U.P.
Material	- Terracotta
Description	- This is sealing shows spiral around one long vertical line in the middle flanked by two short lines.



Fig no. 272: Sealing bearing the image of a flower.

Size	- 3.5x3.5x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This sealing bears the image of a flower inside a circle surrounded by dotted circle and two circular lines.



Fig no. 273: Sealing bearing an image of eight petalled flower.

Size	- 3x3x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This sealing bears an image of eight petalled flower design with radiating stamen in the center.



Fig no. 274: Sealing showing a dot, two circles and a dotted circle.

Size	- 1.5x1.5x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This sealing shows a dot in the center surrounded by two circles and a dotted circle.



Fig no. 275: Sealing bearing the image of an unidentified animal.

Size	- 3x3x1 cm
Provenance	- Ujjain, M.P.
Material	- Terracotta
Description	- This sealing bears the image of an unidentified animal.



Fig no. 276: sealing is decorated with “V” shaped incised designs.

Size	- 1.5x1.5x0.5 cm
Provenance	- Rakhigarhi, district Hisar, haryana
Material	- Terracotta
Description	- This is a sealing is decorated with “V” shaped incised designs, horizontal lines and circular dots.



Fig no. 277: An oblong terracotta piece with eye symbol in the middle.

Size	-	3.5x2x1 cm
Material	-	Stone
Description	-	This is an oblong terracotta piece with eye symbol in the middle.



Fig no. 278: Sealing showing *swastika* symbol

Size	- 1.5x1x0.5 cm
Provenance	- Satwahana
Material	- Terracotta
Description	- This sealing shows <i>swastika</i> symbol.



Fig no. 279: Sealing bearing a flower design.

Size	- 1.5x1.5x1 cm
Provenance	- Eran, district Sagar, M.P.
Material	- Terracotta
Description	- This sealing bears a flower design.



Fig no. 280: Sealing bearing a horse walking to the left.

Size	- 1x1x0.5 cm
Provenance	- Nashik, district Nashik, Maharashtra
Material	- Terracotta
Description	- This sealing bears a horse walking to the left.

2.1 Sealings with Buddhist creed:



Fig no. 281: 5th - 6th Century AD sealing bearing Buddhist creed.

Size	-	4x4x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	5 th - 6 th Century AD, Brahmi, Sanskrit
Material	-	Terracotta
Description	-	This sealing is mostly worn out but in last two lines Buddhist creed can be deciphered. It appears that Buddhist creed has been repeated in all the lines in the upper part also.



Fig no. 282: 6th Century AD sealing bearing Buddhist creed.

Size	- 1.5x1.5x0.5 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- 6 th Century AD, Early Nagari, Sanskrit
Material	- Terracotta
Description	- This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā</i> 2. <i>hetuprabhavā</i> 3. <i>hetuṃ teṣāṃ tathāga</i> 4. <i>to hyavadat teṣāṃ ca yo nirodha evaṃvā</i> 5. <i>dī mahāśrama</i> 6. <i>ṇaḥ</i>



Fig no. 283: 6th – 7th Century AD sealing bearing Buddhist creed.

Size	-	2x2x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th – 7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā</i> 2. <i>hetuprabhavā hetuṃ</i> 3. <i>teṣāṃ tathāgato hyava</i> 4. <i>dat teṣāṃ ca yo niro</i> 5. <i>dha evaṃvādī mahā</i> 6. <i>śramaṇaḥ</i>



Fig no. 284: 6th – 7th Century AD sealing bearing Buddhist creed.

Size	-	3x2.5x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th – 7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetupra</i> 2. <i>bhavā hetuṃ teṣāṃ</i> 3. <i>tathāgato hyavadat</i> 4. <i>teṣāṃ ca yo nirodha evaṃvā</i> 5. <i>dī mahāśramaṇaḥ</i>



Fig no. 285: 6th – 7th Century AD sealing bearing Buddhist creed.

Size	-	1.5x1.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th – 7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetuprabha</i> 2. <i>vā hetuṃ teṣāṃ tathāga</i> 3. <i>to hyavadat teṣāṃ ca yo</i> 4. <i>nirodha evaṃvādī</i> 5. <i>mahāśramaṇaḥ</i>



Fig no. 286: 6th – 7th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th – 7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ teṣāṃ ta</i> 3. <i>thāgato hyavadat te</i> 4. <i>ṣāṃ ca yo nirodha</i> 5. <i>evaṃvādī mahāśra</i> 6. <i>maṇaḥ</i>



Fig no. 287: 6th – 7th Century AD sealing bearing Buddhist creed.

Size	-	3x3x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th – 7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears nimbate image of Buddhain in vyakhayan mudra seated on a lotus in the upper portion. Leaves etc. are coming out of the large flower on which he is seated. There exists Buddhist creed in three lines in the lower portion, which read as follows: 1. <i>ye dharmmā hetuprabhavā hetuṃ teṣāṃ tathā</i> 2. <i>gato hyavadat teṣāṃ ca yo nirodha</i> 3. <i>evaṃvādī mahāśramaṇaḥ</i>



Fig no. 288: 6th – 7th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2.5x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th – 7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed but is worn out.



Fig no. 289: 6th -7th Century AD sealing bearing Buddhist creed.

Size	-	2x2x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th -7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetupra</i> 2. <i>bhavā hetum teṣāṃ ta</i> 3. <i>thāgato hyavada</i> 4. <i>t teṣāṃ ca yo nirodha evaṃvādī</i> 5. <i>mahāśramaṇaḥ</i>



Fig no. 290: 6th -7th Century AD sealing bearing Buddhist creed.

Size	-	2x2x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th - 7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ teṣāṃ</i> 3. <i>tathāgato hyavada</i> 4. <i>t teṣāṃ ca yo nirodha</i> 5. <i>evaṃvādī mahā</i> 6. <i>śramaṇaḥ</i>



Fig no. 291: 6th -7th Century AD sealing bearing Buddhist creed.

Size	-	2x1.5x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	6 th - 7 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ teṣāṃ</i> 3. <i>tathāgato hyavadat teṣāṃ ca</i> 4. <i>yo nirodha evaṃvōdī</i> 5. <i>mahāśramaṇaḥ</i>



Fig no. 292: 6th -7th Century AD sealing bearing Buddhist creed.

Size	- 4x4x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- 6 th - 7 th Century AD, Early Nagari, Sanskrit
Material	- Terracotta
Description	- This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetupra</i> 2. <i>bhavā hetuṃ teṣāṃ tathā</i> 3. <i>gato hyavadat teṣāṃ ca yo</i> 4. <i>nirodha evaṃvādī mahā</i> 5. <i>śramaṇaḥ.</i>



Fig no. 293: 7th – 8th Century AD sealing bearing Buddhist creed.

Size	-	4x3.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	7 th – 8 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetuprabha</i> 2. <i>vā hetuṃ teṣāṃ ta</i> 3. <i>thāgato hyavadat</i> 4. <i>teṣāṃ ca yo nirodha evaṃvā</i> 5. <i>dī mahāśramaṇaḥ</i>



Fig no. 294: 7th – 8th Century AD sealing bearing Buddhist creed.

Size	-	1x1x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	7 th – 8 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ te</i> 3. <i>ṣāṃ tathāgato hyava</i> 4. <i>dat teṣāṃ ca yo niro</i> 5. <i>dha evaṃvādī mahā</i> 6. <i>śramaṇaḥ</i>



Fig no. 295: 7th – 8th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2x1.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	7 th – 8 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā he</i> 2. <i>tuprabhavā hetuṃ te</i> 3. <i>ṣāṃ tathāgato hyava</i> 4. <i>dat teṣāṃ ca yo nirodha</i> 5. <i>evaṃvādī mahā</i> 6. <i>śramaṇaḥ</i>



Fig no. 296: 7th – 8th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	7 th – 8 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of a miniature stupa flanked by two lotus flowers in the upper most portion. Below this exists Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetuprabhavā</i> 2. <i>hetuṃ teṣāṃ tathāgato</i> 3. <i>hyavadat teṣāṃ ca yo</i> 4. <i>nirodha evaṃvādī mahā</i> 5. <i>śramaṇaḥ</i>



Fig no. 297: 8th – 9th Century AD sealing bearing Buddhist creed.

Size	-	3x3x0.5 cm
Period, Script, Language	-	8 th – 9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	1. <i>Ye dharmmā hetu</i> 1. <i>prabhavā hetuṃ teṣāṃ</i> 2. <i>tathāgato hyavadat teṣāṃ</i> 3. <i>ca yo nirodha evaṃvā</i> 4. <i>dī mahāśramaṇaḥ</i>



Fig no. 298: 9th Century AD sealing bearing Buddhist creed.

Size	-	4x4x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetupra</i> 2. <i>bhavā hetuṃ teṣāṃ that</i> 3. <i>āgato hyavadat teṣāṃ ca</i> 4. <i>yo nirodha evaṃvā</i> 5. <i>dī mahāśramaṇaḥ</i>



Fig no. 299: 9th Century AD sealing bearing Buddhist creed.

Size	-	3x3x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ teṣāṃ</i> 3. <i>tathāgato hyavadat te</i> 4. <i>ṣāṃ ca yo nirodha e</i> 5. <i>vaṃvādī mahāśra</i> 6. <i>maṇaḥ</i>



Fig no. 300: 9th Century AD sealing bearing Buddhist creed.

Size	-	2x2x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetupra</i> 2. <i>bhavā hetuṃ teṣāṃ ta</i> 3. <i>thāgato hyavadat teṣāṃ</i> 4. <i>ca yo nirodha evaṃvā</i> 5. <i>dī mahāśramaṇaḥ</i>



Fig no. 301: 9th Century AD sealing bearing Buddhist creed.

Size	-	2.5x3x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ teṣāṃ</i> 3. <i>tathāgato hya</i> 4. <i>vadat teṣāṃ ca yo ni</i> 5. <i>rodha evaṃvādī ma</i> 6. <i>hāśramaṇaḥ</i>



Fig no. 302: 9th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetuprabhavā</i> 2. <i>hetuṃ teṣāṃ tathāgato hya</i> 3. <i>vadat teṣāṃ ca yo nī</i> 4. <i>rodha evaṃvādī mahā</i> 5. <i>śramaṇaḥ</i>



Fig no. 303: 9th Century AD sealing bearing Buddhist creed.

Size	-	3x2.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā he</i> 2. <i>tuprabhavā hetum</i> 3. <i>teṣāṃ tathāgato hyavadat</i> 4. <i>teṣāṃ ca yo nirodha e</i> 5. <i>vaṃvādī mahāśrama</i> 6. <i>ṇaḥ</i>



Fig no. 304: 9th Century AD sealing bearing Buddhist creed.

Size	-	3x3x1.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears device of stupa in the centre which is covered with <i>trichchhatra</i> . There exists Buddhist creed in seven lines is written around the image of stupa in the lower portion, which read as follows: 1. <i>ye dharmmā</i> 2. <i>hetuprabhavā he</i> 3. <i>tum teṣāṃ tathāga</i> 4. <i>to hyavadat teṣāṃ</i> 5. <i>ca yo nirodha</i> 6. <i>evaṃvādī mahāśra</i> 7. <i>maṇaḥ</i>



Fig no. 305: 9th Century AD sealing bearing Buddhist creed.

Size	- 3x3x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- 9 th Century AD, Early Nagari, Sanskrit
Material	- Terracotta
Description	- This sealing bears device of stupa in the centre which is covered with <i>trichchhatra</i> . There exists Buddhist creed in seven lines is written around the image of stupa in the lower portion, which read as follows: 1. <i>ye dharmmā</i> 2. <i>hetuprabhavā he</i> 3. <i>tum teṣāṃ tathāga</i> 4. <i>to hyavadat teṣāṃ</i> 5. <i>ca yo nirodha</i> 6. <i>evaṃvādī mahāśra</i> 7. <i>maṇaḥ</i>



Fig no. 306: 9th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears device of stupa in the centre which is covered with <i>trichchhatra</i> . There exists Buddhist creed in seven lines is written around the image of stupa in the lower portion, which read as follows: 1. <i>ye dharmmā</i> 2. <i>hetuprabhavā he</i> 3. <i>tuṃ teṣāṃ tathāga</i> 4. <i>to hyavadat teṣāṃ</i> 5. <i>ca yo nirodha</i> 6. <i>evaṃvādī mahā</i> 7. <i>śramaṇaḥ</i>



Fig no. 307: 9th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in seven lines , which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ te</i> 3. <i>ṣāṃ tathāgato hya</i> 4. <i>vadat teṣāṃ ca yo niro</i> 5. <i>dha evaṃvādī mahā</i> 6. <i>śramaṇaḥ</i>



Fig no. 308: 9th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears device of stupa in the centre which is covered with <i>trichchhatra</i> . There exists Buddhist creed in six lines is written around the image of stupa in the lower portion, which read as follows: 1. <i>ye dharmmā he</i> 2. <i>tuprabhavā hetuṃ te</i> 3. <i>ṣāṃ tathāgato hya</i> 4. <i>vadat teṣāṃ ca</i> 5. <i>yo nirodha evaṃvādī</i> 6. <i>mahāśramaṇaḥ</i>



Fig no. 309: 9th Century AD sealing bearing Buddhist creed.

Size	-	3x2.5x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā he</i> 2. <i>tuprabhavā hetuṃ teṣāṃ ta</i> 3. <i>thāgato hyavadat teṣāṃ ca yo</i> 4. <i>nirodha evaṃvādī</i> 5. <i>mahāśramaṇaḥ</i>



Fig no. 310: 9th Century AD sealing bearing Buddhist creed.

Size	-	3x2.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā he</i> 2. <i>tuprabhavā hetum te</i> 3. <i>ṣaṃ tathāgato hyava</i> 4. <i>dat teṣāṃ ca yo niro</i> 5. <i>dha evaṃvādī mahā</i> 6. <i>śramaṇaḥ</i>



Fig no. 311: 9th Century AD sealing bearing Buddhist creed.

Size	- 2x2x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- 9 th Century AD, Early Nagari, Sanskrit
Material	- Terracotta
Description	- This sealing bears the device of a miniature stupa flanked by two lotus flowers in the upper most portion. Below this exists Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetuprabhavā</i> 2. <i>hetuṃ teṣāṃ tathāgato</i> 3. <i>hyavadat teṣāṃ ca yo</i> 4. <i>nirodha evaṃvādī mahā</i> 5. <i>śramaṇaḥ</i>



Fig no. 312: 9th Century AD sealing bearing Buddhist creed.

Size	-	2x2x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in six lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ teṣāṃ</i> 3. <i>tathāgato hyavada</i> 4. <i>t teṣāṃ ca yo nirodha</i> 5. <i>evaṃvādī mahā</i> 6. <i>śramaṇaḥ</i>



Fig no. 313: 9th Century AD sealing bearing Buddhist creed.

Size	-	2.5x2.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in seven lines , which read as follows: 1. <i>ye dharmmā he</i> 2. <i>tuprabhavā hetuṃ</i> 3. <i>teṣāṃ tathāgato</i> 4. <i>hyavadat teṣāṃ ca yo</i> 5. <i>nirodha evaṃvā</i> 6. <i>dī mahāśra</i> 7. <i>maṇaḥ</i>



Fig no. 314: 9th Century AD sealing bearing Buddhist creed.

Size	- 2.5x2x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- 9 th Century AD, Early Nagari, Sanskrit
Material	- Terracotta
Description	- This sealing bears the device of a miniature stupa flanked by two lotus flowers in the upper most portion. Below this exists Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetuprabhavā</i> 2. <i>hetuṃ teṣāṃ tathāgato</i> 3. <i>hyavadat teṣāṃ ca yo ni</i> 4. <i>rodha evaṃvādī mahā</i> 5. <i>śramaṇaḥ</i>



Fig no. 315: 9th Century AD sealing bearing Buddhist creed.

Size	-	2x2x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears the device of a miniature stupa flanked by two lotus flowers in the upper most portion. Below this exists Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetuprabhavā</i> 2. <i>hetuṃ teṣāṃ tathāgato</i> 3. <i>hyavadat teṣāṃ ca yo ni</i> 4. <i>rodha evaṃvādī mahā</i> 5. <i>śramaṇaḥ</i>



Fig no. 316: 9th Century AD sealing bearing Buddhist creed.

Size	-	2x2x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ teṣāṃ</i> 3. <i>tathāgato hyavadat teṣāṃ</i> 4. <i>ca yo nirodha evaṃvā</i> 5. <i>dī mahāśramaṇaḥ</i>



Fig no. 317: 9th Century AD sealing bearing Buddhist creed.

Size	-	2x2x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in seven lines, which read as follows: 1. <i>ye dharmmā he</i> 2. <i>tuprabhavā hetuṃ</i> 3. <i>teṣāṃ tathāgato</i> 4. <i>hyavadat teṣāṃ ca yo</i> 5. <i>nirodha evaṃvā</i> 6. <i>dī mahāśra</i> 7. <i>maṇaḥ</i>



Fig no. 318: 9th Century AD sealing bearing Buddhist creed.

Size	-	2x2x0.5 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears nimbate image of Buddhain in vyakhayan mudra seated on a lotus in the upper portion. Leaves etc. are coming out of the large flower on which he is seated. There exists Buddhist creed in four lines in the lower portion, which read as follows: 1. <i>ye dharmmā hetuprabhavā hetuṃ teṣāṃ tathā</i> 2. <i>gato hyavadat teṣāṃ ca yo nirodha</i> 3. <i>evaṃvādī mahāśrama</i> 4. <i>ṇaḥ</i>



Fig no. 319: 9th Century AD sealing bearing Buddhist creed.

Size	-	3x2.5x1 cm
Provenance	-	Sankisa, district Fatehgarh, U.P.
Period, Script, Language	-	9 th Century AD, Early Nagari, Sanskrit
Material	-	Terracotta
Description	-	This sealing bears Buddhist creed in five lines, which read as follows: 1. <i>ye dharmmā hetu</i> 2. <i>prabhavā hetuṃ teṣāṃ ta</i> 3. <i>thāgato hyavadat teṣāṃ</i> 4. <i>ca yo nirodha evaṃvādī</i> 5. <i>mahāśramaṇaḥ</i>



Fig no. 320: Sealing bearing worn out Buddhist creed.

Size	- 2x2x0.5 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This sealing bears five-line legend but is worn out.

2.2 Moulds:



Fig no. 321: Mould decorated with six pointed star with a circle in the center.

Size	-	5.5x4.5x1 cm
Provenance	-	Kampil, Farrukhabad district, U.P.
Period, Script, Language	-	1 st – 2 nd Century AD
Material	-	Terracotta
Description	-	Mould decorated with six pointed star with a circle in the center. The space between the points of the star is decorated with <i>makars</i> and crest symbols.



Fig no. 322: Coin mould.

Size	-	3x3x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Material	-	Terracotta
Description	-	This is a coin mould.



Fig no. 323: Sassanian coin mould.

Size	- 2x2x0.5 cm
Provenance	- Gujarat
Material	- Terracotta
Description	- This is a Sassanian coin mould.



Fig no. 324: Sassanian coin mould.

Size	- 2x2x0.5 cm
Provenance	- Gujarat
Material	- Terracotta
Description	- This is a Sassanian coin mould.



Fig no. 325: Sassanian coin mould.

Size	- 2x2x0.5 cm
Provenance	- Gujarat
Material	- Terracotta
Description	- Backside of the above Sassanian coin mould.



Fig no. 326: Coin mould.

Size	-	2.5x2.5x1 cm
Provenance	-	Gujarat
Material	-	Terracotta
Description	-	This is a coin mould.



Fig no. 327: Terracotta mould of the coin of Panchal king Indramitra.

Size	- 3x2x0.5 cm
Provenance	- Panchal area, district Bareilly, U.P.
Material	- Terracotta
Description	- This is terracotta mould of the coin of Panchal king Indramitra.



Fig no. 328: Coin mould of *Kanishka* showing Shiva.

Size	- 2.5x2.5x1 cm
Provenance	- Panchal area, district Bareilly, U.P.
Material	- Terracotta
Description	- This is the coin mould of <i>Kanishka</i> showing Shiva standing facing Front. His vehicle Nandi is shown standing behind him facing left.



Fig no. 329: Mould for making of ribbed cylinder jewelry piece.

Size	- 3.5x3x1 cm
Provenance	- Kaushambi, district Kaushambi, U.P.
Material	- Terracotta
Description	- This is a mould for making of ribbed cylinder jewelry piece.

2.3 Terracotta images and moulds:



Fig no. 330: Broken terracotta female figure.

Size	-	4x3x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	Sunga
Material	-	Terracotta
Description	-	This is a broken terracotta female figure.



Fig no. 331: Broken terracotta plaque bearing a female figure.

Size	-	4x3x1 cm
Provenance	-	Chanketugarh, district Parganas, West Bengal
Period, Script, Language	-	Sunga
Material	-	Terracotta
Description	-	This is a broken terracotta plaque bearing a female figure.



Fig no. 332: Terracotta tablet the image of two monkeys.

Size	-	6x5x0.5 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	Sunga
Material	-	Terracotta
Description	-	This terracotta tablet the image of two monkeys holding water vessels, sitting facing each other.



Fig no. 333: Broken image of a lady.

Size	-	2.5x1x0.5 cm
Provenance	-	Jabalpur, district Jabalpur, M.P.
Period, Script, Language	-	Sunga
Material	-	Terracotta
Description	-	This is broken image of a lady.



Fig no. 334: Terracotta object bearing a human figure.

Size	- 3x1x0.5 cm
Provenance	- Kaushambi, district Kaushambi, U.P.
Period, Script, Language	- Sunga
Material	- Terracotta
Description	- This terracotta object bears a human figure standing with folded hands.



Fig no. 335: Terracotta bird figuring.

Size	-	2.5x0.5x0.5 cm
Provenance	-	Ramnagar, district Bareilly, U.P.
Period, Script, Language	-	2 nd Century AD
Material	-	Terracotta
Description	-	It is terracotta bird figuring.



Fig no. 336: Terracotta tablet bears the image of an elephant.

Size	-	2x2x1 cm
Provenance	-	Kaushambi, district Kaushambi, U.P.
Period, Script, Language	-	3 rd – 4 th Century AD
Material	-	Terracotta
Description	-	This terracotta tablet bears the image of an elephant moving towards left.



Fig no. 337: Stone human head.

Size	-	1.5x1.5x0.5 cm
Provenance	-	Panchal area, district Bareilly, U.P.
Period, Script, Language	-	7 th – 8 th Century AD
Material	-	stone
Description	-	This is a stone human head.



Fig no. 338: Stone human head.

Size	-	2x1.5x0.5 cm
Provenance	-	Panchal area, district Bareilly, U.P.
Period, Script, Language	-	7 th – 8 th Century AD
Material	-	Stone
Description	-	This is stone human face.



Fig no. 339: Sealing showing an image of a warrior.

Size	- 3.5x2.5x1 cm
Provenance	- Nashik, district Nashik, Maharashtra
Period, Script, Language	- 10 th - 11 th Century AD
Material	- Terracotta
Description	- This sealing shows an image of a warrior running towards right holding a knife in his right hand and his left hand is raised above his shoulder.



Fig no. 340: Terracotta image depicts Buddha.

Size	- 4.5x3.5x1 cm
Provenance	- Nepal Border
Period, Script, Language	- 13 th Century AD
Material	- Terracotta
Description	- This terracotta image depicts Buddha sitting in emaciated condition in <i>Bhumisparsh mudra</i> on a lotus seat. The <i>parikar</i> around him is marked with floral designs. The illegible legend exists along the margins of the tablet starting from left corner going around the image and ending near the right corner.



Fig no. 341: 13th – 14th Century AD terracotta image depicts Buddhist deity Sakya Pandita.

Size	-	4x4x1cm
Provenance	-	Nepal
Period, Script, Language	-	13 th – 14 th Century AD
Material	-	Terracotta
Description	-	This terracotta image depicts Buddhist deity Sakya Pandita seated on a lotus flower and his hands are held in <i>vyakhyana</i> mudra. Two flowers are shown on his flanks. It bears two-line legend in Tibetan script and Tibetan language, which reads as follows: 1. <i>Rje Sa Paṇ</i> (left side) 2. <i>la na mo</i> (right side) It can be translated as Homage to Sakya Pandit.



Fig no. 342: Terracotta image depicts Tibetan Sarasvati.

Size	- 4x3x1 cm
Provenance	- Nepal border
Period, Script, Language	- 13 th – 14 th Century AD
Material	- Terracotta
Description	- This terracotta image depicts Tibetan Sarasvati playing <i>veena</i> .



Fig no. 343: Terracotta image of Chaturbhuja Avalokiteshvara

Size	- 4x4x1 cm
Provenance	- Nepal border
Period, Script, Language	- 13 th – 14 th Century AD
Material	- Terracotta
Description	- This is the terracotta image of Chaturbhuja Avalokiteshvara



Fig no. 344: Terracotta image depicts Buddha.

Size	-	4x3.5x0.5 cm
Provenance	-	Nepal Border
Period, Script, Language	-	13 th Century AD
Material	-	Terracotta
Description	-	This terracotta image depicts Buddha sitting in <i>vyakhyana mudra</i> on lotus seat. A lotus bud with a long stalk shown on the right side.



Fig no. 345: Terracotta image depicts Buddha.

Size	- 4x4x1 cm
Provenance	- Nepal Border
Period, Script, Language	- 13 th Century AD
Material	- Terracotta
Description	- This terracotta image depicts Buddha holding a water vessel, sitting in <i>padmashan</i> on a lotus seat contained inside two decorated beaded loops. The outermost margin is marked by lotus flower petal design.



Fig no. 346: Mould of the Buddhist deity Manjushri.

Size	- 5x4x2 cm
Provenance	- Lumbini, Nepal
Period, Script, Language	- 15 th – 16 th Century AD
Material	- Terracotta
Description	- This is the mould of the Buddhist deity Manjushri.



Fig no. 347: Tibetan plaque bearing the image of Amitabha Buddha, thousand-armed Avalokiteshvara and four smaller sized thousand-armed Avalokiteshvara.

Size	-	18x13x2.5 cm
Period, Script, Language	-	Modern
Material	-	Terracotta
Description	-	This a Tibetan plaque bearing the image of Amitabha Buddha at the top sitting above, thousand-armed Avalokiteshvara located above a stupa with tall spire, there are four smaller sized thousand-armed Avalokiteshvara images around the central figure. Stupa is flanked by Manjushri on the left and Bhairava on the right side. There exists a long band of <i>padmapeetha</i> at the bottom. The whole plaque is golden in color. The cloths of deities are painted with red and green colours.

2.4 Terracotta Disc:



Fig no. 348: Terracotta disc with a flower.

Size	-	3x3x1 cm
Provenance	-	Haryana
Period, Script, Language	-	1 st Century BC
Material	-	Terracotta
Description	-	This is a terracotta disc with a flower in the center and margin marked with triangular punches.



Fig no. 349: Terracotta disc with large bears *gajanakh*.

Size	-	3.5x3.5x0.5 cm
Provenance	-	Haryana
Period, Script, Language	-	3 rd – 4 th Century AD
Material	-	Terracotta
Description	-	This terracotta disc with large bears <i>gajanakh</i> motif and the margins marked by oblique incisions.



Fig no. 350: Terracotta disc with a face bearing beard and mustache.

Size	- 2.5x2.5x3 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This is a terracotta disc with a face bearing beard and mustache and surrounded by beaded circle.



Fig no. 351: Circular terracotta disc with incisions.

Size	- 3x3x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This is a circular terracotta disc with incisions along the periphery and near the center.



Fig no. 352: Terracotta disc decorated with the design of bow, arrow and crescent shaped lines.

Size	- 3x3x0.5 cm
Provenance	- Panchal area, district Bareilly, U.P.
Material	- Terracotta
Description	- This terracotta disc decorated with the design of bow, arrow and crescent shaped lines.



Fig no. 353: Terracotta disc marked with incised line.

Size	- 4x4x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This is a terracotta disc marked with incised lines along the periphery.



Fig no. 354: Broken perforated disc.

Size	- 6.4x4x2 cm
Material	- Terracotta
Description	- This is a broken perforated disc.



Fig no. 355: Terracotta disc decorated with elephant nail shaped and oblique linear incisions.

Size	- 4x4x1 cm
Material	- Terracotta
Description	- This is a terracotta disc decorated with elephant nail shaped and oblique linear incisions.



Fig no. 356: Terracotta disc decorated with five pointed concentric stars.

Size	- 3x3x2 cm
Material	- Terracotta
Description	- This is a terracotta disc decorated with five pointed concentric stars in the middle and deep embosses around the periphery.

2.5 Terracotta and Lead pendants:



Fig no. 357: Terracotta piece with a hole in the center.

Size	- 2x2x1 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Material	- Terracotta
Description	- This is a terracotta piece with a hole in the center.



Fig no. 358: Leaf shaped terracotta piece.

Size	- 2.5x1.5x0.5 cm
Provenance	- Ujjain, M.P.
Material	- Terracotta
Description	- This leaf shaped terracotta piece bears a line in the middle and dotted periphery.



Fig no. 359: "T" shaped pendant.

Size

- 3x1x0.5 cm

Provenance

- Rakhigarhi, district Hisar, haryana

Material

- Terracotta

Description

- This is a "T" shaped pendant with spirals attached to the vertical part.



Fig no. 360: A circular terracotta object.

Size	- 2x1x0.5 cm
Provenance	- Panchal area, district Bareilly, U.P.
Material	- Terracotta
Description	- This is a circular terracotta object is decorated with two beaded rings. A handle is attached to it top, which is decorated with vertical incised lines.



Fig no. 361: Leaf shaped terracotta pendant.

Size	- 3x2x0.5 cm
Provenance	- Rakhigarhi, district Hisar, haryana
Material	- Terracotta
Description	- This is a leaf shaped terracotta pendant.



Fig no. 362: Terracotta kettledrum shaped object.

Size	- 1x1x2 cm
Provenance	- Jabalpur, district Jabalpur, M.P.
Material	- Terracotta
Description	- This is a terracotta kettledrum shaped terracotta decorated with incised lines.



Fig no. 363: Drum shaped terracotta pendant.

Size	- 2x2x0.5 cm
Provenance	- Eran, district Sagar, M.P.
Material	- Terracotta
Description	- This is drum shaped terracotta pendant.



Fig no. 364: Pendant with chakra motif.

Size	- 2x1x0.5 cm
Provenance	- Haryana
Material	- lead
Description	- Pendant with chakra motif surrounded by beaded ring.

2.6 Metal Pendants and objects:



Fig no. 365: Grotesque human figure.

Size	- 5x3.5x0.5 cm
Provenance	- Ahichchhatra, Panchal, district Bareilly, U.P.
Material	- Copper
Description	- It is a grotesque human figure.



Fig no. 366: Pendant decorated with floral design.

Size	- 2.5x1.5x0.5 cm
Provenance	- Ahichchhatra, Panchal, district Bareilly, U.P.
Material	- Copper
Description	- This is a pendant decorated with floral design.



Fig no. 367: Pendant decorated with triangular shaped flower.

Size	- 3x2x1 cm
Provenance	- Panchal area, district Bareilly, U.P.
Material	- lead
Description	- This is a pendant decorated with triangular shaped flower with dotted circle and a stamen.



Fig no. 368: Copper object showing a goddess.

Size	- 3x1.5x0.5 cm
Provenance	- Mathura, U.P.
Period, Script, Language	- 1 st – 2 nd Century AD
Material	- Copper
Description	- This copper object shows a goddess standing in the middle with her hand held akimbo and right hand holding a flower and raised to the level of shoulder. She is flanked by curves shaped like inverted letter S and letter S. This composition looks like <i>Srivatsa</i> symbol. <i>Srivatsa</i> symbol is topped by slightly curved horizontal members.



Fig no. 369: Bronze female head.

Size	- 3x2x1.5 cm
Provenance	- Ahichchhatra, Panchal, district Bareilly, U.P.
Material	- Bronze
Description	- This is a bronze female head.



Fig no. 370: Conch shell made of copper.

Size	- 1x1x2 cm
Provenance	- Gujarat
Material	- Copper
Description	- It is a conch shell made of copper.

2.7 Stone inscription:

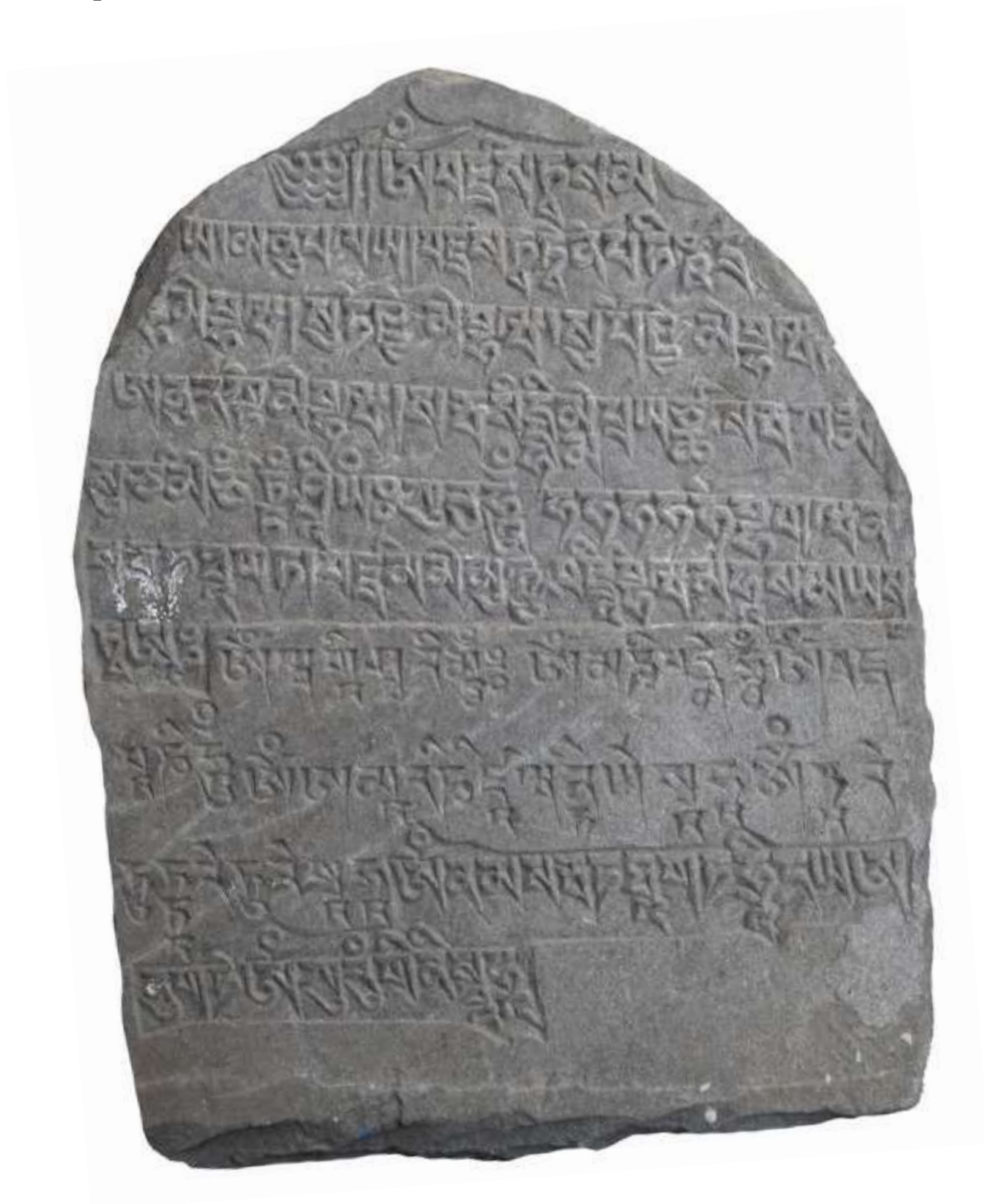


Fig no.: Tibetan inscription.

Size	- 38x28x6 cm
Provenance	- Sankisa, district Fatehgarh, U.P.
Period, Script, Language	- Modern, Tibetan, Sanskrit
Material	- Stone
Description	- The upper part of this Tibetan inscription is hundred-syllable Mantra and the lower part consists of different mantras including . <i>Oṃ maṇi padme hūm.</i>

1. ཨོྃ་བཙྰ་ས་དྲ་ས་མ་
2. ཡ་མ་རུ་སྤ་ལ་ཡ། བཙྰ་ས་དྲ་དེ་ལྟ་བུ་ལྟ་བུ་
3. རྩོ་མེ་རྩོ་བ། སུ་དྲོ་ཕྱི་མེ་རྩོ་བ། སུ་པོ་ཕྱི་མེ་རྩོ་བ།
4. ཨ་རུ་ར་རྩོ་མེ་རྩོ་བ། སའ་སེལྱི་མེ་པ་ལ་མེལྱི་སའ་ཀམ་
5. སུ་ཅ་མེ། ཅེདྲོ་སྤེ་ཡི་ཀུ་ཅེདྲོ། ཏ་ཏ་ཏ་ཏ་ཏོ། རྩ་ག་སྤ་ན་
6. སའ་ཏ་སྤ་ག་ཏ། བཙྰ་མེ་མེ་སུ་ལྟ། བཙྰ་རྩོ་བ། མ་དྲ་ས་མ་ཡ་ས་
7. དྲ་ལྟ། ཨོྃ་མ་གྱི་ཤ་རི་ལྟོ། ཨོྃ་མ་ཁི་བཙྰ་ལྟོ། ཨོྃ་བཙྰ་
8. ཤ་ཁི་ལྟོ། ཨོྃ་ཨ་སྤ་ར་ཁི་རྩོ་མེ་ལྟོ། ཨོྃ་དྲ་རི་
9. དུ་ཏྲ་རི་དུ་རི་སྤ་དྲ། ཨོྃ་མ་མ་སའ་ཏ་སྤ་ག་ཏ་སྤི་ད་ལ་ཨ་
10. ལུ་ག་ཏ། ཨོྃ་སུ་ཅེ་གི་ནི་སྤ་དྲ།

1. Om vajrasatva sama-
2. yamanupālaya. Vajra satva tvenopatiṣṭha. Dr-
3. ḍho me bhāva. Sutoṣyo me bhāva. Supoṣyo me bhāva.
4. Anurakto me bhāva. Sarva siddhi mme prayaccha. Sarba karma
5. sucame Cittaṃ śrīyaṃ kuru hūṃ. Ha ha ha ha hoḥ. Bhagavāna
6. sarva tathāgata. Vajra me me muñja. Vajrī bhāva. Mahāsamaya sa-
- 7A. tva āḥ.
- 7B. Om vagīśvari mūṃ. Om maṇi padme hūṃ. Om vajra-
8. pāṇi hūṃ. Om amāraṇi jīvantiye svāhā. Om tare-
9. tuttaretu svāhā. Om mama sarva tathāgata hṛdaya a-
10. nugate. Om suruṃgini svāhā.

References:

1. The Wonder That Was India by A. L. Basham, Third Revised Edition Taplinger Publishing Company, New York, 1967 p.492.

**Seals, Sealings and rings of metal, bone, soft stone
etc., kept in the private collection of Aditya Agarwal,
Prayagraj, U.P.**

By

Vijay Kumar

Alok Ranjan

&

Aditya Kumar Agarwal



Indian Journal of Archaeology

(A venture of National Trust for Promotion of Knowledge)

Index

S. No.	Chapter	Page No.
1.	Introduction	401-406
2.	Seals and stamps	407-496
2.1	Metal seals and stamps	407-411
2.2	Bone seals and stamps	412-476
2.3	Soft stone seals and stamps	477-486
2.4	Glass seals and stamps	487-496
3.	Metal rings	497-535
4.	Metal amulets	536-583
5.	Medallions	584-585
6.	Moulds	586-597
6.1	Jewellery moulds	586-595
6.2	Coin moulds	596-597
7.	Miscellaneous objects	598-614

Seals, sealings and rings of metal, bone, soft stone etc., kept in the private collection of Aditya Agarwal, Prayagraj, U.P.

Vijay Kumar

Chief Editor,

Indian Journal of Archaeology

Alok Ranjan

Deputy Superintending Epigraphist

ASI, Lucknow

&

Aditya Kumar Agarwal

Prayagraj, Uttar Pradesh

1. Introduction:

This collection has 53 seals and stamps of bronze, lead, bone, soft stone and glass, 32 bronze rings, 48 bronze and lead amulets, 2 bronze medallions, 6 moulds and 17 miscellaneous objects. These antiquities are dated from 2nd – 1st Century BC to Modern times.

1.1 Seals and sealings related to religious cults:

This collection has sealing, which are relates to religion or religious cults. The seal shown in Fig no. 1, A is of 3rd – 4th century AD and it bears one line legend *Dhamasya* and device of alter. It is related to fire cult. The second seal belongs to a person named Dharmagupta, which literally means a person who protects religion. The seal shown in Fig no. 1, B is of 4th Century AD and it bears one line legend *Dharmmagupta*. The seal shown in Fig no. 1, C is of 2nd - 3rd Century AD bears one line legend Shivakasa. It clearly indicates the prevalence of the cult of Shiva. The fourth seal shown in Fig no. 1, D is of 2nd - 3rd Century AD and it bears one line legend *Raviguta*, which literally means one who protects the sun. The fifth seal shown in Fig no. 1, E is of 2nd - 3rd Century AD and it bears one line legend *Nagamitas*, which means that this sealing belongs to a person whose name is Nagamita (friend of snakes), which indicates the prevalence of the cult of Nagas at that time. The sixth seal shown in Fig no. 1, F is of 3rd – 4th century AD and it bears one line legend *Bhuvasa*, which means atmosphere where some gods dwell. The seventh seal shown in Fig no. 1, G is of 1st Century BC – 1st Century AD and it bears one line legend *Vijayauthīr* and device of elephant and *Vajra* on the lower side. The elephant and *Vajra* is associated with Buddhism. The eighth seal shown in Fig no. 1, H is of 1st Century AD and it bears one line legend Hiraka, which literally means one who is bashful.



Fig no. 1: Seals and sealings related to religious cults

1.2 Religious Symbols:

The following seals and moulds bear symbols related to religious cult but don't have any legend. The bronze seal shown in Fig no. 2, A shows letter "shree", a plough, chakra, spear and makar. This is clearly related to the cult of Krishna and Balrama. The bone seal shown in Fig no. 2, B bears the symbol of swastika and plough obviously related to the cult of Krishna and balrama. The soft stone seal shown in Fig no. 2, C bears horizontally placed makar, swastika, tree in a railing and a deer. All these symbols are related to Buddhist religion. The bone seal shown in Fig no. 2, D bears two intersecting Vajra's, one arrow and makar. Vajra and makar are obviously related to Buddhist religion. The bone seal shown in Fig no. 2, E, F and G shows symbol of swastika, which was related to

Buddhism. The bone seal shown in Fig no. 2, H shows two *makars* placed with their legs pointing towards each other and the mould shown in Fig no. 2, I shows a *makar* with common round head and two arms extending sideways from it.



Fig no. 2: Seals and sealings with religious symbols.

1.3 Personal names related to wealth:

The first seal shown in Fig no. 3, A bears the legend *Dhanamitas*, which literally means the sealing belonging to the friend of money. The second seal shown in Fig no. 3, b bears the legend *Aṭhadata*, which means belonging to one given by wealth.



Fig no. 3: Seals and sealings with personal names related to wealth

1.4 Some sealings are of different dynasties and kings:

The first seal of 1st Century BC shown in Fig no. 4, A bears the legend *(Va)gapala(sa)*, it bears the name Vangapal the of king of Kaushambi and Panchal. The second seal of 1st Century BC shown in Fig no. 4, B bears the legend *Maghavash*. It bears the name of Magha dynasty that ruled from Kaushambi. The third seal of 1st Century AD shown in Fig no. 4, D bears the legend *Senapatisa Kirtidatas*. It obviously refers to commander-in-chief of Kaushambi whose name was Kirtidata. The fourth seal of 4th Century AD shown in Fig no. 4, E bears the legend *Bhogadevya*. It appears that it belongs to Bhogadevi, who was obviously the queen of Kaushambi or some very influential lady because such seal of soft stone/ivory belong to some very important person. The last bone lion shown in Fig no. 4, E in sitting posture echoes the Ashokan pillar capitals. It represents royalty and Buddha.



Fig no. 4: Seals and sealings of different dynasties and kings

1.5 Seals with a unique names:

The bone sealing of 1st Century BC – 1st Century AD shown in Fig no. 5, A bears the legend *Ativarasa*. This literally means “the sealing belonging to the greatest among the best”. The bone sealing of 1st Century BC – 1st Century AD shown in Fig no. 5, B bears the legend *Rājadas*, which literally means “belonging to the one given by king”.



Fig no. 5: Seals with unique names.

1.6 Glass seals and stamps:

This collection has interesting seal and sealings of glass. It means that in 2nd – 1st Century BC, the artisans of Kaushambi had the skill for making the seals and sealing of glass and they could mould a whole stamp by pouring molten glass in a mould. The two sealings shown in Fig no. 6 A and B show partial legends “*Vayasha...*” and “*avisha...*”. The third sealing shown in fig no. 6 C bears symbols of two *swastikas* and one *makar*. These symbols were frequently used on copper cast coins of Sunga period. This sealing was obviously made for some important person by glass workers of Kaushambi.



Fig no. 6: Glass seals and stamps.

1.7 Metal rings:

This collection has 32 complete/broken metal rings. It have only one right shown in fig no. 7, which bears the legend *Vakashaka*.



Fig no. 7: Metal rings

1.8 Jewellery moulds:

The jewellery moulds in this catalogue are made of soapstone. The nearest sources of soapstone is Gaurihar, district Chhatarpur, M.P. and the second nearest mine is Mundwara, district Katni, M.P.



A



B

Fig no. 8: Jewellery moulds.

Seals and stamps:

Metal seals and stamps:



Fig no. 8: 3rd – 4th Century AD seal with legend *Dharmma*.

Size	- 1.4x1x0.2 cm
Provenance	- Kaushambi
Period, script, Language	- 3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	- lead
Description	- This seal bears the image of an alter placed on a platform. There is one line legend in the lower portion, which reads as follows: 1. <i>Dharmma</i>



Fig no. 9: Side view of the above seal.

Description

-

Side view of the above seal.



Fig no. 10: Seal with word *Shri* and symbols of plough, sword, chakra and *makar*.

Size	-	1.9x1.6x0.2 cm
Provenance	-	Kaushambi
Period, script, Language	-	3 rd – 4 th Century AD, Brahmi, Sanskrit
Material	-	Bronze
Description	-	This seal bears the word <i>shri</i> side, plough, sword, chakra and <i>makar</i> as we from left to right.



Fig no. 11: Sealing bearing the image of horse head.

Size	- 1.3x1.3x0.3 cm
Provenance	- Kaushambi
Material	- lead
Description	- This sealing bears the head of horse like animal.



Fig no. 12: Impression of above sealing.

Description

- This is the impression of above lead sealing.

Bone seals and stamps:



Fig no. 13: 2nd – 1st Century BC seal with legend *muvvachhaguta*.

Size	-	2.2x1.2x1.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	2 nd - 1 st Century BC, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears the image of a tree in the upper portion and one line legend in the lower portion, which reads as follows: 1. <i>muvvachhaguta</i>



Fig no. 14: Side view of the above stamp.

Description

- Side view of the above seal.



Fig no. 15: 1st Century BC sealing with legend *Dhanamitas*.

Size	-	1x0.5x0.8 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Bone
Description	-	This eye shaped seal bears the one line legend, which reads as follows: 1. <i>Dhanamitas</i>



Fig no. 16: Handle of the above seal.

Description

- Handle of the above seal.



Fig no. 17: Seal bearing *makar*, *swastika*, tree in railing and a deer.

Size	-	1.5x1x2 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC
Material	-	Soft Stone
Description	-	This seal bears horizontally placed <i>makar</i> symbol, swastika symbol, tree in a railing and a deer as we move from left to right.



Fig no. 18: 1st Century BC sealing with legend (Va)gapala(sa).

Size	-	1.1x0.8x0.8 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Bone
Description	-	This broken seal bears legend along the periphery, which reads as follows: (Va)gapala(sa)



Fig no. 19: Side view of the above seal.

Description

-

Side view of the above seal.



Fig no. 20: 1st Century BC sealing with two intersecting *Vajra's*, one arrow and *makar* symbol.

Size	-	1.3x1.2x1 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC
Material	-	Bone
Description	-	This sealing bears two intersecting <i>Vajra's</i> and one arrow on the upper left side. There exists a <i>makar</i> symbol near the lower right corner.



Fig no. 21: Handle of the above seal

Description

- Handle of the above seal.



Fig no. 22: 1st Century BC sealing with legend *maghavash*.

Size	-	1.7x0.7x1.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC , Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears one line legend, which reads as follows: 1. <i>Maghavash</i>



Fig no. 23: Handle of the above seal.

Description

- Handle of the above seal.



Fig no. 24: 1st Century BC bearing triangular standard.

Size	- 1.5x0.8x0.6 cm
Provenance	- Kaushambi
Period, script, Language	- 1 st Century BC
Material	- Bone
Description	- This broken seal bears head of the triangular standard on the left side and three peripheral lines.



Fig no. 25: 1st Century BC – 1st Century AD worn out seal.

Size	-	1.2x0.5x0.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This is a worn out seal.



Fig no. 26: 1st Century BC – 1st Century AD with legend *Vijayauthīr*.

Size	-	2.5x1.3x2.2 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears the image of <i>Vajra</i> and the elephant as we from right to left. There exists one line legend at the upper left side, which reads as follows: 1. <i>Vijayauthīr</i>



Fig no. 27: Handle of the above seal.

Description

-

Handle of the above seal.



Fig no. 28: 1st Century BC – 1st Century AD with legend *Aḍakanasa*.

Size	-	2.1x2.1x1.4 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal has toothed margins and legend along the periphery, which reads as follows: <i>Aḍakanasa</i> (starting from 6 o'clock in anticlockwise direction).



Fig no. 29: Handle of the above seal.

Description

- Handle of the above seal.



Fig no. 30: 1st Century BC – 1st Century AD seal showing a *swastika* and plough symbol.

Size	-	1.2x1.1x1 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD
Material	-	Bone
Description	-	This seal shows a <i>swastika</i> and plough as we move from left to right. <i>Makar</i> is shown on the lower side.



Fig no. 31: Handle of the above seal.

Description

- Handle of the above seal.



Fig no. 32: 1st Century BC – 1st Century AD with legend *Ativarasa*

Size	-	1.4x1.3x0.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears legend along the periphery, which reads as follows: <i>Ativarasa</i> (starting from 6 o'clock in anticlockwise direction). There is an eight-pointed star near the left margin.



Fig no. 33: 1st Century BC – 1st Century AD seal bearing two crosses.

Size	-	1x1x1.4 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD
Material	-	Bone
Description	-	This seal bears two crosses.



Fig no. 34: Handle of the above seal

Description

- This is the handle of the above seal.



Fig no. 35: 1st Century BC – 1st Century AD seal with legend *Bekasa*.

Size	-	2x1x0.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This eye shaped seal bears the one line legend, which reads as follows: 1. <i>Bekasa</i>



Fig no. 36: Side view of the above seal.

Description

- Side view of the above seal.



Fig no. 37: 1st Century BC – 1st Century AD seal with legend *Rājadatas*.

Size	-	1.6x0.6x0.8 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears one line legend, which reads as follows: 1. <i>Rājadatas</i>



Fig no. 38: 1st Century BC – 1st Century AD seal with legend *Śahbaśe*.

Size	-	1.2x0.5x0.8 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears one line legend, which reads as follows: 1. <i>Śahbaśe</i>



Fig no. 39: 1st Century BC – 1st Century AD seal with legend *kaka*

Size	-	2.1x0.9x1.6 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st +Century AD, Brahmi, Prakrit
Material	-	Lead
Description	-	This stamp bears <i>makar</i> on the extreme left side and a legend on the right side, which reads as follows: 1. <i>kaka</i>



Fig no. 40: 1st Century BC – 1st Century AD seal with legend *Aṭhadataś*.

Size	-	1.3x1.1x1 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears the legend along the periphery, which reads as follows: <i>Aṭhadataś</i> (starting from 6 o'clock in anticlockwise direction).



Fig no. 41: Side view of the above seal

Description

- This is the side view of the above seal.



Fig no. 42: 1st Century BC – 1st Century AD seal with legend *Hirakasa*

Size	-	1.4x1.4x1.2 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This sealing bears an elephant (?), <i>yupa</i> in a railing (?) and as tree as we move from left to right in the upper portion. There is one line legend in the lower portion, which reads as follows: 1. <i>Hirakasa</i>



Fig no. 43: 1st Century BC – 1st Century AD seal with legend *Kirtidatas*

Size	-	1.6x1.5x1.4 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	The upper side of the seal bears legend along the periphery, which reads as follows: <i>Kirtidatas</i> (starting from 6 o'clock in anticlockwise direction).



Fig no. 44: 1st Century BC – 1st Century AD seal with legend *Senapatisa*.

Description

- The lower side of the seal bears legend along the periphery, which reads as follows:
Senapatisa (starting from 6 o'clock in clockwise direction).



Fig no. 45: Side view of the above the seal.

Description

- This is the side view of the above two seals.



Fig no. 46: 1st Century AD seal bearing *swastika* symbol.

Size	- 1x1x0.4 cm
Provenance	- Kaushambi
Period, script, Language	- 1 st Century AD
Material	- Bone
Description	- This seal bears <i>swastika</i> symbol.



Fig no. 47: 1st Century AD seal with legend *Bhadaka(sa)*.

Size	-	1.2x1x2.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This broken seal bears one line legend, which reads as follows: 1. <i>Bhadaka(sa)</i>



Fig no. 48: 1st Century AD seal bearing the image of a humped bull.

Size	-	0.9x0.9x1.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century AD
Material	-	Bone
Description	-	This seal bears the image of a humped bull moving towards left.



Fig no. 49: Side view of the above seal.

Description

- Side view of the above seal.



Fig no. 50: 1st Century AD seal with unidentifiable symbols.

Size	-	1x0.6x1.1 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century AD
Material	-	Bone
Description	-	This seal bears unidentifiable symbols.



Fig no. 51: Side view of the above seal.

Description

- Side view of the above seal.



Fig no. 52: 1st Century AD seal with legend *Kavaraka*.

Size	- 1.7x0.9x1.5 cm
Provenance	- Kaushambi
Period, script, Language	- 1 st Century AD, Brahmi, Prakrit
Material	- Bone
Description	- This broken seal bears one line legend, which reads as follows: 1. <i>Kavaraka</i>



Fig no. 53: 1st Century AD seal with one line illegible legend.

Size	-	1.5x1.5x1cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century AD
Material	-	Bone
Description	-	This seal bears one line illegible legend.



Fig no. 54: 1st Century AD seal with legend *Raviguta*.

Size	- 2.2x1x1 cm
Provenance	- Kaushambi
Period, script, Language	- 2 nd – 3 rd Century AD, Brahmi, Prakrit
Material	- Bone
Description	- This eye shaped seal bears the one line legend, which reads as follows: 1. <i>Raviguta</i>



Fig no. 55: Side view of the above seal.

Description

- Side view of the above seal.



Fig no. 56: 2nd – 3rd Century AD seal with legend *Nagamitas*.

Size	- 1.7x1.4x0.6 cm
Provenance	- Kaushambi
Period, script, Language	- 2 nd - 3 rd Century AD, Brahmi, Prakrit
Material	- Bone
Description	- This seal bears conch shell at the top, <i>swastika</i> symbol at the bottom and there is a one line legend in the middle, which reads as follows: 1. <i>Nagamitas</i>



Fig no. 57: 2nd – 3rd Century AD seal with legend *Shivakasa*.

Size	-	1.7x1x1.4 cm
Provenance	-	Kaushambi
Period, script, Language	-	2 nd – 3 rd Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears an unidentifiable symbol in the middle one line legend, which reads: <i>Shivakasa</i> on its both sides.



Fig no. 58: Side view of the above seal.

Description

- Side view of the above seal.



Fig no. 59: 2nd – 3rd Century AD seal with legend *Dattakasya*.

Size	- 2x1.4x0.5 cm
Provenance	- Kaushambi
Period, script, Language	- 2 nd - 3 rd Century AD, Brahmi, Sanskrit
Material	- Soft Stone
Description	- This upper part of this stamp bears the legend, which reads as follows: 1. <i>Dattakasya</i>



Fig no. 60: 2nd – 3rd Century AD seal with legend *Bhuvasa*.

Size	-	1.7x1.6x0.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st – 2 nd Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This seal bears an unidentifiable symbol at the top and one line legend at the bottom, which reads as follows: 1. <i>Bhuvasa</i>



Fig no. 61: 2nd – 3rd Century AD seal bearing *swastika* symbol.

Size	- 1.5x1x1 cm
Provenance	- Kaushambi
Material	- Bone
Description	- This seal bears swastika symbol in the middle and lower portion of the triangular standard on the right side.



Fig no. 62: Side view of the above seal.

Description

- Side view of the above seal.



Fig no. 63: 2nd – 3rd Century AD seal with legend *purukash*.

Size	-	1.5x1.3x2 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC - 1 st Century AD, Brahmi, Prakrit
Material	-	Bone
Description	-	This upper portion of this seal bears circles placed above a horizontal line. The lower portion bears one line legend, which reads as follows: <i>purukash</i>



Description - **Fig no. 64: handle of the above seal.**
Handle of the above seal.



Fig no. 65: Seal bearing a *yupa* in a railing flanked by hollow cross and three arched hill.

Size	-	1.6x1.5x1.8 cm
Provenance	-	Kaushambi
Material	-	Bone
Description	-	This seal bears a <i>yupa</i> in a railing in the middle flanked by a hollow cross and three arched hill topped with a crescent.



Fig no. 66: Handle of the above seal.

Description

- Handle of the above seal.



Fig no. 67: The image of a miniature-seated lion.

Size	- 1.4x0.6x0.4 cm
Provenance	- Kaushambi
Material	- Bone
Description	- This is the image of a miniature-seated lion.



Fig no. 68: Seal bearing the image of a plough and a crescent.

Size	- 1.2x1x0.5 cm
Provenance	- Kaushambi
Material	- Bone
Description	- This seal bears the image of a plough on the lower side and a crescent above it.



Fig no. 69: Seal bearing triangular standard flanked by inverted *makar* and *swastika* symbols.

Size	-	1.3x1.2x0.9 cm
Provenance	-	Kaushambi
Material	-	Bone
Description	-	This square bone seal bears triangular standard in the middle flanked by inverted <i>makar</i> on the right and <i>swastika</i> on the left side.



Fig no. 70: Seal bearing English letter "X".

Size	- 1x1x1 cm
Provenance	- Kaushambi
Material	- Bone
Description	- This seal bears the English letter "X" made by intersecting double lines.



Fig no. 71: Side view of the above seal.

Description

- Side view of the above seal.



Fig no. 72: Seal bearing *swastika* symbol.

Size	- 0.8x0.7x0.3 cm
Provenance	- Kaushambi
Material	- Bone
Description	- This seal bears <i>swastika</i> symbol.



Fig no. 73: Eye shaped seal

Size	-	1.4x0.5x0.5 cm
Provenance	-	Kaushambi
Material	-	Bone
Description	-	Eye shaped seal.



Fig no. 74: Seal bearing the images of two *makars* and five dots.

Size	- 3.1x1x1.3 cm
Provenance	- Kaushambi
Material	- Bone
Description	- This seal bears the images of two <i>makars</i> and five dots.



Fig no. 75: Impression of the above seal.

Description

- This is the impression of the above seal.



Fig no. 76: This side of the bone cuboid is decorated with two flowers and plant motif.

Size	- 1.9x1x0.8 cm
Provenance	- Kaushambi
Material	- Bone
Description	- This side of the bone cuboid is decorated with two flowers and plant motif on the upper and lower sides.



Fig no. 77: Other side of the bone cuboid bears the device of triangular standard and plant motif.

Description - This other side of the bone cuboid bears the device of triangular standard and plant motif on the upper and lower sides.

Soft stone seals and stamps:



Fig no. 78: 1st Century BC – 1st Century AD seal bearing illegible legend.

Size	-	1.5x1.5x1.3 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Soft Stone
Description	-	Seal bearing illegible legend along the periphery.



Fig no. 79: 1st Century AD sealing bearing motifs shaped like English letter "T" and "Y".

Size	-	2.2x2.2x1.5 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century AD
Material	-	Soft Stone
Description	-	This is a soft stone mould bearing motifs shaped like English letter "T" and "Y".



Fig no. 80: 4th Century AD seal with legend *Bhogadevya*.

Size	-	1.8x1x1.7 cm
Provenance	-	Kaushambi
Period, script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Soft Stone
Description	-	This seal bears one line legend, which reads as follows: 1. <i>Bhogadevya</i>



Fig no. 81: 4th Century AD seal with legend *Dharmmagupta*.

Size	-	1.5x1.4x1.6 cm
Provenance	-	Kaushambi
Period, script, Language	-	4 th Century AD, Brahmi, Sanskrit
Material	-	Soft Stone
Description	-	This broken seal bears one line legend, which reads as follows: <i>Dharmmagupta</i>



Fig no. 82: Side view of the above seal.

Description

- Side view of the above seal.



Fig no. 83: Broken soft stone seal.

Size	-	2.4x1.4x0.3 cm
Provenance	-	Kaushambi
Material	-	Soft Stone
Description	-	This is a broken soft stone seal.



Fig no. 84: Backside of the above seal.

Description

- Backside of the above seal.



Fig no. 85: Sealing bearing some unidentifiable object.

Size	- 1.9x1.9x1 cm
Provenance	- Kaushambi
Material	- soft stone
Description	- This sealing bears the image of some unidentifiable object.



Fig no. 86: Impression of the above sealing.

Description

- This is the impression of the above sealing.



Fig no. 87: Seal bearing image of a matchstick man.

Size	- 0.6x0.6x1 cm
Provenance	- Kaushambi
Material	- Soft Stone
Description	- This seal bears the image of a matchstick man with both legs and hands spread and spear shaped head.

Glass seals and stamps:



Fig no. 88: 1st Century BC glass sealing with legend *Vayasha*(...).

Size	-	1.7x0.9x0.2 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC, Brahmi, Prakrit
Material	-	Glass
Description	-	This broken glass sealing bears the legend along the periphery,

which reads as follows: *Vayasha(...)*.



Fig no. 89: 1st Century BC glass seal with legend *avisha(...)*.

- | | | |
|---------------------------------|---|--|
| Period, script, Language | - | 1 st Century BC, Brahmi, Prakrit |
| Description | - | This broken glass sealing bears legend along the periphery, which reads as follows: <i>avisha(...)</i> . |



Fig no. 90: 1st Century BC glass seal bearing two swastika and one *makar* symbol.

Size	-	1.5x1.5x3.2 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st Century BC
Material	-	Glass
Description	-	This is a glass seal, which bears two swastika symbols at the top and one <i>makar</i> symbol at the bottom.



Fig no. 91: Side view of the above glass seal.

Description

- Side view of the above glass seal.



Fig no. 92: Worn out seal.

Size	- 1.4x1x1.2 cm
Provenance	- Kaushambi
Material	- Glass
Description	- This seal is worn out.



Fig no. 93: Broken glass piece.

Size	- 2.4x2x0.4 cm
Provenance	- Kaushambi
Material	- Glass
Description	- This is a broken glass piece.



Fig no. 94: Wedge shaped glass bead.

Size	- 0.7x0.7x1 cm
Provenance	- Kaushambi
Material	- Glass
Description	- This is a wedge shaped glass bead.



Fig no. 95: A glass piece.

Description

- This is a glass piece.



Fig no. 96: A glass piece.

Size	- 1.5x0.9x0.2 cm
Provenance	- Kaushambi
Material	- Glass
Description	- This is a glass piece



Fig no. 97: A glass piece bearing the image of a *Stupa*.

Size	- 1.5x1.4x0.9 cm
Provenance	- Kaushambi
Material	- Glass
Description	- This is a broken glass piece bearing the image of a <i>Stupa</i> .

Metal rings:



Fig no. 98: 1st century BC – 1st Century AD ring with legend *Vakashaka*.

Size	-	2x0.5x0.2 cm
Provenance	-	Kaushambi
Period, script, Language	-	1 st century BC – 1 st Century AD, Brahmi, Prakrit
Material	-	Bronze
Description	-	This ring bears one line legend, which reads as follows: 1. <i>Vakashaka</i>



Fig no. 99: Side view of the above ring.

Description

- Side view of the above ring.



Fig no. 100: Ring bearing the image of a water vessel.

Size	- 1x0.8x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears a water vessel in the middle rest of the portion is worn out.



Fig no. 101: Worn out piece of a ring.

Size	- 1x0.6x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring is worn out.



Fig no. 102: Worn out ring.

Size	-	2x0.9x0.3 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This ring is worn out.



Fig no. 103: Ring bearing unidentifiable symbol.

Size	- 2x0.5x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears unidentifiable symbol.



Fig no. 104: Side view of the upper ring.

Description

- Side view of the upper ring.



Fig no. 105: Ring bearing unidentifiable symbol.

Size	- 2.2x0.5x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears unidentifiable symbol.



Fig no. 106: Ring bearing the image of dancing peacock.

Size	- 2.4x1x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears the image of dancing peacock.



Fig no. 107: Ring bearing the image of unidentifiable animal/bird.

Size	- 1x0.4x0.4 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears the image of unidentifiable animal/bird.



Fig no. 108: Worn out ring.

Size	- 1x1.1x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring is worn out.



Fig no. 109: Ring bearing unidentifiable symbol.

Size	- 2x0.7x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears unidentifiable symbol.



Fig no. 110: Ring bearing the image of a hexagon intersected by lines and decorated with dots.

Size	- 1.6x1.5x0.6 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears the image of a hexagon intersected by lines and decorated dots.



Fig no. 111: Side view of the above ring.

Description

- Side view of the above ring.



Fig no. 112: Ring bearing the image of a horse.

Size	- 1.8x1.1x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears the image of a horse, facing right.



Fig no. 113: Eye shaped ring.

Size	-	1.8x0.6x0.2 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This ring is shaped like an eye.



Fig no. 114: Ring bearing unidentifiable symbol.

Size	- 2.1x0.9x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears unidentifiable symbol.



Fig no. 115: Ring bearing unidentifiable symbol.

Size	- 2.1x0.8x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears unidentifiable symbol.



Fig no. 116: Ring bearing unidentifiable symbol.

Size	- 1.8x0.7x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears unidentifiable symbols.



Fig no. 117: Ring bearing *Triratna* symbol.

Size	- 1.5x0.8x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears <i>Triratna</i> symbol.



Fig no. 118: Ring bearing unidentifiable symbol.

Size	- 1.7x0.5x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bears unidentifiable symbols.



Fig no. 119: Ring bearing the image of a human figure and a *makar*.

Size	- 1.9x1.5x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This broken ring bears the image of a human figure and <i>makar</i> placed upside down.



Fig no. 120: Ring bearing three dots.

Size	-	0.9x1x0.1 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This ring bears three dots.



Fig no. 121: Ring bearing unidentifiable symbol.

Size	- 1.1x1x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- It is a broken bronze ring bearing unidentifiable symbols.



Fig no. 122: Ring bearing unidentifiable symbol.

Size	- 1.2x0.9x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- It is a broken bronze ring bearing unidentifiable symbols.



Fig no. 123: Ring bearing unidentifiable symbol.

Size	- 1.3x0.7x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- It is a broken bronze ring bearing unidentifiable symbol.



Fig no. 124: Broken ring.

Size	- 1.5x0.5x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a broken ring.



Fig no. 125: Broken ring

Size	-	1.3x1.1x0.2 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This is a broken ring.



Fig no. 126: Ring bearing unidentifiable symbol.

Size	- 1.3x0.7x0.4 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a broken ring with unidentifiable symbols.



Fig no. 127: Ring bearing a dot surrounded by circle and beaded circle.

Size	- 1.5x0.9x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This ring bearing a dot surrounded by circle and beaded circle.



Fig no. 128: Worn out ring.

Size	-	1.8x1.5x0.3 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This is a worn out ring.



Fig no. 129: Side view of the above ring.

Description

- This is the side view of the above ring.



Fig no. 130: Ring decorated with cross and dots motifs.

Size	- 2.5x2.3x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This square ring is decorated with cross and dots motifs.



Fig no. 131: Side view of the above ring.

Description

- Side view of the above ring.



Fig no. 132: Ring bearing floral design.

Size	- 2.2x1.5x0.3 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a bronze ring bearing floral design.



Fig no. 133: Side view of the above ring.

Description

- This is the side view of the above ring.



Fig no. 134: Ring decorated with floral motif, concentric circles and beaded circle.

Size	-	2x1.5x0.2 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This ring is decorated with floral motif, concentric circles and beaded circle.



Fig no. 135: Side view of the above ring.

Description

- Side view of the above ring.



Fig no. 136: Worn out broken ring.

Size	- 1.6x0.3x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is worn out broken ring.

Metal amulets:



Fig no. 137: Part of an ornament bearing the image of a fish.

Size	- 2.2x0.7x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is the part of some ornament bearing the image of a fish.



Fig no. 138: Pendant bearing the image of Lajja Gauri and seven anthropomorphic figures.

Size	-	3.3x3x0.3 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This pendant shows the image of Lajja Gauri with a big sphere near her head and seven anthropomorphic figures bending towards the goddess on the left side. The pendant has dotted margin.



Fig no. 139: Worn out pendant.

Size	-	1.6x1.4x0.2 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This pendant is worn out.



Fig no. 140: Square shaped pendant.

Size	- 3x2.4x0.5 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This square shaped pendant has a dotted margin containing a dotted smaller square containing a triangle formed by three rows of three, three and one dots.



Fig no. 141: Leaf shape pendant

Size	-	3x3x0.1 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This leaf shape pendant having triangular margin.



Fig no. 142: Square pendant showing a mother goddess.

Size	- 3.9x3.9x0.3 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This square pendant shows a mother goddess squatting on the lower right side holding a water vessel in her left hand and her right hand is raised at the level of her shoulders. The triangular standard is shown on the lower left side. The objects on the upper left side are worn out. The pendants has dotted margins and the three sides are decorated with triangular projections.



Fig no. 143: Pendant shows a mother goddess.

Size	- 3.4x2.5x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This pendant has goddess squatting on the ground on upper left side. Other portions of the pendant are worn out.



Fig no. 144: Broken pendant decorated with dots.

Size	- 3x2.4x0.3 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This broken pendant is decorated with dots.



Fig no. 145: Square pendant with scratches.

Size	- 1.8x1.8x0.3 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- Square pendant with scratches on the surface.



Fig no. 146: Oblong bronze pendant with three vertical lines.

Size	- 2.5x2x0.4 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- Oblong bronze pendant with three vertical lines in the lower portion and unidentifiable object in the upper portion.



Fig no. 147: Leaf shaped pendant

Size	- 2x1.4x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- It is a leaf shaped pendant divided in four square shaped portions. The details inside these squares are not clear.



Fig no. 148: Bronze disc bearing *swastika* symbol.

Size	- 1x1x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a bronze disc with <i>swastika</i> symbol in the middle and oblique incisions along the periphery.



Fig no. 149: Bronze object showing four human figure.

Size	- 1.5x1.3x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- Bronze object showing four human figure standing in the middle holding some objects in his front hands and holding flowers in his other two hands.



Fig no. 150: Bronze disc bearing human face.

Size	- 1.1x1.1x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This circular bronze disc bears the image of a human face. The margins are marked by radial incisions.



Fig no. 151: Leaf shaped pendant.

Size	- 2.1x1.4x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a leaf shaped pendant with a conical object in the lower part and two oval objects in the upper part. The margins are beaded.



Fig no. 152: Square shaped worn out pendant.

Size	- 1.3x1x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a square shaped worn out pendant.



Fig no. 153: Circular pendant bearing image of a boar and other animals.

Size	- 2.5x1.6x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This circular pendant bears the image of a boar moving to the right and other animals are also shown below it.



Fig no. 154: Part of some ornament bearing the image of a fish.

Size	- 2.5x0.8x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is the part of some ornament bearing the image of a fish.



Fig no. 155: Hexagonal pendant.

Size	- 2.4x2.1x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is hexagonal pendant with protrusion at the bottom and a human figure standing on the right side and moving towards left.



Fig no. 156: Blank square pendant with two loops.

Size	- 1.5x1.2x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This blank square pendant has two loops attached to the top.



Fig no. 157: Square plaque bearing the image of Hanuman.

Size	- 2x1.7x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a square plaque bearing the image of Hanuman walking towards right and holding his mace in his left hand, which is resting on his right shoulder.



Fig no. 158: Square bronze pendant showing two birds.

Size	- 1.6x1.4x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This square bronze pendant showing two birds flanking a flowering plant placed in the middle.



Fig no. 159: Broken pendant.

Size	- 2.3x1.6x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a broken pendant with loop attached to the upper side.



Fig no. 160: Circular worn out pendant.

Size	- 2x1.5x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a circular worn out pendant.



Fig no. 161: Elongated oval pendant.

Size	- 2.8x1.4x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This elongated oval pendant bearing hourglass shaped object supporting an object shaped like English letter "D".



Fig no. 162: Leaf shaped worn out pendant.

Size	- 2.6x1.9x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a leaf shaped worn out pendant.



Fig no. 163: Square shaped worn out pendant.

Size	- 1.4x1.3x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a square shaped worn out pendant with broken loops.



Fig no. 164: Irregular shaped worn out bronze pendant.

Size	- 2x1.6x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is an irregular shaped worn out bronze pendant.



Fig no. 165: Broken square pendant-bearing flower.

Size	- 1.5x1.4x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a broken square pendant-bearing flower in the middle and beaded margins. Its right side loop is broken.



Fig no. 166: Circular pendant bearing the image of flower.

Size	- 1.3x1.2x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This circular pendant bears the image of flower in the middle.



Fig no. 167: Pendant bearing the image of Hanuman.

Size	- 2x2x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This pendant bears the image of Hanuman kneeling on the ground facing right.



Fig no. 168: Piece of a ring bearing image of Buddhist symbol of *Vajra*.

Size	-	1.7x1x0.2 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This piece of ring bears the image of Buddhist symbol of <i>Vajra</i> .



Fig no. 169: Broken circular pendant.

Size	- 2x1.6x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a broken circular pendant with a cone surrounded by a circle placed in the middle.



Fig no. 170: Square shaped pendant.

Size	- 1.2x0.8x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a square shaped pendant with a circle in the middle and small Square placed in the corners.



Fig no. 171: Pendant marked with large "V".

Size	- 1.5x1.3x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a pendant marked with large "V" in the centre, three straight branches are coming out of this V on right and left sides.



Fig no. 172: Square pendant with the name "Ram".

Size	- 1x1x0.1 cm
Provenance	- Kaushambi
Period	- Modern
Material	- Bronze
Description	- This square pendant with the name "Ram" written diagonally.



Fig no. 173: Flower shaped pendant.

Size	- 1.6x1x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a flower shaped pendant bearing image of a flower in the middle. A loop is attached to its top.



Fig no. 174: Palm leaf shaped pendant.

Size	- 1x1x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a palm leaf shaped pendant with ridges shown prominently.



Fig no. 175: Square pendant.

Size	-	0.9x0.9x0.2 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This is a square pendant bearing the cross symbol.



Fig no. 176: Club shaped pendant.

Size	- 0.6x0.6x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This club shaped pendant bears the images of three circles and a lug to which loop is attached. Lug bears three vertical lines.



Fig no. 177: Spade shaped pendant bearing the image of Shiva.

Size	- 1.5x1.3x0.1 cm
Provenance	- Kaushambi
Period	- Modern
Material	- Bronze
Description	- This spade shaped pendant bearing the image of Shiva. Loop is attached at the top.



Fig no. 178: Oblong pendant bearing floral and short line motifs.

Size	- 1.2x1x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is an oblong pendant bearing floral and short line motifs.



Fig no. 179: Spade shaped worn out pendant

Size	- 2x1.4x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a spade shaped worn out pendant bearing the image of Shiva. Loop is attached at the top.



Fig no. 180: Pendant bearing the image of a cross.

Size

- 1.3x1.3x0.2 cm

Provenance

- Kaushambi

Material

- Bronze

Description

- This is a pendant bearing the image of a cross in the middle. Its top is connected by horizontal line. There are short lines randomly placed on this object.



Fig no. 181: Worn out spade shaped pendant.

Size	- 1.7x1.4x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a worn out spade shaped pendant.



Fig no. 182: Club shaped worn out pendant.

Size	- 2.4x1.7x09.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a club shaped worn out pendant.



Fig no. 183: Pendant decorated with floral motif.

Size	- 2.2x1.5x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a pendant decorated with floral motif and dots.



Fig no. 184: Worn out circular pendant.

Size	- 1.6x1.5x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- It is a worn out circular pendant.

Medallions:



Fig no. 185: Medallion shows a duck swimming in water.

Size	- 1.4x1.4x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This medallion shows a duck swimming in water. Sun is shining above the bird.



Fig no. 186: Medallion shows a duck swimming in water.

Size	- 1.8x1.8x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This medallion shows a duck swimming in water. The crescent of the moon is shown above the bird.

Moulds:

Jewellery moulds:



Fig no. 187: Mould bearing the images of two *triratna* symbols.

Size	- 1.8x1.2x0.6 cm
Provenance	- Kaushambi
Material	- Bone
Description	- This is a mould bearing the images of two <i>triratna</i> symbols. Two short lines are emerging from both sides of the <i>triratna</i> symbol.



Fig no. 188: Impression of the above mould.

Description

- This is the impression of the above mould.



Fig no. 189: A jewellery mould.

Size	-	1.9x1.6x1.4 cm
Provenance	-	Kaushambi
Material	-	Soft Stone
Description	-	This is a jewellery mould.



Fig no. 190: Impression of the above mould.

Description

- This is the impression of the above mould.



Fig no. 191: Other side of jewellery mould.

Description

- The other side of the jewellery mould.



Fig no. 192: Impression of the above mould.

Description

- This is the impression of the above mould.



Fig no. 193: A jewellery mould.

Size	- 1.7x1.5x0.5 cm
Provenance	- Kaushambi
Material	- Soft Stone
Description	- This is a jewellery mould



Fig no. 194: Impression of the above mould.

Description

- This is the impression of the above mould.



Fig no. 195: A jewellery mould.

Size	- 1.7x1.4x1 cm
Provenance	- Kaushambi
Material	- Soft Stone
Description	- This is a jewellery mould.



Fig no. 196: Impression of the above mould.

Description

- This is the impression of the above mould.

Coin Moulds:



Fig no. 197: Coin mould.

Size	- 2.6x1.8x0.6 cm
Provenance	- Kaushambi
Material	- soft stone
Description	- This is a coin mould.



Fig no. 198: Impression of the above mould.

Description

- This is the impression of the above mould.

Miscellaneous objects:



Fig no. 199: Miniature bronze gargoye.

Size	- 2x1x0.5 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is miniature bronze gargoye shaped like the open mouth of a crocodile.



Fig no. 200: Bronze tablet divided by three horizontal and four vertical lines.

Size	- 1.8x1x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a bronze tablet divided by three horizontal and four vertical lines.



Fig no. 201: Miniature broken bronze gargoyle.

Size	- 2x1x0.6 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is miniature broken bronze gargoyle, shaped like the open mouth of a crocodile.



Fig no. 202: A circular bronze disc with a hole.

Size	- 1.2x1.2x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a circular bronze disc with a hole.



Fig no. 203: A pendant with triangles forming the periphery.

Size	- 1.3x1.3x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a pendant with triangles forming the periphery.



Fig no. 204: A broken circular disc.

Size	- 2.4x2x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a broken circular disc with concentric circles in the middle.



Fig no. 205: A circular bronze disc with four holes.

Size	- 1x1x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a circular bronze disc with four holes.



Fig no. 206: Miniature image of Buddha.

Size	- 1.5x0.4x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- It is the miniature image of Buddha seated in <i>dhyānmudra</i> .



Fig no. 207: Bronze-rounded rectangular piece decorated with straight curvilinear and denticulate lines.

Size	-	0.9x0.7x0.1 cm
Provenance	-	Kaushambi
Material	-	Bronze
Description	-	This is a bronze-rounded rectangular piece bearing three oblique thick lines, two segments of arches on the upper right and lower left side.



Fig no. 208: A circular disc with four holes.

Size	- 1.2x1.2x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a worn out circular disc with four holes.



Fig no. 209: A piece of ring.

Size	- 2x1.3x1.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a piece of ring.



Fig no. 210: Bronze piece bearing the image of a human face.

Size	- 1.7x1.5x0.1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This bronze piece bears the projecting image of a human face.



Fig no. 211: Bronze piece bears two *makar* symbols.

Size	- 2.4x1.7x0.3 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This piece of bronze bears two <i>makar</i> symbols at the two upper corners.



Fig no. 212: Oblong piece projecting *triratna* symbol.

Size	- 2.5x2.1x0.2 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This oblong piece projecting <i>triratna</i> symbol.



Fig no. 213: Bronze piece bearing the image of some unidentifiable objects.

Size	- 2x1.9x0.3 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This bronze piece bears the image of some unidentifiable objects.



Fig no. 214: Piece bearing the image of chakra.

Size	- 2.4x2.4x1 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This piece bears the image of chakra.



Fig no. 215: A spatula shaped bronze piece.

Size	- 1.9x1x0.3 cm
Provenance	- Kaushambi
Material	- Bronze
Description	- This is a spatula shaped bronze piece.

Siva in the gorge: reconstructing the Saiva sculptural Positioning in the temple of Menal

Ram Niwas

Assistant Archaeologist

Archaeological Survey of India

Email: mahichramniwas@gmail.com

1. Introduction

Menal, located in Chittorgarh district of Rajasthan, preserves one of the most striking Saiva temple complexes of early medieval north India. The site stands on the edge of a deep ravine through which the Menal river descends in a waterfall, and this dramatic setting is central to the character of the monument. Entry into the sacred precinct is controlled through a monumental gateway, after which the main shrine of Mahanalesvara dominates the built landscape (Fig. 1).



Fig. No. 01: Main entrance gateway of the Menal complex.

Seen from within the complex, the temple rises above the ravine-edge and is visually integrated with subsidiary shrines, open courts, and adjoining structures.

Menal is therefore best understood not only as an architectural monument, but as a carefully organized sacred environment.

The significance of Menal lies equally in its inscriptions, architecture, and sculptural density. An inscription of Vikrama Samvat 1226 (1169 CE) records that Bhava Brahmanuni established a matha here during the reign of the Chahamana ruler Prithviraja II (Sharma 1970). Another inscription of Vikrama Samvat 1225 (1168 CE) on the Suhavesvara shrine records that Queen Suhavadevi made an annual endowment for the worship of Siva (Sharma 1986). A later inscription of Vikrama Samvat 1312 (1255 CE) issued under the Chahamana prince Meghanada confirms the continued importance of the site into the thirteenth century (Sharma 1967). These inscriptions establish Menal as a royal-supported Saiva centre with a documented monastic institution.

Scholarly studies have already recognized Menal as an important regional monument. Meister placed the complex within the broader architectural development of early mature north Indian temple architecture and later emphasized the regional idiom of Uparamala in which Menal should be situated (Meister 1991; Meister 1993). Handa studied the temples and sculptures in detail and highlighted the richness of the site's iconographic material (Handa 2015). Sears made the decisive argument that the large structures flanking the ravine were not secular palaces, as sometimes assumed in older accounts, but Saiva monastic buildings or mathas closely connected with temple worship (Sears 2007). Regional historical writing also suggests that Lakulisa-oriented Saiva traditions had deep roots in Mewar and adjoining areas before the twelfth century (Somani 1976; Gupta 2011).

Yet one problem remains. Much of the existing discussion treats Menal's sculpture as a descriptive collection of motifs rather than as a planned visual programme. This article addresses that problem by asking not only which images occur at Menal, but where they occur and what their spatial placement means. The central argument is that Menal's iconography was deliberately distributed across the sacred complex to express a coherent Saiva and Pashupata vision. The sanctum exterior articulated the major theological forms of Siva; doorways and transitional zones emphasized guru lineage and ritual practice; and outer or liminal areas were regulated through guardian images (Fig. 2 -5). When read in relation to the ravine setting and the documented presence of a matha, the sculptural programme reveals Menal as an integrated temple-matha complex in which sacred topography, monastic authority, and iconographic planning worked together.



Fig. No. 02: Front side view of the Mahanal Temple, Menal, Chittorgarh.



Fig, No. 03: Back side view of the Mahanal Temple, Menal, Chittorgarh.



Fig. No. 04: North sided view of the Mahanal Temple, Menal, Chittorgarh.



Fig. No. 05: South sided view of the Mahanal Temple, Menal, Chittorgarh

2. Site, Sources, and Method

The Mahanalesvara temple is the principal monument within a larger sacred complex that includes subsidiary shrines, a monumental gateway, and substantial multi-storeyed buildings located near the ravine. The temple's westward orientation toward the gorge is unusual and appears deliberate rather than accidental. The site's planning produces a sequence of controlled movement gateway, forecourt, temple approach, shrine threshold, and circumambulatory or exterior viewing. This sequence matters because the sculptural arrangement is inseparable from the movement of devotees through the precinct.

The present study is based on a documented corpus of eighty-three sculptural elements from Menal, including fifty-nine fixed carvings on standing monuments and twenty-four loose pieces recovered from the precinct or preserved in secondary positions. The corpus includes major anthropomorphic forms of Siva, Lakulisa lintels, Bhairava and Ganesa images, lingas and linga-puja scenes, ascetics and acharyas, and Nandi images. Rather than cataloguing these individually, the study maps them to architectural zones: gateways, sanctum projections, door-lintels, mandapa and kakshasana fields, subsidiary shrine surfaces, and matha facades.

This zonal method allows the complex to be read as a spatial text. It becomes possible to see that certain types cluster in specific locations. Major forms of Siva dominate the sanctum exterior;

Lakulisa appears repeatedly above doorways; ritual and ascetic imagery occupies accessible surfaces at eye level; and guardian figures structure transitional and marginal spaces. Loose sculptures are used cautiously, but they remain important because they extend the range and intensity of the original programme. Even where exact original placement cannot be established, they demonstrate that Menal's sculptural skin was once denser than what survives today.

The site's institutional context is equally important. The inscriptions confirm the existence of a monastic establishment, and the architectural arrangement supports the view that temple and matha were functionally linked (Sharma 1970; Sears 2007). In such a setting, iconographic repetition is unlikely to be random. Repeated Lakulisa imagery, visible teacher figures, and linga-puja scenes suggest a centre in which sectarian identity was publicly displayed. Menal was therefore not only a place of worship but also a place of discipline, instruction, and controlled access.

This approach does not deny the value of stylistic or formal analysis. Menal clearly belongs to the broader artistic world of Maha-Maru and Upamala temple architecture (Meister 1993; Handa 2015). But the present study argues that form alone is insufficient. The iconographic programme acquires full meaning only when images are read in relation to thresholds, axes, approaches, and ritual movement. Menal's ravine-edge topography strengthens this reading, for the complex stands between cultivated and wild space, between sacred enclosure and dramatic natural boundary. That liminal setting is not merely scenic; it is part of the logic of the programme.

3. Sculptural Programme of the Core Shrine

The theological centre of Menal is the sanctum of the Mahanalesvara temple, where the linga served as the primary object of worship. Around that aniconic centre, the outer walls articulated a carefully chosen sequence of anthropomorphic forms. The programme of the principal shrine is dominated by large reliefs of dancing Siva, which occur in prominent niche positions and related wall fields. A ten-armed dancing Siva in the bhadra niche demonstrates the complex, energetic treatment of Nataraja at Menal (Fig. 6). A second eight-armed dancing Siva from another bhadra niche confirms that this was not an isolated image but a repeated visual emphasis within the complex (Fig. 7).



Fig. No. 06: Ten-armed dancing Siva on eastern bhadra niche of sanctum (fixed).



Fig. No. 07: Eight-armed dancing Siva in bhadra niche (fixed).

The repeated appearance of dancing Siva is significant. Nataraja at Menal is not simply an ornamental motif or a generic representation of divine movement. The icon emphasizes Siva as lord of cosmic rhythm, power, and yogic control. The figures are multi-armed, dynamically poised, and accompanied by subordinate attendants, ganas, and associated figures. Their placement on major shrine surfaces would have made the dancing form a central part of the devotee's circumambulatory experience. As one moved around the temple exterior, the image of Siva in motion converted architectural viewing into a sequence of divine manifestation. In a Saiva centre with monastic affiliation, the dancing Siva may also be read as a figure of disciplined energy rather than mere ecstatic display.

The southern projection of the sanctum intensifies the protective dimension of the programme through a fierce image of Gajantaka-Andhakasura vadha (Fig. 8). Here Siva appears as the destroyer of demonic force, and the sculptural emphasis shifts from rhythm to violence, from cosmic movement to active subjugation. This placement is important. The image faces outward toward the more open and liminal zone of the complex, where the ravine and landscape create a sense of danger and transition. The southern niche thus turns Siva's fierce power toward the vulnerable edge of the sacred enclosure. In iconographic and spatial terms, it acts as a defensive projection of sanctum authority.



Fig. No. 08: Gajantaka-Andhakasura vadha panel in southern bhadra niche.

The northern projection provides a necessary counterpart in the form of Ardhanarisvara (Fig. 9). Though damaged, the image remains crucial to the programme. Whereas Gajasurasamhara stresses destructive force, Ardhanarisvara expresses balance, union, and the integration of complementary principles. Its position opposite the fierce southern projection introduces equilibrium into the iconographic envelope of the sanctum. The result is a triadic logic in which the outer walls present Siva as cosmic dancer, demonic destroyer, and integrated totality, while the linga within remains the aniconic centre that grounds all these manifested forms.



Fig. No. 09: Ardhanarisvara in northern bhadra niche (fixed).

The programme of the core shrine was not limited to these major images. Smaller but important Saiva forms continued into adjoining architectural fields. A four-armed Isana in a kakshasana niche extends divine presence into a more accessible zone of the temple, suggesting that the sacred field radiated outward from the sanctum rather than stopping at the principal bhadras (Fig. 10). Such images help connect the high theological register of the sanctum exterior with the more immediate visual experience of the devotee in the mandapa and related areas.



Fig. No. 10: Four-armed Isana in kakshasana niche (fixed).

Taken together, the core shrine imagery reveals a deliberate and layered visual theology. The principal reliefs are not random examples from the broad repertoire of Saiva mythology. They were chosen to articulate complementary aspects of Siva around the sanctum: cosmic dynamism, destructive protection, and metaphysical integration. Their placement on the outer walls made them visible during approach and circumambulation, while subsidiary Saiva forms extended that presence into adjacent architectural surfaces. Menal's main shrine thus presented a coherent doctrinal field in which the aniconic linga at the centre was interpreted through a carefully controlled sequence of iconic manifestations.

4. Threshold, Ritual, and Monastic Identity

If the sanctum exterior expressed the theological core of the complex, the thresholds and transitional zones expressed its sectarian and institutional identity. One of the most distinctive features of Menal is the repeated appearance of Lakulisa on door-lintels. This repetition is too consistent to be accidental. Lakulisa, represented as the founding teacher of the Pashupata tradition, occupies the precise point of crossing between exterior and interior. In architectural terms, the *lalatabimba* above a doorway is a place of concentrated meaning. At Menal, that position was repeatedly claimed for Lakulisa, visually declaring that entry into shrine or *matha* space was also entry into a lineage-governed sacred order.

The large number of *linga* and *linga-puja* representations in the corpus reinforces this threshold emphasis. These scenes externalize the ritual focus of the complex. Rather than limiting worship to the hidden interior, the architecture itself displayed acts of reverence, thereby turning walls, slabs, and visible surfaces into a didactic extension of the cult. The result is a close alignment between doctrine and ritual practice: Lakulisa above the threshold, *linga* worship in the visual field, and the sanctum *linga* at the centre of the sacred complex.

Menal also gives unusual public visibility to ascetics and *acharyas*. A medallion showing two Saiva *acharyas* makes this monastic dimension explicit (Fig. 11). Such imagery is important because it bridges the space between divine iconography and human religious authority. The complex does not present only gods and guardians; it also presents teachers, thereby inserting the monastic community into the sacred narrative of the site. This is especially significant when read alongside the inscription recording the foundation of the *matha* by Bhava Brahmanuni (Sharma 1970). Text and image together create a consistent picture of Menal as a living institutional centre.



Fig. No. 11: Two Saiva acharyas in karnarathika medallion (fixed).

The visibility of teachers and ascetics also clarifies the function of the matha buildings. If the adjoining structures were indeed monastic residences and places of instruction, then their iconographic connection with the temple becomes intelligible. Lakulisa above doorways established the authority of lineage; linga-puja scenes emphasized the ritual axis of Saiva practice; and acharya images made monastic identity visible to devotees and visitors. The temple and matha were therefore not separate domains. They were linked by a shared visual language of initiation, worship, and instruction.

This public display of sectarian identity distinguishes Menal from many temple complexes where monastic life remains architecturally present but iconographically muted. At Menal, the founder-guru, the ritual focus of linga worship, and the visible presence of teachers work together to make Pashupata affiliation unmistakable. The programme communicates that sacred authority is not only divine but also transmitted through a lineage of teachers and institutional practice. Thresholds are therefore not neutral architectural points; they are theological and sectarian markers.

5. Guardians, Peripheral Images, and Spatial Control

Beyond the core shrine and threshold zones, Menal deploys a set of guardian and peripheral images that regulate access and define the outer limits of sacred movement. Ganesa plays an important role in this register. A fixed image of Ganesa at the entrance of the matha marks entry into a more controlled architectural domain (Fig. 12). This placement is appropriate to Ganesa's broader role as remover of obstacles and guardian of beginnings. At Menal, however, the image does more than signal auspicious entry. It helps distinguish the threshold of a regulated interior associated with monastic life.

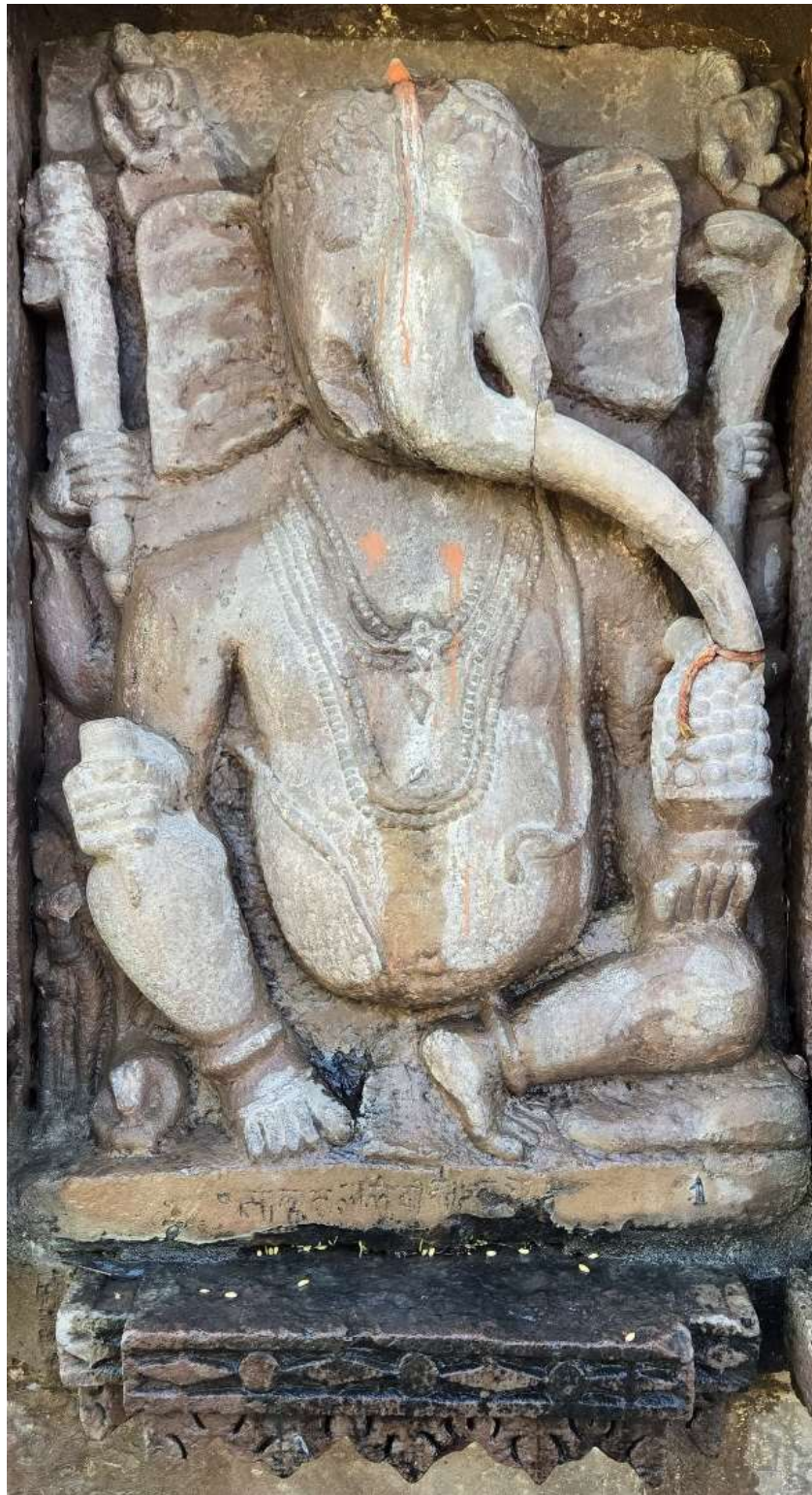


Fig. No. 12: Ganesa at matha entrance (fixed).

A fragmentary dancing Ganesa from the loose sculptural corpus expands this register by showing that Ganesa imagery was more varied and perhaps more widespread across the complex than surviving fixed examples suggest (Fig. 13). The loose sculptures are important precisely because they remind us that the standing architecture preserves only part of the original visual density. Even where original placement is uncertain, the recurrence of Ganesa supports the argument that access, auspicious transition, and sacred movement were thematically important.



Fig. No. 13: Fragmentary dancing Ganesa (loose).

Bhairava intensifies this logic of control and boundary. A four-armed Bhairava in a kakshasana niche shows that fierce protective imagery was not confined to the outermost edge of the site (Fig. 14). Another Bhairava placed in the left niche of the main gateway marks the principal point of entry to the sacred enclosure itself (Fig. 15). Read together, these images suggest a graded protective system. The outer gateway confronts the entrant with apotropaic force, while interior Bhairava imagery extends supervision and control into the lived spaces of the precinct. In a site associated with monastic discipline, such iconography likely had both symbolic and practical meaning.



Fig. No. 14: Four-armed Bhairava in kakshasana niche (fixed).



Fig. No. 15: Bhairava in left niche of main gate (fixed).

Nandi provides the axial counterpart to these guardian forms. The monumental Nandi aligned with the main shrine establishes the devotional line of approach to the sanctum and fixes attention toward the linga within (Fig. 16). Unlike Bhairava, whose role is defensive and disciplinary, Nandi organizes vision and devotion. The combination is important: Menal's outer and transitional zones were not structured by fear alone, but by a balance between protection, auspicious access, and focused worship.



Fig. No. 16: Monumental Nandi (fixed).

The loose sculptural material further strengthens the reconstruction of the programme. A seated Siva slab from the displaced corpus indicates that additional Saiva imagery once occupied surfaces that are now damaged, reused, or lost (Fig. 17). Loose fragments of Siva, Ganesa, and other associated figures suggest that Menal's original sculptural envelope was richer and more extensive than the present standing remains might imply. Their inclusion in the analysis does not depend on forcing exact placements in every case. Rather, they show that the major themes already visible in the standing monuments - Saiva supremacy, ritual focus, monastic presence, and controlled access - were once expressed across a wider and denser visual field.



Fig. No. 17: Seated Siva slab (loose).

The outer and peripheral imagery of Menal therefore deserves to be taken seriously as part of the overall programme. Ganesa, Bhairava, and Nandi were not merely customary additions to a Saiva temple complex. Their strategic placement structured entry, transition, devotion, and protection in relation to the topography of the ravine and the institutional presence of the matha. Menal's sacred landscape was thus controlled not only by walls and architecture, but also by a distributed ring of images that guided and regulated the devotee's experience.

6. Discussion

The evidence from Menal supports a three-part reading of the sculptural programme. First, the core shrine articulated a doctrinal field around the sanctum linga through major forms of Siva such as Nataraja, Gajasurasamhara, and Ardhanarisvara. Second, thresholds and related architectural surfaces communicated sectarian lineage and ritual practice through Lakulisa, linga-puja imagery, and representations of ascetics and acharyas. Third, outer and transitional zones were regulated through Ganesa, Bhairava, and Nandi, which structured access, protection, and devotion.

This organization demonstrates that Menal was more than a richly ornamented Saiva temple. It was a planned temple-matha complex in which architecture, sculpture, inscription, and landscape worked together. The ravine setting intensified the meaning of boundary and enclosure; the inscriptions confirmed royal patronage and monastic establishment; and the iconographic placement made doctrine and institutional identity visible to those moving through the site. The complex therefore materialized a Pashupata vision in which the authority of Siva, the discipline of lineage, and the experience of sacred space were closely integrated.

Within the wider history of Rajasthan, Menal is important because it offers unusually clear evidence for the spatial expression of Saiva monastic culture. Many north Indian temples display Lakulisa or fierce forms of Siva, but Menal's repeated threshold imagery, visible teacher figures, and close temple-matha relationship produce a more explicit statement of sectarian identity than is normally encountered in a single-shrine context (Meister 1993; Sears 2007; Handa 2015). It should therefore be recognized not simply as a regional masterpiece of sculpture, but as a coherent institutional and theological landscape.

7. Conclusion

The sculptural programme of Menal reveals a high degree of visual planning and conceptual unity. By reading fixed and loose sculptures together and mapping them to architectural zones, this study shows that the site was organized according to a deliberate hierarchy of meaning. The sanctum exterior presented major doctrinal forms of Siva; thresholds declared Lakulisa lineage and ritual orientation; and guardian images regulated access across a dramatic ravine-edge sacred setting. Inscriptions further confirm that this was a royal-supported Saiva centre with an active matha.

Menal should therefore be understood as an integrated temple-matha complex rather than an isolated shrine with incidental sculptural richness. Its iconography was not decorative excess, but a structured visual system that expressed theology, lineage, ritual, and institutional authority.

In the study of medieval Rajasthan, Menal stands out as a major example of how sacred architecture and sculptural placement could together materialize a distinctly Pashupata Saiva vision.

8. Acknowledgements

The author gratefully acknowledges the Archaeological Survey of India, Jodhpur Circle, for their support during field documentation and guidance. However, the interpretations presented in this article are solely the responsibility of the author.

9. References

1. Gupta, S. 2011. Menal evam Bijoliyan ke Mandir: Aitihāsik aur Kalātmik Parīpekshya Mein. Jaipur: Navjeevan Publications.
2. Handa, D. 2015. "Menal Temples and Sculptures." Jnana-Pravaha Research Journal 20: 1-14.
3. Meister, M. W. 1991. Encyclopaedia of Indian Temple Architecture. Vol. 2, Part 2: North India, Period of Early Maturity, c. 700-1200 A.D. New Delhi: American Institute of Indian Studies and Oxford University Press.
4. Meister, M. W. 1993. "Style and Idiom in the Art of Upamala." Muqarnas 10: 344-355.
5. Sears, T. I. 2007. "Saiva Monastic Complexes in Twelfth-Century Rajasthan: The Pashupatas and Chahamanas at Menal." South Asian Studies 23: 107-126.
6. Sharma, R. S. 1967. "Menal Inscription of the Chahamanas Prince Meghanada, V.S. 1312." Epigraphia Indica 37: 155-158.
7. Sharma, R. S. 1970. "Menal Inscription of the Time of Chahamanas Prithviraja II, V.S. 1226." Epigraphia Indica 38: 319-322.
8. Sharma, R. S. 1986. "Menal Inscription of Chief Queen Suhavadevi, V.S. 1225." In Deyadharma: Studies in Memory of D. C. Sircar, edited by G. Bhattacharya, 189-192. Delhi: Bharatiya Vidya Prakashan.
9. Somani, R. V. 1976. History of Mewar. Udaipur: Shiva Publications.

Translation of Manuscript Describing the Period of Ṭughlaq Dynasty named “Ahadnama, Salāṭīn-e-Tughlaq”, Presently Kept in Rampur Raza library, district Rampur, U.P.

Vijay Kumar

Chief Editor

Indian Journal of Archaeology

Introduction

Manuscript describing the Period of Tughlaq Dynasty named “Ahadnama, Salāṭīn-e-Tughlaq”, Presently Kept in Rampur Raza library district Rampur, U.P., call no. 495, was copied from the original manuscript by the order of Prince Mīrzā Muhammad Babur (1796 – 13 February 1835) the fifth son of Akbar II (the nineteenth Mughal emperor) and was given to Raqamullah Khan for keeping in library on August/September 1819 AD. The original manuscript was kept in the royal treasury of the palace in Red Fort, Delhi. The copy made by the order of the prince was kept in the library of the palace.

This manuscript gives the portraits and details of the following fourteen kings:

1. Sulṭān Gayasuddin Ṭughlaq Shāh
2. Sulṭān Muḥammad ‘Ādil Ṭughlaq Shāh
3. Fīrūz Shāh Ṭughlaq
4. Gyasuddin
5. Shahzāda Fateh Khan
6. Naṣruddīn Muḥammad Shāh
7. Ghiyāsuddīn Tughluq Shāh Sanī
8. Sulṭān Abū Bakr Shāh
9. Shahzāda Khān Jahān
10. Nasiruddin Muḥammad Shah
11. Sultan Alauddin Sikandar Shah
12. Nasiruddin Mehmud Shah
13. Nasiruddin Nusarat Shah
14. Iqbal Khan

The photographs and translations of twenty-nine pages are given in the following pages.

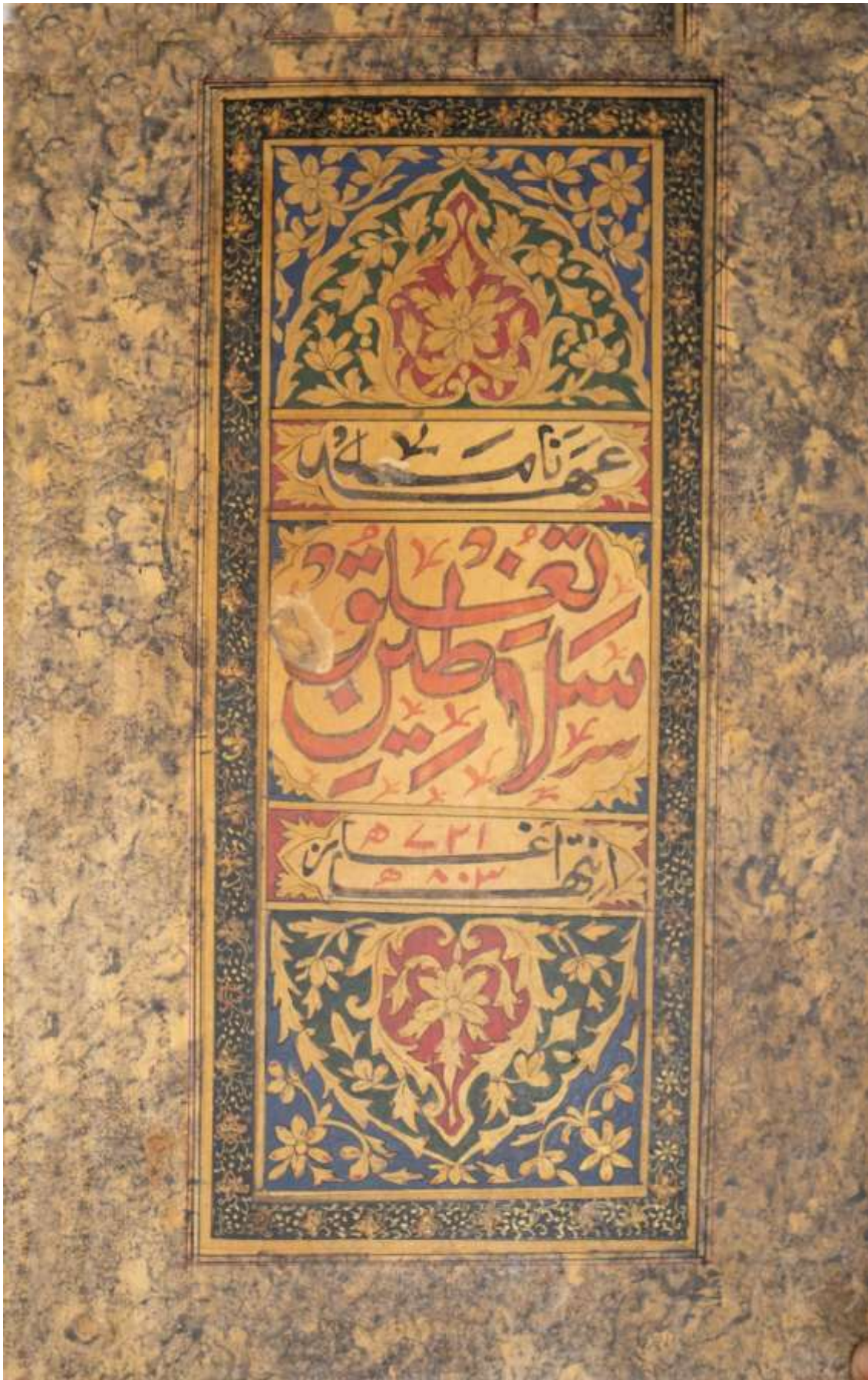


Fig no. 1: Page no. 1 of the manuscript.

Translation of Page no. 1:

Ahadnama

Salāṭīn-e-Tughlaq

Beginning C. 721 H.

The end C. 803 H.

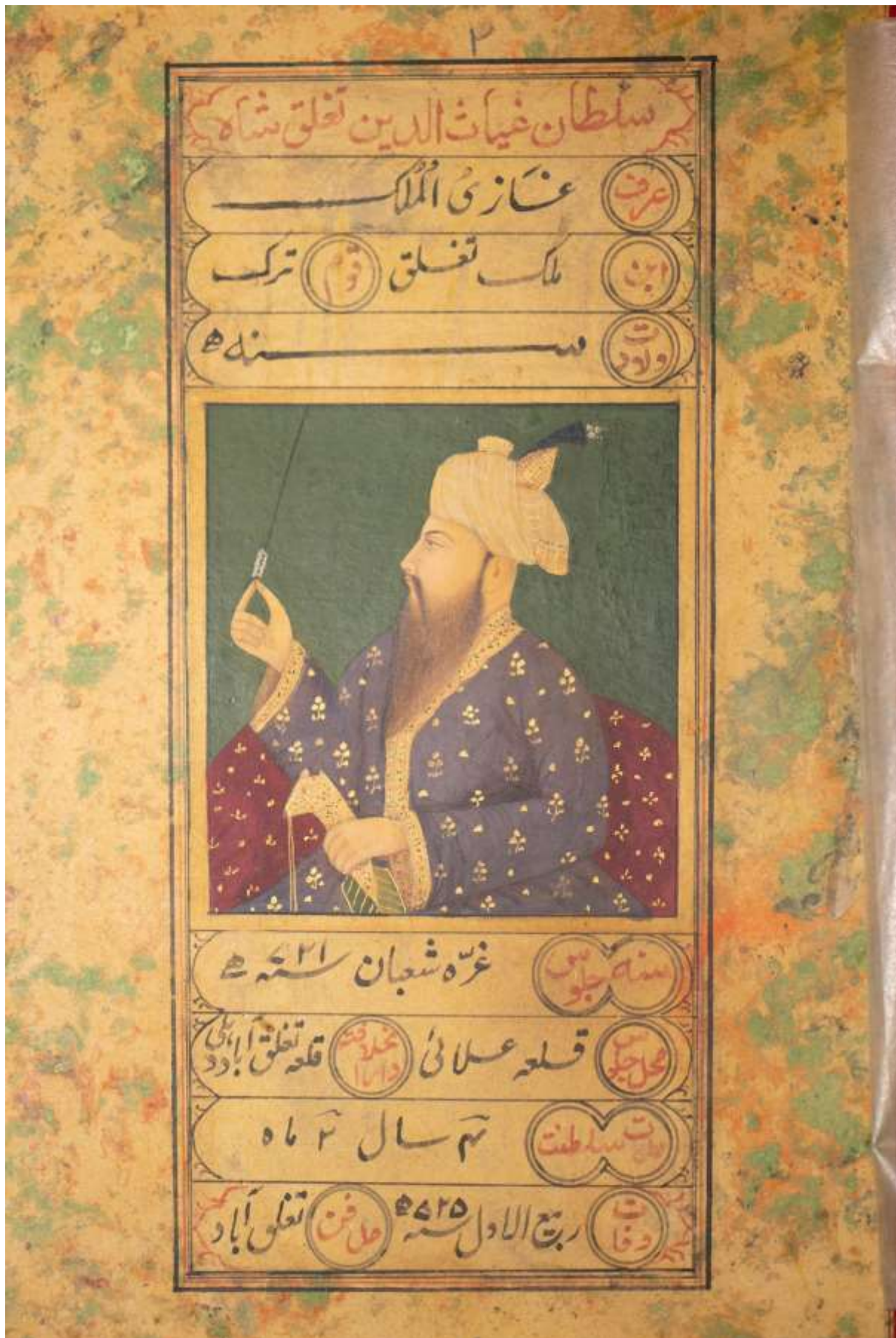


Fig no. 2: Page no. 2 of the manuscript.

Translation of Page no. 2:

Sulṭān Gayasuddin Ṭughlaq Shāh

Alias – Gazi-ul-mulk

Son of Malik Ṭughlaq, Ethnicity- Turk

Date of Birth –

Date of accession – Garra-e-Shabaan C. 721 H.

Place of accession – Qila Alai, Captial – Tughluqābād, Delhi

Reign - 4 years and 2 months

Death –Rabī‘ al-Awwal C. 725 H., Place of Burial - Tughluqābād



Fig no. 3: Portrait of Sultān Gayasuddin Ṭughlaq Shāh on page no. 2 of the manuscript.

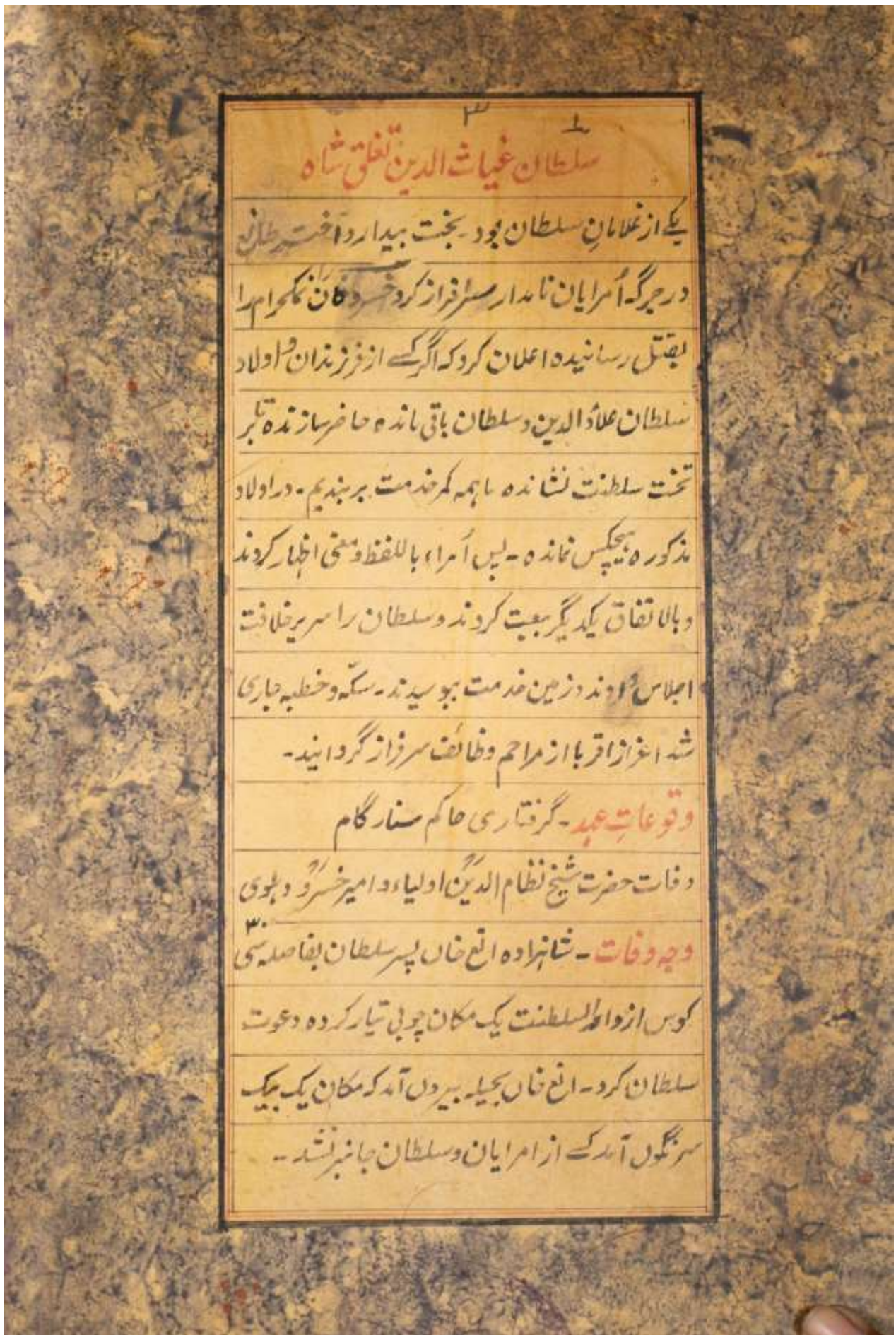
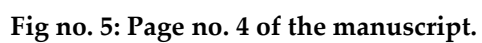


Fig no. 4: Page no. 3 of the manuscript.

Translation of Page no. 1:

1. Sulṭān Gayasuddin Ṭughlaq Shāh
2. He was one of the servants of Sultan but he was very fortunate
3. He rose in the court among the Amirs. Khushro Khan, a traitor
4. was murdered by him and he declared that if any of the descendants of
5. Ala-ud-din was living than he should be brought before him
6. so that he could be placed on the throne and all Amirs will be his servants.
7. None of the descendants of Sultan survived. Than Amirs held meeting
8. and decided that Gayasuddin should be placed on the throne.
9. They became his servants and Khutba was declared in his name and coins were
also minted in his name. Responsibilities were given to the different persons.
10. Events of his reign.
11. Arrest of the king of Sonar Gaon.
12. Death of Nizam-ud-din Aulia and Amir Khushro.
13. Cause of death of Sultan. Ulugh Khan Son of Sultan built
14. a wooden palace to entertain the king and called Sultan for dinner.
15. Ulugh Khan came out of the palace cleverly.
16. And suddenly palace fell down, Sultan and all his Amirs died.



Translation of Page no. 4 :

Sulṭān Muḥammad ‘Ādil Ṭughlaq Shāh

Fakhruddīn Chaghātā’ī Ulugh Khān

Son of Gayāsuddīn Ṭughlaq Shāh, Ethnicity- Turk

Date of Birth –

Date of accession – Rābī al-’ Awwal 729 H.

Place of accession – Tughluqābād, Captial – Tughluqābād, Delhi

Reign - 26 years

Death – 21 Muḥarrām C. 754 H., Place of Burial - Tughluqābād



Fig no. 6: Portrait of Sulṭān Muḥammad 'Ādil Ṭughlaq Shāh on Page no. 4 of the manuscript.

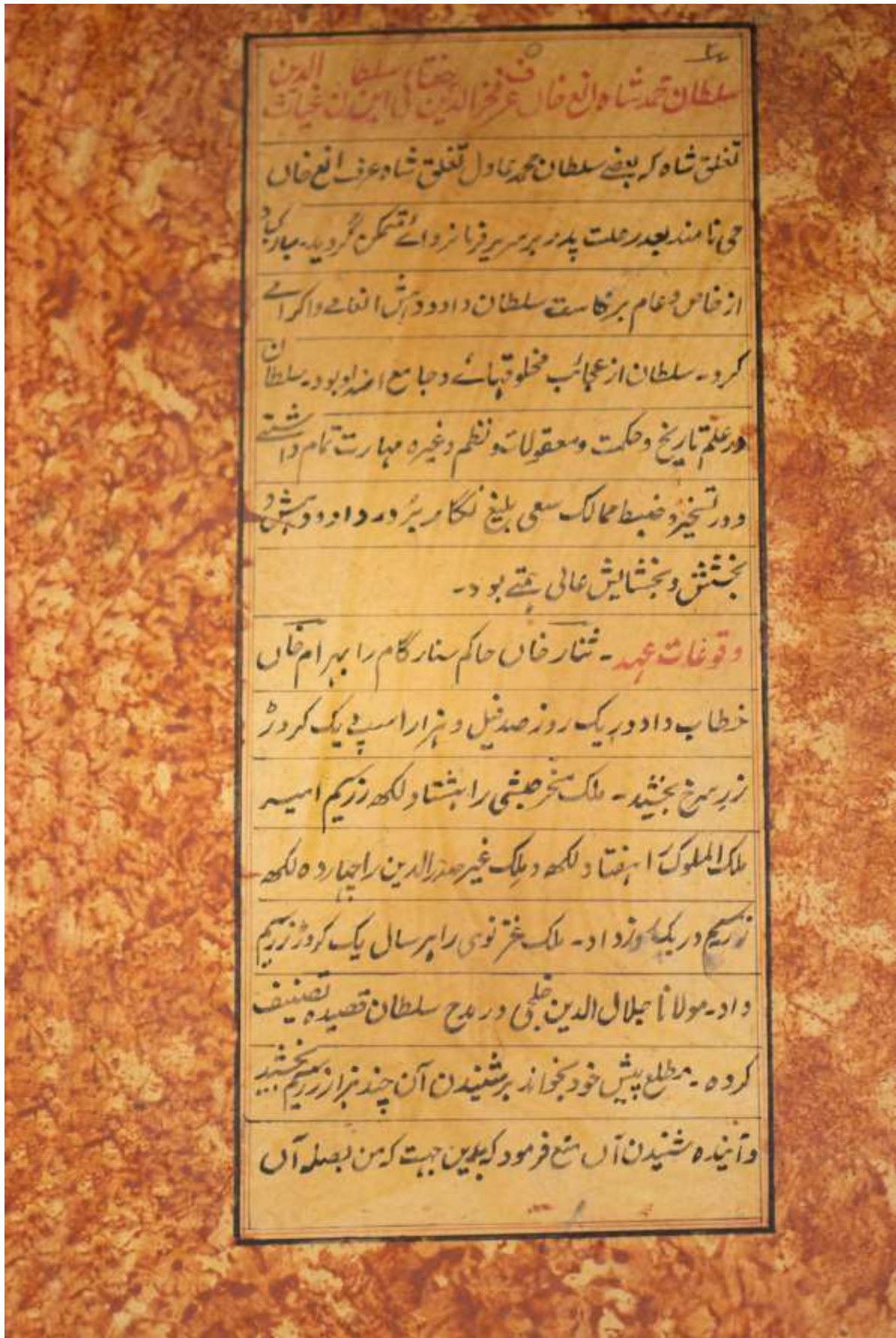


Fig no. 7: Page no. 5 of the manuscript.

Translation of Page no. 5:

1. Sultān Muḥammad Shāh alias Ulugh Khān Fakhruddīn Chaghātā'ī son of Gayāsuddīn
2. Ṭughlaq Shāh who was also known as Sultān Muḥammad Adil Ṭughlaq Shāh alias Ulugh Khan
3. He sat on throne after the death of his father.
4. All the people, ordinary and noble men congratulated him. Sultan gave them gifts.
5. Sultan was eccentric and nobody could read his mind.
6. Sultan had studied history, theology, philosophy, logic and poetry.
7. He knew the ways of controlling any nation.
8. In this respect, he was very courageous and powerful.
9. Events of his reign – He gave the title of Behram Khan to Sanar/Nisar Khan the ruler of Sonar Gaon.
10. One day he distributed one hundred elephants, one thousand horses and one crore gold coins.
11. He gave eighty lakhs gold coins to Malik Mushakkhar Habshi.
12. He gave seventy lakhs gold coins to Malik Al Mulook and he gave fourteen lakhs coins to Sadar-ud-din in addition to land
13. in one day. He gave Malik Gaznavi 1 crore gold and silver coins every year.
14. Maulana Jalal-ud-din wrote a poem in the praise of the king.
15. He himself read the starting lines of the poetry. After hearing this, he gave thousands of gold and silver coins to him.
16. And he refused to hear it further because he didn't have anything to give him.



Fig no. 8: Page no. 6 of the manuscript.

Translation of Page no. 6:

Fīrūz Shāh Ṭughlaq

Alias Malik Fīrūz Yārbak

Son of - , Ethnicity- Turk

Date of Birth – 699 H.

Date of accession – Beest va-soyam 22 Muḥarram, 755 H.

Place of accession – Sahwān, Captial –

Reign – 38 years, 7 months and 20 days.

Death – 13 Ramaḍān C. 790 H., Place of Burial – Hauz Khāṣ

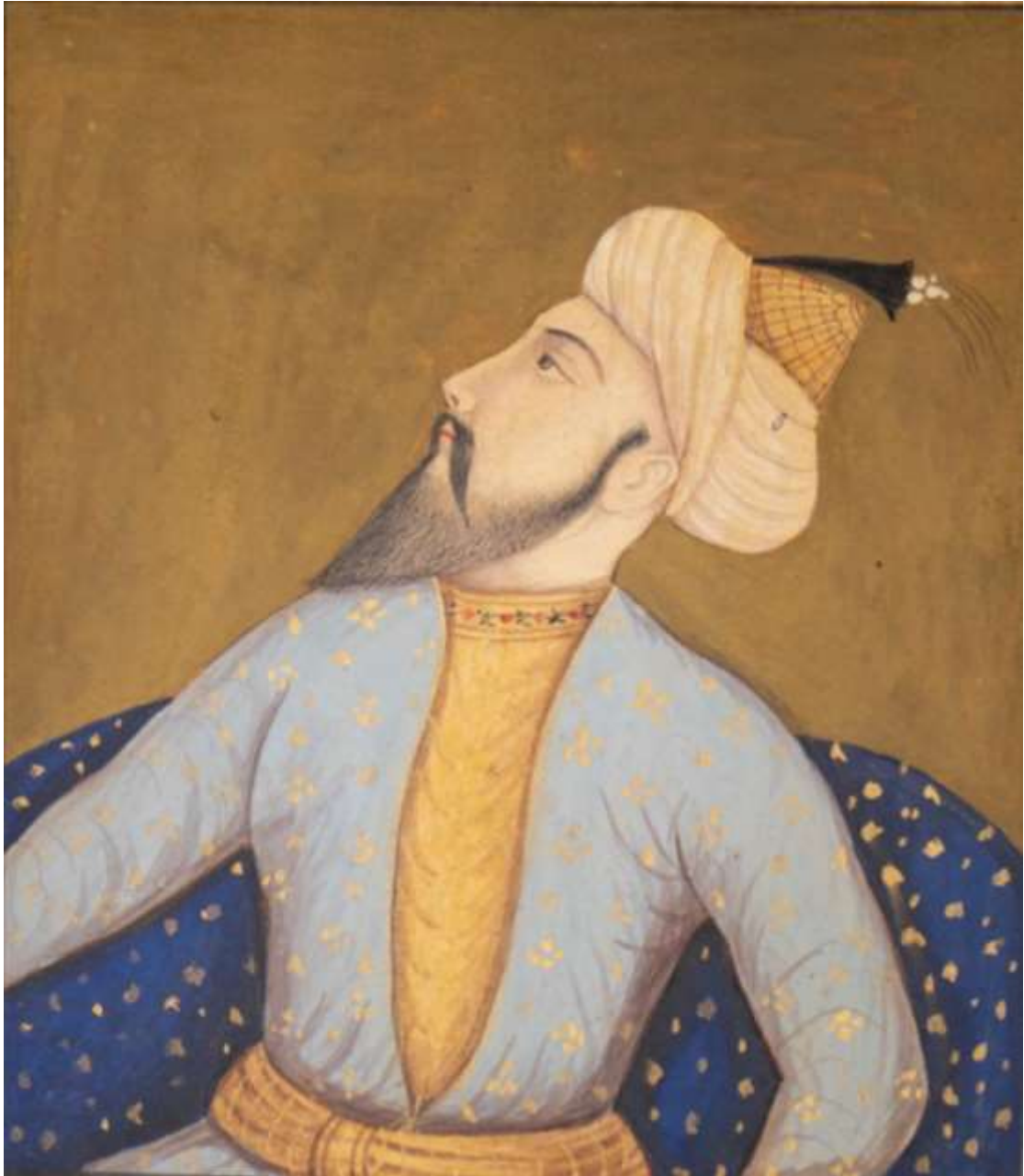


Fig no. 9: Portrait of Fīrūz Shāh Ṭughlaq on page no. 6 of the manuscript.

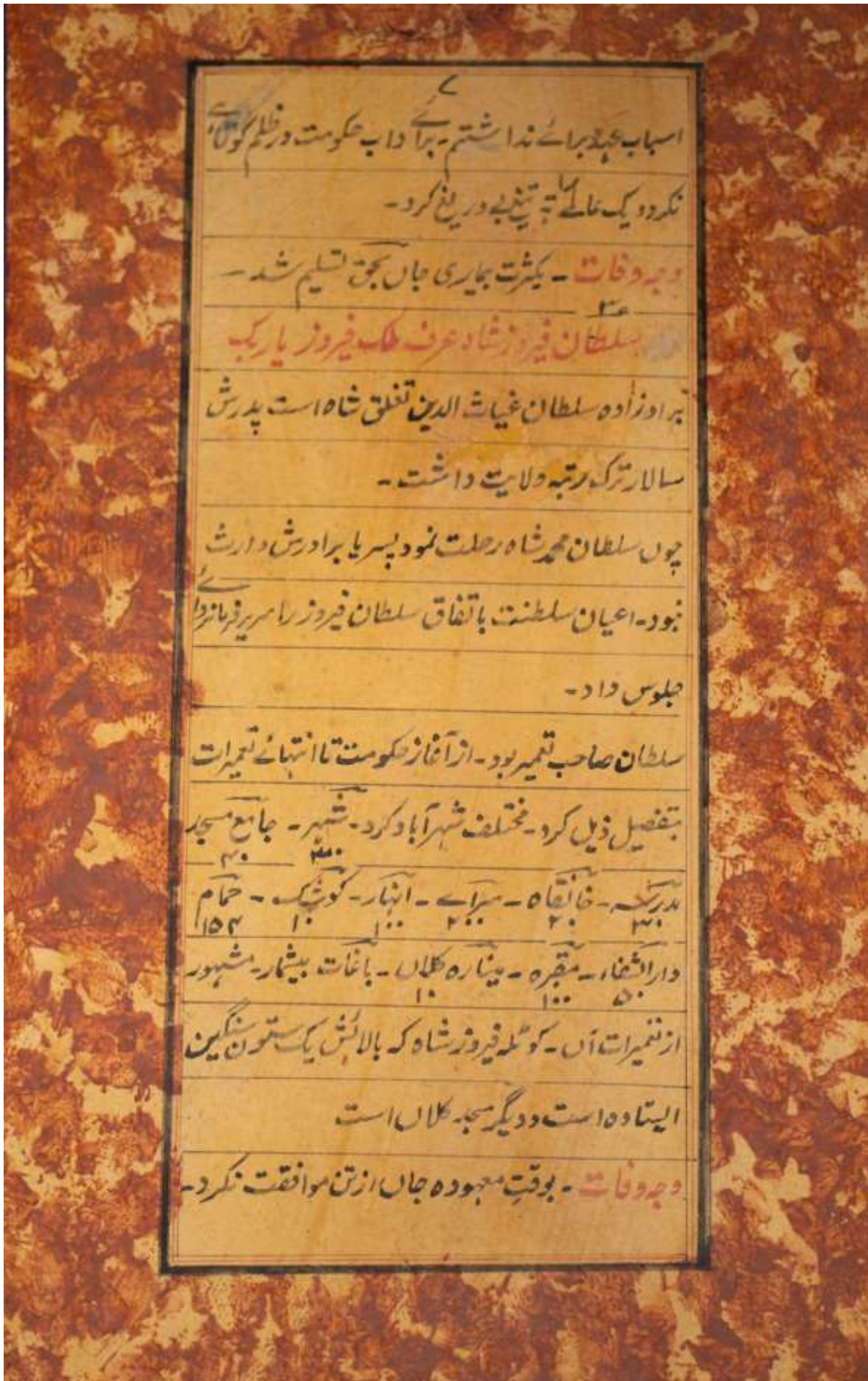


Fig no. 10: Page no. 7 of the manuscript.

Translation of Page no. 7:

1. His rule was not tyrannical
2. And he mercilessly executed a scholar.
3. Cause of death, he died because of sickness.
4. Sultan Fīrūz Shāh Ṭughlaq @ Malik Fīrūz Yārbak
5. Was the Nephew of Gayāsuddīn Ṭughlaq Shāh, his father was
6. a captain of Turks. His position was very important one.
7. When Sultan Muḥammad Shah died, he had no son or brother.
8. The Amirs of court made Sultan Fīrūz the king.
9. He built a large number of buildings.
10. He built following buildings from the beginning of his rule to the end.
11. He founded many cities, built many Jama Masjids,
12. many Madarsas, Khankahs, Sarais, canals, palaces,
13. hammams, tombs, hospitals, minarates, forts and orchids.
14. He built Fīrūz Shah Kotla on which a pillar (Ashokan pillar) was placed.
15. On the other side of this is the main mosque.
16. Cause of death: He died natural death.



Fig no. 11: Page no. 8 of the manuscript.

Translation of Page no. 8:

Gyasuddin

Alias -

Son of – Tughalaq Shah, Ethnicity- Turk

Date of Birth –

Date of accession - 775 H.

Place of accession –, Capital –

Reign –

Death –, Place of Burial –



Fig no. 12: Portrait of Gyasuddin on page no. 8 of the manuscript.

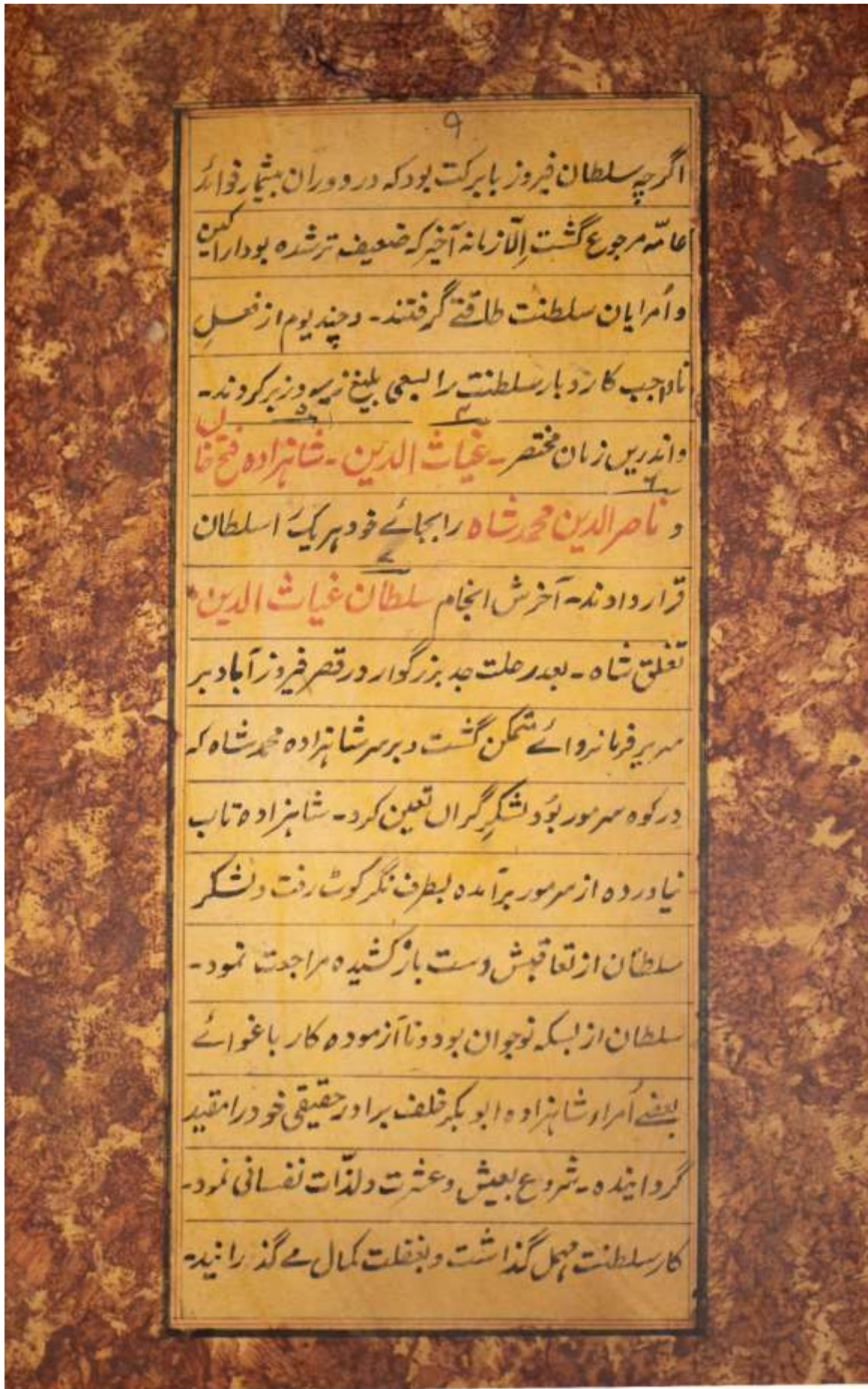


Fig no. 13: Page no. 9 of the manuscript.

Translation of Page no. 9:

1. Sultan Fīrūz was great king and he undertook many projects, which
2. Benefitted common people. He became very weak towards the end of his rule
3. and his Amirs became very powerful.
4. And they discontinued his good work. But they could not continue for long.
5. In this short period, Gayas-ud-din, Shahzāda fateh Khan and
6. Nasir-ud-din Muḥammad Shah became independent
7. Events of the last days of Fīrūz Shah.
8. After the death of Fīrūz shah, Gayas-ud-din
9. mounted the throne kept in the palace of Firozabad. Shahzāda Muḥammad Shah
10. who was in Sirmor was attacked the army of Gayas-ud-din.
11. He could not face the royal army and moved to nagar court. The army of Sultan
12. did not pursue him and came back.
13. Sultan was not experienced, therefore some of his Amirs instigated him to prison, Abu Bakar.
14. He started the life of indulgence.
15. He was completely absorbed in debauchery.
16. He neglected the administration of the realm and lived in a state of complete indifference negligence.



Fig no. 14: Page no. 10 of the manuscript

Translation of Page no. 10:

Shahzāda Fateh Khan

Alias -

Son of – Feroz Shah, Ethnicity- Turk

Date of Birth –

Date of accession - 776 H.

Place of accession –, Capital –

Reign –

Death –, Place of Burial –



Fig no. 15: Portrait of Shahzāda Fateh Khan on page no. 10 of the manuscript.

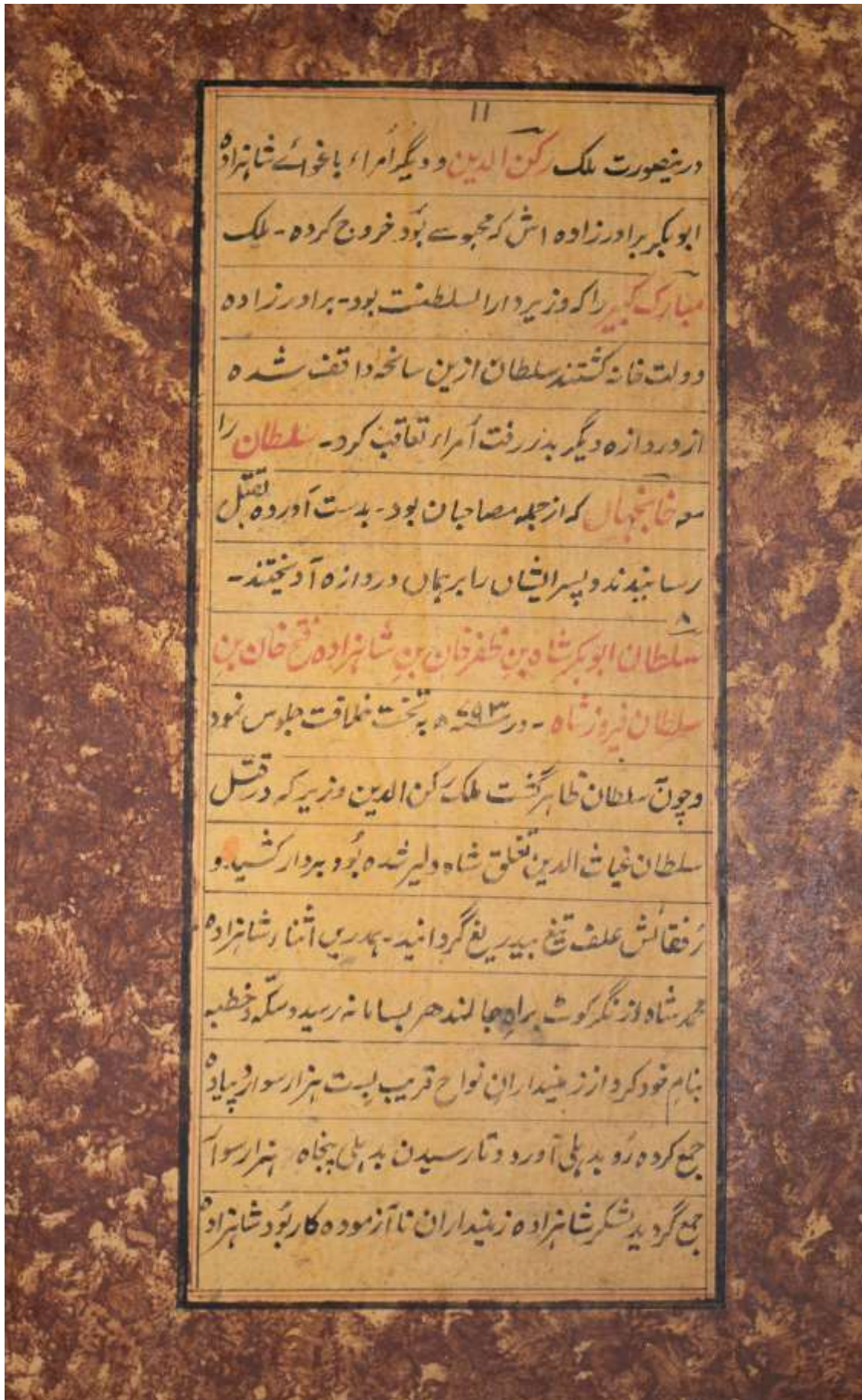


Fig no. 16: Page no. 11 of the manuscript.

Translation of Page no. 11:

1. In this situation Malik Ruknudeen and other wazirs tried
2. to set free Abu Bakar who was in prison.
3. Malik Mubaraq Kabir who was wazir of Darul Sultanat
4. His nephew killed him in his home, when Sultan came to know about it.
5. He escaped from the other gate. Wazirs followed him.
6. The associates of Khan Jahan were killed.
7. His son were hanged from that door.
8. Sultan Abu Bakar Shah son of Jafar Khan son of Shahzāda Fateh Khan son of
9. Sultan Firūz Shah became the king in 1391 AD/ 793 H.
10. When Sultan came to know that malik Ruqnudeen wazir
11. After having murdered Sultan Ghyasuddin Tuqhlaq was uncontrolled than he
12. got him and his friends arrested and killed.
13. Muḥammad Shah moved from Nagarkot to Jalandhar and from there to Samana and minted coins in his name.
14. He collected an army of 20,000 cavalry and infantry from the surrounding areas and move towards Delhi.
15. When he reached Delhi the strength increased to 50,000.
16. This army of local zamindars was inexperienced.

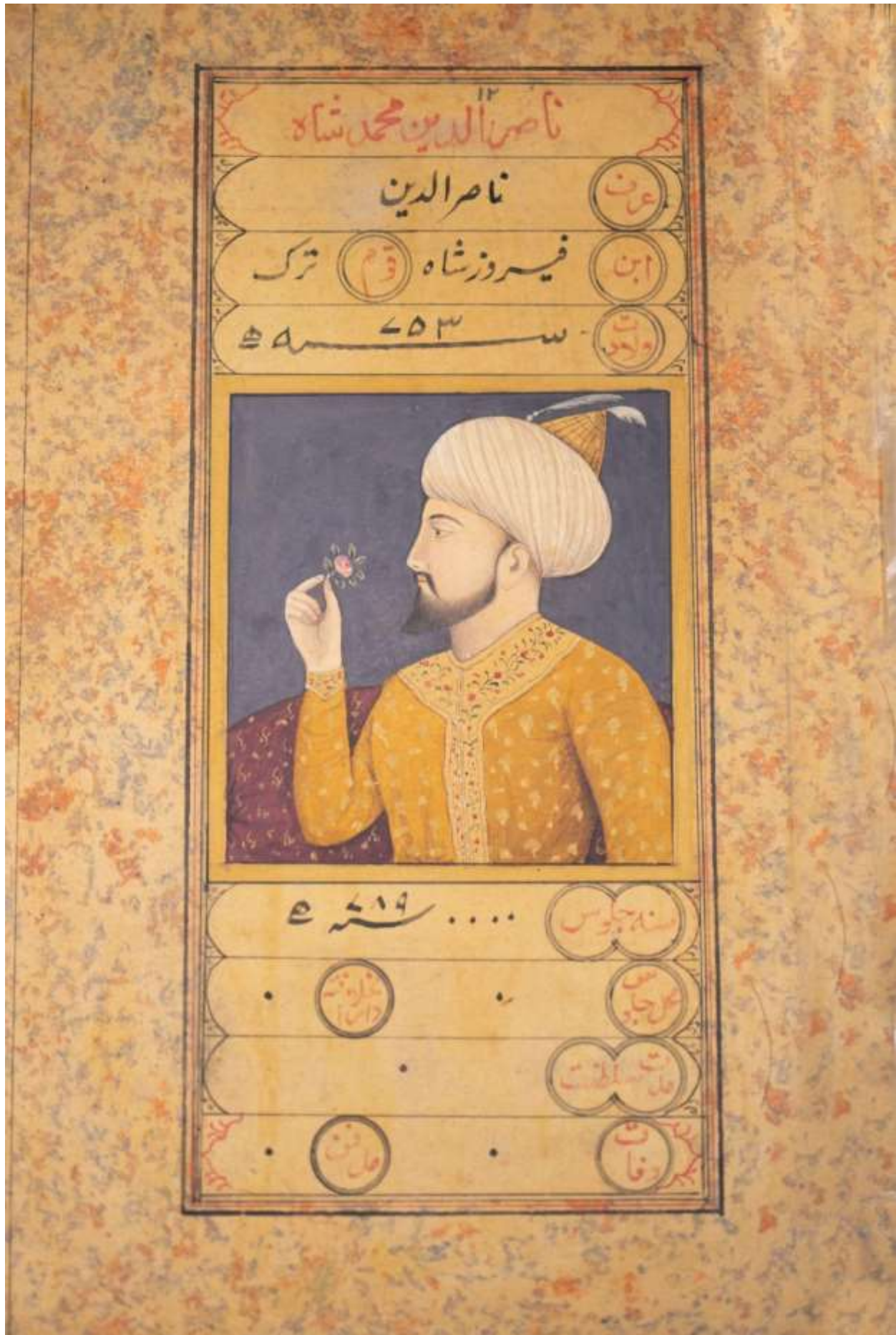


Fig no. 17: Page no. 12 of the manuscript.

Translation of Page no. 12:

Naṣruddīn Muḥammad Shāh

Alias -

Son of – Fīrūz Shah, Ethnicity- Turk

Date of Birth – C. 753 H.

Date of accession – C. 789 H.

Place of accession –, Capital –

Reign –

Death –, Place of Burial



Fig no. 18: Portrait of Naṣruddīn Muḥammad Shāh on page no. 12 of the manuscript.

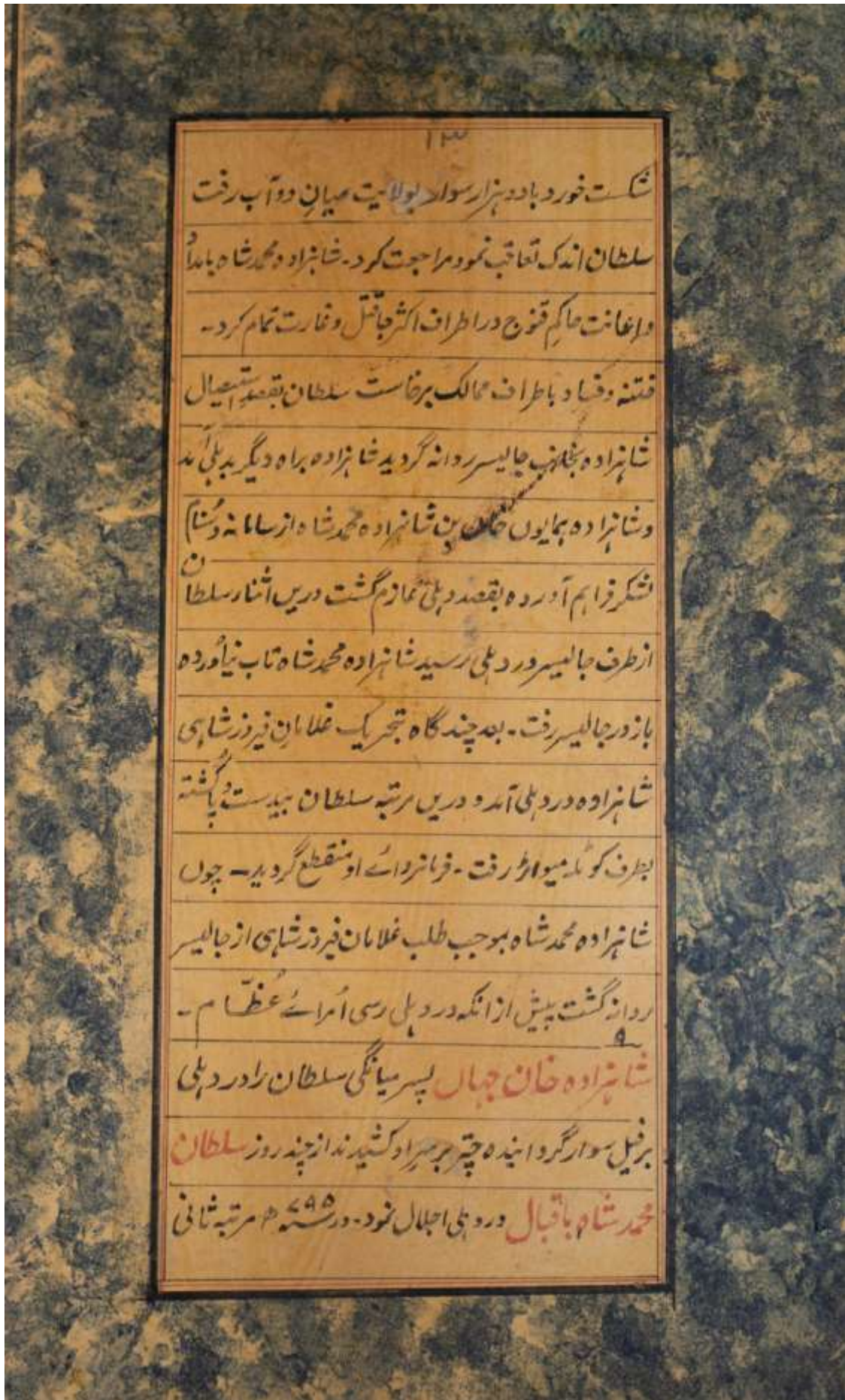


Fig no. 13: Page no. 13 of the manuscript.

Translation of Page no. 13:

1. The prince was defeated and went to his area with an army of 2000 soldiers.
2. Sultan pursued him but came back after some time. Shahzāda Muḥammad Shah
3. murdered many people with the help of his army and governors of Kannauj.
4. Fight started in surrounding areas, Sultan planned to attack the Shahzāda
5. and moved towards Jalesar. Shahzāda came to Delhi from a different route.
6. Shahzāda Humayun Khan collected army from Samana and Sunama
7. and prepared to go to Delhi. At that time
8. Sultan moved from Jalesar to Delhi but he did not get Shahzāda Muḥammad Shah.
9. Sultan again moved towards Jalesar. On the invitation of the slaves of Firuz Shah
10. Shahzāda came to Delhi, but this time Sultan has no army
11. and he again moved to Kotla. This time his general separated from him.
12. Shahzāda Muḥammad Shah moved towards Delhi, but before he could reach
13. Wazirs raised one of the sons of king to the throne.
14. He mounted the elephant and umbrella was raised over his head.
15. Sultan Muḥammad Shah became king of Delhi in 1345 AD/ 795 H.



Fig no. 19: Page no. 14 of the manuscript.

Translation of Page no. 14:

Ghiyāsuddīn Tughluq Shāh Sanī

Alias -

Son of – Shahzāda Faṭḥ Khān, Ethnicity- Turk

Date of Birth –

Date of accession – C. 793 H.

Place of accession – Firozabad, Capital – Delhi

Reign – 5 months, 3 days

Death – 21 safar C. 793 H., Place of Burial -



Fig no. 20: Portrait of Ghiyāsuddīn Tughluq Shāh Sanī on page no. 14 of the manuscript.

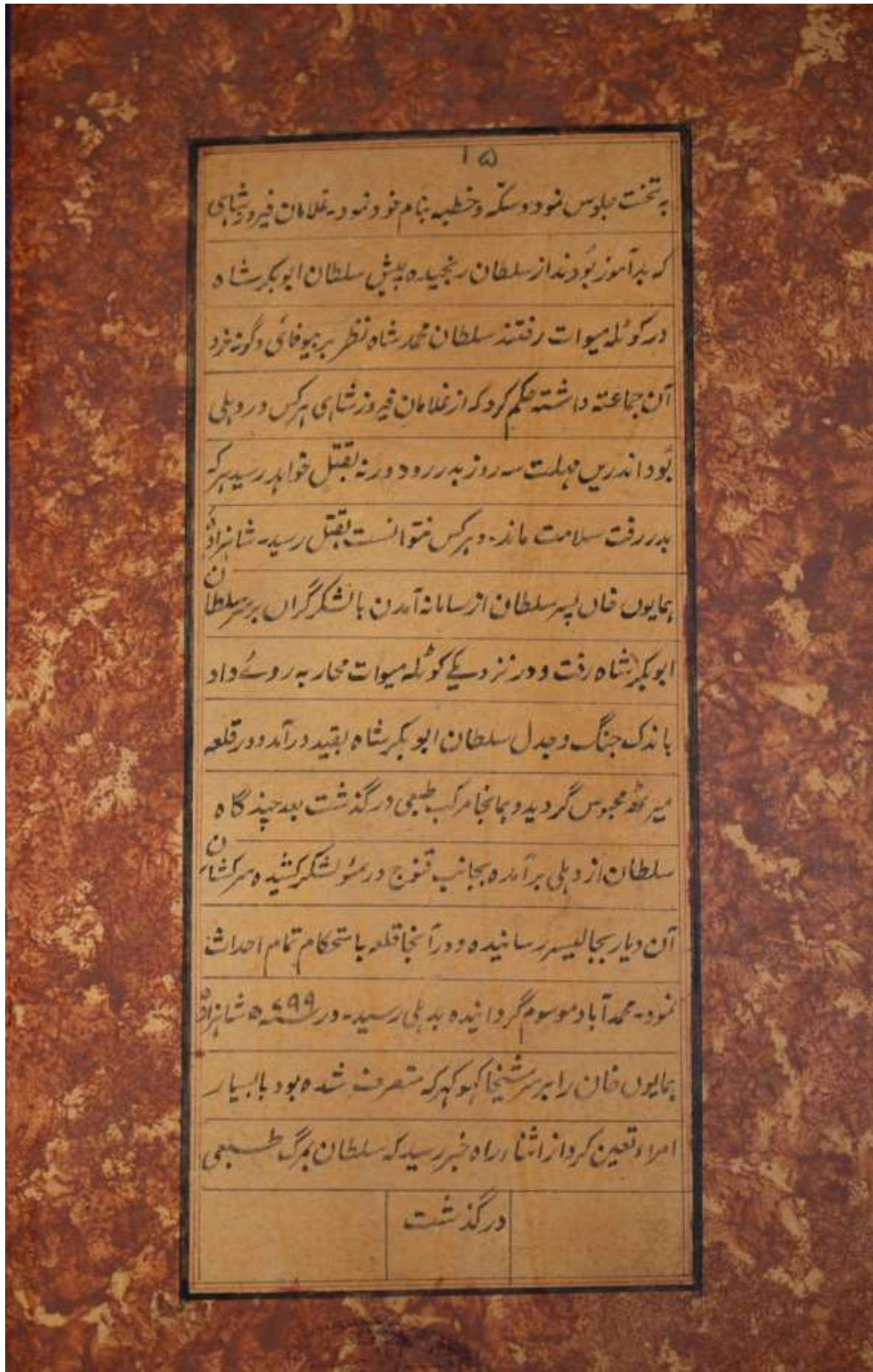


Fig no. 21: Page no. 15 of the manuscript.

Translation of Page no. 15:

1. He sat on the throne and issued coins and khutba in his name. The slave of Firoz Shah
2. Who were not good had gone to Abu Bakar Shah,
3. who was living in Kotla, Mewat. Sultan Muḥammad Shah was
4. keeping watch over their conduct. He ordered that who so ever among the servants of Firoz Shah were in Delhi,
5. they should leave the city within three days otherwise they will be killed.
6. Who so ever goes away will be safe. Who doesn't do this will be killed.
7. Humayun Khan, who was son of Sultan with a large army invaded
8. the camp of Abu Bakar Shah. There was a battle near Kotla in Mewat.
9. After a short fight sultan, Abu Bakar was arrested.
10. He was sent to the Meerut fort, where he died a natural death. After sometime
11. Sultan went out of Delhi and he recruited an army in Kannauj.
12. He transported the troublemakers to Jalesar where he built a strong fort.
13. It was named Muḥammadabad and he came back to Delhi in C. 799 Hijri (1397 AD)
14. He declared Humayun Khan ruler over the Shaikha Khokhar in front of many Amirs.
15. On the way, he got the news that Sultan died natural death.

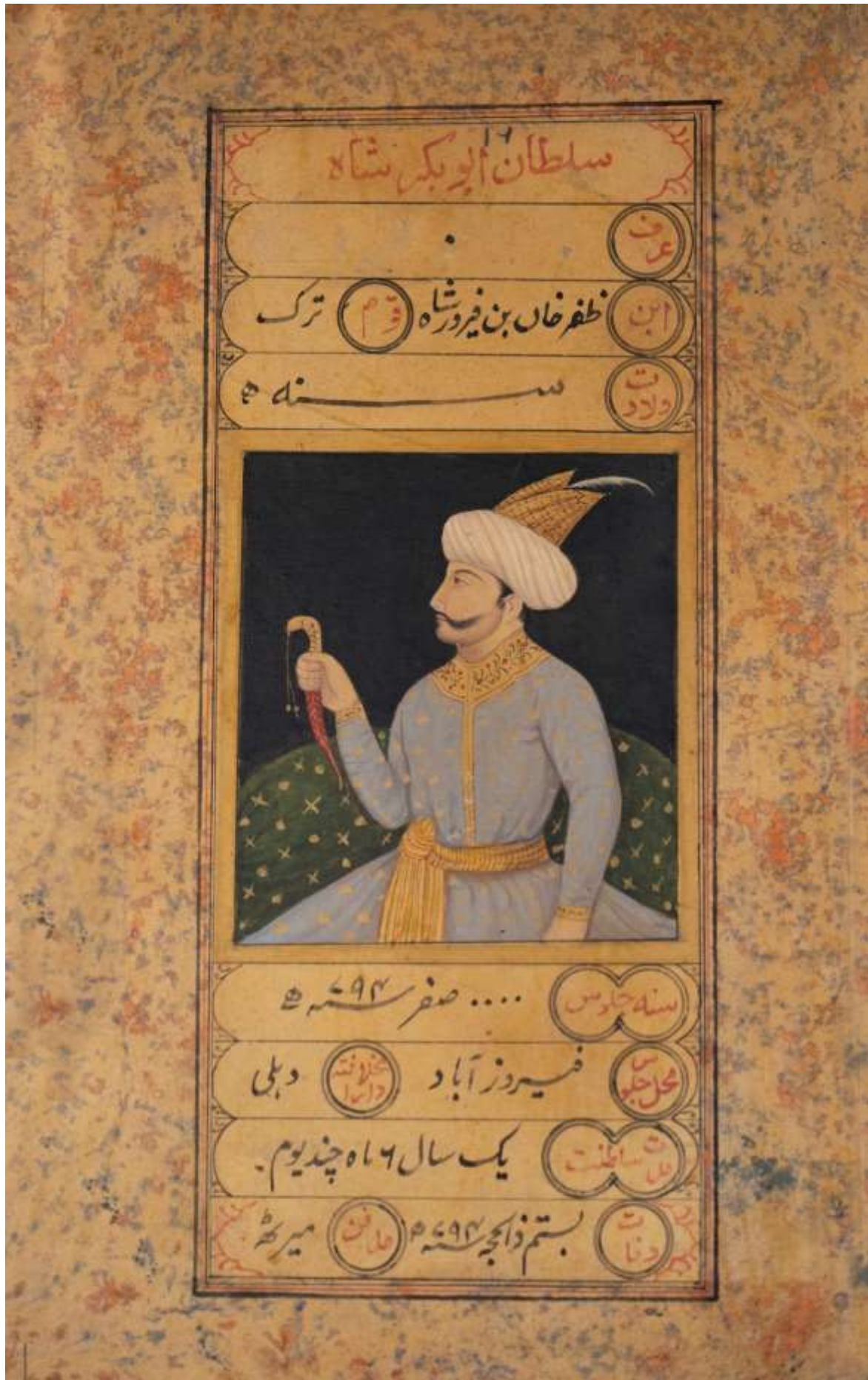


Fig no. 22: Page no. 16 of the manuscript.

Translation of Page no. 16:

Sulṭān Abū Bakr Shāh

Alias -

Son of - Ṣafar Khān Bin Fīrūz Shāh, Ethnicity- Turk

Date of Birth –

Date of accession – C. 794 H.

Place of accession – Firozabad, Capital – Delhi

Reign – 1 Year, 6 month and few days

Death – 20 Zil Ḥijjah, C. 795 H., Place of Burial - Meerut



Fig no. 23: Portrait of Sulṭān Abū Bakr Shāh on page no. 16 of the manuscript.

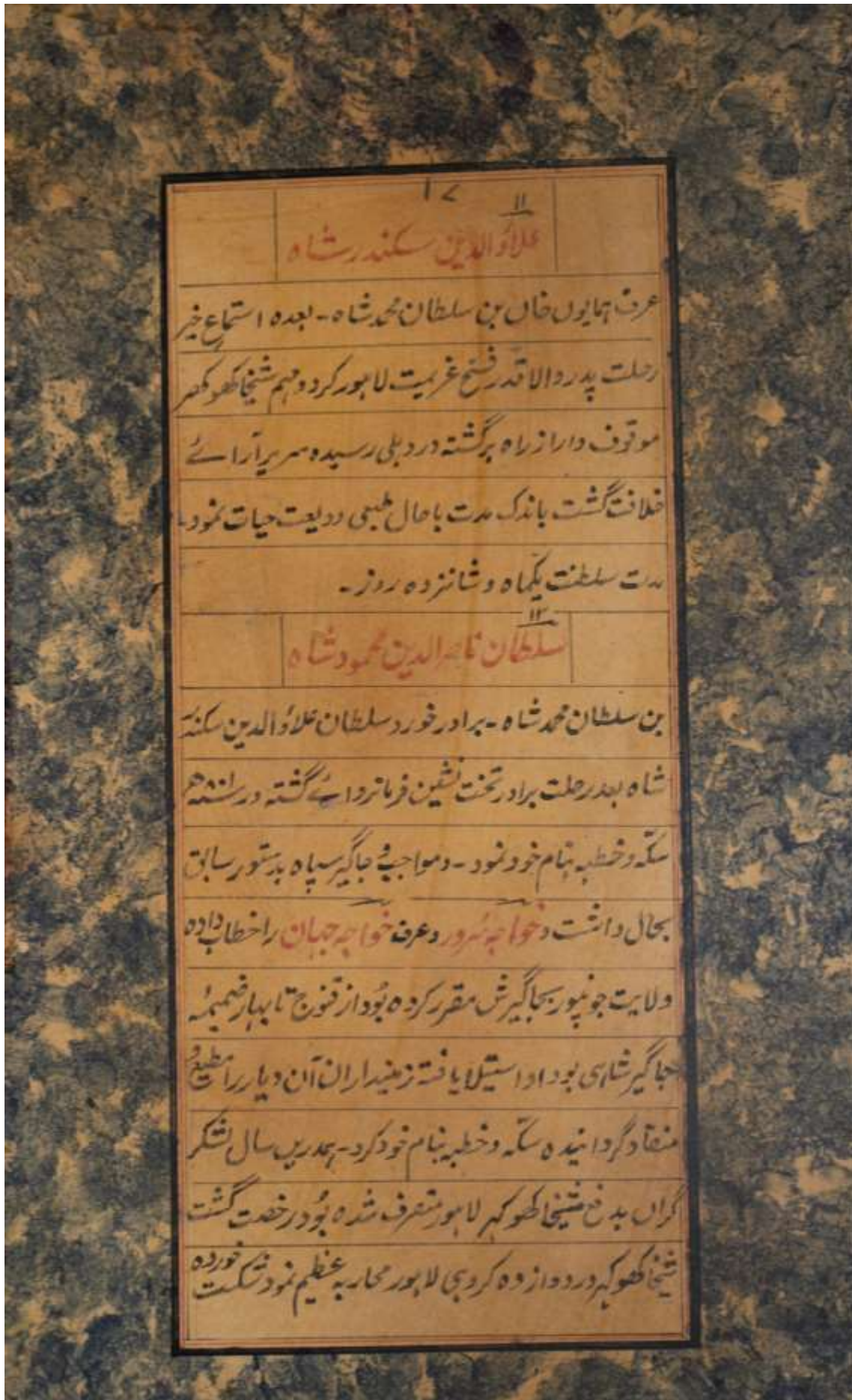


Fig no. 24: Page no. 17 of the manuscript.

Translation of Page no. 17:

1. Alauddin Sikandar Shah
2. Humayun Khan Son of Sultan Muḥammad Shah, after hearing the news
3. Of death of his respected father, cancelled his visit to Lahore, stopped campaign
4. Changed his route, returned to Delhi and took up the task of
5. Governing the kingdom. In short time, everything became normal.
6. His reign was of one month and sixteen days.
7. Sultan Nasiruddin Mehmood Shah.
8. Son of Sultan Muḥammad Shah and younger brother of Sultan Alauddin Sikandar
9. Shah became the king after the death of his younger brother.
10. He issued coins and Khutba in his name and issued necessary instructions for the army.
11. Khawaja Suroor alias Khwaja Jahan was given instructions
12. to check the limits of the state of Jaunpur which was royal jagir spread from Kannauj to Bihar.
13. He granted them favour and struck coins issued khutba in his name.
14. The same year a large army was dispatched to check Shekha Khokhar.
15. Sultan, companied by twelve groups fought Shekha Kho khan and defeated him



Fig no. 25: Page no. 18 of the manuscript.

Translation of Page no. 18:

Shahzāda Khān Jahān

Alias -

Son of – Fīrūz Shah, Ethnicity- Turk

Date of Birth –

Date of accession – Nozdaham 19 Ramzan, C. 795 H.

Place of accession – Firozabad, Capital – Delhi

Reign –

Death – 7 Ra-bee ‘ al-Awwal, C. 796 H., Place of Burial – Hauz Khāṣ



Fig no. 26: Portrait of Shahzāda Khān Jahān on page no. 18 of the manuscript.

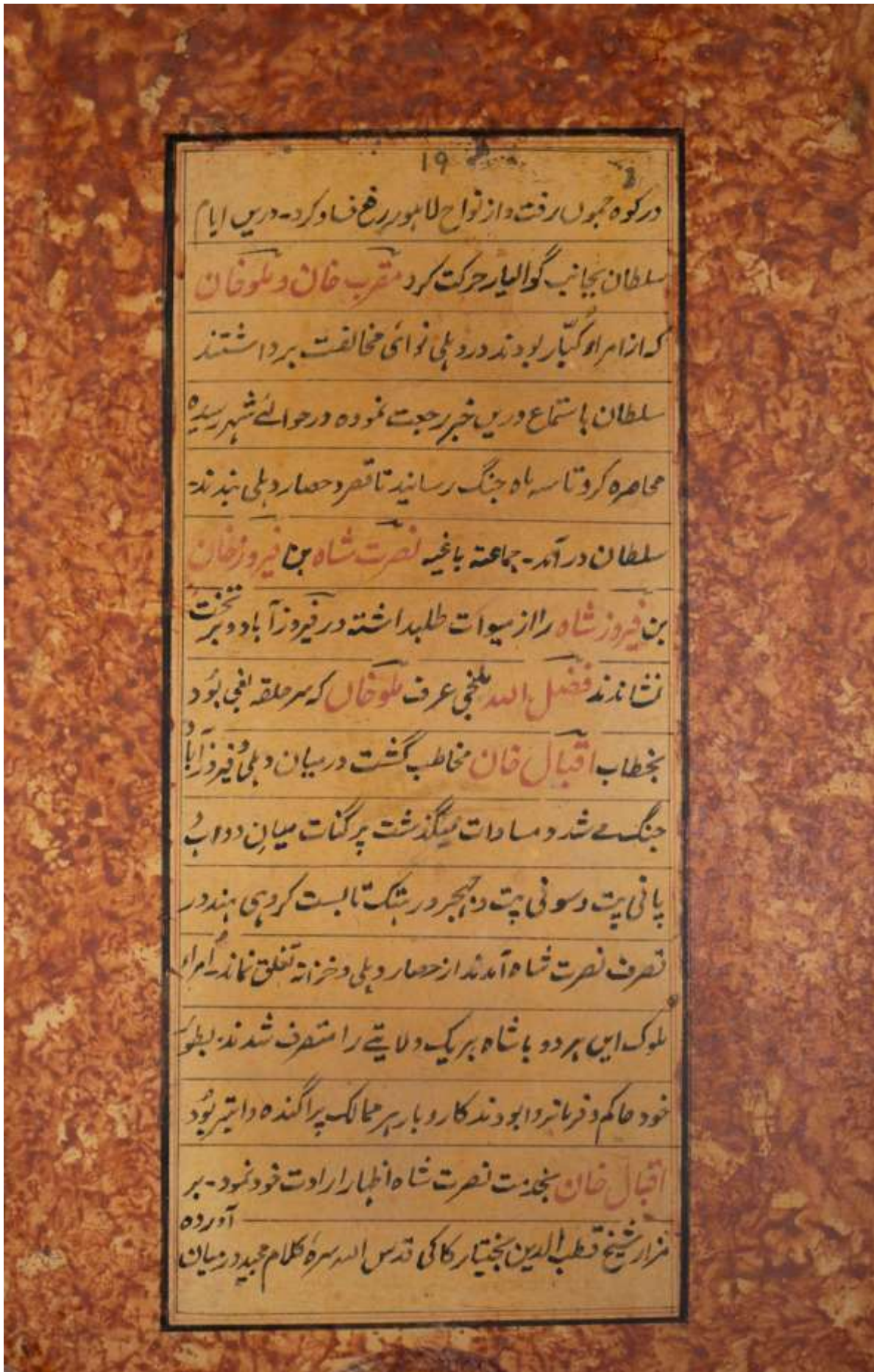


Fig no. 27: Page no. 19 of the manuscript.

Translation of Page no. 19:

1. and went to the hills of Jammu and ended the disturbance around Lahore and then,
2. Sultan left for Gwalior. Mukarrab khan and Malu Khan,
3. who were important leaders, were opposed by people of Delhi.
4. When sultan heard, he came back when he came near Delhi.
5. He surrounded Delhi and fought for three months, so as to blockade the palaces and boundary of Delhi.
6. Sultan entered the city. Leaders of revolt which included Nusrat Shah son of Firoz Khan
7. were called from Meerut and were enthroned at Firozabad.
8. Fazrullah Mulan ji alias Malu Khan was chief among those who revolted.
9. and he intercepted Iqbal Khan in between Delhi and Firozabad.
10. There was battle. It was one sided. In Doab
11. Panipat, Sonipat, Jhajhar and Rohtak 20 groups of Indians came to the side of Nursrat Shah.
12. Delhi fort housed the treasured of Tughlaq.
13. Maliks joined the king.
14. They became Hakim and started issuing orders. The rule deteriorated.
15. Iqbal Khan went in the service of Nusrat Shah and expressed his happiness.
16. Shaikh Qutub-ud-din Bakhtiyar kaki, May god give him place in heaven, came with Quran.

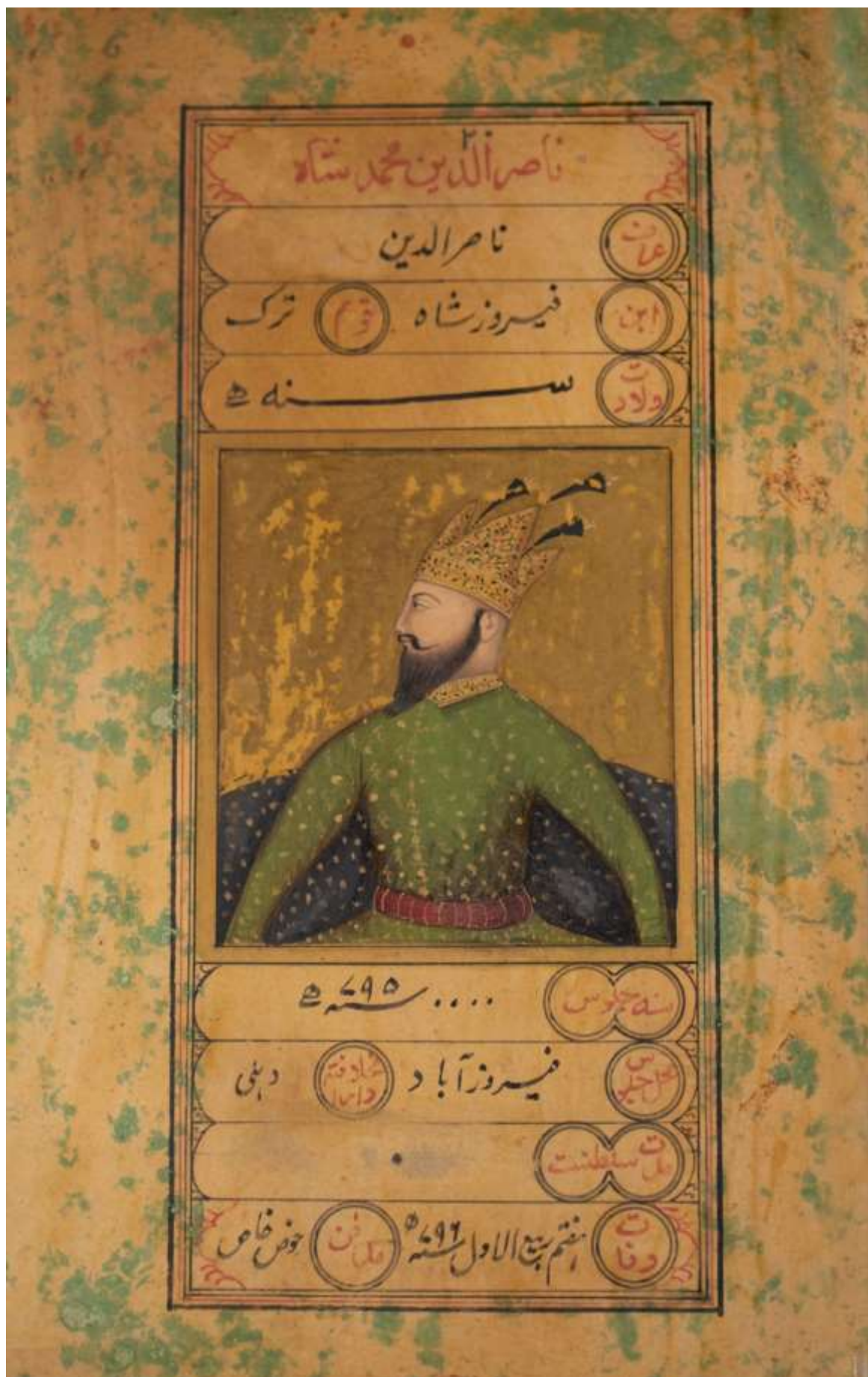


Fig no. 28: Page no. 20 of the manuscript.

Translation of Page no. 20:

Nasiruddin Muḥammad Shah

Alias -Nasiruddin

Son of – Fīrūz Shah, Ethnicity- Turk

Date of Birth –

Date of accession - 19 Ramzan, C. 795 H.

Place of accession – Firozabad, Capital – Delhi

Reign –

Death – 7 Ra-bee‘ al-Awwal, C. 796 H. Place of Burial – Hauz Khāṣ



Fig no. 29: Portrait of Nasiruddin Muḥammad Shah on page no. 20 of the manuscript.

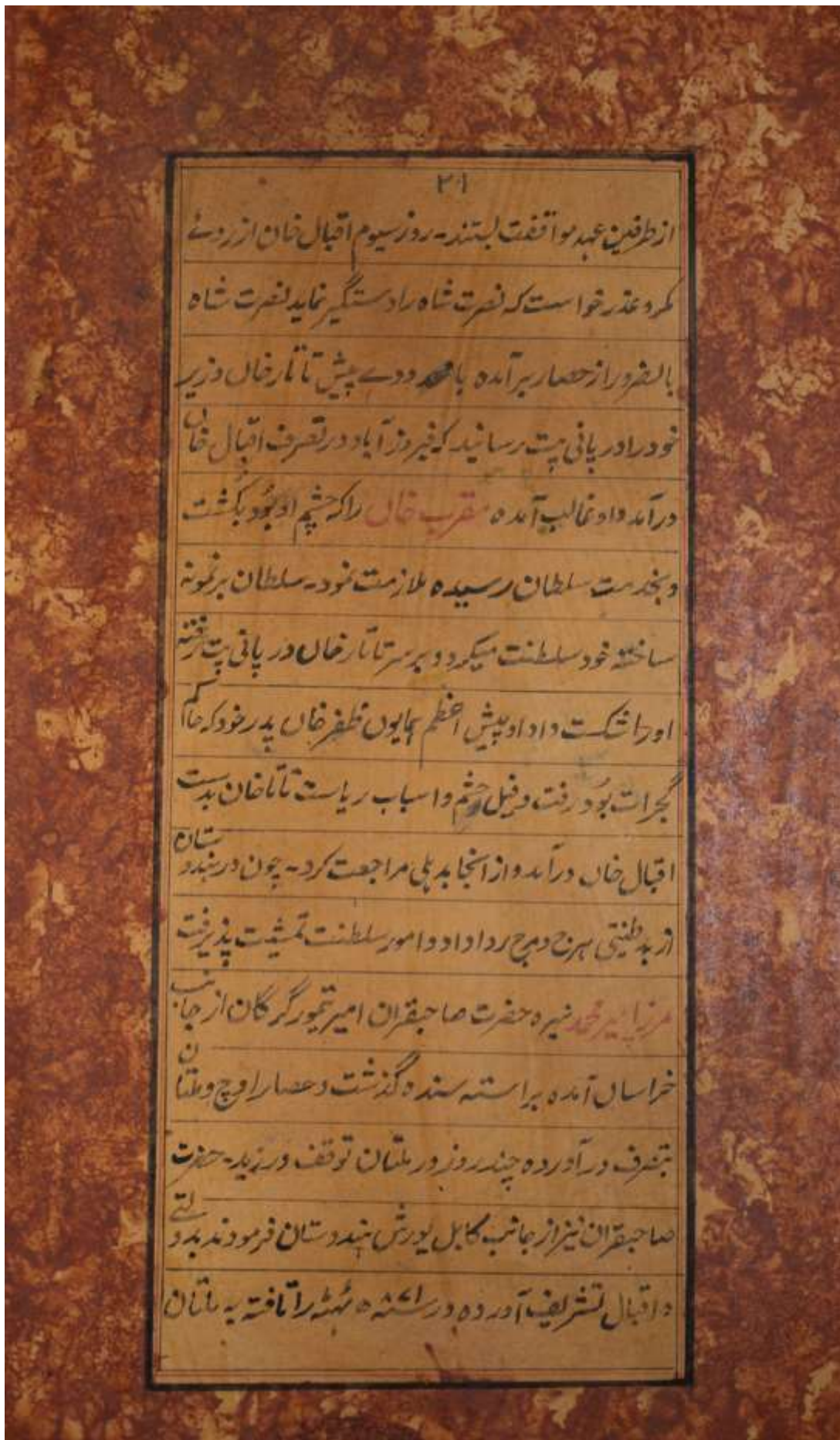


Fig no. 30: Page no. 21 of the manuscript.

Translation of Page no. 21:

1. He made a contract with both the sides. On third day Iqbal Khan,
2. by means of deceit and pretext, he sought to arrest Nursat Shah, but Nusrat Shah
3. Came out with some soldiers and sent Tatar khan
4. To Panipat, so that Iqbal Khan could take possession of Ferozabad.
5. He was successful. He murdered Muqarrab Khan, a favourite of Sultan.
6. and came to the Sultan and started serving him.
7. Sultan started ruling the kingdom on the model he had thought of and went to Panipat where Tatar Khan was stationed,
8. and defeated him. He went to Zafar Khan who was ruler of
9. Gujarat before Humayun. Elephant and umnrella came in his possession.
10. Tatar Khan came in the possession of Iqbal Khan and he came to Delhi from there.
11. The governance in India had deteriorated and fights and robberies were taking place every where.
12. Mirza Pir Muḥammad the grandon of Amir Taimur Gurgan,
13. came from Khurasan, went towards Sindh and recruited soldiers and stayed in Multan for somedays.
14. Taimur invaded India after crossing Hindu Kush from Afghanistan.
15. He conquered Thatta in 1467 AD/ 871 H and moved towards Multan.

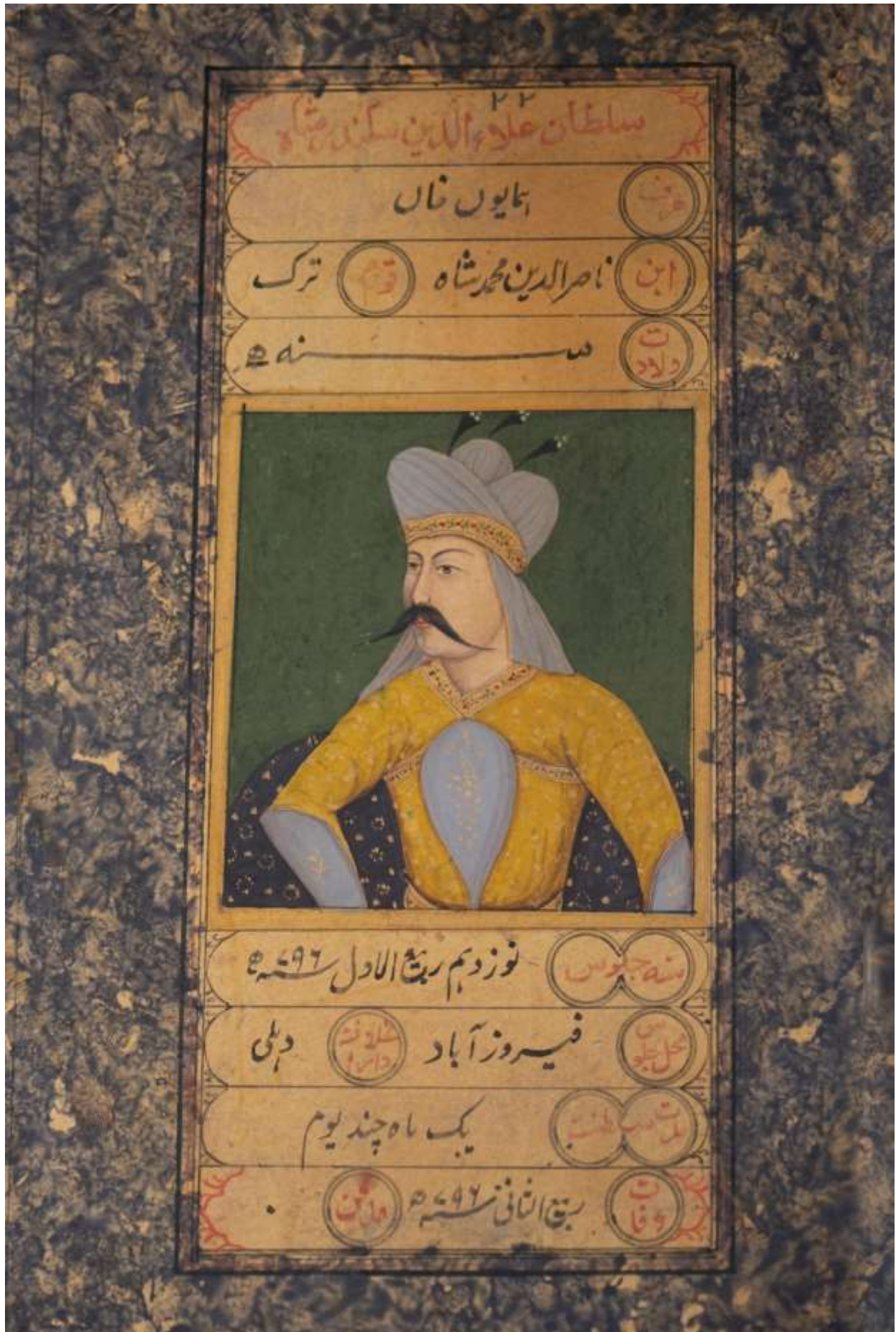


Fig no. 31: Page no. 22 of the manuscript.

Translation of Page no. 22:

Sultan Alauddin Sikandar Shah

Alias –Humayun Khan

Son of – Nasiruddin Muḥammad Shah, Ethnicity- Turk

Date of Birth –

Date of accession – 19 Ra-bee‘ al-Awwal, C. 796 H.

Place of accession – Firozabad, Capital – Delhi

Reign – 1 month and few days

Death – Ra-bee‘ al- Sani, C.796 H., Place of Burial –

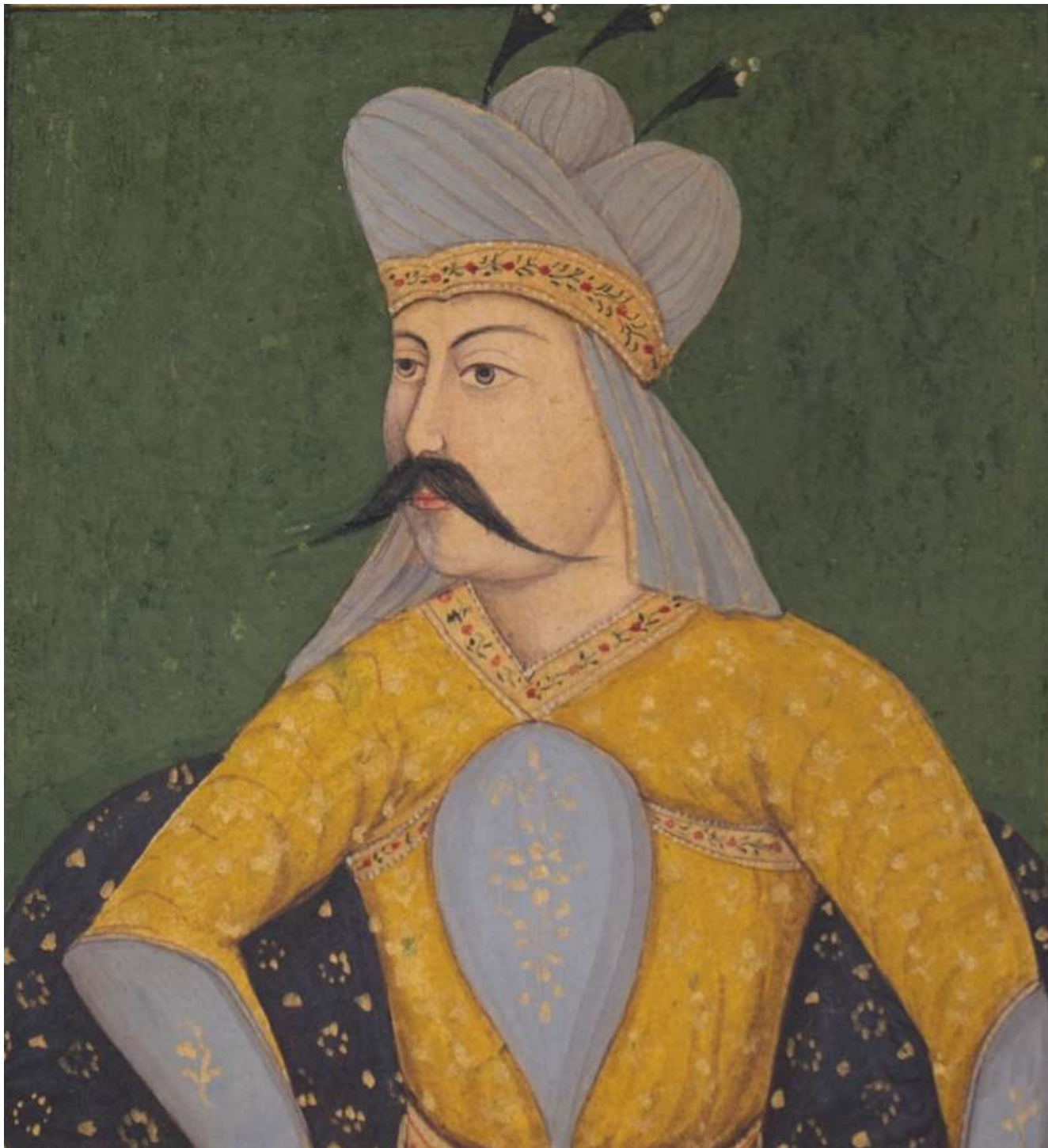


Fig no. 32: Portrait of Sultan Alauddin Sikandar Shah on page no. 22 of the manuscript.

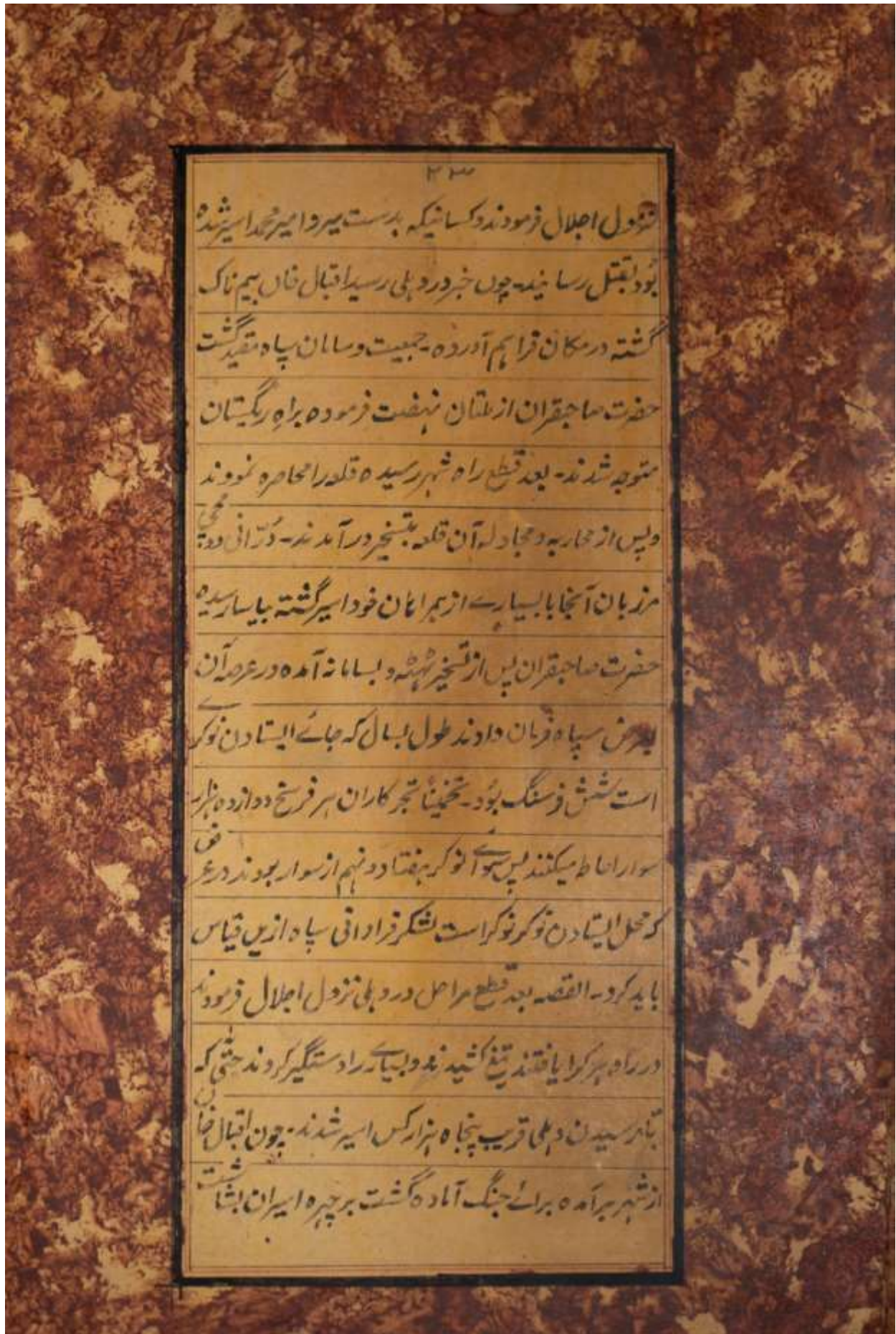


Fig no. 33: Page no. 23 of the manuscript.

Translation of Page no. 23:

1. He came towards Multan and ordered the execution of all prisoners imprisoned by Mirza Pir Muḥammad .
2. When this news reached Iqbal Khan located at Delhi, he was very angry.
3. He searched for a safe place and collected an army and weapons there.
4. Taimur move from Multan via desert.
5. After crossing the desert, he reached the city and surrounded the fort.
6. There was a fight and he captured the fort.
7. All the defenders of the fort were taken prisoner who were mostly Durrani and Domchis.
8. Taimur capture Thatta and from there he moved to Samana.
9. He declared that this place was fit for soldiers to live.
10. It was at a distance of six farsang.
11. He had infantry as well as cavalry.
12. He had a very large army.
13. At last, after crossing these places, he came to Delhi
14. Who so ever tried to oppose him, was arrested. Iqbal Khan had
15. come out of the city and he was ready for the battle.
16. The prisoners were happy

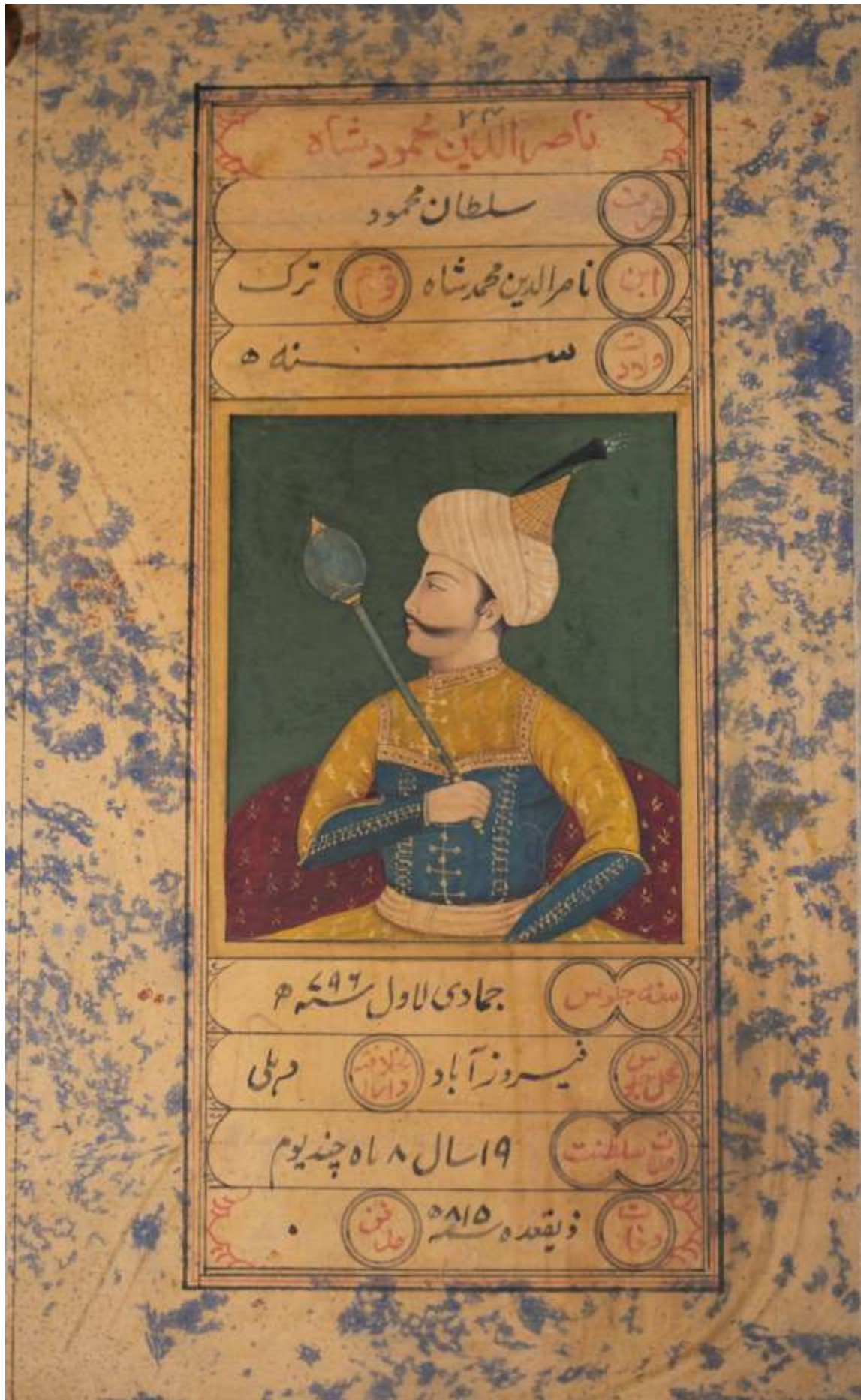


Fig no. 34: Page no. 24 of the manuscript.

Translation of Page no. 24:

Nasiruddin Mehmud Shah

Alias – Sultan Mehmud

Son of – Nasiruddin Muḥammad Shah, Ethnicity- Turk

Date of Birth –

Date of accession – Jamadil^ʿ al-Awwal, C. 796 H.

Place of accession – Firozabad, Capital – Delhi

Reign – 19 Years, 8 month and few days

Death – Zil-Qa^ʿ dah, C.815 H., Place of Burial –



Fig no. 35: Portrait of Nasiruddin Mehmud Shah on page no. 24 of the manuscript.

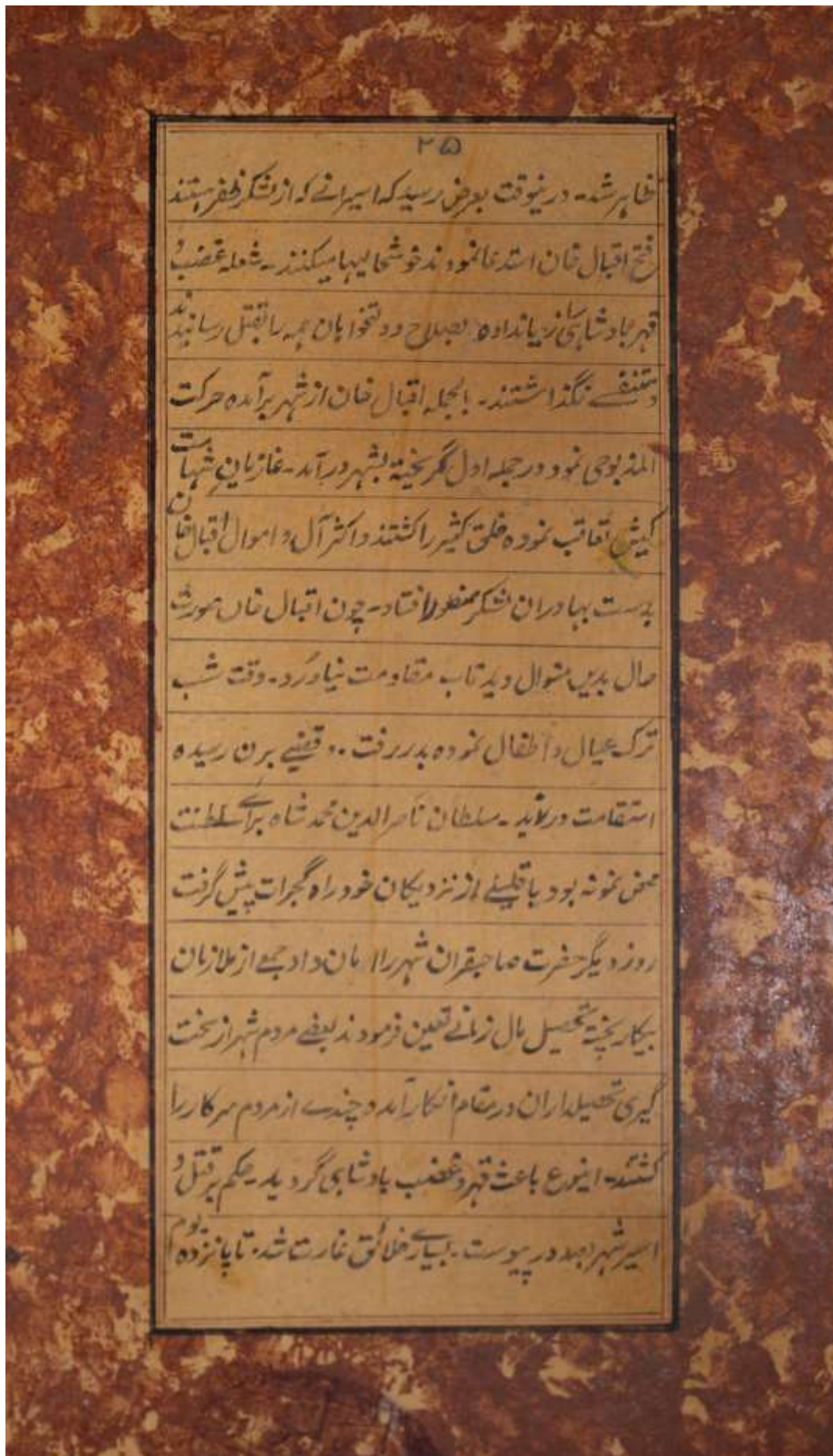


Fig no. 36: Page no. 25 of the manuscript.

Translation of Page no. 25:

1. It appeared. He reached the conclusion that prisoners of the conquered army
2. started celebrating and the king was angry
3. His anger increased so much that all of them were murdered by his order
4. No one was spared. At last Iqbal Khan came out of the city. And
5. Iqbal Khan came out of the city.
6. went towards... he entered weeping in the city.
7. Young brave soldiers chased him. The family of Iqbal Khan and money
8. saw this, was demoralized during the night
9. he left his family and sons. He again
10. prepared to face the invading army, Sultan Nasir Uddeen Mohammad Shah became
11. mere puppet. He took some of his followers and moved towards Gujarat
12. On the second day, King Nadir Shah stopped his operations. All his servants
13. who were expert in their work appointed for conducting the business of state. Some
citizens
14. refused to cooperate with the officials of king. Some government officials were killed.
15. This incident was sufficient to annoy the king. He ordered the execution
16. and arrest of miscreants. There was great carrage. It continued for fifteen days.



Fig no. 37: Page no. 26 of the manuscript.

Translation of Page no. 26:

Nasiruddin Nusarat Shah

Alias –

Son of – Shahzāda Firoz Khan Bin Fateh Shah, Ethnicity- Turk

Date of Birth –

Date of accession – C. 797 H. and C. 801 H.

Place of accession – Firozabad, Capital – Delhi

Reign –

Death –, Place of Burial –



Fig no. 38: Portrait of Nasiruddin Nusarat Shah on page no. 26 of the manuscript.



Fig no. 39: Page no. 27 of the manuscript.

Translation of Page no. 27:

1. There was a great fight. Taimur, after conquering Delhi,
2. entered the royal palaces with great pomp and show and khutba was read in his name
3. Coin of Taimur was issued. The army stayed in Delhi for two months
4. after the departure of Taimur, local people visited the commander.
5. The local residents came back and settled in the city. Taimur after destroying Delhi
6. passed from Meerut. There was a large number of people killed and imprisoned and from there he reached Haridwar.
7. There was a great congregation of people at the place, Taimur ordered their massacre
8. Large number of people were killed from there he reached Jammu.
9. The king of Jammu was arrested. Khizar Khan joined Taimur.
10. He became Taimur's servant, all were taken in custody. Taimur had pity on Khizar Khan because he was a Sayyad.
11. He gave Lahore, Multan and Dipalpur to him. He issued proclamation
12. "I have given the kingdom to Khizar Khan", when the season of summer arrived
13. Taimur departed from there for his capital Samarkand.
14. When Taimur left the border of India, Sultan Nushrat Shah
15. Who was held up in Mewar, collected an army, came to Delhi and started ruling from there.
16. He arrested Iqbal Khan after reaching Delhi.

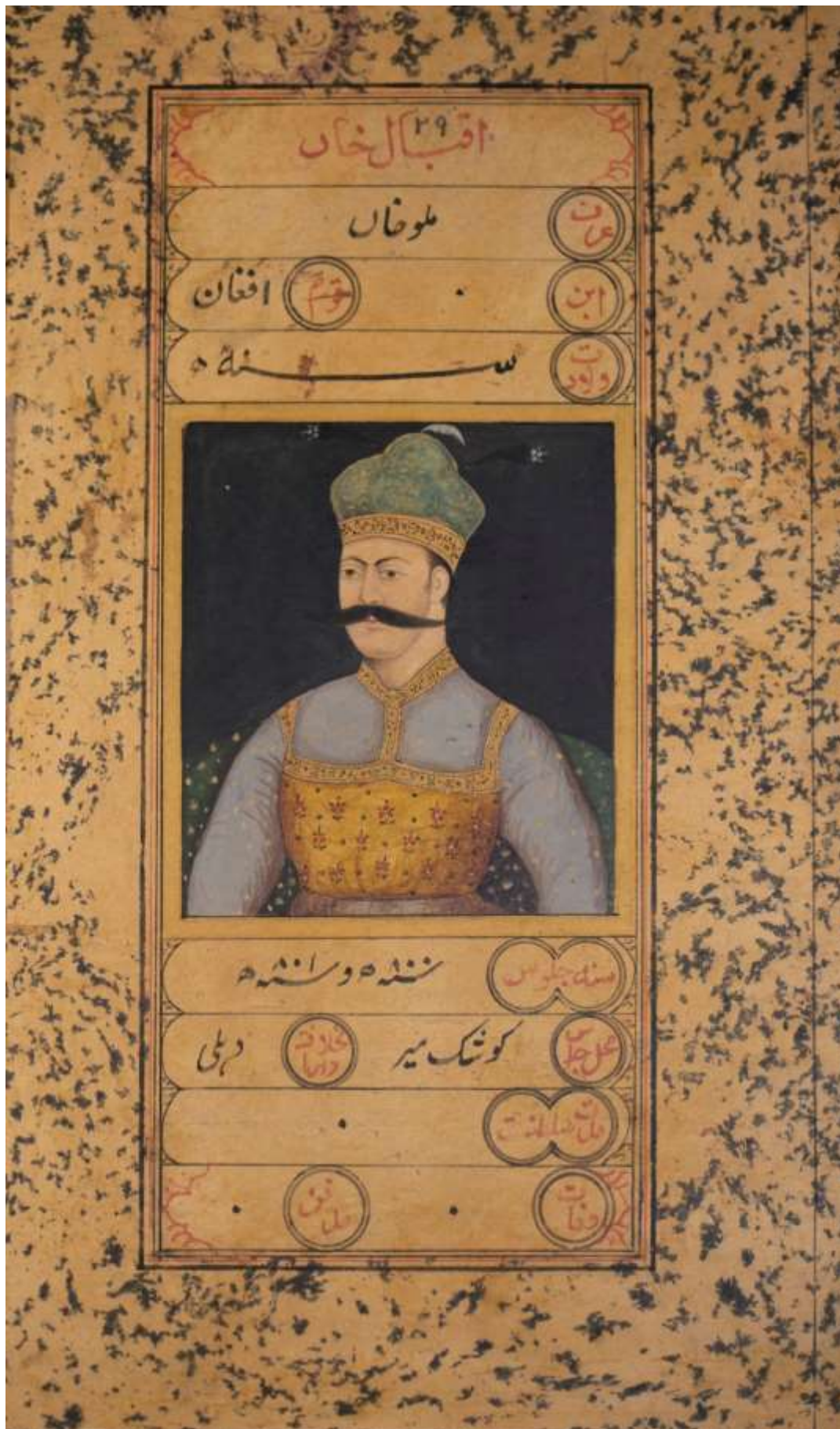


Fig no. 40: Page no. 29 of the manuscript.

Translation of Page no. 29:

Iqbal Khan

Alias – Mallu Khan

Son of –, Ethnicity- Afghan

Date of Birth –

Date of accession –C. 700 H. and C. 701 H.

Place of accession – Koshak Meer, Capital – Delhi

Reign –

Death –, Place of Burial –



Fig no. 41: Portrait of Iqbal Khan on page no. 29 of the manuscript.

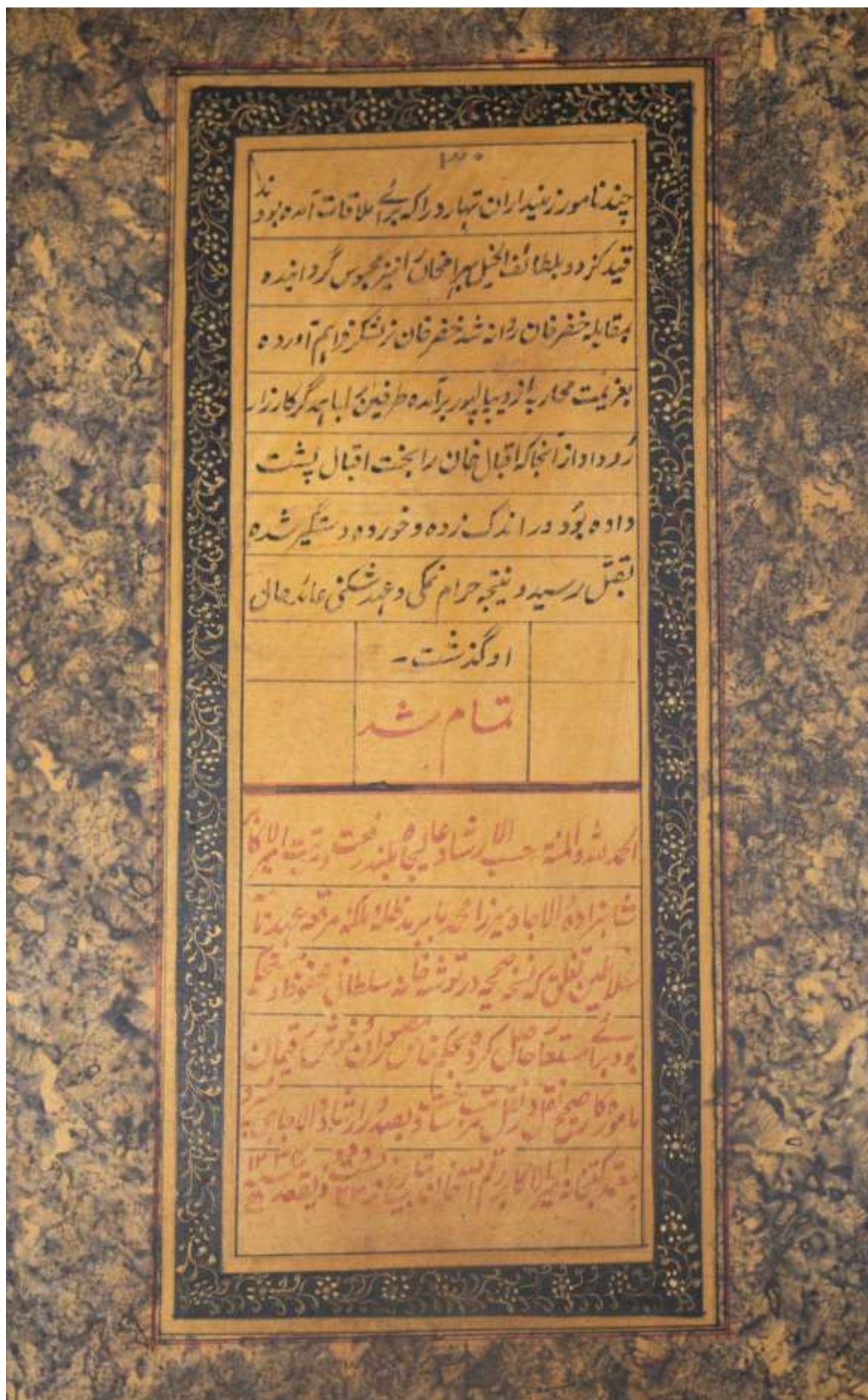


Fig no. 42: Page no. 30 of the manuscript.

Translation of Page no. 30:

1. Iqbal Khan had come to meet the leader of *zamindars* who were expert in attacking the armies at night.
2. He was arrested and Behram Khan was arrested who came to fight the armies.
3. He moved to fight with Khijar Khan. Khijar Khan collected an army
4. He departed from Dipalpur to fight the royal army
5. There was a fight between the two armies.
6. Because of ill fortune Iqbal Khan was arrested
7. He was killed. Iqbal Khan a traitor not faithful to his words finally met his end.
8. The End.
9. Thanks to god and we are obliged to him. By the order of high ranked and exalted.
10. Prince Mirza Muḥammad Babar, this Ahadnama
11. which is original and reliable copy kept in royal treasury.
12. It was borrowed for some time. After this by special order, writers and painters were appointed.
13. They prepared copies of this document. Than by the order of prince this copy was given to
14. the librarian of Amir-al-Akabir, Raqmulla Khan. This work was completed in 22 Jikada 234 H.

Understanding Social Customs and Ritual Practices with Reference to Birth: The Manipuris (Meiteis) in Tripura

Dr. Asem Bidhyaleima Chanu

Visiting Faculty

Department of Ancient History and Archaeology

Manipur University, Canchipur, 795003

Email: bidhyaleima@gmail.com

&

Prof. Oinam Ranjit Singh

Head,

Department of Ancient History and Archaeology

Manipur University, Canchipur, 795003

Email: oinamranjit2017@gmail.com

Review of Literature

In order to re-examining and rewriting on the subject, various works have been consulted including the primary sources like *Cheitharon Kumpapa*, the Royal Chronicle of Manipur, Rajmala, the Royal Chronicle of Tripura and archaic Manipuris literature like *Ningthou Kangbalon* and *Poireiton Khunthok* which provide significant information about the relationship between Manipur and Tripura since ancient past. In addition to primary sources, relevant secondary anthropological and historical literature have been referred to supplement the interpretation of Manipuris (Meiteis) birth rituals and related socio-cultural practices in Tripura. Elaborate observation and documentation of the life cycle rituals of the Manipuris (Meiteis) have been given in ethno-anthropological works like *Ethnography of Meiteis II* edited by Sapam Beighya (2024), N. Birchandra's (2018) *Life Cycle Ceremonies of Meiteis*, N. Mangi Devi's (2009) *Main Ceremonies of Meiteis Society*. The primary emphasis given by these works focus on the descriptive analysis of ritual practices associated with birth, marriage and death that offered detailed comprehensions into their structural performance and cultural expressions within Meiteis society. These works have been supplemented by historical interpretation made by N. Pramodini (2011) in *Cultural History of Early Meiteis* which helped in understanding the core socio-cultural foundations and historical evolution of Meiteis ritual life. Furthermore, studies focusing specifically on the Manipuris (Meiteis) community in Tripura such as the works of Soibam Sureshkumar (2019) *Takhenda Meiteis Khuntaba*, W. Biramangal's (2016) *Takhen gi Puwarida Manipuris* and Adhikari's (2017) *Socio-Cultural Relations among States in Pre-Independence India: A Study of Tripura and Manipur*

provide important insights into history of migration, settlement and the adaptation of cultural and ritual practices in a diasporic context. In addition, *People of India: Tripura Volume XLI* edited by Jagadish Ganchaudhuri, S. Sailo, M. S. Datta and *Manipur past and present Volume 4* edited by Naorem Sanajaoba deeply provide insights on the socio-cultural practices of Manipuris (Meiteis) in Tripura and highlighting adaptation and interaction with that of other community living in Tripura. These studies highlight how Meiteis identity and ritual practices are maintained within Tripuri socio-cultural settings. However, focused and systematic documentation of Manipuris (Meiteis) birth rituals in the context of those living in Tripura is partially explored. Therefore, it is needed to synthesize these data to produce a consolidated broader of the continuity and adaptation of Manipuris (Meiteis) birth rituals in Tripura.

Methodology

The methodological orientation of this paper adopts inter-disciplinary approach employing social anthropological and historical methods that allows the analysis to go beyond written records by incorporating oral narratives and ritual practices as legitimate historical evidence. The historical method is used to understand the patterns of migration, political interaction and matrimonial alliances between the two regions by utilising primary sources such as the *Cheitharol Kumbaba*, the *Rajmala* and texts like *Ningthou Kangbalon* and *Poireiton Khunthok* which are supplemented by secondary historical and anthropological literature to understand the life cycle rituals of the Manipuris (Meiteis) in Tripura particularly birth ceremony and their adaptation in Tripuri society. Moreover, an interview with the knowledgeable person has also been done for profound insight of the rites of passage of the Manipuris (Meiteis) in Tripura as live cultural expressions and repositories of indigenous knowledge.

Objective

The objective of this paper is to examine comprehensively the life cycle ceremonies of Manipuris (Meiteis) in Tripura particularly birth rituals and their significance in upholding community cohesion and identity. It also highlights the shared continuities and distinct variations in the performance of these ceremonies with those practices by Meiteis living in Manipur. The documentation and interpretation of these practices is included in the wider context of ethnographic dialogue on cultural resilience and continuity in Northeast India.

Result and Discussion

The rhythm of life transitioning from birth to death, youth to adulthood and individuality to collective identity is marked by the rites of passage forming fundamental component of human society. Arnold van Gennep (2019) articulated the conceptual understanding of rites of passage describing them as processes of preliminal rites (rites of separation), liminal rites (rites of transition) and postliminal rites (rites of incorporation) (Van Gennep 2019: 11-12). Each stage symbolically guides individuals through different stages of lives while emphasizing societal

continuity. Various cultures across the globe despite their difference in practices of rites of passage followed similar patterns which marked an important transition in human life such as birth, adulthood, marriage, eldership and death (Batkalova, Kuralay and Anuar Galiev 2016: 2). Likewise, Meiteis culture also sustains a profound tradition of rituals and ceremonies that commemorate vibrant stages of human life. These traditional practices serve as mechanisms of social integration, cultural preservation and the underpinning of communal ties (Paonam 2024: 3).

The Meiteis constitute the major ethnic community of Manipur, a northeastern state of India who primarily populate in the valley area of the state. Scholars have expressed different opinion regarding their origin, nevertheless, it is generally accepted that the Meiteis emerged through the unification of seven principalities which were once spread across Manipur along with migrants from different regions who gradually assimilated into Meiteis society (Kabui 2014: 15-21). Tripura on the other hand is eminent for it distinguish tradition of hospitality and cultural inclusivity. It has been standing as a living mosaic of multiple communities where each contributed to distinct languages, dialects, customs and cultural expressions to its social fabric (Chaudhuri 2016: 23). Tripura is known for its cultural pluralism and regarded as a second capital by the Manipuris who migrated there during different historical phases. The descendants of these Manipuris migrants today inhabit at various parts of Tripura where they have sustained the ritual life, language and customary norms practiced from their motherland Manipur (Singh 2019: 71).

Through available historical evidences it is known that Manipuris's mobility in various regions, particularly in adjacent ancient kingdoms such as Ahom (Assam), Takhel (Tripura), Ava (Burma) and Kachar (Cachar) has been occurred since early period. The earliest phase of Meiteis dispersal in different locations was reflected in ancient Manipuris texts like *Ningthou Kangbalon*, *Poireiton Khunthok* that traced back to the period of proto-historic Meiteis monarch Kangba, who controlled Manipur during the pre-Christian era (Sanajaoba 2005: xxxviii; Luwang 1976: 3; Chandra 1979: 13). However, according to Udainarayan Adhikari (2017), the earliest immigration of Manipuris to Tripura occurred due to court intrigues when Chit Shai along with number of families came to Tripura and settled in Kailasgarh or Kashba at about the year 1760 AD (Adhikari 2017: 15-16). Matrimonial alliance is also an important factor for the migration of Manipuris (Meiteis) in Tripura. It is evident from *Rajmala Vol I-IV* (2020) that the marriage alliance between Manipur and Tripura dates to around 5th century A.D. when Taidakshin wedded a princess from Mekhali (Nath 2020: 39-41). Mekhali is a name of Manipur known by the Tripuri. Since then, the royal matrimony has been one of the essential diplomatic tools between the two kingdoms. The most significant matrimonial relation between the royal house of Tripura and Manipur had occurred in 1798 A.D. during the period of Bhagyachandra, the King of Manipur and Rajdhar Manikya II (1785-1804), the King of Tripura. According to Hamilton (1940), King Jaya Singh (another name of King Bhagyachandra) of Manipur visited the King of Tripura at Agartala in 1798 AD and had him married one of his daughters to Radan Manikya (Rajdhar Manikya II), King of Tripura (Hamilton 1940: 80). In this incident, multiple households relocated in Tripura to provide comfort to the Manipuris princess who had just married to the kingdom where language, customs and people were completely unfamiliar to her (Singh 2019: 28).

Another major incident that led to the migration of Manipuris in Tripura was the Burmese invasion of 1819 locally known as *Chahi Taret Khuntakpa* which is popularly recorded as Seven years devastation in the history of Manipur. Throughout their occupation, the Burmese brutally abducted and killed civilians, including women, an infant and many old buildings belonging to the Meiteis were either destroyed or converted into their (Burmese) temples and houses. To avoid such atrocities, the people of Manipur fled to safer locations, especially neighbouring states like Assam and Tripura (Sana 2010: 232-234) which testified that the Manipuris were compelled to migrated in neighbouring kingdoms for making their settlement safe and sound.

The Manipuris who lived in adjacent regions have sustained their cultural longings, sense of belonging and affinity to their homeland Manipur through the forms of pragmatic adaptation balancing everyday life with a transcendent form of long-distance patriotism (Singh 2013: 2480). The life cycle ceremonies of Manipuris (Meiteis) in Tripura observed a fusion of both traditional Meiteis practices and different Vaishnavite Hindu rites (Adhikari 2017: 47-48).

The birth ceremony of Manipuris (Meiteis) represents a rich and multifaceted process deeply rooted in customary practices and beliefs. The pre-natal rituals called *Kokthok Chamthokpa* was performed on the 5th or 7th month of pregnancy period which indicates the strengthening of the mother's health for the smooth and safe delivery of the child. Another ritual called *sarengna chakouba* is performed on the 9th month of the prenatal period when the parental home of the mother invited her for a meal which is preferably serve with *shareng thongba* (curry of wallago Attu fish) to ensure the safe delivery of the child and also enabling the mother's reunion with her parents before childbirth (Bheigya 2024: 186). The practice of offering *Shareng* (*Wallago attu*) fish to expectant mothers elucidated Meiteis advanced knowledge of diet and nutrition because the scientific nutritional analyses has validated the consumption of *Shareng* (*Wallago attu*) by the pregnant lady is found be very beneficial as it contains high level of protein and other essential nutrients (Dutta & Dutta, 2019; Kyaw, 2017; Joshi et al., 2023). The pre-delivery phases also consisted of some restrictions on the mother that included the forbidden to see the deceased person and attend to the crematorium as highlighted in the book *People of India Tripura Vol XLI* (Ganchaudhuri et al. 1996: 327).

Traditionally, childbirth in Meiteis culture took place at home supervised by two skilled midwives called *Chabokpi Maibi* with her assistance known as *Mayoknabi*. Once the baby was born, the *Chabokpi Maibi* performed a ritual by holding the umbilical cord and cut it with bamboo knife called *Kabak Thang* or any sharp blade (Beighya 2024: 187). The umbilical cord was placed in an earthen pot along with a coin, seven grains of white rice and seven grains of red rice which were then covered with a lid. The pot was buried on either the right side of the house for a boy or the left side for a girl. The newborn was then cleaned and handed to the father who conducted the *Laiming Piba* ceremony, a ritual in which a divine name was murmured into the baby's ear (Singh 2018: 22). This tradition according to Adhikari (2017) was regarded as the most purifying rites of birth ceremony (Adhikari 2017: 47).

The ceremony of Swasti puja is observed on the six days of the birth of a child performed according to Brahmanical Hindu rites and *Ipan Thaba* is also observed at the same time during

which the family of the child made offerings of fish and various food items to the household deities (*Yum Lai*) seeking their blessings for the newborn baby's health, prosperity and protection (Sinha 2005: 350). According to L. Ibungohal (2014), Swasti Puja is performed at nighttime according to Shastra and *Ipan Thaba* is executed in the morning by *Maibis* (Singh 2014: 21). A *Chabokpi Maibi* who helped the mother while giving birth offer a flower and fruit to the *Yum Lai* on this day praying for the well-being of the newborn child. Some of the items required for the commencement of the *Ipan thaba* ceremony included *yangkok* (winnowing basket), turmeric, ginger, fermented fish (*Ngari*), *Meiteis-thum* (original Manipuris saltcake) and paddy. As a part of the rituals, the mother was asked three times to choose between her baby or items like paddy, gold, silver, money and she mother replied that she has decided to take the baby (N. Bhaghabati, Personal Communication, 01 August 2024; Devi 2009: 6). For the Swasti Puja ceremony, the Manipuris (Meiteis) in Tripura shared *khai* (puffed rice) and *batasas* (sugar cubes) with neighbours as part of the event. Furthermore, a naming ceremony of the baby is also happened on this day during which a Brahman writes seven potential names on seven banyan leaves where oil lamps are put on each leaf and the name associated with the lamp that remains lit the longest is chosen as the final name for the child (Ganchaudhuri et al. 1996: 327).

Moreover, in the evening during Swasti Puja ceremony, a maternal uncle of the newborn baby ceremonially shoots five arrows among which four arrows are shot at the cardinal directions beginning with the northeastern side, though the fifth arrow is not released, instead it was symbolically aimed at the sky and the ground before being kept inside the house as a protective amulet to guard the baby from evil forces from all direction. This arrow remained in the household until the child turned three years old (Devi 2009: 9-10). However, Adhikari stated that the bow and arrow used by the maternal uncle signify the preference of the child to be a great warrior (Adhikari 2017: 48).

The observation of customary unclean period locally called *yum mangba* occurred at the time of childbirth during which the family and the *sagei* (lineage) of the newborn baby was secluded from religious ceremony (Sinha 2005: 350; Beighya 2024: 191). This period as stated by N. Pramodini (2011) is last for 12 days and purification of the household known as *Yum Shengba* is initiated on the 13 days marking the point at which the family and lineage of newborn baby are permitted to participate in religious ceremony (Devi 2011: 146; Beighya 2024: 191). The day of *Yum Shengba* among Manipuris (Meiteis) in Tripura is marked by Surya Darshan, a ritual performed in the presence of a Brahman priest. On this day, a barber ceremonially shaved the baby's hair and pared the nails of both the mother and child. When the baby reaches 90 days old, the elderly women of the household perform a purificatory rites which signify that the mother may re-engage in domestic activity, otherwise she is not allowed to touch the cooking utensils and water storage vessels. The final purificatory rites are performed when the baby reaches 150 days old (Ganchaudhuri et al. 1996: 327).

Another important Meiteis birth rituals includes a weaning ceremony locally known as *Chakumba* which is performed to mark the baby's first intake of solid food (Singh 2018: 30-31). The weaning ceremony of the female child was performed on the 5th or 7th month and male child was

on the 6th or 8th month since birth as mentioned in the archaic Manipuris literature *Khahi Thiren Thounirol*. The main purpose of the ceremony is for the well-being of the child throughout their life (Beighya 2024: 133). In this ceremony, the mother repeated “Mam” and “Ku” five times each when she feed the food and water to the baby with reciting the following lines:

“1 ba chakhomna taibang mapu khangna chakne

2 suba chakhomna malem ima khangna chakne

3 suba chakhomna thawai manga phana chakne

4 suba chakhomna palem panthou khangna chakne

5 suba chakhomna taibang lousing meira chakne.” (Rajmohon 2015: 68)

The above paragraphs might have been indicated that with each feeding, from the first to fifth, the baby is guided to know the Almighty God of the Universe, the mother earth, the five souls, the mother and the father and to gain the wisdom and universal knowledge.

Following the food-giving ritual, omen-seeking is performed on the same day to predict the baby's preferences and the profession they might pursue in the future. Furthermore, there in a ceremony called *Na Hutpa* or ear-piercing which is carried out when the child has turn 3 years. This ceremony is performed for the purpose of long life and protection of the child from evil spirits (Singh 2018: 27-30).

Conclusion

The rites of passages of the Manipuris (Meiteis) in Tripura has been a symbol of continuing endurance of cultural expression within Northeast India. Despite historical displacement from their homeland Manipur, the Manipuris have retained a deep spiritual rituals that are connected to their origins. The life-cycle ceremony particularly birth functions not merely as a social duty but as a profound enactment of cultural memory and indigenous wisdom. The rites of passages observed by the Manipuris (Meiteis) in Tripura demonstrate the blending of traditional Meiteis rituals and that of the Hinduism. The persistence of these practices in Tripura illustrates the resilience and adaptability of Manipuris cultural identity in diaspora setting. The ritual continues to guide moral behaviour, structure social relations and transmit ancestral wisdom to succeeding generations. By documenting and interpreting these traditions, the study contributes to a broader ethnographic understanding of how ritual practice sustains identity, continuity and heritage within the plural cultural landscapes of Northeast India.

Acknowledgement to Dr. Asem Bidhyaleima Chanu, *A Historical Analysis on the Migration and Settlement of the Manipuris in Tripura in Pre-colonial period*, Unpublished PhD Thesis submitted to Manipur University, 2025.

Notes and References

1. Adhikari, U. 2017. *Socio-Cultural Relations among States in Pre-Independence India: A Study of Tripura and Manipur*. New Delhi: Akansha Publishing House.

2. Batkalova, Kuralay and Anuar Galiev. 2016. 'Rites of Passage in Japanese Traditional Culture,' In *The International Conference on Japan & Japan Studies 2016: Official Conference Proceedings*. IAFOR.
3. Beighya, S., ed. 2024. *Ethnography of the Meiteis-II*. Imphal: Yaibiren Communication.
4. Biramangal, W. 2016. *Takhen gi Puwarida Manipuris*. Agartala: Tripura Bani Prakashani.
5. Chandra, M. 1979. *Poireiton Khunthok*. Imphal: Manipur Sahitya Parishad.
6. Chaudhuri, B. 2016. Tripura: A Peep into the Past. In Satyadeo Poddar (ed.) *History of Tripura: As Reflected in the Manuscripts*, New Delhi: National Mission for Manuscripts and Dev Publishers & Distributor.
7. Devi, A. R. 2018. *Manipuris dance and culture: An anthology*. New Delhi: Akansha Publishing House.
8. Devi, N. M. 2009. *Main Ceremonies of the Meiteis Society*. Noida: Dineswori Ramesh.
9. Devi, N. P. 2011. *The cultural history of early Manipur*. Kakching: Times Offset Printers
10. Dutta P, Dutta M. 2019. 'Analysis of Fatty Acid Composition in the Flesh of Boal (Wallagu Attu)'. *Biosci Biotech Res Asia*;16(2).
11. Ganchaudhuri, Jagadish, S. Sailo, and M. S. Datta, eds. 1996. *People of India: Tripura, Volume XLI*. General editor K. S. Singh. Calcutta: Anthropological Survey of India and Seagull Books.
12. Hamilton, Francis. 1940. *An Account of Assam*. Edited by Rai Bahadur S. K. Bhuyan. Gauhati, Assam: Government of Assam, Department of Historical and Antiquarian Studies.
13. Joshi, Sanjana, Luxita Sharma, Lokesh Barde, Manoj Tare, Dwarkadas Baheti, Ganesh Dama, and Harshal Tare. 2023. 'The Nutritional Needs of Mothers and Babies: A Review,' *International Journal of Pharmaceutical Quality Assurance* 14, no. 2: 421–425.
14. Kabui, G. 2014. *History of Manipur Volume I Pre-Colonial Period*. New Delhi. National Publishing House.
15. Kyaw, Thida. 2017. 'Studies on the Nutritional Values of Wallago attu from Ayeyarwady River,' *Yadanabon University Research Journal* 8, no. 1
16. Luwang, N. A. 1976. *Ningthou Kangbalon*. Imphal: Chongtham Ibobi.
17. Mayengbam Nilamani, Personal Communication, 23 June 2023
18. Nahakpam, Bhaghabati, Personal Communication, 01 August 2024
19. Nath, N. C. 2020. *Shri Rajmala (Vols. I–IV)*. Agartala: Tribal Research and Cultural Institute, Government of Tripura.
20. Paonam, Vivek. 2024. 'Meiteis Rites of Passage: Exploring the Cultural Significance, Challenges, and Resilience of Traditional Practices in Modern Times,' *International Journal for Multidisciplinary Research* 6 (5): 1–?
21. Rajmohon, Sagolsem. (2015). *Khabi Thiren Thouniron*.
22. Ramgopal, M. 2005. Socio-economic Condition of Manipuris in Tripura. In N. Sanajaoba (ed.). *Manipur: Past and Present*, vol. 4, New Delhi: Mittal Publications.
23. Sana, R. K. Somorjit. 2010. *The Chronology of Meetei Monarchs (From 1666 C.E. to 1850 C.E.)*. Imphal: BCPW.
24. Sanajaoba, N. (ed). 2005. *Manipur: Past and Present*. Vol. 4. New Delhi: Mittal Publications.
25. Singh, L. B. 2023. *Takhelda Manipuris*. Imphal: Manipuris Sahitya Parishad.
26. Singh, L. I. 2014. *Introduction to Manipur*. New Delhi: Global Publications.
27. Singh, N. B. 2018. *The Meiteis Society: A Study on Traditional Life Circle Ceremonies*. New Delhi: Akansha Publishing House.
28. Singh, N. K. 2013. The Manipuris Diaspora. In H. D. Sharma (ed.). *The Other Manipur*. New Delhi: Akansha Publishing House.
29. Singh, N. T. 2005. The Pan-Manipuris. In N. Sanajaoba (ed.). *Manipur: Past and Present*, vol. 4. 22–25. New Delhi: Mittal Publications.
30. Singh, Oinam Ranjit. 2019. 'Sacramental Element and Character in the Marriage of the Meiteis in Bygone Day.' *IMPACT: International Journal of Research in Humanities, Arts and Literature (IMPACT: IJRHAL)* 7, no. 1: 23–28. ISSN 2347-4564 (P); 2321-8878 (E).
31. Singh, R. K. I. (Ed. & Rev.). 2023. *A short history of Manipur*. Imphal: Ningthemcha Publishing House.
32. Singh, S. S. K. 2019. *Takhenda Meiteis Khuntaba*. Agartala: Manipur Sahitya Parishad.

33. Sinha, R K J. 2005. The cultural life of Manipuris in Tripura. In N. Sanajaoba (Ed.), *Manipur past and present* (Vol. 4). New Delhi: Mittal Publication.
34. Srivastava, Meenu and Indira Angom. 2013. *Costumes of Meiteis — A Reflection of Rich Cultural Heritage of Manipur*. Fibre2Fashion. <https://static.fibre2fashion.com/articlresources/PdfFiles/54/5355.pdf>
35. Van Gennep, Arnold. 2019. *The Rites of Passage*, translated by Monika B. Vizedom and Gabrielle L. Caffee. 2nd ed. Chicago: University of Chicago Press. PDF.