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Editorial

The 13th issue of “Indian Journal of Archaeology (www.ijarch.org)” has eight articles. The first article by M. Ganesh deals with the explorations of pre-historic sites in the districts of Sangareddy, Medak and Nizamabad in Telangana state, India. The second article by Ravindra N. Singh et al gives the exhaustive list of shapes typical to OCP culture of Ganeshwar. The third article by Vijay Kumar gives the catalogue of sculptures, terracotta and other antiquities kept in the two museums namely Ram Katha Sangrahayal and Kaushal Museum. Both located in Ayodhya. The fourth article by Professor M. N. P. Tiwari describes in details the architecture and sculptures of Kardmeshwar temple of Varanasi which belong to Gahadwal period (12th-13th century A.D.). The fifth article by Prashant Srivastava and Pratichi Srivastava reconstructs the events which took place during the long reign of Queen Didda. The sixth article by Chandrasen Gautam gives the detailed catalogue of Buddha museum Gorakhpur which belong to the period from 2nd century B.C to 6th century A.D. The seventh article by Vinod Kumar Singh gives the details of waterworks at Jaigarh fort and describes the ancient technology used for collection, storage and circulation of water in dry state of Rajasthan, India. The eighth article by Subodha Mendaly examines in details the living tradition of megaliths found among Munda community of Bonaigarh sub-division, district Sundergarh Orissa.

Vijay Kumar
Chief Editor
Indian Journal of Archaeology
Recent Prehistoric explorations in the Manjira river valley of the Telangana State, India.

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Introduction
The occurrence of Stone Age artefacts in the Manjira river valley was first reported by A.V.N. Murthy in the year 1957-58. In 1971-72, Bopardikar systematically explored the upper reaches of Manjira and the same area was re-explored by R.V. Joshi and his associates. R.M. Radhakrishnan and reported several Middle and Microlithic sites. D.L.N. Sastry surveyed this basin between Janwada and Singoor over 60km stretch and he found 40 sites, which belonged to Upper Palaeolithic and he also noticed the absence of Lower and Middle Palaeolithic evidence. A.V.N. Murthy (1957-58) reported series- II tools and microliths at Appareddipalle and Satwar in Zahirabad taluqa¹.

The present study aims to explore prehistoric sites in the study region and also investigate the past human behaviour with the available lithic assemblage. Extensive field surveys have been carried out to re-examine the previously discovered sites and to locate the new Prehistoric sites.

About the study region
The Manjira River is a southern tributary of the Godavari River, it originates in Balaghat plateau of Maharashtra at an altitude of 823 m. and flows through Osmanabad (Maharashtra) and Bidar (Karnataka) districts before entering Sangareddy of Telangana state. It is having a catchment area of 30,844 sq. km. In Telangana, it flows through Sangareddy, Medak, Kamareddi and Nizamabad districts before joining the Godavari River at an altitude of 333 m. near Kandakurthi of Nizamabad district. The tributaries of the Manjira River include Terna, Tawarja and Gharni, Manyad, Teru, Lendi and Dabbavagu.
Recent Prehistoric explorations in the Manjira river valley of the Telangana State, India

Explorations and Methodology
The study area has been divided into several regions for fieldwork convenience. Intensive and extensive field surveys have been carried out in different parts of the study region in different seasons with the help of toposheets and geological maps. A sum of 14 sites new (n=10) and reported late Palaeolithic sites (n=4) explored in the Northwest and Western regions of the study area.

Site Distribution:
All these sites are located in the Manjira river basin. These sites consist of Upper Palaeolithic and Mesolithic cultures, some sites are found near the river banks (n=10), the pediment (n=3) and the hilltop (n=1). Lithic assemblage collected both from the Surface (n=10) and stratified sections (n=4). The lithic assemblage found along with the alluvial soils (n=10) and pebble gravel context (n=4). All these tools are made of Chert, chalcedony and Quartz which are available locally in the Deccan Traps.

Figure 1: Location of the study region in the Indian Subcontinent. (Source: Google Maps)
Figure 2: QGIS map showing the Site Distribution pattern in the Study area (Source: Google Earth)

Figure 3: Flakes within the context at the site of Nandi Kandi
Recent Prehistoric explorations in the Manjira river valley of the Telangana State, India

Table 1: Site distribution pattern in the study area

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Site Code</th>
<th>Name of the Village</th>
<th>District</th>
<th>Latitude</th>
<th>Longitude</th>
<th>AMSL (in mt)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MDN</td>
<td>Mandarma</td>
<td>Nizamabad</td>
<td>18 40 15</td>
<td>77 44 14</td>
<td>346</td>
</tr>
<tr>
<td>2</td>
<td>SLR</td>
<td>Saloora</td>
<td>Nizamabad</td>
<td>18 48 55</td>
<td>77 58 31</td>
<td>340</td>
</tr>
<tr>
<td>3</td>
<td>KDK</td>
<td>Kaldurki</td>
<td>Nizamabad</td>
<td>18 47 37</td>
<td>77 47 25</td>
<td>341</td>
</tr>
<tr>
<td>4</td>
<td>KDT</td>
<td>Kandakurthi</td>
<td>Nizamabad</td>
<td>18 53 16</td>
<td>77 51 6</td>
<td>333</td>
</tr>
<tr>
<td>5</td>
<td>SKN</td>
<td>Sunkini</td>
<td>Nizamabad</td>
<td>18 37 28</td>
<td>77 44 46</td>
<td>275</td>
</tr>
<tr>
<td>6</td>
<td>KGN</td>
<td>Khatgaon</td>
<td>Nizamabad</td>
<td>18 29 4</td>
<td>77 45 24</td>
<td>285</td>
</tr>
<tr>
<td>7</td>
<td>HGG</td>
<td>Hangarga</td>
<td>Nizamabad</td>
<td>18 33 55</td>
<td>77 45 15</td>
<td>278</td>
</tr>
<tr>
<td>8</td>
<td>KCL</td>
<td>Kodcherla</td>
<td>Nizamabad</td>
<td>18 32 7</td>
<td>77 45 51</td>
<td>283</td>
</tr>
<tr>
<td>9</td>
<td>TPN</td>
<td>Tuphran</td>
<td>Medak</td>
<td>17 52 52</td>
<td>78 29 47</td>
<td>512</td>
</tr>
<tr>
<td>10</td>
<td>FSD</td>
<td>Faisalwadi</td>
<td>Medak</td>
<td>17 39 4</td>
<td>78 7 13</td>
<td>491</td>
</tr>
<tr>
<td>11</td>
<td>ARR</td>
<td>Aroor</td>
<td>Sanga Reddy</td>
<td>17 38 12</td>
<td>77 52 9</td>
<td>546</td>
</tr>
<tr>
<td>12</td>
<td>BDR-1</td>
<td>Budera-1</td>
<td>Sanga Reddy</td>
<td>17 38 31</td>
<td>77 49 46</td>
<td>595</td>
</tr>
<tr>
<td>13</td>
<td>NKD</td>
<td>Nandi Kandi</td>
<td>Sanga Reddy</td>
<td>17 36 47</td>
<td>78 0 3</td>
<td>500</td>
</tr>
<tr>
<td>14</td>
<td>BDR-2</td>
<td>Budera-2</td>
<td>Sanga Reddy</td>
<td>17 39 1</td>
<td>77 50 57</td>
<td>591</td>
</tr>
</tbody>
</table>

Lithic artefacts

The tools were made majorly on the Chert material others on materials like Quartz, Chert, Agate and Chalcedony. Among them few flakes and blades are light brown in colour, few are white with black and red banded colour, few are glassy and shiny and few of the blades are white in colour. The primary raw material for Chert which is available locally in the Deccan traps in the forms of pebbles and cobbles. The microlithic tools were made of Chalcedony, Quartz and other siliceous materials. The chalcedony and quartz veins are available at the site of Budera and Nandi Kandi. The lithic assemblage consists of scrapers of several types: borers, blades, flakes, core flakes, microliths and blade cores.
Figure 4: Blade tools and from the site Nandi Kandi
Recent Prehistoric explorations in the Manjira river valley of the Telangana State, India

Figure 5: Microliths from the site Arur
Discussion

The present study highlights the late Palaeolithic cultures of the region. The late Palaeolithic artefacts are predominantly occurring in the regions of Deccan traps which are the sources for quartz and other siliceous materials. The Acheulian is completely absent in these regions. These artefacts are eroding out from the surface layers and also occurring in the stratified sections. Flake-blades and blade-tools are predominantly occurring in this region which belong to the Late Palaeolithic assemblage.

This study mainly helps in exploring the new sites and collection of lithic artefacts from these sites, which further helps to the understanding of the past human behaviour and past climate of the Manjira river basin. This region is strategically located in a closer geographic proximity to the major prehistoric sites like Attirampakkam, Tamil Nadu. Hunsgi-Baichbal in Karnataka, Kurnool caves in Andhra Pradesh and Tikoda in Madhya Pradesh. Further studies and surveys are required to find the Acheulian sites in the region.
Recent Prehistoric explorations in the Manjira river valley of the Telangana State, India

References:
The famous site of Ganeshwar lies in Latitude 27°40’32.7” N and in Longitude 76°48’96.6” E, about 10 km south-east to Neem Ka Thana in District Sikar, Rajasthan. Ancient mounds are located in clusters on sand dunes on the slope of Aravali hills at the source of the river Kantil (which used to join the river Drishadvati near Sothi-Bhadra on the north). The site of Ganeshwar was first discovered in late 1977 when archaeologists from the Rajasthan Department of Archaeology examined the “Neem Ka Thana Treasury Hoard”. Subsequently the site was excavated by Vijay Kumar, P L Chakraborty & Vijay Kumar for four seasons and documented over 1000 copper implements in association with the OCP (?) and other materials. Four reports of the excavations in IAR provides three main periods at Ganeshwar: Period I-Mesolithic/Late Stone Age, Period II-Chalcolithic (with two phases) and Period III-Iron Age which includes excavations at Galvashram, the area around the Ashram southeast of the main site. A variety of copper objects such as arrow-heads, rings, bangles, spear-heads, chisels, fish-hooks, rods, nails, spiral headed pins, blades, flat Celts etc. have been reported. But, from the writing, regarding copper objects, it is not clear what was reported from excavations and what has been recovered from “Neem Ka Thana Hoard”. There has always been confusion regarding the potteries, since quite a few potteries have been published.

In view of the above mentioned problems, the site has been subjected to a small scale excavations by the archaeologists of the Banaras Hindu University under the direction of R. N. Singh assisted by Arun Kumar Pandey, Dheerendra Pratap Singh, Vibha Pandey in association with Appu Sharan, Vikash Pawar (M.D.University, Rohtak) and Narender Parmar (Deccan College) during the months of March-April and in September, 2013. The excavations have been conducted in collaboration with the Rajasthan State Archaeology Department. In addition, we have received financial support from the Archaeological Survey of India and academic support from Prof. P.P. Joglekar, Deccan College Pune (Fig. 01).
Background and Rationale: The topography of Ganeshwar region is dotted with the hillocks of Aravalli ranges and sand dunes which form the part of Thar Desert. Theses hillocks provide drainage to rivulets originating in this region to north through river Kantil. Although, the site is under protection of the Department of Archaeology & Museums, Government of Rajasthan, but the site is in eminent danger, continuously being destroyed by earth removal using JCB and farming on the site. All of the surrounding areas are currently under cultivation, and this indicates that there is going to be an ongoing problem with encroachment. The western part of the mound has suffered extensive damage in recent years through levelling and soil removal. Judging from the earlier photographs⁴, it is quite clear that a large part of the south-eastern as well as western side of the mound had been completely removed, demonstrating that it is in constant danger of destruction due to ploughing, farming and soil removal (Fig. 02).

Considering the importance of site, the site was re-excavated during the months of March-April and in September, 2013 under the direction of R.N. Singh of the Centre of Advanced Study, Department of Ancient Indian History, Culture and Archaeology, Banaras Hindu University with assistance from Arun Kumar Pandey, Dheerendra Pratap Singh, Vibha Pandey, Gargi Chatterjee (BHU), Appu Sharan, Vikash Pawar (MDU, Rohtak) and Narender Parmar (Deccan College) carried out excavations at Ganeshwar, district Sikar, Rajasthan. The excavations have been conducted in collaboration with the Rajasthan State Archaeology Department. In addition, we have received financial support from the Archaeological Survey of India and academic support from Prof. P.P. Joglekar, Deccan College, Pune.

Although, preliminary reports of our excavations carried out 2013 have been sporadically published sporadically⁵. But the present communication is dedicated to ceramics to document
entire pottery types recovered from Ganeshwar excavations of 2013 by the Banaras Hindu University.

The prime objectives of our small scale excavation were to assess the cultural materials of Period I (microlithic industry and charred bone) and Period II (with microliths and copper implements). One would expect Period I of Ganeshwar to be food producing in some way because otherwise it would be case of jump from the hunter gathering stage of Period I to the effective metallurgy of Period II especially in view of the fact that at similar level at Bagor we have evidence of sheep, goat and cattle domestication. Further, there are no Radiocarbon dates from the Ganeshwar. Its chronology has been fixed on the dates from Jodhpura and Bagor. In addition to culture sequence another objectives were to obtain datable material for Radiometric dating (AMS), to collect archaeo-botanical and archaeo zoological materials and to collect soil samples for phytolith study and OSL dating.

During our limited excavations in March-April and September, 2013, five trenches were laid down viz.: A-I, A-4, XA-1, XA-4 & YA-1. Two trenches at mound -2 on the Bhudoli Road, two trenches on
mound -1 and fifth trench on the northern slope of hillocks. Three trenches *viz.*: A-4, XA-1 & YA-1 were quite productive having cultural sequence from Mesolithic to Chalcolithic with a flimsy deposit of iron-age just below the top soil represented by a few iron objects. Maximum cultural deposit was 3.20 m (Fig. 03 & Fig. 04).

Although we have excavated only five trenches (only three up to natural soil/Bedrock) but an appreciable range of cultural materials were recovered from the excavations at Ganeshwar. In addition to microliths, the most common material recovered was fragments of fired ceramic vessels of various types. Amongst the antiquities, steatite beads figured highest in number (150), but there were also a range of other small finds including copper arrowheads, finished & unfinished carnelian beads (Fig. 09-13).

Fig. No. 03: Section Looking East Trench A-1 (All the layers from 1-10 are of Ganeshwar culture)

Fig. No. 04: Section-Trench A-4 (Layers 1-3 Ganeshwar culture, layers 4-6 Mesolithic culture)
Microliths and Antiquities: Total 176 Microliths of Ganaswar have been studied, which are collected from 5 trenches (A-1, A-4, XA-1, XA-4, YA-1). Among them 116 are finished Microlithic tools, 58 are the other variety and could not categorized under finished tool and 2 are the broken pieces of stone pestles which have not been included in the following charts as they are not Microliths. These 2 stone pestles are found from the trench XA-1 and YA-1 respectively. There are 8 types of finished Microlithic tools in the studied collection and they are: Blade, Knife, Lunate, Trapeze, Point, Burin, Scraper, Notched flake. Among them Blade is the dominant variety (44 among 116 finished tools, 37.93%). There are four kinds of scrapers in the studied collection and they are: Side Scraper, Double Side Scraper, Convergent Scraper and End Scraper. Among the other variety Flake, Core, Chip, Crystal etc. are there (Tables I & II; Fig. 05-08).

<table>
<thead>
<tr>
<th>Tool type</th>
<th>Trench</th>
<th>A-1</th>
<th>A-4</th>
<th>XA-1</th>
<th>XA-4</th>
<th>YA-1</th>
<th>Section scraping (XA-1)</th>
<th>Total of individual finished tool &amp; %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blade</td>
<td></td>
<td>2</td>
<td>7</td>
<td>25</td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>44 (37.93%)</td>
</tr>
<tr>
<td>Knife</td>
<td></td>
<td>-</td>
<td>-</td>
<td>11</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>12 (10.34%)</td>
</tr>
<tr>
<td>Lunate</td>
<td></td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5 (4.31%)</td>
</tr>
<tr>
<td>Trapeze</td>
<td></td>
<td>-</td>
<td>1</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3 (2.58%)</td>
</tr>
<tr>
<td>Point</td>
<td></td>
<td>2</td>
<td>4</td>
<td>11</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>19 (16.37%)</td>
</tr>
<tr>
<td>Burin</td>
<td></td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3 (2.58%)</td>
</tr>
<tr>
<td>Single Side</td>
<td></td>
<td>2</td>
<td>7</td>
<td>11</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>2 (25%)</td>
</tr>
<tr>
<td>Double Side</td>
<td></td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Convergent</td>
<td></td>
<td>-</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>End</td>
<td></td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Notched flake</td>
<td></td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1 (0.86%)</td>
</tr>
<tr>
<td>Total number of finished tools in individual trench</td>
<td></td>
<td>9</td>
<td>26</td>
<td>67</td>
<td>3</td>
<td>3</td>
<td>8</td>
<td>Grand total: 116</td>
</tr>
</tbody>
</table>

Table I: Types of Finished Microliths of Ganeshwar (GWR)
<table>
<thead>
<tr>
<th>Types</th>
<th>Trench</th>
<th>A-1</th>
<th>A-4</th>
<th>XA-1</th>
<th>XA-4</th>
<th>YA-1</th>
<th>Secton Scraping (XA-1)</th>
<th>Total of Individual Tool &amp; %</th>
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</thead>
<tbody>
<tr>
<td>Flake</td>
<td></td>
<td>-</td>
<td>11</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>11</td>
</tr>
<tr>
<td>Core</td>
<td></td>
<td>-</td>
<td>14</td>
<td>8</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>23</td>
</tr>
<tr>
<td>Unidentified tools</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>-</td>
<td>-</td>
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<td>1</td>
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<td>Chip</td>
<td></td>
<td>-</td>
<td>-</td>
<td>6</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Crystal</td>
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<td>8</td>
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<tr>
<td>Total</td>
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<td>3</td>
<td>24</td>
<td>28</td>
<td>-</td>
<td>1</td>
<td>2</td>
<td>58</td>
</tr>
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</table>

Table-II: Other Types of Tools from Ganeshwar (GWR)
Fig. No. 05: Microliths from Ganeshwar
Fig. No. 06: Microliths from Ganeshwar
Fig. No. 07: Microliths from Ganeshwar
Fig. No. 08: Microliths from Ganeshwar
Fig. No. 09: Steatite Beads

Fig. No. 10: Finished and Unfinished carnelian Beads

Fig. No. 11: Beads of Semi-precious Stone & Lapis Lazuli
Due to limited nature of excavation, we could not expose much details of structure except in Trench A-4. Evidence of a hut was noticed in the form of post-holes just above the Mesolithic level (Fig. 14).
Bone objects

In spite of our limited excavations, an appreciable quantity of bones has been recovered. More than 1100 animal skeletal elements were examined by Prof. Joglekar, Deccan College, Pune. Considerable numbers of fragments were modified that include bone tools. A few fragments showed red patina, perhaps of some iron/copper mineral. The domestic mammalian species identified include: Cattle (*Bos indicus*), Buffalo (*Bubalus bubalis*), Goat (*Capra hircus*), Sheep (*Ovis aries*) are the important one (Fig. 15-17).

The wild mammalian species identified include: Nilgai or Blue Bull (*Boselaphus tragocamelus*), Indian gazelle (*Gazella bennetti*), Blackbuck (*Antilope cervicapra*), Porcupine (*Hystrix indica*), Wild pig (*Sus scrofa*), Spotted deer (*Axis axis*). In addition to above mentioned animals there are also a few non-mammalian species were found: Domestic fowl (*Gallus domestics*) and freshwater fish.
The excavations at Ganeshwar focused on recovering well stratified cultural material, carbonized organic remains for new radiocarbon assay, samples for phytolith and soil micromorphological analysis, and samples for flotation to collect macro-botanical remains.

Archae-zoological remains are being studied at the Deccan College. Preliminary study shows domestication of cattle in the last phase of mesolithic. A multi strand analysis of the samples will be undertaken in association with Dr C A Petrie & his team and this will allow for a far more refined interpretation of the site, date range, inter-regional interaction than is currently available. Detailed geomorphological investigations of construction materials, floor composition and preparation, and occupation sequences are also to be undertaken. In order to date the land-surfaces, samples for OSL dating were taken.

**Ceramic Industries:** Ceramic assemblages of earlier excavations by Rajasthan Archaeology Department are not well documented, there has always been confusion regarding the potteries. After the first season of excavation, the pottery was termed as OCP. In subsequent seasons, there was no mention of OCP at all. Potteries have been termed variously: Dull Red Ware having paintings in black with white strokes, akin to Pre-Harappan Sothi tradition; Red Slipped Ware; and others. However, R C Agrawala (1981) clarified that ‘It is misnomer to designate pottery as OCP; in fact it is a Red Slipped Ware with painting on black on red surface. Unfortunately, we do not have any drawing of the potteries from Ganeshwar excavations except four plates published in Possehl's *Harappan Civilization: A Contemporary Perspective*, 1982. In spite of clarification, by R. C. Agrawala the potteries are still termed as OCP even in a recent book published by V.N.Misra.
Reassessment of the excavated materials has been published by R C Agrawala, Vijay Kumar, Rima Hooja and few others from time to time from 1981. In 2007, Uzma Rizvi in her Ph D dissertation given a comprehensive list of the sites of area but she could documented quite a few potteries from her survey. She relied basically on the materials housed in Sikar, Jaipur and other museums.

The potteries were largely wheel-made, with few hand-made as well. Isolated & small bits of coarse red ware were recovered from upper layer of mesolithic level. But too small to indicate any shape. Potteries from Chalcolithic or Ganeshwar Culture includes: Red Ware- Coarse & Fine, Dull Red Ware, Red Slipped Ware, Incised & Deep Incised (20 %), Chocolate Red slipped, Reserved Slip, Post-firing scratching & also a few with graffetti marks.

The shape includes Vases, bowls, jars, dish on stand, legged bowls goblets, handled, miniature pots, etc. In addition to paintings, incised designs include groups of parallel bands, chevrons, herring-bone pattern, criss-cross, short strokes, nail & thick wavy lines, etc. Amongst the incised potteries, a large number are with deep incisions.

Recently, Esha Prasad from Deccan College has attempted to classify the potteries from Ganeshwar recovered from our excavations. On the basis of her analysis, Prasad has classified the potteries in three categories: (1) Red Ware, (2) Grey Ware and (3) Reserve Slip Ware. Red Ware has been further divided in seven varieties on the basis of surface treatment: (1) Black on Red variety, (2) Red Slipped variety, (3) Red Untreated/Ash variety, (4) Bichrome Effect variety, (5) Bichrome variety, (6) Chocolate Slipped variety, and (7) Parallel Striated variety. Further, Esha Prasad, based on her studies in Banaras Hindu University has divided Grey Ware in thee verities: Painted and slipped variety. So far as the Reserve Slipped Ware is concerned, her analysis shows that they were having two distinct variety of slips such as red, silver and or grey.

Painting in black, incisions with the alignment of paintings (in black or red). In appliqué designs, generally a strip of clay was affixed on the exterior of the vessel at the point of carination below the shoulder and by cutting, incising and other methods, various types of rope and chain patterns were made on the clay. But at Ganeshwar the appliqué design was made on the shoulder without adding the additional strip of clay while at other sites a strip of clay was affixed. There was no slip below the applique designs. In present communication, an attempt has been made to document most of the pottery shapes and variety recovered from our excavations conducted during 2013.

**Concluding remarks:** Our preliminary observation based on ceramic assemblages, graffitti’s on potteries akin to Harappans suggests more closed relations with the Indus Civilization since at least since early Harappan Period than presumed earlier. Further, presence of numerous steatite beads, finished and unfinished carnelian beads, beads of laips lazuli, further strengthen the linkage of the Harappans with the Ganeshwar Culture. There are also some similarities with the Ahar Culture.
Although the materials recovered from the recent excavations are under study but on the basis of preliminary observations, this now confirmed that the site yielded a 60 cm deposits of Mesolithic (may be late) with a few evidence of domestication of certain animals as has already been reported from the Bagor. Archaeobotanical samples are under study and a few carbon samples have been submitted for AMS dating but on the basis of stratigraphical and typological considerations, the chronological sequence of the site may be fixed as early as 4000 BC.

References:

<table>
<thead>
<tr>
<th>1a/2</th>
<th>Fragment of jar of OCP with out-turned featureless rim and concave neck; it is global body. Of the fine fabric, showing an oxidized core from the lower-level of the Ganeshwar culture.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a/6</td>
<td>Fragment of miniature vase of OCP with out-curved collared rim and concave neck. Of medium fabric, showing an oxidized core. From the mid-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>1a/9</td>
<td>Fragment of miniature vase of OCP with vertically featureless rim and long neck. Of medium fabric; showing an oxidized core. From the upper-level of the Ganeshwar culture.</td>
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<tr>
<td>1a/10</td>
<td>Fragment of vase of OCP with flaring featureless rim and concave neck. Of medium fabric; showing an oxidized core. From the upper-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>2a/1</td>
<td>Fragment of deep bowl of OCP with splayed featureless rim and externally multi impression curve on the fabric. Showing an oxidized core, from a lower level of the Ganeshwar culture.</td>
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<tr>
<td>2a/2</td>
<td>Fragment of vase of OCP with featureless rim and vertically neck, it is out going body. Of medium fabric. Showing an oxidized core. From a lower level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>2a/6</td>
<td>Fragment of Basin of OCP with out-turn thickened rim and shortly concave neck. Of medium fabric. Showing an oxidized core. From an upper level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>2a/8</td>
<td>Stand pot of OCP with flattened and base rim, fine fabric from the lower level of the Ganeshwar Culture</td>
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<tr>
<td>5a/3</td>
<td>Fragment of basin of OCP with collared rim and slightly concave neck a curve inside on the neck. Inside going body. Showing an oxidized core. Of medium fabric, from mid-level of the Ganeshwar culture...</td>
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<tr>
<td>6/57</td>
<td>Fragment of Basin of OCP with splayed featureless rim and externally grooving on the top of rim, shortly concave neck, and nail impression on the shoulder, selo body, internally a graffiti mark of criss cross, medium fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>6/58</td>
<td>Fragment of vase of Painted OCP with flattened rim and externally grooving on the top of rim, shortly concave neck, selo body, internally a graffiti mark of zig-zag line, Of medium fabric, from the lower level of the Ganeswar Culture. oxide core,</td>
</tr>
<tr>
<td>6a/1</td>
<td>Fragment of Bowl of OCP with collared featureless rim and slightly concave neck, convex body. Showing an oxidized core, medium fabric. From la lower level of the Ganeshwar Culture.</td>
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<tr>
<td>6a/2</td>
<td>Fragment of bowl of OCP with featureless rim concave body. Showing an oxidized core, medium fabric. From a mid-level of the Ganeshwar culture.</td>
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<tr>
<td>6a/3</td>
<td>Fragment of bowl of OCP with splayed featureless rim and shallow body. Showing an oxidized core. Medium fabric. From a mid-level of the Ganeshwar culture lithic pd.</td>
</tr>
<tr>
<td>6a/4</td>
<td>Fragment of bowl of OCP with featureless rim and shallow body. Showing an oxidized core, medium fabric from a lower level of the Ganeshwar culture.</td>
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<tr>
<td>6a/5</td>
<td>Fragment of bowl of OCP with featureless rim and shallow body. Showing an oxidized core, medium fabric from a mid-level of Ganeshwar culture.</td>
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<tr>
<td>6a/7</td>
<td>Fragment of bowl of OCP with flaring featureless rim and shortly concave neck. Showing a oxidized core medium fabric from a lower level of the Ganeshwar culture.</td>
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<tr>
<td>6a/8</td>
<td>Fragment of bowl of OCP with out-side splayed featureless rim an inside a ridge on the slightly concave neck. Convex body. Showing an oxidized core, medium fabric from a mid-level of the Ganeshwar culture</td>
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<tr>
<td>6a/9</td>
<td>Fragment of bowl of OCP with out-turn thickened featureless rim and shortly concave neck. Showing an oxidized core. Mid fabric from a mid-level of Ganeshwar culture</td>
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<tr>
<td>6a/10</td>
<td>Fragment of bowl of OCP with out-curve featureless rim and slightly concave neck. Shallow body, showing an oxidized core, of medium fabric. From a mid-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>6a/11</td>
<td>Fragment of miniature bowl of OCP with out-turn rim and shortly concave neck, shallow body. Showing an oxidized core, medium fabric. From a mid-level of the Ganeshwar culture.</td>
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<tr>
<td>6a/12</td>
<td>Fragment of bowl of OCP with out-turn featureless rim and shallow body. Showing an oxidized core, medium fabric. From a mid-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>7a/1</td>
<td>Fragment of base of OCP with outcurve featureless rim and inside a cut on the shortly concave neck. There is outgoing body. Showing an oxidized core, medium fabric. From a lower level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>7a/4</td>
<td>Fragment of vase of OCP with splayed rim shortly concave neck, outgoing body. Showing an oxidized core, medium fabric. From a upper level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>11/1</td>
<td>Fragment of basin of OCP with flared and inside splayed featureless rim, slightly concave neck, inside a curve on the neck, it is carination towards of fine fabric, from the upper level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>11/2</td>
<td>Fragment of basin of OCP with splayed featureless rim, slightly a curved below the rim convex body of medium fabric, from the Ganeshwar culture.</td>
</tr>
<tr>
<td>11/5</td>
<td>Fragment of basin of OCP with flared featureless rim and shallow convex body. Of medium fabric, from the mid-level of the Ganeshwar culture.</td>
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<td>Description</td>
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<tr>
<td>14/6</td>
<td>Fragment of vase of OCP with flared featureless rim, concave neck, out-going body. Of fine fabric, from the upper level of Ganeshwar culture.</td>
</tr>
<tr>
<td>15/7</td>
<td>Fragment of miniature vase of OCP with out-curved featureless rim, shortly concave neck, out-going body. Of medium fabric, from the lower-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>15/11</td>
<td>Fragment of vase of OCP with flared collared featureless rim, vertically concave neck, out-going body. Of medium fabric, from the upper-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>16/1</td>
<td>Fragment of vase of OCP with featureless rim, undercut below the rim I concave neck, out-going body of fine fabric, from the mid-level of Ganeshwar culture</td>
</tr>
<tr>
<td>16/5</td>
<td>Fragment of miniature vase of OCP with-out turned featureless rim, concave neck, out-going body. Of medium fabric, from the mid-level of the Ganeshwar culture.</td>
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<tr>
<td>1/1</td>
<td>Fragment of miniature vase of red slip Ware with featureless rim and shortly concave neck, outgoing body, internally a graffiti mark of three lines probably two merging each other like “v” and one line independent, coarse fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>1/2</td>
<td>Fragment of miniature vase of red Slip ware with featureless rim and shortly concave neck, outgoing body, internally a graffiti mark of three lines, coarse fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>1/3</td>
<td>Fragment of miniature vase of painted red slip ware with featureless rim and shortly concave neck, outgoing body, internally a black band below the rim, a graffiti mark of two vertical lines, fine fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>1/4</td>
<td>Fragment of miniature vase of red ware with splayed rim and shortly concave neck, outgoing body, internally a graffiti mark of triangular shape below the rim, fine fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>1/5</td>
<td>Fragment of miniature vase of red slip Ware with featureless rim and shortly concave neck, outgoing body, internally a graffiti mark of opposite “y”, medium fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>1/6</td>
<td>Fragment of vase of chocolate red Slip ware with splayed featureless rim and shortly concave neck, globular body, internally a graffiti mark of two lines probably “v”, coarse fabric, oxide core, Ganeshwar culture.</td>
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<tr>
<td>1/7</td>
<td>Fragment of miniature vase of red slip ware with featureless rim and shortly concave neck, globular body, internally a graffiti mark of zig-zag lines below rim, medium fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>1/8</td>
<td>Fragment of vase of red slip ware with featureless rim and shortly concave neck, globular body, internally a curve just below rim, graffiti mark of one vertical line on curve, medium fabric, oxide core, Ganeshwar culture.</td>
</tr>
<tr>
<td>1/9</td>
<td>Fragment of vase of red slipped ware with flattened rim and concave neck, globular body, internally a graffiti mark of two vertical lines crossing on a single horizontal line in which one line is smaller, coarse fabric, oxide core, Ganeshwar culture.</td>
</tr>
<tr>
<td>1/10</td>
<td>Fragment of miniature vase of red slip ware with featureless rim and shortly concave neck, outgoing body, internally a graffiti mark of two slanting lines of zig-zag pattern, medium fabric,</td>
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<tr>
<td>1/11</td>
<td>Fragment of miniature vase of red slip ware with featureless rim and shortly concave neck, outgoing body, internally a graffiti mark of two inverted petals, medium fabric, oxide core, Ganeshwar culture.</td>
</tr>
<tr>
<td>1/12</td>
<td>Fragment of miniature vase of red slip ware with featureless rim and shortly concave neck, outgoing body, internally a graffiti mark of three crossing lines like star, medium fabric, oxide core, Ganeshwar culture.</td>
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<tr>
<td>1/13</td>
<td>Fragment of miniature vase of dull red ware with featureless rim and concave neck, globular body, internally a graffiti mark of “V” below rim, coarse fabric, oxide core, Ganeshwar culture.</td>
</tr>
<tr>
<td>1/14</td>
<td>Fragment of miniature vase of red slip ware with flaring rim and shortly concave neck, outgoing body, internally a graffiti mark of “ma’ of Brahmi script also from Raighat, medium</td>
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<td>fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>1/16</td>
<td>Fragment of miniature vase of dull red ware with featureless rim and shortly concave neck, globular body, internally a graffiti mark of two inverted petals, medium fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>1/17</td>
<td>Fragment of vase of red slip ware with featureless rim and shortly concave neck, squarerish grooving in two band on obliquely body and on foot a graffiti mark of “flag” and internally a graffiti mark of zigzag pattern, medium fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>1a/1</td>
<td>Fragment of a jar of red Slip ware with splayed featureless concave neck there are many grooved in side of the Global body of fine fabric showing and oxidized core, from the lower level of Ganeshawar culture.</td>
</tr>
<tr>
<td>1a/3</td>
<td>Fragment of jar of red Slip ware with outturn featureless rim and slightly concave neck it has outgoing body; medium fabric, showing an oxidized core. From the lower level of the Ganeshwar culture.</td>
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<tr>
<td>1a/4</td>
<td>Fragment of vase of red Slip ware without curved featureless rim and inside a ridge on the slightly concave neck. It is obliquely body, of medium fabric showing an oxidized core, form the mid-level of the Ganeshwar culture.</td>
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<tr>
<td>1a/5</td>
<td>Fragment of vase of red Slip ware with fearing rim and shortly concave neck. It is obliquity body, of fine fabric, showing an oxidized core, from the lower level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>1a/7</td>
<td>Fragment of vase of red Slip ware with flaring featureless rim and externally a ridge on the shortly concave neck. It is globular body. Of medium fabric; showing an oxidized core. From the upper-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>1a/8</td>
<td>Fragment of miniature vase of red Slip ware with out-curved featureless rim and externally a ridge on concave neck Of medium fabric; showing an oxidized core. From the mid-level of the Ganeshwar culture.</td>
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<tr>
<td>2/18</td>
<td>Fragment of vase of red slip ware with outturned featureless rim and concave neck below which notched designed covered with thick black band, below neck zigzag pattern of incised design and covered with black band and filled up with incised oblique lines, internally a graffiti mark of four slanting lines resembling “M”, medium fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>2/19</td>
<td>Fragment of vase of red slip ware with featureless rim and shortly concave neck, globular body, internally a graffiti mark of two slanting lines merging each other in left of sherd and in center other graffiti mark of two parallel lines making opposite “M”, medium fabric, oxide core,</td>
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<td>Fragment Description</td>
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<tr>
<td>2/20</td>
<td>Fragment of vase of red Slip ware with splayed featureless rim and shortly concave neck, outgoing body, internally a graffiti mark of two slanting lines merging each other, medium fabric, oxide core, Ganeshwar culture.</td>
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<tr>
<td>2/21</td>
<td>Fragment of vase of chocolate ware with featureless rim and concave neck, globular body, two band of deep nail impression on and belowshoulder, internally a graffiti mark on the neck, medium fabric, oxide core, Ganeshwar culture.</td>
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<tr>
<td>2/22</td>
<td>Fragment of vase of red Slip ware with outturned rim and shortly concave neck, outgoing body, internally a graffiti mark of two obliquely lines, medium fabric, oxide core, Ganeshwar culture.</td>
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<tr>
<td>2/23</td>
<td>Fragment of vase of chocolate ware with flaring featureless rim and long concave neck, outgoing body, internally a graffiti mark, medium fabric, oxide core, Ganeshwar culture.</td>
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<tr>
<td>2/24</td>
<td>Fragment of vase of red Slip ware with flaring featureless rim and shortly concave neck, outgoing body, a black band on the rim and internally a graffiti mark of six lines, medium fabric, oxide core, Ganeshwar culture.</td>
</tr>
<tr>
<td>2a/3</td>
<td>Fragment of for of red Slip ware with fearing features rim and in ride of curved on the vertically concave neck. It is outgoing body. Of medium fabric, showing an oxidized core, from an lower level of the Ganeshwar culture.</td>
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<tr>
<td>2a/4</td>
<td>Fragment of vash of red slip ware with splayed featureless rim and concave neck, convex body, shallow base of medium fabric. Showing an oxidized core. From the mid- level of the</td>
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<tr>
<td>2a/5</td>
<td>Fragment of basin of red slip ware with vertically collared rim and concave neck. Of medium fabric showing oxidized core from an upper level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>2a/7</td>
<td>Fragment of stand of red slip ware with out-turn featureless rim and base showing oxidized core. Of medium fabric. From an mid-level of the Ganeshwar culture.</td>
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<tr>
<td>3/27</td>
<td>Fragment of vase of red slip ware with featureless rim and long concave neck, outgoing body, internally a graffiti marked of two slanting lines merging each other joined by other line, medium fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>3/28</td>
<td>Fragment of vase of red slip ware with outturned featureless rim and shortly concave neck, obliquely body, internally a graffiti mark of broken damaru, medium fabric, oxide core, Ganeshwar culture</td>
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<td></td>
<td>Ganeshwar culture</td>
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<tr>
<td>3/29</td>
<td>Fragment of vase of red slip ware with outturned featureless rim and shortly concave neck, outgoing body, internally a graffiti mark, medium fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>3/30</td>
<td>Fragment of vase of painted red slip ware with splayed featureless rim and shortly concave neck, outgoing body, a thin black band on rim, internally a graffiti mark, medium fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>3/31</td>
<td>Fragment of vase of red slip ware with outturned featureless rim and long concave neck, outgoing body, internally a graffiti mark, medium fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>3/32</td>
<td>Fragment of vase of red slip ware with vertically outturned featureless rim and concave neck, outgoing body, internally a graffiti mark of, coarse fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>4/44</td>
<td>Fragment of basin of Red slip ware outturned rim, concave neck, nail impression on shoulder, selo body, internally a graffiti mark, fine fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>4/45</td>
<td>Fragment of vase of Red slip ware flaring rim, vertically concave neck, nail impression on shoulder, shallow body, internally a graffiti mark of “Y” shapes crossed vertically twice, coarse fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>5/46</td>
<td>Fragment of vase of Red slip Ware outturned rim, shortly concave neck, globular body, internally a graffiti mark of one line, coarse fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>5/47</td>
<td>Fragment of vase of Red slip Ware clubbed rim, concave neck, out going body, internally two graffiti mark of two lines and a single line, coarse fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>5/48</td>
<td>Fragment of vase of Red slip Ware clubbed rim, shortly concave neck, out going body, internally a graffiti mark of three lines vertically crossed by a line, medium fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>5/49</td>
<td>Fragment of vase of Red Ware with splayed, concave neck, two bands of triangular grooving on globular body, internally a graffiti mark of, medium fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>5/50</td>
<td>Fragment of vase of chocolate Ware colored rim, concave neck, out going body, internally a graffiti mark of two lines vertically below rim, medium fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>5/51</td>
<td>Fragment of vase of Red Ware with splayed rim, vertically concave neck, out going body, internally a graffiti mark of rectangle, coarse fabric, oxide core, Ganeshwar culture</td>
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<tr>
<td>5/52</td>
<td>Fragment of bowl of Red slip Ware with shallow base and internally a graffiti mark damru joined with a line, medium fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>5/53</td>
<td>Fragment of vase of dull Red Ware without diagnostic, two complete and a broken band of deep nail impression of upper body and externally below a graffiti mark of opposite “V” filled by two lines superimposed by black band, medium fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>5/54</td>
<td>Fragment of vase of Red slip Ware splayed rim, shortly concave neck, out going body, internally a graffiti mark of two parallel lines vertically below rim, medium fabric, oxide core,</td>
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<td>Ganeshwar culture</td>
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<tr>
<td>5/55</td>
<td>Fragment of vase of Red Ware without diagnostics, notched grooving on body, internally a graffiti mark of crossing lines, medium fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>5a/1</td>
<td>Fragment of basin of red ware with out-turn featureless rim and convex body. Showing an oxidized core medium fabric from a early level of the Ganeshwar culture...</td>
</tr>
<tr>
<td>5a/2</td>
<td>Fragment of basin Red slip Ware with collared featureless rim a inside a vertical ridge on the slightly concave neck. Convex body. Showing an oxidized core. Fine fabric. From a early level of the Ganeshwar culture...</td>
</tr>
<tr>
<td>5a/4</td>
<td>Fragment of basin of Red slip Ware with thickened flaring rim and vertically body showing an oxidized core. Of medium fabric, from mid-level of the Ganeshwar culture...</td>
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<tr>
<td>5a/5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Fragment of deep bowl of red slip ware with splayed featureless rim and vertically body, flattered base. Showing an oxidized core. Of medium fabric, from a lower level of the Ganeshwar culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>6a/13</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Fragment of bowl of red slip ware with flattered thickened collared rim and out- side a groove on the concave neck, convex body. Showing an oxidized core, medium fabric. From a lower the Ganeshwar culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>6a/14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6a/13</td>
<td>Fragment of deep bowl of red slip ware with splayed featureless rim and vertically body, flattered base. Showing an oxidized core. Of medium fabric, from a lower level of the Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>6a/14</td>
<td>Fragment of bowl of red slip ware with flattered thickened collared rim and out-side a groove on the concave neck, convex body. Showing an oxidized core, medium fabric. From a lower the Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>6a/15</td>
<td>Fragment of miniature bowl red slip ware with leaked rim and a curve on the out-side shallow body. Showing on oxidized core medium fabric. From a mid-level the Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>6a/16</td>
<td>Fragment of lid bowl of dull red ware with vertical collared rim and splayed ridge on the concave body. Flatted base. Showing an oxidized core. Fine fabric from a lower level of the Ganeshwar</td>
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</tr>
<tr>
<td>53.</td>
<td>7/60</td>
<td>Fragment of vase of Red slip ware with colored rim, shortly concave neck, three bands of nail impression on the globular body, internally a ridge on the shoulder, internally two graffiti marks, one is two parallel lines and another is tripod, coarse fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>54.</td>
<td>7/61</td>
<td>Fragment of vase of Red slip Ware with colored rim, long concave neck, outgoing body, internally a graffiti mark of foot like shape, coarse fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>55.</td>
<td>7/62</td>
<td>Fragment of vase of Red slip Ware with colored rim, concave neck, two bands of nail impression on the shoulder, globular body, internally a graffiti mark of two crossing zigzag lines, coarse fabric, oxide core, Ganeshwar culture</td>
</tr>
<tr>
<td>7/63</td>
<td>Fragment of vase of dull Red slip ware without diagnostics, five grooved parallel lines on globular body, internally a graffiti mark of “v” like shape and a crossed line, coarse fabric, oxide core, Ganeshwar culture</td>
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</tr>
<tr>
<td>7/65</td>
<td>Fragment of vase of Painted Red slip Ware flattened rim, concave neck, painting till neck, globular body, internally a graffiti mark of “v” like shape, coarse fabric, oxide core, Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>7/68</td>
<td>Fragment of vase of Red slip Ware without diagnostics, globular body, externally a graffiti mark of damaru, medium fabric, oxide core, Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>7/69</td>
<td>Fragment of vase of painted Red slip ware flattened rim, concave neck, painting on rim, globular body, internally a graffiti mark of three lines, fine fabric, oxide core, Ganeshwar culture</td>
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<td>No.</td>
<td>Description</td>
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<tr>
<td>7/70</td>
<td>Fragment of vase of chocolate Ware without diagnostics, globular body, externally a graffiti mark, fine fabric, oxide core, Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>7/71</td>
<td>Fragment of vase of Red slip Ware without diagnostics, globular body, externally a graffiti mark, fine fabric, oxide core, Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>7a/2</td>
<td>Fragment of base of red slip ware with outcurve featureless rim and concave neck obliquely body. Showing an oxidized core, medium fabric. From a lower level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>7a/3</td>
<td>Fragment of far of red slip ware with beaked (flaring) collared rim and inside under cut on the rim concave neck a ridge on shoulder, obliquely body. Showing an oxidized core, medium fabric. From a upper level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>7a/5</td>
<td>Fragment of handle vase of red slip ware with out- curved rim, concave neck there is out going. Showing an oxidized core. From the lower level of the Ganeshwar culture. Of medium fabric.</td>
<td></td>
</tr>
<tr>
<td>7a/6</td>
<td>Fragment of handle vase of red slip ware with splayed featureless rim and shortly concave neck. They have globular body showing an oxidized core from the middle level of the Ganeshwar culture. Of the medium fabric.</td>
<td></td>
</tr>
<tr>
<td>7a/7</td>
<td>Fragment of vase of red slip ware with splayed flattered collared rim and inside on the shortly concave neck \ . They accrued on the shortly neck. There is a globular body form the lower level of the Ganeshwar culture. Of fine fabric showing an oxidized core.</td>
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<td>Item</td>
<td>Description</td>
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<tr>
<td>7a/8</td>
<td>Fragment of handle of the red ware there are many grooves matched impression of the row on the top of handle. Of fine fabric, from the lower level of the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>8/72</td>
<td>Fragment of Vase of Painted red slip ware with splayed featureless rim, externally a ridge on shortly concave neck, and internally a graffiti mark “cross line” and nail impression on the shoulder, medium fabric, oxide core, Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>8/73</td>
<td>Fragment of Basin of Painted red slip ware with splayed featureless rim, shortly concave neck, and nail impression on the shoulder, carinated body, internally a graffiti mark of flower similar to appendix index 367 of I Mahadevan, medium fabric, oxide core, Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>8/74</td>
<td>Fragment of Basin of Painted red slip ware with splayed featureless rim, shortly concave neck, and nail impression on the shoulder, carinated body, internally a graffiti mark of four parallel slanting on a straight line, medium fabric, from the lower-level of the Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>8/75</td>
<td>Fragment of Basin of Painted red slip ware with out-turned featureless rim, shortly concave neck, and nail impression on the shoulder, carinated body, internally a graffiti mark of single line and two opposite “Y” of Roman alphabet, medium fabric, oxide core, Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>9/1</td>
<td>Fragment of vase of red slip ware with out-cultural featureless rim, and concave neck. There are three row of matched impress design on the shoulder, obliquely body. Of fine fabric, form the middle level of the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>9/2</td>
<td>Fragment of vase of red slip ware with curved featureless rim, and concave neck, there are a black band painting and two row matched impressed design on the obliquely body. Of medium fabric, from the middle level of the Ganeshwar culture. Showing an oxidized core.</td>
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</tr>
<tr>
<td>9/3</td>
<td>Fragment of vase of red slip ware with flared featureless rim and shortly concave neck, they have a thin black band painting on the rim and three are two row nail impressed matched design on the shoulder there is globular body. Of fabric, from the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>9/4</td>
<td>Fragment of vase of red slip ware with out- turned collared featureless rim concave neck, there is a row at the nail impressed matched design globular body. Of medium fabric. From the mid-level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>9/5</td>
<td>Fragment of vase of red slip ware with featureless rim shortly concave neck there is a row of triangular notched impressed design and a thin black band painting on the shoulder, obliquely body. Of course fabric, from the mid-level of the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>9/6</td>
<td>Fragmental vase of red slip ware with featureless rim, and shortly concave neck. There are three horizontal row of the cut vertical line impressed notched design. Of medium fabric, from the mid-level of the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>9/7</td>
<td>Fragment of vase of red slip ware with flared featureless rim. Shortly. Concave neck. There are three horizontal row of nail impress matched design on the shoulder and inside two grooves of obliquely graffiti below the rim there is out going body. Of course fabric, from the lower-level of the Ganeshwar culture.</td>
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<td></td>
<td>Showing an oxidized core.</td>
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<tr>
<td>10/1</td>
<td>Fragment of miniature vase of red slip ware with flared featureless rim. Shortly concave neck, there is a thin horizontal black painting on the rim convex body of course fabric, from the mid-level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>10/2</td>
<td>Fragment of miniature vase of red slip ware with featureless rim and shortly concave neck. There is a thin horizontal black band painting on the rim. There is outgoing body. Of course fabric, from the lower level of the Ganeshwar culture. Showing an oxidized case.</td>
<td></td>
</tr>
<tr>
<td>10/3</td>
<td>Fragment of miniature vase of red slip ware with splayed featureless rim, and shortly concave neck. There is a horizontal black band painting on the rim there is obliquely body of course fabric, from the mid-level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>10/4</td>
<td>Fragment of vase of red slip ware with featureless rim, shortly concave neck. There are many thin horizontal black lines. A Painting grooves on the bellow shoulder. Obliquely horizontal and bubbled grooves impression body of medium fabric, from the mid-level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>10/5</td>
<td>Fragment of miniature vase of red slip ware with featureless rim and concave neck. There is very thin horizontal black band painting below the rim. There is out going body, of medium fabric, from the lower level of the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>10/6</td>
<td>Fragment of miniature vase of red slip ware with featureless rim and very thick horizontal black band painting on the concave neck, out-going body. Of course fabric, from the lower-level of the Ganeshwar Culture.</td>
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<td>Page</td>
<td>Description</td>
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<tr>
<td>10/7</td>
<td>Fragment of vase or red slip ware with out-turn featureless rim and a thick black band painting on the shortly concave neck. Obliquely body on fine fabric from the mid-level of the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>10/8</td>
<td>Fragment of vase of red slip ware with featureless rim and thick black band painting on the concave neck there is out going body. Of medium fabric, from the mid-level of the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>10/9</td>
<td>Fragment of vase of red slip ware with out-curved featureless rim and concave neck. There are many black bands painting and wavy grooved in the horizontal on globular body of medium fabric, from the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>10/10</td>
<td>Fragment of vase of red slip ware or and interior on the rim, there is out going body of course fabric, from the mid-level of chalcolithic re with-out turned rim and concave neck. There is black band painting on the exterior and interior rim. Globular body. Of course fabric, from the lower level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>10/11</td>
<td>Fragment of miniature vase of red slip ware with flared featureless rim and concave neck. There is a black band painting exterior and interior on the rim out-going body. Of course fabric, from the lower level of the Ganeshwar culture. Showing an oxidized core.</td>
<td></td>
</tr>
<tr>
<td>11/3</td>
<td>Fragment of basin of grey ware with out-turned and inside splayed featureless rim, it has two grooves below the rim. Concave neck and convex body of fine fabric, form the lower level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>11/4</td>
<td>Fragment of lid basin of dull red ware with horizontal flattened rim. A deep curved top of rim. Shallow convex body. Of medium fabric, from the mid-level of the Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>11/6</td>
<td>Fragment of basin of red slip ware with out-turned featureless rim shallow body. Of medium fabric from the lower level of the Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>12/1</td>
<td>Fragment of vase of red slip ware with flared featureless rim, concave neck, globular body. It is having outside thick and thin black band painting of the body, of fine fabric, from the lower level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>12/2</td>
<td>Fragment of vessel of red slip ware with flared featureless rim, concave neck obliquely body, it is having outside a thin and thick black band painting on the rim and bottom of neck. Inside a thin black band painting top of the</td>
<td></td>
</tr>
<tr>
<td>12/3</td>
<td>Fragment of vessel of red slip ware with out-curved rim, concave neck it is a thick black band painting out-side and inside on the rim. There is out going body of medium fabric, from the Ganeshwar Culture.</td>
<td></td>
</tr>
<tr>
<td>12/4</td>
<td>Fragment of vase of red slip ware with out-turned rim, a black band painting of the outside and inside rim. Concave neck, out-going body. Of medium fabric, from the lower level of the Ganeshwar culture</td>
<td></td>
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<tr>
<td>12/5</td>
<td>Fragment of vessel of red slip ware with out-turned featureless rim, concave neck, it have black band painting on the rim and neck, obliquely body of fine fabric, from the lower level of the Ganeshwar culture.</td>
<td></td>
</tr>
<tr>
<td>12/6</td>
<td>Fragment of vase of red slip ware with clubbed rim, inside a curved on the concave neck. Globular body. It is a thin black band painting top of rim. Of fine fabric, from the mid-level of the Ganeshwar Culture.</td>
<td><img src="image" alt="Fragment of vase" /></td>
</tr>
<tr>
<td>13/1</td>
<td>Fragment of basin of red slip ware with flared featureless rim. Concave neck, it is a nail notched impression design on the shoulder carination towards body. Of medium fabric, from the lower level of the Ganeshwar culture.</td>
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</tr>
<tr>
<td>13/2</td>
<td>Fragment of basin of red slip ware with flared featureless rim. They have many vertical grooves impression design top of rim. Concave neck, inside occurred on the bottom of the neck, and outside a nail notched impression design on the shoulder vertical body of fine fabric, from the mid-level of the Ganeshwar culture</td>
<td></td>
</tr>
<tr>
<td>13/3</td>
<td>Fragment of basin of red slip ware with flared collared featureless rim, inside a curved below the rim, concave neck, it is a row a nail impressed notched design on the shoulder. Shallow convex body. Of medium fabric, from the upper-level of the Ganeshwar culture.</td>
<td></td>
</tr>
</tbody>
</table>
| 14/1 | Fragment of vase of dull red ware with-out curved featureless rim inside a slightly curve below the rim. Concave neck, out-going body of medium fabric, from the mid level the Ganeshwar culture.
| 14/2 | Fragment of vase of red slip ware with flared featureless rim concave neck, out-going body. Of fine fabric, from the mid-level of the Ganeshwar body.
| 14/3 | Fragment of vase of red slip ware with-out turned rim, concave neck, out-going body. Of course fabric, from the mid-level of the Ganeshwar Culture.
<p>| 14/4 | Fragment of vase of red slip ware with-out turned rim, concave neck, out-going body. Of course fabric, from the mid-level of the Ganeshwar Culture. |</p>
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>14/5</td>
<td>Fragment of jar of grey ware with flared featureless rim, shortly concave neck, out-going body. Of medium fabric, from the lower level of the Ganeshwar Culture</td>
</tr>
<tr>
<td>14/7</td>
<td>Fragment of jar of red slip ware with flared collared rim, inside a curved ridge on the concave neck, obliquely body of medium fabric, from the lower level of Ganeshwar culture</td>
</tr>
<tr>
<td>14/8</td>
<td>Fragment of vase of red slip ware with flared featureless rim inside a horizontal ridge on the concave neck, out-going body of fine fabric, from the lower level of the Ganeshwar culture</td>
</tr>
<tr>
<td>14/9</td>
<td>Fragment of jar of red slip ware with clubbed rim, outside two grooves on the concave neck, out-going body of medium fabric, from the upper level of the Ganeshwar culture</td>
</tr>
<tr>
<td>14/10</td>
<td>Fragment of vase of red slip ware with clubbed rim, shortly concave neck, out-going body. Of fine fabric from the mid-level of the Ganeshwar culture.</td>
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</tr>
<tr>
<td>15/1</td>
<td>Fragment of miniature vase of red slip ware with out-turned featureless rim, concave neck, out-going body of fine fabric, from the lower level of Ganeshwar culture</td>
</tr>
<tr>
<td>15/2</td>
<td>Fragment of miniature vase of red slip ware with flared featureless rim concave neck, obliquely body of medium fabric, from the mid-level of Ganeshwar Culture</td>
</tr>
<tr>
<td>15/3</td>
<td>Fragment of miniature vase of red slip ware out curved featureless rim, shortly concave neck, globular body of medium fabric, from the upper level of the Ganeshwar culture</td>
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<td>No.</td>
<td>Description</td>
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</tr>
<tr>
<td>15/4</td>
<td>Fragment of miniature vase of red slip ware with featureless rim, slightly concave neck, obliquely body. Of medium fabric, from the lower level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>15/6</td>
<td>Fragment of miniature vase of red slip ware with splayed collared featureless rim, shortly concave neck, out-going body. Of lower level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>15/5</td>
<td>Fragment of miniature vase of dull red ware with-out curved featureless, concave neck, out-going body. Of medium fabric, from the mid-level of the Ganeshwar culture</td>
</tr>
<tr>
<td>15/8</td>
<td>Fragment of miniature vase of red slip ware with out-curved featureless rim, shortly concave neck, out-going body. Of course fabric, from the upper-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>15/9</td>
<td>Fragment of vase of red slip ware with out-curved featureless rim, shortly concave neck, out-going body. Of course fabric, from the lower-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>15/10</td>
<td>Fragment of vase of red slip ware with flared featureless rim, shortly concave neck, and globular body. Of medium fabric, from the mid-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>15/12</td>
<td>Fragment of vase of red slip ware with flared featureless rim, concave neck, out-going body. Of fine fabric, from the mid-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>15/13</td>
<td>Fragment of vase of red slip ware with flared featureless rim, shortly concave neck, globular body. Of medium fabric, from the lower-level of the Ganeshwar culture.</td>
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<td>No.</td>
<td>Description</td>
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<tr>
<td>15/14</td>
<td>Fragment of vase of red slip ware with out-turn collard featureless rim, shortly concave neck, out-going body. Of medium fabric, from the mid-lower-level of the Ganeshwar culture</td>
</tr>
<tr>
<td>15/15</td>
<td>Fragment of vase of red slip ware with out-curved collared featureless rim, exterior grooves on the vertically concave neck, out-going body. Of medium fabric, from the upper-lower-level of the Ganeshwar culture</td>
</tr>
<tr>
<td>16/2</td>
<td>Fragment of vase of red slip ware with featureless rim, carination neck, obliquely body. Of medium fabric, from the Ganeshwar culture.</td>
</tr>
<tr>
<td>16/3</td>
<td>Fragment of vase of red slip ware with out-turned featureless rim, concave neck, globular body of medium fabric, from the lower level of Ganeshwar culture</td>
</tr>
<tr>
<td>16/4</td>
<td>Fragment of miniature vase of red slip ware without turned featureless rim, concave neck, outward-going body of medium fabric, from the mid-level of the Ganeshwar culture.</td>
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<tr>
<td>16/6</td>
<td>Fragment of miniature vase of red slip ware with splayed featureless rim, exterior a curve on the concave neck, obliquely body. Of fine fabric, from the mid-level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>16/7</td>
<td>Fragment of vase of red slip ware without curved collared featureless rim, shortly, concave neck, globular body, and sagger base, of course fabric, from the lower level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>16/8</td>
<td>Fragment of jar of red ware with flared featureless rim, concave neck, obliquely body of course fabric, from the upper level of the Ganeshwar culture.</td>
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<tr>
<td>------</td>
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</tr>
<tr>
<td>16/9</td>
<td>Fragment of jar of red slip ware with out-turned collared featureless rim, shortly concave neck, obliquely body. Of course fabric, from the upper level of the Ganeshwar culture.</td>
</tr>
<tr>
<td>16/10</td>
<td>Fragment of vase of dull red ware with flared collared featureless rim, vertically long concave neck out going body of medium fabric, from the lower level of Ganeshwar culture.</td>
</tr>
<tr>
<td>17/1</td>
<td>Fragment of basin of red slip ware with flattened and inside splayed rim, concave side, carinations of body, exterior decoration of nail impressed design on the shoulder of fine</td>
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<tr>
<td>No</td>
<td>Description</td>
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<tr>
<td>17/2</td>
<td>Fragment of basin of the red slip ware with out-curved featureless rim inside a ridge on the vertically sides, decoration of nail impressed design on the shoulder, carinations body of medium fabric, from the mid-level of the Ganeshwar culture.</td>
</tr>
<tr>
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The Antiquities kept in International Ram Katha Sangrahalaya and Art Gallery, Ayodhya U.P.

&

Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University, Ayodhya

Vijay Kumar
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Introduction

There are two museums in Ayodhya which house antiquities recovered from surrounding areas. These are known as International Ram Katha Sangrahalya & Art Gallery, Ayodhya and Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University, Ayodhya. The antiquities of these museum throw light on the history of Ayodhya.

Antiquities of International Ram Katha Sangrahalya & Art Gallery, Ayodhya

A museum called Ayodhya Museum was earlier established in Tulsi Smarak Bhawan near Hanuman Garhi, Raiganj Ayodhya in 18th January 1988 and remained there till 30-June-1990. After 1990, the museum was shifted from Tusli Smarak to Singarhat Raj Sadan and remained there 1999. After 1999, it was again housed in Tulsi Smarak Bhawan and remained there 2015. From 1st, January 2015, it was shifted in a new building Naya Ghat on the southern bank of river Saryu. It is presently called Ram Katha Sangrahalya & Art Gallery, Ayodhya. It contains the antiquities earlier kept in Municipal Museum district Ayodhya. Some of the images found in the city and the district were added to the collection. A large collection of terracottas from Karamdanda was brought to the museum. Some of the very large architectural fragments kept in the museum were recovered from Ram Janma Bhumi. These antiquities belong to the period from 9th to 11th century A.D. Following is the description of antiquity kept in Ram Katha Sangrahalya, Ayodhya U.P.

Fig. No. 01: A t.c. votive anthropomorphic figure

1. The accession number of the antiquity is 96.15.6. It is a t.c. votive anthropomorphic figure. It is of Mauryan period. The size of the antiquity is 5.5x5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
2. The accession number of the antiquity is 96.18.6. It is t.c. votive anthropomorphic figure. It is of *Mauryan* period. The size of the antiquity is 6.5x4 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

3. The accession number of the antiquity is 96.14.6. It is a t.c. archaic type anthropomorphic figure. It is of *Mauryan* period. The size of the antiquity is 6x4.5 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
4. The accession number of the antiquity is 96.17.6. It is t.c. archaic type anthropomorphic figure. It is of *Mauryan* period. The size of the antiquity is 6.3x4 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

5. The accession number of the antiquity is 96.16.6. It is t.c. archaic type anthropomorphic figure. It is of *Mauryan* period. The size of the antiquity is 6x4.5 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
6. The accession number of the antiquity is 96.13.6. It is t.c. archaic type anthropomorphic figure. It is of Mauryan period. The size of the antiquity is 6.5x5.2 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
7. The accession number of the antiquity is 92.28. It is the image of t.c. head. It is of Kushan period. The size of the antiquity is 15x10 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
8. The accession number of the antiquity is 92.32/1. It is a t.c. pestle. It is of Kushan period. The length of the antiquity is 10 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

9. The accession number of the antiquity is 96.61.6. It is the t.c human head. It is of Kushan period. The size of the antiquity is 10x9 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
10. The accession number of the antiquity is 96.60.6. It is a t.c. human head. It is of Kushan period. The size of the antiquity is 12x9.2 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

11. The accession number of the antiquity is 96.50.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 12x9.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
12. The accession number of the antiquity is 96.52.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 10x9 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

13. The accession number of the antiquity is 96.51.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 10.5x8 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
14. The accession number of the antiquity is 96.42.6. It is a t.c. fragment. It is of Kushan period. The height of the antiquity is 16 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

15. The accession number of the antiquity is 96.70.6. It is the image of t.c. goat headed deity. It is of Kushan period. The height of the antiquity is 7 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
16. The accession number of the antiquity is 96.80.6. It is a t.c. fragment. It is of Kushan period. The size of the antiquity is 14x24.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

17. The accession number of the antiquity is 96.66.6. It is t.c. head of a bearded ascetic. It is of Kushan period. The size of the antiquity is 13x9.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
18. The accession number of the antiquity is 96.69.6. It is t.c. goat headed deity. It is of *Kushan* period. The height of the antiquity is 6.5 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

19. The accession number of the antiquity is 96.27.6. It is t.c. bust of a female. It is of *Kushan* period. The size of the antiquity is 23x21 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
20. The accession number of the antiquity is 96.25.6. It is t.c. mother goddess. It is of Kushan period. The size of the antiquity is 16x15 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

21. The accession number of the antiquity is 96.24.6. It is t.c. ritualistic figure showing the lower portion of a human figure. A smaller anthropomorphic figure is seated between his legs. It has got stump like hands. It is of Kushan period. The size of the antiquity is 15x11.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
22. The accession number of the antiquity is 96.43.6. It is t.c. fragment. It is of *Kushan* period. The height of the antiquity is 14 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

23. The accession number of the antiquity is 96.45.6. It is t.c. fragment of mother goddess. It is of *Kushan* period. The height of the antiquity is 14.5 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
24. The accession number of the antiquity is 96.20.6. It is t.c. fragment of mother goddess. It is of Kushan period. The size of the antiquity is 13x11 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

25. The accession number of the antiquity is 96.54.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 11x7 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
26. The accession number of the antiquity is 96.39.6. It is a t.c. hand wearing bangles. It is of *Kushan* period. The length of the antiquity is 8 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

27. The accession number of the antiquity is 96.36.6. It is t.c. hand holding a bowl. It is of *Kushan* period. The length of the antiquity is 9 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
28. The accession number of the antiquity is 96.49.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 13x10.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

29. The accession number of the antiquity is 96.62.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 9.5x7.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
30. The accession number of the antiquity is 96.65.6. It is t.c. human head. It is of *Kushan* period. The size of the antiquity is 13x28 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

31. The accession number of the antiquity is 96.47.6. It is t.c. human head. It is of *Kushan* period. The size of the antiquity is 12x9 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
32. The accession number of the antiquity is 96.46.6. It is t.c. human head. It is of *Kushan* period. The size of the antiquity is 11x8 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

33. The accession number of the antiquity is 96.57.6. It is t.c. human head. It is of *Kushan* period. The size of the antiquity is 9x6.5 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
34. The accession number of the antiquity is 96.58.6. It is t.c. human head. It is of *Kushan* period. The size of the antiquity is 7.5x4.5 cm. The provenance of the antiquity is *Karamdana* district *Ayodhya* U.P.

35. The accession number of the antiquity is 96.55.6. It is t.c. human head. It is of *Kushan* period. The size of the antiquity is 15.5x8.2 cm. The provenance of the antiquity is *Karamdana* district *Ayodhya* U.P.
36. The accession number of the antiquity is 96.59.6. It is t.c. human head. It is of *Kushan* period. The size of the antiquity is 9.5x6 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

37. The accession number of the antiquity is 96.41B.6. It is t.c. hand wearing bangles. It is of *Kushan* period. The height of the antiquity is 8 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
38. The accession number of the antiquity is 96.40.6. It is t.c. hand holding a cup. It is of *Kushan* period. The length of the antiquity is 6 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

39. The accession number of the antiquity is 96.38.6. It is t.c. hand holding a cup. It is of *Kushan* period. The length of the antiquity is 15.5 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

40. The accession number of the antiquity is 96.82.6. It is a decorated t.c. piece. It is of *Kushan* period. The length of the antiquity is 4.5 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.
Fig. No. 41: Human head

41. The accession number of the antiquity is 96.68.6. It is t.c. human head. It is of Kushan period. The width of the antiquity is 6 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

Fig. No. 42: Human hand

42. The accession number of the antiquity is 96.37.6. It is t.c. human hand. It is of Kushan period. The length of the antiquity is 8 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
43. The accession number of the antiquity is 96.41A.6. It is t.c. human hand. It is of Kushan period. The length of the antiquity is 9.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

44. The accession number of the antiquity is 96.53.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 11x5.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
45. The accession number of the antiquity is 96.67.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 6x7 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

46. The accession number of the antiquity is 96.71.6. It is t.c. goat headed deity. It is of Kushan period. The width of the antiquity is 6.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
47. The accession number of the antiquity is 96.31.6. It is t.c. fragment showing the fore foot. It is of Kushan period. The width of the antiquity is 10.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

48. The accession number of the antiquity is 96.34A.6. It is t.c. fragment showing the fore foot. It is of Kushan period. The size of the antiquity is 5.5x8 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
49. The accession number of the antiquity is 96.35.6. It is t.c. fragment showing the fore foot. It is of Kushan period. The width of the antiquity is 9 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

50. The accession number of the antiquity is 96.48.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 10.5x7.8 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
51. The accession number of the antiquity is 96.85.6. It is a t.c. fragment showing the part of a headgear. It is of Kushan period. The length of the antiquity is 12.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

52. The accession number of the antiquity is 96.56.6. It is t.c. human head. It is of Kushan period. The size of the antiquity is 8x6.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
53. The accession number of the antiquity is 96.28.6. It is t.c. fragment showing lower part of some deity. It is of Kushan period. The size of the antiquity is 5.3x10 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

54. The accession number of the antiquity is 96.30.6. It is t.c. fragment showing the fore foot. It is of Kushan period. The width of the antiquity is 10.5 cm. The provenance of the antiquity is district U.P.
55. The accession number of the antiquity is 95.11/4. It is the image of Human head. It is of *Kushan* period. The size of the antiquity is 11.5x7.5 cm. The provenance of the antiquity is district *Allahabad* U.P.

56. The accession number of the antiquity is 95.12. It is the image of Mother Goddess. It is of *Kushan* head. The size of the antiquity is 12x9 cm. The provenance of the antiquity is district *Allahabad* U.P.
Fig. No. 57: Image of the head of Parvati

57. The accession number of the antiquity is 95.16. It is the image of Parvati having third eye (?). It is of Kushan period. There are small sized punched holes on both the cheeks of the deity. The size of the antiquity is 11x7 cm. The provenance of the antiquity is district Allahabad U.P.

Fig. No. 58: Human head

58. The accession number of the antiquity is 95.11/1. It is the image of a Human head. It is of Kushan period. The size of the antiquity is 13x6.4 cm. The provenance of the antiquity is district Allahabad U.P.
59. The accession number of the antiquity is 95.11/2. It is the image of a Human head. It is of *Kushan* period. The size of the antiquity is 10x5.6 cm. The provenance of the antiquity is district *Allahabad* U.P.

60. The accession number of the antiquity is 95.11/3. It is the image of a Human head. It is of *Kushan* period. The size of the antiquity is 9x6 cm. The provenance of the antiquity is district *Allahabad* U.P.
61. The accession number of the antiquity is 93.70. It is the image of an animal figure. It is of Kushan period. The size of the antiquity is 12x9 cm. The provenance of the antiquity is district Raibareily U.P.
62. The accession number of the antiquity is 95.15. It is the image of bust of human figure. It is of Gupta period. The size of the antiquity is 12x6 cm. The provenance of the antiquity is district Allahabad U.P.
63. The accession number of the antiquity is 95.14. It is the fragment of Ram headed cart. It is of *Gupta* period. The size of the antiquity is 14x8.5 cm. The provenance of the antiquity is district *Allahabad* U.P.

64. The accession number of the antiquity is 95.13. It is the fragment of an alligator headed wheeled cart. It is of *Gupta* period. The size of the antiquity is 16x7.5 cm. The provenance of the antiquity is district *Allahabad* U.P.
65. The accession number of the antiquity is 96.63.6. It is t.c. fragment showing a human eye. It is of Gupta period. The size of the antiquity is 5.5x7.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

66. The accession number of the antiquity is 96.81A.6. It is t.c. piece showing two human feet. It is of Gupta period. The size of the antiquity is 12x10.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
Fig. No. 67: Female head

67. The accession number of the antiquity is 93.13. It is t.c. female head. It is of 9th century A.D. The size of the antiquity is 9x5 cm. The provenance of the antiquity is district Allahabad U.P.
68. The accession number of the antiquity is 92.75. It is t.c. figurine. The size of the antiquity is 18x13 cm. The provenance of the antiquity is R.B.J.R (Ram Janma Bhumi), Ayodhya U.P.
69. The accession number of the antiquity is 96.64.6. It is a t.c. piece. The size of the antiquity is 5x6.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

70. The accession number of the antiquity is 96.19.6. It is a t.c. piece. The size of the antiquity is 6x2.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
71. The accession number of the antiquity is 96.84.6. It is a t.c. piece. The length of the antiquity is 9 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

72. The accession number of the antiquity is 92.77. It is the image of a bowl. It is of Kushan period. The length of the antiquity is 20 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
73. It is the image of the clay pots of different period (11- Kushan, 12- NBP, 13- NBP and 15- Kushan). The provenance of the antiquity is Municipal Museum district Ayodhya U.P. These are kept in Ram Katha Sangrahalay, Ayodhya U.P.
74. The accession number of the antiquity is 93.43. It is the image of Krishna trampling the body of five headed snake Kaliya (?). It is of Shunga period. The size of the antiquity is 18.5x18 cm. The provenance of the antiquity is district Badaun U.P.
Fig. No. 75: Image of Hariti

75. The accession number of the antiquity is 92.25. It is the image of Hariti. It is of Kushan period. The size of the antiquity is 19x11 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
76. The accession number of the antiquity is 92.30. It is the broken image of *Kuber*. It is of *Kushan* period. The size of the antiquity is 15x12 cm. The provenance of the antiquity is *R.J.B (Ram Janma Bhumi), Ayodhya U.P.*
Fig. No. 77: Broken image of a goddess

77. The accession number of the antiquity is 96.21.6. It is the image of goddess sitting on a low seat. It is of Kushan period. The size of the antiquity is 9.5x11 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

Fig. No. 78: Broken image of Hariti

78. The accession number of the antiquity is 96.44.6. It is the image of Hariti sitting on a low seat. It is of Kushan period. The length of the antiquity is 13.4 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
Fig. No. 79: Image of a sitting goddess

79. The accession number of the antiquity is 96.36.6. It is the image of goddess seated on a cylindrical stool. It is of Kushan period. The length of the antiquity is 9 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
80. The accession number of the antiquity is 96.23.6. It is the image of the lower portion of a seated human figure. It is of Kushan period. The size of the antiquity is 17x10.5 cm. The provenance of the antiquity is Karamdana district Ayodhya U.P.

Fig. No. 80: Lower portion of a seated human figure
Fig. No. 81: Legs of a deity

81. The accession number of the antiquity is 96.22.6. It is the legs of a deity. It is of Kushan period. The size of the antiquity is 12x12 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
Fig. No. 82: Image of the lower portion of the joint image of Kuber & Hariti

82. The accession number of the antiquity is 96.34B.6/ 96.33.6/ 96.29.6/ 96.32.6. It is the image of the lower portion of the joint images of Kuber and Hariti (?). It is of Kushan period. The length of the antiquity is 7.5, 6, 9.7 and 8.5 cm respectively. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
83. The accession number of the antiquity is 93.5. It is the image of Hanuman ready to strike somebody in Ashok Vatika. It is of 5th century A.D. He is holding the branch of a tree. The size of the antiquity is 23x16 cm. The provenance of the antiquity is district Allahabad U.P.
84. The accession number of the antiquity is 93-51. It is the image of the head of double faced Varaha. It is of 5th-6th century A.D. The size of the antiquity is 48.5x34 cm. The provenance of the antiquity is district Allahabad U.P.
Fig. No. 85: Male head

85. The accession number of the antiquity is 93.11. It is the image of male head. It is of 6th century A.D. The size of the antiquity is 15.5x14.5 cm. The provenance of the antiquity is district Allahabad U.P.
86. The accession number of the antiquity is. It is a sculptural fragment. It is of 6th century A.D. The size of the antiquity is 10.5x7.3x1.8 cm.
The accession number of the antiquity is 93.3. It is the image of male figure. It is of 8th century A.D. The size of the antiquity is 25x22 cm. The provenance of the antiquity is district Allahabad U.P.
88. The accession number of the antiquity is 91.11. It is the image of Vishnu. It is of 8th century A.D. The size of the antiquity is 75x32 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
89. The accession number of the antiquity is 91.6. It is the left part of the Vishnu image. It is of 8th-9th century A.D. It was earlier kept in Municipal Museum district Ayodhya U.P.
Fig. No. 90: Part of the Vishnu image

90. The accession number of the antiquity is 91.05. It is the part of the Vishnu image. It is of 8th-9th century A.D. The size of the antiquity is 66x36 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
91. The accession number of the antiquity is 93.53 (A+B). It is the image of Harihar. It is of 8th-9th century A.D. The size of the antiquity is 109x49 cm. The provenance of the antiquity is district Allahabad U.P.
Fig. No. 92: Part of the *parikar*

92. The accession number of the antiquity is 91.15 A. It is the image of part of the *parikar* of a deity. It is of 8th-9th century A.D. The size of the antiquity is 65x64 cm. The provenance of the antiquity is Municipal Museum district *Ayodhya* U.P.
Fig. No. 93: Image of Varahi

93. The accession number of the antiquity is 93.52. It is the image of Varahi. It is of 8th-9th century A.D. The size of the antiquity is 31.5x34 cm. The provenance of the antiquity is district Allahabad U.P.
94. The accession number of the antiquity is 91.02. It is the image of the part of *Vishnu Dashavatar Patta*. It is of 9th century A.D. The size of the antiquity is 109x74 cm. It was earlier kept in Municipal Museum district *Ayodhya* U.P.

95. The accession number of the antiquity is 91.12. It is the image of *Uttranga*. It is of 9th century A.D. The size of the antiquity is 130x32 cm. It was earlier kept in Municipal Museum district *Ayodhya* U.P.
96. The accession number of the antiquity is 91.10. It is the image of Saptamatrika panel. It is of 9\textsuperscript{th} century A.D. The size of the antiquity is 48x81 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
Fig. No. 97: Image of Uma-Mahesh

97. The accession number of the antiquity is 93-02. It is the image of Uma-Mahesh in amorous pose. It is of 9th century A.D. The size of the antiquity is 43x68 cm. It was earlier kept in Allahabad U.P.
Fig. No. 98: Part of the Parikar

98. The accession number of the antiquity is 98.10. It is the part of the parikara of a deity. It is of 9th century A.D. The size of the antiquity is 20x9.5 cm. The provenance of the antiquity is district Ayodhya U.P.
Fig. No. 99: Female holding a water vessel

99. The accession number of the antiquity is 93.7. It is the image of a female holding a water vessel. It is of 9th century A.D. The size of the antiquity is 26.8x14 cm. The provenance of the antiquity is district Allahabad U.P.
The accession number of the antiquity is 93.14. It is the image of female head. It is of 9th century A.D. The size of the antiquity is 15x8.5 cm. The provenance of the antiquity is district Allahabad U.P.
The accession number of the antiquity is 97.1. It is the boot clad image of Surya holding lotus in his both hands and flanked by dand pingal and two female devotees. It is of 9\textsuperscript{th} century A.D. The size of the antiquity is 46x35 cm. The provenance of the antiquity is district Mathura U.P.
102. The accession number of the antiquity is 97.33. It is an *argha* like base of an image. It is of 9th century A.D. The size of the antiquity is 41x59 cm. The provenance of the antiquity is *Nampara* district *Bahraich* U.P.
The accession number of the antiquity is 91.09. It is the image of the bust of Vishnu with crown. It is of 9th-10th century A.D. The size of the antiquity is 58x34 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
The accession number of the antiquity is 91.16. It is the image of the doorjamb with base creeper decoration. It is of 9th-10th century A.D. The size of the antiquity is 75x29 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
The accession number of the antiquity is 91.21. It is the image of Parvati. It is of 9th-10th century A.D. The size of the antiquity is 40x27 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
Fig. No. 106: Image of Ganesh

106. The accession number of the antiquity is 91.7. It is the image of Ganesh. It is of 9th-10th century A.D. The size of the antiquity is 60x42 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
Fig. No. 107: Image of Vishnu

107. The accession number of the antiquity is 96.92. It is the image of Vishnu. It is of 9th-10th century A.D. The size of the antiquity is x cm. The provenance of the antiquity is district U.P.
The accession number of the antiquity is 97.34. It is a defaced sculptural fragment. It is of 9th-10th century A.D. The size of the antiquity is 17.5x16.5 cm. The provenance of the antiquity is Nanpara district Bahraich U.P.
109. The accession number of the antiquity is 97.38. It is the defaced image of a deity. It is of 9th-10th century A.D. The size of the antiquity is 12.5x8.3 cm. The provenance of the antiquity is Nanpara district Bahraich U.P.

110. The accession number of the antiquity is 97.46. It is the image of Vishnu. It is of 9th-10th century A.D. The size of the antiquity is 22x26 cm. The provenance of the antiquity is Sitakund, Bikapur district Ayodhya U.P.
The accession number of the antiquity is 91.01. It is the image of Tirthankara Rishabhanatha. It is of 10th century A.D. The size of the antiquity is 99x47 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
The accession number of the antiquity is 91.08. It is the image of the part of a doorjamb. It is of 10th century A.D. The size of the antiquity is 102x37 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
113. The accession number of the antiquity is 91.14. It is the *lalatabimba* of a *Vishnu* temple. It is of 10th century A.D. The size of the antiquity is 147x37 cm. It was earlier kept in Municipal Museum district *Ayodhya* U.P.

114. The accession number of the antiquity is 91.13. It is the image of the *Udumbara* decorated with lion motif flanking lotus plants being lifted by elephants. The central part is *mandaraka* in nascent stage of evolution. It is of 10th century A.D. The size of the antiquity is 153x35 cm. It was earlier kept in Municipal Museum district *Ayodhya* U.P.
Fig. No. 115: Image of Parvati

115. The accession number of the antiquity is 91.18. It is the image of Parvati. It is of 10th century A.D. The size of the antiquity is 51x32 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
116. The accession number of the antiquity is 91.33. It is the image of Uma-Mahesh. It is of 10th century A.D. The size of the antiquity is 45x26 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
Fig. No. 117: Parikar of some deity

117. The accession number of the antiquity is 92.26. It is the fragment of the parikara of some deity. It is of 10th century A.D. The size of the antiquity is 29x12x16 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
118. The accession number of the antiquity is 91.4. It is the image of a couple standing below a stylized canopy of a tree. It is of 10th century A.D. The size of the antiquity is 83x45 cm. The provenance of the antiquity is Municipal Museum district Ayodhya U.P.
Fig. No. 119: Part of the *parikar*

119. The accession number of the antiquity is 91.15 B. It is the part of the *parikar* of a deity. It is of 10\textsuperscript{th} century A.D. The size of the antiquity is 96x34 cm. The provenance of the antiquity is Municipal Museum district *Ayodhya* U.P.
120. The accession number of the antiquity is 97.32. It is the image of Jain goddess Ambika. It is of 10th century A.D. The size of the antiquity is 50x50 cm. The provenance of the antiquity is Nampara district Bahraich U.P.
121. The accession number of the antiquity is 93.4. It is the image of *Mahisasura*. It is of 10th century A.D. The size of the antiquity is 44x26 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

122. The accession number of the antiquity is 97.33. It is the image of feet of a deity. It is of 10th century A.D. The size of the antiquity is 41x59 cm. The provenance of the antiquity is *Nampara* district *Bahraich* U.P.
The accession number of the antiquity is 98.5. It is the image of Vishnu. It is of 10th century A.D. The size of the antiquity is 27x22 cm. The provenance of the antiquity is district Ayodhya U.P.
124. The accession number of the antiquity is 98.9. It is the part of the parikara of Vishnu. It is of 10th century A.D. The size of the antiquity is 36x16 cm. The provenance of the antiquity is district Ayodhya U.P.
Fig. No. 125: Sculptural fragment

125. The accession number of the antiquity is 98.8. It is the sculptural fragment. It is of 10th century A.D. The size of the antiquity is x cm. The provenance of the antiquity is district U.P.
Fig. No. 126: *Parikar* of a deity

126. The accession number of the antiquity is 91.27. It is part of the *parikara* of a deity. It is of 10th century A.D. The size of the antiquity is 50x27 cm. The provenance of the antiquity is Municipal Museum district *Ayodhya* U.P.
127. The accession number of the antiquity is 93.15. It is the image of a male. It is of 10\textsuperscript{th} century A.D. The size of the antiquity is 13x14 cm. The provenance of the antiquity is district \textit{Allahabad} U.P.

128. The accession number of the antiquity is 97.39. It is a defaced sculptural fragment. It is of 10\textsuperscript{th} century A.D. The size of the antiquity is 11x7 cm. The provenance of the antiquity is \textit{Nanpara} district \textit{Bahraich} U.P.
129. The accession number of the antiquity is 97.40. It is the image of a hand. It is of 10th century A.D. The size of the antiquity is 14x7.5 cm. The provenance of the antiquity is Nanpara district Bahraich U.P.

130. The accession number of the antiquity is 97.37. It is a female bust. It is of 10th century A.D. The size of the antiquity is 10.5x7 cm. The provenance of the antiquity is Nanpara district Bahraich U.P.
Fig. No. 131: Image of a deity

131. The accession number of the antiquity is 91.3. It is the image of a deity. It is of 10th century A.D. The size of the antiquity is 21x17 cm. The provenance of the antiquity is Municipal Museum district Ayodhya U.P.
The accession number of the antiquity is 91.26. It is the image of Surya. It is of 10th-11th century A.D. The size of the antiquity is 50x27 cm. The provenance of the antiquity is Municipal Museum district Ayodhya U.P.
Fig. No. 133: Part of the *parikar* of a deity

133. The accession number of the antiquity is 97.44. It is the part of a *parikar* of a deity. It is of 10th-11th century A.D. The size of the antiquity is 20x22.5 cm. The provenance of the antiquity is *Sitakund, Bikapur* district *Ayodhya* U.P.
134. The accession number of the antiquity is 93.58. It is the image of Shiva. It is of 10th-11th century A.D. The size of the antiquity is 35.5x29 cm. The provenance of the antiquity is district Allahabad U.P.
Fig. No. 135: Defaced image of Vishnu

135. The accession number of the antiquity is 97.29.4. It is the defaced image of Vishnu with his consort (?). It is of late medieval period. The size of the antiquity is 24.5x16 cm. The provenance of the antiquity is Vilwahari Ghat district Ayodhya U.P.
The accession number of the antiquity is 92.39. It is piece of a *lata* of a *Shikhara* of a temple. It is of 11th century A.D. The size of the antiquity is 36x14.6x13 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
137. The accession number of the antiquity is 92.27. It is the broken image of Uma-Maheshwara. It is of 11th century A.D. The size of the antiquity is 23x16½ cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

Fig. No. 137: Broken image of Uma-Maheshwara
The accession number of the antiquity is 93.12. It is a human head. It is of 11th century A.D. The size of the antiquity is 34x20 cm. The provenance of the antiquity is district Allahabad U.P.
The accession number of the antiquity is 91.24. It is the image of Vishnu. It is of 11th century A.D. The size of the antiquity is 44.5x28 cm. The provenance of the antiquity is Municipal Museum district Ayodhya U.P.
The accession number of the antiquity is 93.16. It is the broken image of a male deity. It is of 11th century A.D. The size of the antiquity is 20.3x10 cm. The provenance of the antiquity is district Allahabad U.P.

Fig. No. 140: Broken image of a male deity
Fig. No. 141: Image of Ekmukhi Shivalinga

141. The accession number of the antiquity is 97-31. It is the image of Ekmukhi Shivalinga. It is of 12th century A.D. The size of the antiquity is 114x95 cm. The provenance of the antiquity is Nanpara district Bahraich U.P.
142. The accession number of the antiquity is 91.19. It is the image of Tirthankara. It is of 12th century A.D. The size of the antiquity is 51x30 cm. It was earlier kept in Municipal Museum district Ayodhya U.P. This image bears a short inscription dated Samwat 1165 Chaitya Sudi . . . Close-up photograph of the inscription is given below.
The accession number of the antiquity is 98.6. It is the image of *Mahisasuramardini*. It is of 12th century A.D. The size of the antiquity is 11x7 cm. The provenance of the antiquity is district *Ayodhya* U.P.
144. The accession number of the antiquity is 93.10. It is the image of Hanuman. It is of 12th-13th century A.D. The size of the antiquity is 42.5x19.5x31.5 cm. The provenance of the antiquity is district Allahabad U.P.
145. The accession number of the antiquity is 91.25. It is the image of goddess Ambika. Neminatha is seated on the head of the goddess. It is of 14th-15th century A.D. The size of the antiquity is 44x32 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
146. The accession number of the antiquity is 95.5. It is the image of a female head. It is of 15\textsuperscript{th} century A.D. The size of the antiquity is 17.5x12 cm. The provenance of the antiquity is district \textit{Jhansi} U.P.

![Fig. No. 147: Female head](image)

147. The accession number of the antiquity is 91.29. It is a flower from which an octagonal tapering shaft is emerging. It is of 15\textsuperscript{th}-16\textsuperscript{th} century A.D. The size of the antiquity is 31x10 cm. The provenance of the antiquity is Municipal Museum district \textit{Ayodhya} U.P.

![Fig. No. 148: Image of a flower](image)
The accession number of the antiquity is 91.30. It is the image of a horse and a man. It is of 19th-20th century A.D. The size of the antiquity is 29x32 cm. The provenance of the antiquity is Municipal Museum district Ayodhya U.P.
Fig. No. 150: Image of Parvati

149. The accession number of the antiquity is 91.17. It is the image of Parvati. It is of 20th century A.D. The size of the antiquity is 52x28 cm. It was earlier kept in Municipal Museum district Ayodhya U.P.
Fig. No. 151: Image of Ganesh

150. The accession number of the antiquity is 94.4. It is the image of Ganesh. It is of 20th century A.D. The size of the antiquity is 41x26.5 cm. The provenance of the antiquity is district Ayodhya U.P.
Fig. No. 152: Headless image of Parvati

151. The accession number of the antiquity is 97.45. It is the headless image of Parvati. It is of 20th century A.D. The size of the antiquity is 35x27 cm. The provenance of the antiquity is Sitakund, Bikapur district Ayodhya U.P.
152. The accession number of the antiquity is 92.24. It is the image of the lower part of a deity sitting on a pedestal carved with the figure of a lion. It is of 20th century A.D. The size of the antiquity is 45x28.5 cm. The provenance of the antiquity is Municipal Museum district Ayodhya U.P.
153. The accession number of the antiquity is 93.44. It is the image of two entwined Naag couple whose hoods are protecting a standing male deity. It is of 20th century A.D. The size of the antiquity is 29x11.5 cm. The provenance of the antiquity is district Badaun U.P.

154. The accession number of the antiquity is 92.29. It is a hand. The size of the antiquity is 23x8 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
Fig. No. 156: Fragment of the image of a man

155. The accession number of the antiquity is 91.28. It is the fragment of the image of a man seen from back side with left leg stretched and right leg folded. The size of the antiquity is 25.4x42.6 cm. The provenance of the antiquity is Municipal Museum district Ayodhya U.P.
The accession number of the antiquity is 92.40. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 16x13.5x13.4 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

Fig. No. 157: Sculptural fragment
157. The accession number of the antiquity is 92.72. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 21.5x18.5x9.8 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
Fig. No. 159: Sculptural fragment

158. The accession number of the antiquity is 92.47. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 22.8x13.8x11 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
159. The accession number of the antiquity is 92.65. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 28x20.8x8.5 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
160. The accession number of the antiquity is 92.74. It is a sculptural fragment. It is of 9\textsuperscript{th} century A.D. The size of the antiquity is 21.7x21.5x8.8 cm. The provenance of the antiquity is \textit{R.J.B (Ram Janma Bhumi), Ayodhya} U.P.

Fig. No. 161: Sculptural fragment
161. The accession number of the antiquity is 92.37. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 24.7x22.6x11.5 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

162. The accession number of the antiquity is 92.42. It is a Bhumi Amalak. It is of 9th century A.D. The size of the antiquity is 26x2.4.5x10 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
163. The accession number of the antiquity is 92.70. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 21.3x9.4x11.2 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

164. The accession number of the antiquity is 92.50. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 15x4.7x11.2 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
165. The accession number of the antiquity is 92.64. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 14.8x11.5x7.5 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

166. The accession number of the antiquity is 92.73. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 12.3x11.5x7.4 cm. The provenance of the antiquity is Ayodhya U.P.
167. The accession number of the antiquity is 92.62. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 13.4x13.8x5.5 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

168. The accession number of the antiquity is 92.69. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 18.5x12.5x9.4 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
169. The accession number of the antiquity is 92.71. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 18.5x15x7.8 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

170. The accession number of the antiquity is 92.61. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 19.5x16x10 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
171. The accession number of the antiquity is 92.64. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 25x11x10 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

172. The accession number of the antiquity is 92.68. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 18x11.5x10.3 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
173. The accession number of the antiquity is 92.59. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 17.5x18.3x10.3 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

174. The accession number of the antiquity is 92.66. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 13.7x9x10 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
175. The accession number of the antiquity is 92.63. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 15.2x7.3x7.5 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

176. The accession number of the antiquity is 92.48. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 21.5x19x8.4 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
177. The accession number of the antiquity is 92.60. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 25x12.5x9 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

178. The accession number of the antiquity is 92.53. It is a sculptural fragment. It is of 9th century A.D. The size of the antiquity is 32x25 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi) district Ayodhya U.P.
179. The accession number of the antiquity is 92.43. It is a sculptural fragment. It is of 9th-10th century A.D. The size of the antiquity is 30.5x20.6x7.0 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

180. The accession number of the antiquity is 92.36. It is the fragment of a Kutuchhadya. It is of 9th-10th century A.D. The size of the antiquity is 22.8x21.6x10.8 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
181. The accession number of the antiquity is 92.38. It is a sculptural fragment. It is of 9th-10th century A.D. The size of the antiquity is 26x19.3x8.2 cm. The provenance of the antiquity is R.J.B (Ram Janmabhumi), Ayodhya U.P.

182. The accession number of the antiquity is 92.41. It is a Bhumi Amalak. It is of 9th-10th century A.D. It has holes for fixing iron dowels. The size of the antiquity is 16x18x8.7 cm. The provenance of the antiquity is R.J.B (Ram Janmabhumi), Ayodhya U.P.
183. The accession number of the antiquity is. It is a brick. It is of 9th-10th century A.D. The size of the antiquity is 10x7x2 cm.

184. The accession number of the antiquity is. It is a brick. It is of 9th-10th century A.D. The size of the antiquity is 11.8x7.5x2 cm.

185. The accession number of the antiquity is 96.77.9. It is a brick. It is of 9th-10th century A.D. The size of the antiquity is 23x17.5 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
186. The accession number of the antiquity is 96.79.9. It is a brick. It is of 9th-10th century A.D. The size of the antiquity is 20x20 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

187. The accession number of the antiquity is 92.45. It is a scroll design. It is of 10th century A.D. The size of the antiquity is 24x7.3x4.6 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
Fig. No. 189: An Architectural fragment

188. The accession number of the antiquity is 92.46. It is an architectural fragment. It is of 10th century A.D. The size of the antiquity is 31x23 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi) district Ayodhya U.P.

Fig. No. 190: Sculptural fragment

189. The accession number of the antiquity is 92.44. It is a sculptural fragment. It is of 10th century A.D. The size of the antiquity is 9.5x12x4.5 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
190. The accession number of the antiquity is 92.51. It is a sculptural fragment. It is of 10th century A.D. The size of the antiquity is 21x7x5 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

191. The accession number of the antiquity is 92.54. It is a sculptural fragment. It is of 10th century A.D. The size of the antiquity is 33.3x4.5x3.8 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.

192. The accession number of the antiquity is 92.49. It is an architectural fragment. It is of 10th century A.D. The size of the antiquity is 16x13.5x12 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi), Ayodhya U.P.
193. It is a brick. It is of 10th century A.D. The size of the antiquity is 6.8x6x1.4 cm.

194. The accession number of the antiquity is 92.79/1. It is the image of a cylindrical object (*Belan*). The length of the antiquity is 22 cm. The provenance of the antiquity is *R.J.B (Ram Janma Bhumi), Ayodhya* U.P.
195. The accession number of the antiquity is 92.56. It is a sculptural fragment. The size of the antiquity is 29x20 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi) district Ayodhya U.P.

196. The accession number of the antiquity is 92.52. It is a sculptural fragment. The size of the antiquity is 39x30 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi) district Ayodhya U.P.
197. The accession number of the antiquity is 92.55. It is a sculptural fragment. The size of the antiquity is 40x14 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi) district Ayodhya U.P.

198. The accession number of the antiquity is 93.10. It is a sculptural fragment. The size of the antiquity is 42.5x19.5 cm. The provenance of the antiquity is district Allahabad U.P.
199. The accession number of the antiquity is 92.57. It is a sculptural fragment. The size of the antiquity is 37x20 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi) district Ayodhya U.P.

200. The accession number of the antiquity is 92.53. It is a sculptural fragment. The size of the antiquity is 32x25 cm. The provenance of the antiquity is R.J.B (Ram Janma Bhumi) district Ayodhya U.P.
201. The accession number of the antiquity is 96.72.6. It is a sculptural fragment. The width of the antiquity is 8.3 cm. The provenance of the antiquity is *Karamdanda* district *Ayodhya* U.P.

202. The accession number of the antiquity is 97.35. It is a fragment of the image of a deity. The size of the antiquity is 18x17.5 cm. The provenance of the antiquity is *Nanpara* district *Bahraich* U.P.
203. The accession number of the antiquity is 97.41. It is a sculptural fragment. The width of the antiquity is 18 cm. The provenance of the antiquity is Nanpara district Bahraich U.P.

204. The accession number of the antiquity is 96.75.9. It is a sculptural fragment. The size of the antiquity is 20x20 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
205. The accession number of the antiquity is 96.78.9. It is a sculptural fragment. The size of the antiquity is 24x22 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.

206. The accession number of the antiquity is 96.74.9. It is a sculptural fragment. The size of the antiquity is 25x14 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
207. The accession number of the antiquity is 96.76.9. It is a sculptural fragment. The size of the antiquity is 22.5x14 cm. The provenance of the antiquity is Karamdanda district Ayodhya U.P.
Antiquities of Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University, Ayodhya

Kaushal Museum is located in Dr. Ram Manohar Lohiya Awadh University, district Ayodhya. The University was established in 1975. In the beginning, the museum was located in a room of History department of the university. It was shifted to the new building in 1998. The following antiquities are kept in the museum.

1. It is a t.c. leg of Kushan period. The size of the antiquity is 9.5x7x5 cm. The provenance of the antiquity is Vishnu Sheersha Sultanpur Kund district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
2. It is a broken t.c. image of *Kuber*. It is of *Kushan* period. The size of the antiquity is 16x11x7 cm. The provenance of the antiquity is *Rajghat* district *Ayodhya* U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya* U.P.
3. It is a t.c. lid. It is of Kushan period. The size of the antiquity is 5x3x2.5 cm. The provenance of the antiquity is Rahet district Faizabad U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.

4. It is a t.c. pestle. It is of Kushan period. The size of the antiquity is 15x5.5x18 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
5. It is a t.c. lid. It is of *Kushan* period. The size of the antiquity is 12.5x10x3 cm. The provenance of the antiquity is *Surhurpur* district *Ambedkarnagar* U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad* district *Ayodhya* U.P.
6. It is a t.c. lid. It is of Kushan period. The size of the antiquity is 13x13x3.5 cm. The provenance of the antiquity is district U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
7. It is fragment of a t.c. figurine. It is of Gupta period. The size of the antiquity is 16x12x8 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
8. It is t.c. piece. The size of the antiquity is 4x5x13 cm. The provenance of the antiquity is district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.

9. It is the broken t.c. tail of a bird (?). The size of the antiquity is 7.5x8x2 cm. The provenance of the antiquity is district U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
10. It is a t.c. vase. The size of the antiquity is 11x12x12 cm. The provenance of the antiquity is Rahet district Faizabad U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.

11. It is the image of t.c. Chakra. The size of the antiquity is 7.5x7.5x3 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
12. It is t.c. piece. The size of the antiquity is 23x13x27 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.

Fig. No. 12: T.C. Piece
13. It is the broken image of a deity. It is of *Shunga* period. The size of the antiquity is 8x8x2 cm. The provenance of the antiquity is *Surhurpur* district *Ambedkarnagar* U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya* U.P.
14. It is the image of a toy bird. It is of *Kushan* period. The size of the antiquity is 12x8x9 cm. The provenance of the antiquity is *Surhurpur* district *Ambedkarnagar* U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad* district *Ayodhya* U.P.
15. It is the image of an elephant. It is of *Kushan* period. The size of the antiquity is 13x5x14 cm. The provenance of the antiquity is *Surhurpur* district *Ambedkarnagar* U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad* district *Ayodhya* U.P.
16. It is the image of an animal. It is of *Kushan* period. The size of the antiquity is 12x10x26 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.

**Fig. No. 16: Image of an animal**
Fig. No. 17: Image of an elephant

17. It is the image of an elephant. It is of Kushan period. The size of the antiquity is 17x5x7 cm. The provenance of the antiquity is district U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.

Fig. No. 18: Image of a bird

18. It is the broken image of a bird. It is of Kushan period. The size of the antiquity is 8x5x9 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
19. It is the image of head of Shiva. It is of Kushan period. The size of the antiquity is 11x8x5 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
20. It is the image of Human head. It is of Kushan period. The size of the antiquity is 11x7x5 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
21. It is the image of human head. It is of *Kushan* period. The size of the antiquity is 15x14x7 cm. The provenance of the antiquity is *Bhidura* district *Sultanpur* U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad* district *Ayodhya* U.P.
22. It is the image of a female. It is of Kushan period. The size of the antiquity is 8x6x2 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
23. It is a human head. It is of *Kushan* period. The size of the antiquity is 12x8x3 cm. The provenance of the antiquity is *Surhurpур* district *Ambedkarnagar* U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad* district *Ayodhya* U.P.
Fig. No. 24: Animal figure

24. It is the image of an animal. It is of Kushan period. The size of the antiquity is 13x8.5x8.5 cm. The provenance of the antiquity is district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
25. It is the image of votive figurine. It is of *Kushan* period. The size of the antiquity is 5x4.5x1.5 cm. The provenance of the antiquity is district U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad* district *Ayodhya* U.P.
26. It is the image of votive figurine. It is of *Kushan* period. The size of the antiquity is 5x4.5x1.5 cm. The provenance of the antiquity is district U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad* district Ayodhya U.P.
27. It is the image of votive figurine. It is of Kushan period. The size of the antiquity is 5x4.5x1.5 cm. The provenance of the antiquity is district U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 28: Image of a votive figurine

28. It is the image of votive figurine. It is of Kushan period. The size of the antiquity is 5.5x3.5x1.5 cm. The provenance of the antiquity is district U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
29. It is the image of Kuber. It is of 5th–6th century A.D. The size of the antiquity is 31x18x11 cm. The provenance of the antiquity is district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 30: Image of an elephant

30. It is the image of an elephant. It is of Gupta period. The size of the antiquity is 13x5x15 cm. The provenance of the antiquity is district U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.

Fig. No. 31: Image of an elephant

31. It is the image of an elephant. It is of Gupta period. The size of the antiquity is 9x7x5 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 32: Image of an elephant

32. It is the image of an elephant. It is of Gupta period. The size of the antiquity is 7x6x3 cm. The provenance of the antiquity is Surhurpur district Ambedkarnagar U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
33. It is the image of a man holding a bird in his right hand. It is of *Gupta* period. The size of the antiquity is 15x9x3 cm. The provenance of the antiquity is *Surhurpur* district *Ambedkarnagar* U.P. It is kept in *Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad* district *Ayodhya* U.P.
Fig. No. 34: Uma-Mahesh Figure

34. It is the image of Uma-Mahesh. It is of 8th century A.D. The size of the antiquity is 70x44x13 cm. The provenance of the antiquity is Kanuapur district Ayodhya U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
35. It is an architectural fragment. It shows floral scrolls carved on stone. It is of 8th century A.D. The size of the antiquity is 24x15x15 cm. The provenance of the antiquity is district Mathura U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
36. It is the image of *Rishabha Deva*. It is of 8th century A.D. The size of the antiquity is 47x14x11 cm. The provenance of the antiquity is Rajghat district Ayodhya U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
37. It is the votive image of Vishnu. It is of 8th century A.D. The size of the antiquity is 11x6x3 cm. The provenance of the antiquity is Ramnathpur district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
38. It is the image of Vishnu. It is of 8th-9th century A.D. The size of the antiquity is 40x37x8 cm. The provenance of the antiquity is Dehasa district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 39: Uma-Mahesh

39. It is the image of Uma-Mahesh. It is of 8th-9th century A.D. The size of the antiquity is 24x15x15 cm. The provenance of the antiquity is district Mathura U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 40: Image of Kartikeya

40. It is the image of Kartikeya. It is of 9th century A.D. The size of the antiquity is 27x19x6 cm. The provenance of the antiquity is district Faizabad U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
41. It is the image of Vishnu (?). It is of 9th-10th century A.D. The size of the antiquity is 17x10x10 cm. The provenance of the antiquity is district Mathura U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 42: Image of Harihar

42. It is the broken image of Harihar Vishnu. It is of 9th-10th century A.D. The size of the antiquity is 17x12x3 cm. The provenance of the antiquity is Gudbad district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 43: Image of a goddess

43. It is the image of a goddess. It is of 9th-10th century A.D. The size of the antiquity is 32x30x14 cm. The provenance of the antiquity is Vaidhu district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
44. It is the Ravanugraha image of Shiva. It shows Ravana and his team trying to lift mount Kailash. Below the seat on which Shiva and Parvati are sitting, they are accompanied by bull, lion and Bhringi Rishi (?) whose legs and lower portions are visible. It is of 10th century A.D. The size of the antiquity is 24x45x20 cm. The provenance of the antiquity is Ramnathpur p.s. Jaisinghpur district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
45. It is the middle part of the body of a male. It is of 10th century A.D. The size of the antiquity is 52.5x24x18 cm. The provenance of the antiquity is Ramnathpur p.s. Jaisinghpur district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
46. It is the image of the hand of Vishnu holding Gada. It is of 10th century A.D. The size of the antiquity is 24x8x23 cm. The provenance of the antiquity is Ram Janma Bhumi (R.J.B) district Ayodhya U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 47: Image of a hand

47. It is the image of hand of a deity holding conch shell. It is of 10th century A.D. The size of the antiquity is 15x12x11 cm. The provenance of the antiquity is Ram Janma Bhumi (R.J.B) district Ayodhya U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.

Fig. No. 48: Image of a hand of a deity

48. It is the image of the hand of a deity. It is of 10th century A.D. The size of the antiquity is 15x7x6.5 cm. The provenance of the antiquity is Ram Janma Bhumi (R.J.B) district Ayodhya U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 49: Bust of a male

49. It is the bust of a male. It is of 10th century A.D. The size of the antiquity is 33x24x23 cm. The provenance of the antiquity is district Mathura U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
50. It is the image of *Uma-Mahesh*. It is of 10th century A.D. The size of the antiquity is 22x16x7 cm. The provenance of the antiquity is Ramnathpur district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
51. It is the image of head of Shiva. It is of 10th century A.D. The size of the antiquity is 17x11x7 cm. The provenance of the antiquity is Gudbad district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 52: Male head

52. It is the crowned head of a male deity. It is of 11th century A.D. The size of the antiquity is 28x20x12 cm. The provenance of the antiquity is Gudbad district Sultanpur U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Fig. No. 53: Hand of a deity

53. It is hand of a deity holding something. The size of the antiquity is 13x11x13 cm. The provenance of the antiquity is Ram Janma Bhumi (R.J.B) district Ayodhya U.P. It is kept in Kaushal Museum, Dr. Ram Manohar Lohiya Awadh University Faizabad district Ayodhya U.P.
Study of Sculptures on Kardameśvara Temple of Varanasi

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Kāśi - Varanasi in Indian tradition is mentioned as permanent abode of Śiva Mahādeva, the Great god of dissolution (vilaya or samhāra) and benediction (anugraha) and hence many Śiva temples, datable between Gupta period and 20th century C.E. were built in Varanasi. During the Gahaḍavāla period in 11th-12th century C.E., the socio-cultural and artistic activities in Varanasi reached its culmination. As a consequence, many temples were erected with hundreds of sculptures carved thereon. It is unfortunate to note that due to severe damages caused to the temples during medieval period presently the city has only one ancient surviving temple which is dedicated to Śiva. The temple is known as Kardameśvara temple. It lies in latitude 25°16′06″ N and longitude 82°57′29″ E. It was built in Nāgara style and is situated in Kandawa village, located about 4.5 kms south-west of the Banaras Hindu University on the Pañcakrośī Yātrā route. The present paper aims at discussing its landmarks and uniqueness in reference to the sculptures and their placement and iconography. This temple is presently under the control of State Archaeology Department which has done considerable renovation works also.
The temple is named as Kardameśvara after Kardam Ṛṣi who performed rigorous tapas here and had darśana of Śiva. Hence it is known as Kardameśvara (Lord of Kardam). Historically, it was built during the Gahaḍavāla period in 12th-13th century C.E. possibly under the patronage of Govinda Chandra. The temple is nirandhāra type (without inner pradakṣiṇāpatha) and rests on high plinth having all the architectural features of Nāgara style.
It is important to note that this temple finds mention the *Kāśi-khaṇḍa* of Skanda Purāṇa (13th century C.E.). The temple is similar in architecture and sculptural schema to the Chandella temples of Khajurāho, particularly the Duladeo Śiva temple of 12th century C.E.

Fig. No. 03: General view of *Kardameśvara Mahādeva* Temple and causeway of *Rani Bhawani* of Bengal
Fig. No. 04: Aerial view of Kardameśvara Mahādeva Temple
Thousands of pilgrims, tourists and other types of visitors come to visit Kāśī Viśveśvara and other temples in the city, belonging to 18th and 20th century C.E., but this ancient temple of Śiva stands in isolation and is visited by very few people and that too mainly by the pilgrims during the time of Pañcakraśī Yātṛā (five days religious Parikramā of Kāśī). The pilgrims spend one night in Kandwa and offer worship in the temple.

The temple and its sculpture find mention in Havell's book 'Benares-the Sacred City', after which Prof. V.S. Agrawala, the great scholar of Indian Art and Indology, has written an article on this temple. He also published a note on this temple in his book. After Prof. V.S. Agrawala, Prof. L.K. Tripathi, another authority of Ancient Indian architecture, has published a long article discussing in detail the architectural features...
and its divine images.⁴ Further in the book titled "Kāśi ke Mandir Aur Murtiyān also discussions are given on iconographic features of the images.

However, in present paper discussion will be more on the schema of the sculptural representations of divine images on the outer walls (jaṅgha) of the temple and on the doorways and antarāla. The uniqueness of the temple is that while all the early-medieval and medieval Indian temples of north India essentially contain the figures of Āṣṭadikpālas (guardian deities of eight directions) on the outer walls of the temples, these are conspicuous by their absence on the Kardameśvara temple.

Another interesting point is that it does not have the usual narathara (running panel in between adhiśṭhāna and jaṅghā) representing narratives, showing scenes from Rāmāyaṇa, Mahābhārata and Kṛṣṇālīlā and also contemporary daily life. The temple does not have any apsaras, mithuna (loving couple) or even erotic figures. The absence of the figures of Sūrya on the temple is also surprising, especially when all other deities of Pancopāsana or Pañcāyatana worship (Śiva, Viṣṇu, Śakti, Gāṇeśa) are represented on the temple walls. Śiva apparently predominates who is represented by seven sculptures and in variety of forms. The presence of Nāga and Nāgī figures as Upadevatās are also meaningful in the context of the dedication of the temple to Śiva and also location of temple in Varanasi which has been an important place of Nāga worship.

The main figures in the rathikās (pillared niches) of exterior walls depict Śiva as Umā-Maheśvara (also called Hara-Gaurī- 3 figures all on south wall), Nateśa (on west), Andhakāri (on north holding the elephant skin in two upper-hands to suggest the samghāṭ or combined form of Andhakāri and Gajāntaka) and three-faced Maheśa. Next to Śiva in prominence comes Viṣṇu who is shown as ekal Viṣṇū (2 figures) and in Vāmana form. The other important images include Balarāma-Revatī, Brahmā, Śakti as Gaṅgā-Yamunā (shown on lower doorjambs) and Mahiṣāmardinī (02 figures one on north wall and one in antarāla rathikā), and dancing Gāṇeśa (in antarāla rathikā and also in Umā-Maheśvara images, in diminutive form) and Kārttikeya (shown only in Umā-Maheśvara images in small form).

The temple consists of the rectangular ardhamanḍapa, antarāla (vestibule) and garbhagṛha in plan and jagati (stepped plinth), adhiśṭhāna, jaṅghā (facade), varanṭikā and sikhara in elevation which were the usual architectural features of north Indian temples of Nāgar style. The temple is pancaratha in plan and elevation while its garbhagṛha is square in plan. The garbhagṛha measures 12’ x 12’ from outside and 8’8” x 8’6” from inside. It enshrines beautiful Śivalinga which as usual rests on Yonīpāṭṭa. Its doorway was containing figures of two river goddesses, Gaṅgā and Yamunā, of which presently only
the figure of Gaṅgā with *makara vāhana* is identifiable and that too with subsequent retouching.

![Figure No. 06: The gate of Kardameśvara Mahādeva temple](image-url)
Fig. No. 07: The gate, Antrāla and Mukha Mandap of Kardameśvara Mahādeva temple
Fig. No. 08: Female deity on the lower left side of the doorjamb
Fig. No. 09: Female deity on the lower right side of the doorjamb
In two *rathikās* of *antarāla* much mutilated figures of dancing Gaṇeśa and Mahiśamardinī are carved respectively on north and south. Both these images of Śakti and Gaṇeśa have association with Śiva. The rhythmic movement in the dancing figure of Gaṇeśa and cool action and dynamism in the 8-armed figure of Mahiśamardinī killing the demon Mahiśāsura with *triśula* have rare appeal suggestive of supreme power of Śaktī. The other Mahiśamardinī figure carved on north facade is better preserved and likewise four-armed goddess is shown in full action as killing the demon with *triśula*. Her remaining two hands bear sword and shield. She has placid face which reflects the divine power of Great goddess who truly is an embodiment of collective power as mentioned in *Mārkaṇḍeya Purāṇa* (*Devī-Māhātmya*, 2.9-24).

The four *rathikā* figures on the south facade are specially noteworthy since they all represent Śiva. Of these, three examples depict Umā-Maheśvara while remaining one represents Śiva as Maheśa (or Lakulīśa). In all the Umā-Maheśvara figures as usual Pārvatī either sits nearby or on the left lap of Śiva. Both Śiva and Umā tenderly look at each other with divine grace and reflections of their Oneness (*advaita*) so nicely mentioned by Kālidāsa in his work *Raghuvaṁśa* (first verse)\(^6\) and more elaborately and symbolically shown in Ardhanārīśvara (Hara-Gaurī) images. The bull and lion mounts respectively of Śiva and Pārvatī are carved on two sides and at top there appear the figures of Brahmā and Viṣṇu in *parikara* which was a common feature of early-medieval and medieval Indian images to reveal the harmony in between different deities. In case of Viṣṇu images Brahmā and Śiva and in case of Brahmā, Viṣṇu and Śiva figures are shown in top *parikara*.

In two examples the presence of Gaṇeśa and Kārttikeya on two sides of the āsana of Śiva-Pārvati is something what we find at other places also and which show that in Umā-Maheśvara images Śiva *parivāra* is present. In one case at the top five Śiva *liṅgas* are also carved which is a rare feature and which possibly is suggestive of the control of the *Pancataṭṭvas* (fire, water, earth, air, and sky), essential for the life, by Śiva Mahādeva. It may also symbolize the *Panḍcākāramantra* (*Om Namah Śivāy*).\(^7\)

The *bhadra* (central) *rathikā* on south exhibits the figure of three faced, six-armed Śiva sitting cross-legged in *yoga-vyākhyaṇa-mudrā* and having trident, *Lakuṭa*, *Khaṭvāṅga* and bell-like attributes. The image identified as Maheśa-murti (because of having three faces) is also holding *lakuṭa* (stout club) which is suggestive of the Lakulīśa form, the 28\(^{th}\) incarnation of Śiva and organizer of Pāśupata cult.\(^8\) The *khaṭvāṅga* and bell however are suggestive of terrific aspect of Śiva. It may be suggested that the six-armed
Maheśamurti represents *yoga, samhāra* and *kalyāṇa* aspects of Śiva. Śiva with bulging eyes is *trinetra* and wears the *naramuṇḍamāla*. The two faces like Elephanta and Ellora examples are not shown because one face on the back was not possible to be shown in relief image while fifth face of *Īśana-sky* is never shown because it is beyond comprehension (*avyakta*). The placement of the above four figures of Śiva on south facade looks to be meaningful.

The temple bears witness to the renovation and reconstruction work mainly in the *śikhara* and retouching in sculptures. The images are mostly defaced but their iconographic features however are discernible. The well preserved images on the temple include three figures of Umā-Maheśvara, Maheśamurti, Viṣṇu (standing in *Sambhaṅga* with disc and mace) and Balarāma-Revatī (Balarāma as usual with plough and wine cup--*caṣak*). The other figures of Brahmā, Andhakāri, Nateśa, Mahiṣamardinī and Ardhanārīśvara are more or less mutilated or effaced and retouched. Their decorated pointed *mukūtas*, attributes and other features distinctly suggest that retouching was done subsequently in 13th-14th century C.E.

On the south *adhiṣṭhāna* a panel of Gupta period (fixed subsequently) shows *Gaṇa* figures, besides some medieval figures, which suggest that this temple site was important centre of art activity right from the Gupta period to the 18th century C.E. A few isolated Gahaḍavāla period mutilated images of Sūrya and Viṣṇu are also studded in walls close to the temple.

The 12th century Kardameśvara temple of Varanasi is not only the ancient most surviving temple in Varanasi, but it is still in worship. Its special importance lies in the fact that it is the place of first night halt during the course of *Paṁcakroṣī Yāṭrā* of Kāśi for the pilgrims who worship in the temple with devotion in the second morning and proceed further for next day destination to Bhīmachaṇḍī. It means that the temple was historically important at least from the Gahaḍavāla period. The uniqueness of the temple is the absence of *Aṣṭadikpāla* figures on the temple corner walls which was an indispensible feature of north Indian temple. The southern wall of temple is completely devoted to Śiva figures. It is equally important to find three different forms of Śiva ( Maheśa, Natarāja and Andhakāri in the *bhadra rathikās* (central niches) of the facade on three sides, simply because the temple is dedicated to Siva.

One very peculiar feature is the situation of the present temple in the middle of big Rāni Bhavānī *Kuṇḍa* (18th century CE) on its west side. The temple facing east looks like emerging from the *kuṇḍa* and thus giving the impression of Jala-Tīrtha.
The placement of figures with their iconographic features is illustrated through the tables given hereunder.

Placement of Sculptures on the Outer wall of the Kardameśvara Temple

A. Southern Façade

![Southern façade of the temple](image)

**Fig. No. 10:** Southern façade of the temple
Fig. No. 11: Southern Adhisthan and Jangha of the temple as seen from South

(i) Upper Jaṅghā

(a) Umā-Maheśvara: seated on Nandī in aṅgana-mudrā; Śiva four-armed; and Umā two-armed; lion mount under feet of Umā Śiva holds triśūla while Pārvati holds darpaṇa
Fig. No. 12: Image of Uma-Maheshwara

(b) *Nāga-Nāgi* couple:- two-armed, seated in *lalitāsana* and having five hooded snake canopy; showing *abhayākṣa* and *kalaśa*
(ii) Lower Jaṅghā

<table>
<thead>
<tr>
<th>Right</th>
<th>Central (bhadra-rathikā)</th>
<th>Left</th>
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</thead>
<tbody>
<tr>
<td><strong>Umā-Maheśvara</strong> in āliṅgana-pose in lalitāsana with figures of Gañesa and Kārttikeya at top; Śiva 4-armed, Umā 2-armed Nandī and Lion vāhana below seat;</td>
<td><strong>Maheśa-Mūrti:</strong> three-faced, six-armed, holds: triśūla, lakuṭa (in right) and khaṭvāṅga, ghaṇṭa; two remaining hands in vyākhyaṇa and dhyāna-mudrā; seated in padmāsana</td>
<td><strong>Umā-Maheśvara</strong> seated on Nandī in āliṅgana-pose; Śiva 4-armed and Umā 2-armed. At top are shown five-Liṅgas; small figures of Gañesa and Kārttikeya dancing Bhṛṅgī Ṛṣi</td>
</tr>
<tr>
<td>Śiva holds <em>trīśūla</em> while Umā holds mirror.</td>
<td>on lotus of āsana.</td>
<td>near āsana; Śiva holds <em>trīśūla</em> in right upper hand while lower right is towards Umā, besides one hand of each Umā and Śiva being in āliṅgana-mudrā. At top small figures of Brahmā and Viṣṇu.</td>
</tr>
</tbody>
</table>
Fig. No. 14: Image of Uma-Maheshwara
Fig. No. 15: Image of Mahesh Murti
Fig. No. 16: Image of Uma-Maheshwara
B. Western Façade

Fig. No. 17: Western façade of the temple

(i) Upper Jaṅghā Viṣṇu: in central niche: standing in sambhaṅga with kirīta-mukuta; 4-armed – gadā, padma, cakra, śaṅkha
Fig. No. 18: Image of Vishnu
Lower Jaṅghā

<table>
<thead>
<tr>
<th>Norther rathikā</th>
<th>Bhadra rathikā</th>
<th>Southern rathikā</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Brahmā</strong>: one-faced, bearded ghaṭodara standing in samabhaṅga, 4-armed- clockwise-varadākṣa, sruva, manuscript, broken; haṁsa-vāhana on left side.</td>
<td><strong>Naṭarāja</strong>: Tāṇḍava – trinetra- 4-armed- icaidari, triśūla, skull-cup, ghaṇṭā: through hands holding attributes and legs the dance posture is suggested; gaṇa playing on drum and Nandī on pedestal.</td>
<td><strong>Viṣṇu</strong>: standing in samabhaṅga, 4- armed, holds clockwise- varada, gadā, cakra, saṅkha; on pedestal winged garuḍa in human form; small figures of incarnatory forms: Matsya, Kūrma, Varāha, Balarāma, Narasimha, Rāma, Buddha, Kalki; 4 attendant figures.</td>
</tr>
</tbody>
</table>
Fig. No. 19: Image of Brahma
Fig. No. 20: Image of Nataraja
Study of Sculptures on Kardameśvara Temple of Varanasi

Fig. No. 21: Image of Vishnu
### C. Northern Façade

(i) Upper Jaṅghā

<table>
<thead>
<tr>
<th>Right</th>
<th>Central (bhadra-rathikā)</th>
<th>Left</th>
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</thead>
<tbody>
<tr>
<td><strong>Nāga-Nāgī</strong> seated in <em>padmāsana</em> (seven- hooded snake canopy, holds water-vessel and <em>abhayākṣa</em>, lustrated by two Nāga-Nāgī attendant figures (having snake canopy).</td>
<td><strong>Nāga</strong> (with seven hooded snake canopy, holds water-vessel).</td>
<td><strong>Vāmana Viṣṇu</strong> in <em>samabhāṅga</em> in central niche (two armed – <em>varada-mudrā</em> &amp; conch) <em>garuḍa</em> in human form and Lakṣmī, worshipper with folded hand.</td>
</tr>
</tbody>
</table>

**Fig. No. 22: Image of Naga-Nagi**
Fig. No. 23: Image of Naag
Fig. No. 24: Image of Vaman-Vishnu
(ii) Lower Jaṅghā

| Ardhanārīśvara – tribhaṅga, 4-armed, triśūla & darpaṇa in upper hands, lower hands right side. | Balarāms-Revati – Balarāma with seven hooded snake-canopy; 4-armed – hala, wine-cup, mūsala, both are in āliṅgana-pose. The figures are beautiful; hair of Balarāma is done in Gupta style. The height of Revatī coming to the shoulder of Balarāma reminds of traditional height of bride. Tribhaṅga posture and the position of legs of both are superb. | Andhakāri alongwith Gajāntaka features, 8-armed – Gajacarma in upper two hands, skull-cup & trident piercing into the body of Andhaka demon, left leg forward in pratyāliṅga-mudrā. | Mahiṣamardini-4-armed – piercing trident (hold in two hands) into the neck of buffalo demon that is shown in human form and emerging from the beheaded neck of buffalo. Other two hands show sword (in way of its use (prayoga)) and shield. |
Fig. No. 25: Image of Ardhanarishwara
Fig. No. 26: Image of Balrama Revati
Fig. No. 27: Image of Andhakari
Fig. No. 28: Image of Mahisasuramardini
Other antiquities kept around the temple:

A. Antiquities kept at the base of southern façade:

Fig. No. 29: Image of Varuna (10th century A.D.) fixed in the southern wall of the temple
Fig. No. 30: Image of square pillared rathika housing three balls (14th-15th century A.D.)
Fig. No. 31: Sculptural fragment (11th century A.D.)
Fig. No. 32: A votive pillar carved with the incidents of the life of Krishna
Fig. No. 33: A votive pillar carved with the incidents of the life of *Krishna*
Fig. No. 34: A votive pillar carved with the incidents of the life of Krishna
Fig. No. 35: Parapet of a temple

Fig. No. 36: Gupta molding showing the images of Ganas of Shiva, One on the extreme left has boar head shaped stomach

Antiquities fixed in a small shrine situated west of the temple near an old well:
Fig. No. 37: The mutilated image of Surya (12th century A.D.)
Fig. No. 38: Fragment of the Parikar of Vishnu (12th century A.D.) image showing Matsya, Kurma, Narsingha and Varaha Avatars
Fig. No. 39: Modern sculpture of a female standing with folded hands
Antiquities fixed in a shrine located to the south-west of the temple:

Fig. No. 40: Image of Hanuman standing on Apasmarpurusha (9th century A.D.)
Fig. No. 41: Keval Narasimha with figure of Prahalad (14th-15th century A.D.)
Cause-way of the tank built by *Rani Bhawani* located south of the temple.

**Fig. No. 42:** Causeway of the tank built by *Rani Bhawani* situated to the south of the temple

**Fig. No. 43:** Closer view of the causeway
Fig. No. 44: Looking at causeway from the west

Fig. No. 45: Inscription of Rani Bhawani situated on north side wall of the causeway
References:-


6. Vāgarthāvivāmaṁ praktau Vāgartha pratipaṭṭaye /
   Jagatah Pitarau vande Pārvatī Parmesvarauḥ/
   - *Raghuvaṁśa*, Sarga 01, Verse 01. Pārvatī and Siva are inseparable
   like vāṇī (speech) and artha (meaning).

7. This was suggested by the eminent scholar of Indian art, Dr. N.P. Joshi.

Diddā of Kashmir and the Legend *Di-Kshemagupta* on Coins

Prashant Srivastava
and
Pratichi Srivastava

Certain copper coins from Kashmir, fairly common, bear the legend, *Di-Kshemagupta* (fig. 01).

Obverse: Goddess seated. Brāhmī legend: *Di-Kshemagu*.


On some coins, the obverse legend reads *Di-Kshema*, and the reverse legend, *gul[pta]*, or *gupta*.  

The occurrence of the legend, *Di-Kshemagupta*, is very interesting, and its significance has been a much debated subject among scholars.

II

But before dwelling on the significance of the coin legend under consideration, an overview of the reign of Diddā, who dominated the politics of Kashmir for a long time, with her political career spanning over a period of nearly half a century, and the circumstances leading to her rise, would not be out of place here. Besides the Kashmir coins, bearing her name, the main source of our information about Diddā is the *Rājatarāṅgiṇī* of Kalhaṇa.  

On the paternal side, Diddā was the daughter of Siṃharāja, the Khaśa king of Lohara.  

On the maternal side, she was the daughter of the daughter of Bhīma, the Shāhi king of Udbhāṇḍa.

Her husband, Kshemagupta, was the son of Parvagupta, initially a minister of King Yaśaskara.  

Yaśaskara had initially crowned Varṇaṭa, the son of his paternal grand uncle, Rāmadeva, as king.  

The ailing Yaśaskara preferred Varṇaṭa to his son, Saṅgrāmadeva, because he knew that he was not the Saṅgrāmadeva’s biological father.  

But, immediately on his coronation, Varṇaṭa started ignoring the dying Yaśaskara, who was struck by remorse, had the newly installed king confined in ‘the hall of eight columns’, and, at the insistence of his ministers, led by Parvagupta, he nominated Saṅgrāmadeva as his successor.  

Saṅgrāmadeva ascended to the throne in 948 AD, with his grandmother acting as his guardian, during his minority; Parvagupta,
however, exercised actual authority.\textsuperscript{16} In order to seize royal power, Parvagupta tried to kill the young king, through ‘witchcraft’.\textsuperscript{17} When that strategy failed to achieve the desired result, he openly led an uprising against Sāṅgrāmadēva, overpowered him, dragged him from his throne, killed him, had the royal corpse weighted and thrown into the Vitatsā,\textsuperscript{18} and assumed kingship,\textsuperscript{19} in 949 AD.\textsuperscript{20}

When he died, of dropsy,\textsuperscript{21} a year later (950 AD),\textsuperscript{22} he was succeeded by his son, Kshemagupta.\textsuperscript{23} Kshemagupta proved to be an unworthy king.\textsuperscript{24} He was spurred on down this unrighteous path by his favourites, headed by Dvārapati Phalgaṇa, and the sons of Jishṇu, the latter offering the king their won wives for enjoyment.\textsuperscript{25} Later on, Phalgaṇa was replaced by Rakka, the commandeer-in-chief, as the favourite of the king.\textsuperscript{26} Kshemagupta had a short reign of eight years,\textsuperscript{27} and, when he died of fever,\textsuperscript{28} in 958 AD,\textsuperscript{29} he was succeeded by his young son, Abhimanyu, with Diddā assuming the reins of government, as regent, during the minority of her son.\textsuperscript{30}

Shortly after the accession of Abhimanyu to the throne, Diddā removed the Sarvādhikārin (prime minister), Phalgaṇa, from his office.\textsuperscript{31} The reason for the queen’s dislike of Phalgaṇa might be Chandralekhā, the daughter of Phalgaṇa, who had been given in marriage to the king, by his favourite.\textsuperscript{32} This dislike of the queen for Phalgaṇa aggravated, when, on the death of Kshemagupta, Diddā expressed her desire to commit sāti, and Phalgaṇa assented to it very promptly.\textsuperscript{33} But Diddā did not follow through her resolve to commit sāti.\textsuperscript{34} The commander-in-chief, Rakka, who was jealous of Phalgaṇa, poisoned Diddā’s mind that Phalgaṇa aimed at sovereignty.\textsuperscript{35} Suspicious of the queen-regent’s intention, Phalgaṇa left the capital, and proceeded towards Parīśoṭsa, to await the return of his son, Kardamarājā, who had gone to immerse the ashes of Kshemagupta in the Gaṅgā. Diddā insulted the prime minister, by sending her ‘staff-bearers’ after him.\textsuperscript{36} A disgraced Phalgaṇa marched towards Varāhakshetra (Varāhamūla, modern Baramula),\textsuperscript{37} where he laid his sword at the feet of the image of the Varāha incarnation of Vishṇū.\textsuperscript{38} He, thus, allayed the suspicion and fear of the queen-regent.\textsuperscript{39}

Diddā had to face the rebellion of Mahiman, Yaśodhara and their allies.\textsuperscript{40} Before ascending the throne, Parvagupta had formed an alliance of sorts, with two ministers of Yaśaskaṇa, named Chhoja and Bhūbhaṭa, and, in order to cement this ‘alliance’, had given them his daughters in marriage. These two daughters gave birth to Mahiman and Pāṭala, respectively.\textsuperscript{41} When Diddā learnt that Mahiman and Pāṭala were aiming at sovereignty, she evicted them from the royal palace, and banished Mahiman.\textsuperscript{42} Mahiman sought shelter with his father-in-law, Śaktisena,\textsuperscript{43} and formed an alliance with Himmaka, Mukula, Eramantaka, Udayagupta, Yaśodhara, and some other prominent persons.\textsuperscript{44}

Minister Naravāhana stood firmly by the side of Diddā.\textsuperscript{45} But the queen-regent, instead of facing his enemies in battle, bribed the brāhmaṇas of Lalitādityapura, with gold,\textsuperscript{46} and, with their help, was successful in bringing about a reconciliation with Mahiman and his allies.\textsuperscript{47} She offered these rebels high posts in government; Yaśodhara was appointed the commander-in-chief of the army.\textsuperscript{48} Kalhaṇa reports that Diddā got rid of Mahiman, through ‘witchcraft’.\textsuperscript{49}

Yaśodhara led a successful expedition against the Shāhi chief, Thakkana,\textsuperscript{50} about whom nothing is known. The worsted Shāhi king and captured, and, on pay tribute, was anointed once again, but this time as a tributary.\textsuperscript{51}

But Rakka accused Yaśodhara of betraying the queen-regent, and Diddā soon lost her faith in Yaśodhara.\textsuperscript{52} She sent her ‘staff-bearers’ to the residence of Yaśodhara, intent upon banishing him.\textsuperscript{53} Diddā removed Yaśodhara from his position.\textsuperscript{54}

Angered at this treatment, meted out to Yaśodhara by Diddā, the allies of latter raised the banner of revolt, once again.\textsuperscript{55} But the minister, Naravāhana, once again, stood firmly by the side of the queen-regent, and helped her in suppressing the rebellion.\textsuperscript{56} Yaśodhara was captured.\textsuperscript{57} Himmaka lost his life in battle.\textsuperscript{58} Udayagupta, who was related to the royal family, was allowed to escape.\textsuperscript{59} Eramantaka of Parihāsapura was captured, and thrown into the Vitastā, with a large stone tied round his neck.\textsuperscript{60} Diddā is then reported to have cleansed her administration of corrupt ministers,\textsuperscript{61} and appointed Rakka as the commander-in-chief of the army.\textsuperscript{62}
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She also rewarded Naravāhana, for his support during the crisis, by bestowing on him the title of rājānaka,63 sought his advice on all matters, and showered favours on him.64 However, the relations between Diddā and Naravāhana soured after some time,65 when the royal treasurer, Sindhu, told the queen-regent that Naravāhana was gradually divesting her of her powers, and concentrating power in his own hands.66 She repeatedly insulted and disgraced Naravāhana,67 who committed suicide.68

Sometime after the death of Naravāhana, Diddā decided to kill the sons of the Dāmara, Saṅgrāma.69 When they killed Kayyaka, the lord of the gate of Kashmir, the queen-regent made overtures of peace.70 But the sons of Saṅgrāma made common cause with other Dāmara chiefs.71 Diddā, fearful of the rebellion of the Dāmaras, and weakened by the death of Rakka, the commander of her army, had, perforce, to recall Phalguṇa, and name him the new commander-in-chief.72 Phalguṇa suppressed the revolt of the Dāmaras. He also conquered Rājapurī (modern Rajauri), and some other regions,73 for Abhimanyu.74 This would have further strengthened his position in administration.

Abhimanyu died in 972 AD,75 when his three sons, Nandigupta, Tribhuvana, and Bhimagupta, were quite young. Nandigupta succeeded his father to the throne.76 For almost a year, Diddā played the role of a bereaved mother, and diverted her energies towards religious and building activities.77 She built places of worship, like the temple of Abhimanyusvāmin,78 two separate temples named Diddāsvāmin,79 a temple of Sīnhaśavāmin,80 a maṭha for the use of visitors from the madhyadesa, Lāṭa, and Saudjotra (?),81 and another maṭha for the residence of foreigners.82 She also constructed a monastery, for the residence of monks, hailing from foreign countries.83 She laid the foundations of new cities, like Abhimanyupura,84 Diddāpura,85 and Kaṅkaṇapura.86 Kalhaṇa reports that ‘she made sixty-four foundations in different localities’,87 restored dilapidated places of worship, and caused stone walls to be constructed around them.88

But, in 973 AD, she got her grandson, Nandigupta, killed, through ‘witchcraft’,89 and placed Tribhuvana on the throne. Two years later, in 975 AD, Tribhuvana also fell victim to the nefarious designs of his grandmother, and died, again reportedly as a result of ‘witchcraft’.90 He was succeeded by Bhimagupta, the youngest son of Abhimanyu.91

Phalguṇa died during the reign of Bhimagupta.92 He seems to have exercised some influence on the queen-regent,93 and his death left her free to indulge in excesses.94 Tuṅga, the son of Bāṇa, was a Khaśa herdsman of buffaloes, from the Parṇotsa country, who gained employment in Kashmir as a lekhahāraka, or ‘letter-carrier’. He became one of the many paramours of Diddā, and gradually rose to be the chief among them.95 Officers like Bhuyya, the city prefect, who opposed this conduct of the queen-regent, were done away with.96

When Bhimagupta developed a mind of his own, and realized the evil ways of his grandmother, Diddā viewed him with suspicion, and, on the advice of Devakalaśa, the son of Rakka, and her confidante, she had the young king imprisoned.97 In 980 AD, Diddā killed Bhimagupta by torture, and assumed sovereignty.98

The queen showered favours upon Tuṅga, and raised him to the position of the sarvādhikārin (prime minister).99 This was resented by the officers and subjects alike. The disgruntled elements sought the help of Vigraharaṇa, the son of Diddā’s brother, Udayarāja of Lohara.100 Vigraharaṇa succeeded in gaining the support of the brāhmaṇas of the kingdom, against Diddā and Tuṅga.101 But Diddā bribed these brāhmaṇas very heavily, and won them over to her side.102 The rebels, Kardamarāja and others, were put to death.103 The second attempt of Vigraharaṇa, to gain the support of the brāhmaṇas of Kashmir, and cause troubles for Diddā and Tuṅga, too, ended in failure.104

In the meantime, Prithviśāla, the king of Rājapurī, took courage from the death of Phalguṇa, had turned hostile, attacked Kashmir, and killed the ministers, Śipāṭa and Haṁsarāja.105 Tuṅga led a successful expedition Rājapurī, and destroyed the capital.106 Prithviśāla was utterly defeated, and was forced to pay tribute to Tuṅga.107 When Tuṅga returned to Śrīnagar, he was appointed the commander-in-chief of the army.108 He went on to crush the power of the Dāmaras.109 All these acts of valour would have further strengthened his position.110
In her old age, Diddā, after due consideration, nominated Saṅgrāmarāja, another son of her brother, Udayarāja, as her successor. On her death, in 1003 AD, her nephew succeeded her on the throne. The accession of Saṅgrāmarāja to the throne of Diddā marks the establishment of the supremacy of the Lohara dynasty in Kashmir.

III

The personality of Diddā is a study in contrasts. Driven by the lust for power, she dominated the political horizon of Kashmir for about half a century. Yet, she was lame and had to be carried on the back by a porter-woman, Valgā by name. Despite that handicap, she was endowed with ‘charming beauty’. So fond was she of her son, Abhimanyu, that, on occasions when his life was in danger from enemies, she sent him to safety, once to Śūrāmaṭha, and, on another occasion, to Bhaṭṭārakamaṭha, without caring for her own safety. On the death of Abhimanyu, she grieved for a full year, and led a life of a pious disconsolate mother. And yet, when they proved to be an inconvenience, she thought nothing of killing three sons of Abhumanyu—Nandigupta, Tribhuvana, and Bhīmagupta, all within a period of a mere eight years; the youngest grandson, Bhīmagupta, was reportedly put to torture, before being killed.

Her husband, Kshemagupta, was so infatuated with her, that he earned the ‘humiliating’ sobriquet of Diddākshema. Yet, she did not remain chaste, and took several paramours, Tuṅga being the foremost among them.

No wonder, even Kalhaṇa seems to be confused, when describing Diddā. On the one hand, he refers to her as ‘weak’, ‘foolish’, ‘unfaithful’, and ‘shameless’, and, on the other, he compares her to deities, like Hanumat and Durgā.

Phalguṇa had married his daughter to Kshemagupta, and a jealous Diddā had him removed from his office. She was also very vengeful. She had won Yaśodhara, the ally of the rebel Mahiman, to her side, by appointing him the commander-in-chief of her army. Sometime after putting Mahiman, ‘out of the way’, she removed Yaśodhara from his office. Of the allies of Yaśodhara, who raised a rebellion, which she quelled with the help of Nāravāhana, Himmaka was killed, Eramantaka was captured, and Yaśodhara, Śubhadhara, and Mukula, together, with their families, were severely punished by Diddā. Kardamarāja, the son of Phalguṇa, was killed, for rallying Vigrāharāja, against Diddā and Tuṅga. She also possessed a fickle mind, as can be gleaned from the treatment meted out by her to persons, like Phalguṇa, Yaśodhara and Nāravāhana.

More than once, Kalhaṇa accuses Diddā of resorting to ‘witchcraft’, in order to get rid of her enemies and rivals. But, then, the important part played by witchcraft and superstitions, in the narrative of Kalhaṇa, was taken note of by M A Stein, long back.

In psychological terms, Diddā may be diagnosed as a mixed personality, with symptoms, like egocentricity, self-indulgence, and emotional coldness. She evinces a tendency to experience excessive self-importance, and to bear grudges persistently. She has outbursts of violent and threatening behaviour. But the most prominent trait of her personality is a lust for power, which leads her to persistent manipulative behaviour, in order to achieve her ends.

IV

We would now return to the problem of the legend, Di-Kshemagupta, occurring on the coins of Kashmir (above). Alexander Cunningham took this to be the contracted form of the name, Diddākshema, by which King Kshemagupta of Kashmir had come to be called due to his infatuation for his queen, Diddā, as reported by Kalhaṇa (above). But S K Maity asks, ‘…could the prerogative to issue coins be so lightly treated as to allow a queen’s name to appear simply because the king was infatuated by her beauty?'

Y B Singh suggests that Diddākshema of the Rājatarāṅgini does not stand for Diddāyaḥ-Kshemagupta, ‘Kshemagupta of Diddā’, as suggested by Kalhaṇa, but for Diddā-Kshemagupta, ‘Diddā of Kshemagupta’. He says that Di-Kshemagupta on these coins does not show the infatuation of Kshemagupta for his queen, but that by referring to herself as ‘Diddā of Kshemagupta’, the queen is trying ‘to convince the people that she was
ruling the valley by the right of her husband and not by the right of her father or maternal grandfather with whom people of the valley were annoyed’. The hypothesis is quite convincing, and we have the examples of the Indo-Greeks, and of the Kushâa ruler, Kujula Kadphises, issuing commemorative medals to appeal to the memory of earlier historical personages, from whom they claimed descent, thus proclaiming their right to sovereignty.

But the major problem in accepting this conjecture of Y B Singh is the worthless character of Kshemagupta. As seen above, if the testimony of the Râjatarâṅgiṇī is to be given credence, Kshemagupta was a man given to the pleasures of the senses. Kalhaäa is full of contempt for this king, and scholars regard his eight-year reign as an inglorious one. Would appealing to the memory of such a ruler have helped the cause of Diddâ, and evoked the sympathy of the people of Kashmir? We find it highly improbable. It is difficult to perceive the inhabitants of the valley of Kashmir supporting the cause of a cruel and unchaste dowager, because she had appealed to the memory of her husband, who himself was a man committed to the pleasures of the senses. The credit for Diddâ’s remaining in power for such a long period of time goes to her own tact and skill.

There is the possibility is that Kshemagupta, being infatuated by the beauty of Diddâ, rejoiced in having her name prefixed to his own name. The epithet, which Kalhaäa, at a later date, refers to as ‘humiliating’, might actually have been coined by the flatterers, who are reported to have surrounded Kshemagupta, to please him, or by the king himself, and Kshemagupta introduced this epithet on coins, just to proclaim his love for his queen, and not due to joint rule.

V A Smith takes these coins as the joint issues of Kshemagupta and Diddâ. But the appearance of the name of the queen before that of the king is difficult to explain. It would have been understandable, had Kshemagupta attained royalty because of his marriage with Diddâ. But he was a king in his own right, and had inherited the kingdom from his father, Parvagupta. His matrimonial alliance with the Loharas and the Sâhis, with whom Diddâ was related, might have provided stability to his rule in Kashmir. But that, too, cannot possibly account for the occurrence of the name of Diddâ before that of the king on these coins.

Could it be that, just as the Lichchhavis are believed to have insisted upon having Kumârâdevi as their representative in the joint rule of Chandragupta I and Kumâradevî, the Loharas and the Sâhis also insisted upon the joint rule of Kshemagupta and Diddâ in Kashmir, where they had helped stabilize the rule of Kshemagupta, but with Diddâ as the senior co-ruler? This, I think, would explain the presence of the initial of the name of Diddâ, occurring before the full name of Kshemagupta, on the coins. The presence of the coins, issued in the name of Diddâ alone, would seem to support this contention. This, we feel, would also explain Diddâ’s nomination of Saîṁgrâmarâja, a son of her brother, Udayarâja of Lohara, as her successor to the throne of Kashmir.

References and notes:

5. Râjatarâṅgiṇī 6. 176.
6. Râjatarâṅgiṇī 6. 177-178. According to M A Stein (The Râjatarâṅgiṇī of Kalhaäa, translated into English, as Kalhaäa’s Râjatarâṅgiṇī : A Chronicle of the Kings of Kaœmîr 1 (Westminster, 1900), Introduction, p. 104), she might have
inherited from her Shāhi ancestors, ‘that political capacity and energy which enabled her to maintain herself as virtual ruler of Kāsmīr for close on half a century’.

7 D C Ganguly, Central and Western India, Chapter V, in R C Majumdar, A D Pusalker, and A K Majumdar (ed), *The Age of Imperial Kanauj*, The History and Culture of the Indian People 4, (reprint, Bombay, 1984), pp. 83-132, on p. 120.

8 *Rājatarangini* 6. 90-91.


10 *Rājatarangini* 6. 94.

11 *Rājatarangini* 6. 95.

12 *Rājatarangini* 6. 95.

13 *Rājatarangini* 6. 95.

14 *Rājatarangini* 6. 93.

15 *Rājatarangini* 6. 95, 99.

16 *Rājatarangini* 6. 115.

17 *Rājatarangini* 6. 121.

18 *Rājatarangini* 6. 122-129.

19 *Rājatarangini* 6. 129.

20 D C Ganguly, Central and Western India, Chapter V, in R C Majumdar, A D Pusalker, and A K Majumdar (ed), *The Age of Imperial Kanauj*, The History and Culture of the Indian People 4, (reprint, Bombay, 1984), pp. 83-132, on p. 120.

21 *Rājatarangini* 6. 145.


23 *Rājatarangini* 6. 150. See D C Ganguly, Central and Western India, Chapter V, in R C Majumdar, A D Pusalker, and A K Majumdar (ed), *The Age of Imperial Kanauj*, The History and Culture of the Indian People 4, (reprint, Bombay, 1984), pp. 83-132, on p. 120.

24 *Rājatarangini* 6. 150ff.


26 *Rājatarangini* 6. 170.


28 *Rājatarangini* 6. 185.


30 *Rājatarangini* 6. 188.

31 D C Ganguly, Central and Western India, Chapter V, in R C Majumdar, A D Pusalker, and A K Majumdar (ed), *The Age of Imperial Kanauj*, The History and Culture of the Indian People 4, (reprint, Bombay, 1984), pp. 83-132, on pp. 120-121.


33 *Rājatarangini* 6. 195.

34 *Rājatarangini* 6. 196.

35 *Rājatarangini* 6. 197.

36 *Rājatarangini* 6. 200-203.

37 Stein, *Rājatarangini* 1, p. 251n).

38 *Rājatarangini* 6. 204-206.

39 *Rājatarangini* 6. 207.

40 D C Ganguly, Central and Western India, Chapter V, in R C Majumdar, A D Pusalker, and A K Majumdar (ed), *The Age of Imperial Kanauj*, The History and Culture of the Indian People 4, (reprint, Bombay, 1984), pp. 83-132, on p. 121.

41 *Rājatarangini* 6. 211-213.


Of these Himmaka might have been a Turk. Yaœodhara, and some of his allies, hailed from Lalitādityapura (modern Litpor on the Jhelum). See M A Stein, *The Rājatarāṅgiṇī of Kalhaòa*, translated into English, as *Kalhaòa’s Rājatarāṅgiṇī: A Chronicle of the Kings of Kaœmîr* 1 (Westminster, 1900), p. 254n.

For instance, Naravāhana had invited Diddâ to his place for meals. But Sindhu told her that the minister might imprison her, if she went to his residence. The queen-regent declined the invitation. *Rājatarāṅgiṇī* 6. 268-272.
Diddā of Kashmir and the Legend Di-Kshemagupta on Coins

84 Rājatarāṅgiṇī 6. 299.
85 Rājatarāṅgiṇī 6. 300.
86 Rājatarāṅgiṇī 6. 301.
87 Rājatarāṅgiṇī 6. 306.
89 Rājatarāṅgiṇī 6. 310-311.
90 Rājatarāṅgiṇī 6. 312.
91 D C Ganguly, Central and Western India, Chapter V, in R C Majumdar, A D Pusalker, and A K Majumdar (ed), The Age of Imperial Kanauj, The History and Culture of the Indian People 4, (reprint, Bombay, 1984), pp. 83-132, on p. 121.
92 Rājatarāṅgiṇī 6. 314.
93 Rājatarāṅgiṇī 6. 314.
95 Rājatarāṅgiṇī 6. 318-321.
96 Rājatarāṅgiṇī 6. 322.
97 Rājatarāṅgiṇī 6. 326-331.
99 Rājatarāṅgiṇī 6. 333.
100 Rājatarāṅgiṇī 6. 334-335.
101 Rājatarāṅgiṇī 6. 336-337.
103 Rājatarāṅgiṇī 6. 341.
104 Rājatarāṅgiṇī 6. 343-347.
105 Rājatarāṅgiṇī 6. 348-350.
106 Rājatarāṅgiṇī 6. 351.
109 Rājatarāṅgiṇī 6. 354.
110 See D C Ganguly, Central and Western India, Chapter V, in R C Majumdar, A D Pusalker, and A K Majumdar (ed), The Age of Imperial Kanauj, The History and Culture of the Indian People 4, (reprint, Bombay, 1984), pp. 83-132, on p. 121.
112 Rājatarāṅgiṇī 6. 355.
114 Rājatarāṅgiṇī 6. 366.
116 Kalhaṇa calls her charaṇaḥiṇī. Rājatarāṅgiṇī 6. 276. See also Rājatarāṅgiṇī 6. 226.
117 Rājatarāṅgiṇī 6. 308.
118 Rājatarāṅgiṇī 6. 303.
119 It has been suggested that maṭhas, ‘built probably in massive quadrangles, were more defensible places than the royal palace, and hence used as places of refuge’. See M A Stein, The Rājatarāṅgiṇī of Kalhaṇa, translated into English, as Kalhaṇa’s Rājatarāṅgiṇī: A Chronicle of the Kings of Kaœmîr 1 (Westminster, 1900), p. 256n.
120 Rājatarāṅgiṇī 6. 223.
121 Rājatarāṅgiṇī 6. 240.
\[Rājatarāṅgīṇī\] 6. 177.
\[Rājatarāṅgīṇī\] 6. 189, 321.
\[Rājatarāṅgīṇī\] 6. 214.
\[Rājatarāṅgīṇī\] 6. 276.
\[Rājatarāṅgīṇī\] 6. 310.
\[Rājatarāṅgīṇī\] 6. 330.
\[Rājatarāṅgīṇī\] 6. 226.
\[Rājatarāṅgīṇī\] 6. 258.


\[Rājatarāṅgīṇī\] 6. 177.


\[Rājatarāṅgīṇī\] 6. 150ff. M A Stein (*The Rājatarāṅgīṇī of Kalhaṇa, translated into English, as Kalhaṇa’s Rājatarāṅgīṇī: A Chronicle of the Kings of Kaṣmīr* 1 (Westminster, 1900), Introduction, p. 104) refers to him as ‘a youth grossly sensual and addicted to many vices’.

\[Rājatarāṅgīṇī\] 6. 177.


The obverse and reverse devices of these coins, bearing the name of Diddā alone, are similar to those of the coins bearing the legend, Di-Kshemagupta. However, they bear the legend, Śrī Diddā-, on the obverse, and –devya, on the reverse. Alexander Cunningham, *Coins of Mediaeval India*, (reprint, Varanasi, 1967), pl. IV. 16; V A Smith, *Catalogue of the Coins in the Indian Museum, Calcutta, including the Cabinet of the Asiatic Society of Bengal* 1, (reprint, Varanasi, 1972), p. 270, pl. XXVII. 13. Such coins, however, are not very common. See Alexander Cunningham, *Coins of Mediaeval India*, (reprint, Varanasi, 1967), p. 45, n. 21.
Terracottas kept in Buddha Museum Gorakhpur U.P.

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

Buddha Museum Gorakhpur was established in 1987 but its present building was came into existence in 1997. At present, the museum has a large collection of terracotta of surrounding areas. Most of these terracotta figurines were earlier belong to the collection of Bhante Buddha Mitra @ Devdhari Upadhyaya. Many antiquities were later purchased by University or borrowed from other museums. This collection gives a very good idea about the art of the area surrounding Gorakhpur U.P. The following terracotta pieces are, at present kept in reserve collection of the museum.

Fig. No. 01: Image of a bird standing on the left of a pillar
1. The Accessesion number of the broken t.c. piece is 26/91. The size of the antiquity is 7.5x6x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is a bird standing on the left side of a pillar and the flowers can be seen on right and lower side.

Fig. No. 02: Broken female figure

2. The Accessesion number of the broken t.c. piece is 36/91. The size of the antiquity is 12x6.5x2.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is a broken female figure.
3. The Accessesion number of the broken t.c. piece is 37/91. The size of the antiquity is 8.5x6.5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is a female figure.
The Accession number of the broken t.c. piece is 41/91. The size of the antiquity is 11x9x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is a female figure.
5. The Accession number of the broken t.c. piece (?) is 45/91. The size of the antiquity is 8x7x1.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the figure of a standing deity.
6. The Accessesion number of the broken t.c. piece is 666/91. The size of the antiquity is 10x6.5x2.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the headless standing image of a male with his hands resting on his waist.
7. The Accessesion number of the broken t.c. piece is 29/91. The size of the antiquity is 16.5x18x12 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of a Kuber sitting on a squat seat.
8. The Accessesion number of the broken t.c. piece is 28/91. The size of the antiquity is 17x9.5x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Hariti sitting on a squat seat.
9. The Accession number of the broken t.c. piece is 27/91. The size of the antiquity is 12x9x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.

Fig. No. 09: Human head

Fig. No. 10: Female Head
10. The Accessesion number of the broken t.c. piece is 30/91. The size of the antiquity is 10x10x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

Fig. No. 11: Headless standing male figure
11. The Accession number of the broken t.c. piece is 20/91. The size of the antiquity is 14x8x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a headless standing male figure.

Fig. No. 12: Human head

12. The Accession number of the broken t.c. piece is 18/91. The size of the antiquity is 8x9x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
13. The Accessesion number of the broken t.c. piece is 19/91. The size of the antiquity is 10x8.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head wearing large ear ornaments and fan shaped hairdo.
The Accessesion number of the broken t.c. piece is 08/91. The size of the antiquity is 16x15x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the figure of seated *Hariti* holding a child.
The Accessesion number of the broken t.c. piece is 31/91. The size of the antiquity is 12x8.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
16. The Accessesion number of the broken t.c. piece is 50/91. The size of the antiquity is 13x11x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
Fig. No. 17: Human head
17. The Accessesion number of the broken t.c. piece is 44/91. The size of the antiquity is 15x10.5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.

Fig. No. 18: Human head
18. The Accession number of the broken t.c. piece is 42/91. The size of the antiquity is 13x8x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
19. The Accession number of the broken t.c. piece is 48/91. The size of the antiquity is 10x8.5x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
20. The Accessesion number of the broken t.c. piece is 55/91. The size of the antiquity is 12x9x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head wearing a large ear ornament.

21. The Accessesion number of the broken t.c. piece is 75. The size of the antiquity is 12.5x10x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
22. The Accession number of the broken t.c. piece is 72/91. The size of the antiquity is 8x6x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the body of a bird with a hole for wheels.

23. The Accessesion number of the broken t.c. piece is 80/91. The size of the antiquity is 8.5x8x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
Fig. No. 24: An Animal figure

24. The Accessesion number of the broken t.c. piece is 85/91. The size of the antiquity is 6.5x5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is an animal figure.
25. The Accessesion number of the broken t.c. piece is 93/91. The size of the antiquity is 14x9x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a seated male figure.
Fig. No. 26: Human head
26. The Accession number of the broken t.c. piece is 83/91. The size of the antiquity is 15x8x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.

Fig. No. 27: Human head
27. The Accession number of the broken t.c. piece is 125/91. The size of the antiquity is 8x6.5x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
28. The Accessesion number of the broken t.c. piece is 119/91. The size of the antiquity is 13.5x8.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
The Accession number of the broken t.c. piece is 121/91. The size of the antiquity is 8x7x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
Fig. No. 30: Human head
30. The Accessesion number of the broken t.c. piece is 120/91. The size of the antiquity is 11x8.5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
31. The accession number of the broken t.c. piece is 133/91. The size of the antiquity is 14x9.5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
32. The Accession number of the broken t.c. piece is 136/91. The size of the antiquity is 10x7x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
The Accessesion number of the broken t.c. piece is 127/91. The size of the antiquity is 11x6.5x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
34. The Accessesion number of the broken t.c. piece is 142/91. The size of the antiquity is 17x15x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the torso of a human with folded right hand.
35. The Accessesion number of the broken t.c. piece is 152/91. The size of the antiquity is 14×6×5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is an animal.
36. The Accessesion number of the broken t.c. piece is 145/91. The size of the antiquity is 10x6.5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is an animal.

Fig. No. 37: Human head

37. The Accessesion number of the broken t.c. piece is 161/91. The size of the antiquity is 10x8x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
Fig. No. 38: Goat Head

38. The Accessesion number of the broken t.c. piece is 147/91. The size of the antiquity is 10x7.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a goat head (Naigamesha).

Fig. No. 39: Pestle

39. The Accessesion number of the broken t.c. piece is 253/91. The size of the antiquity is 21x21x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a pestle.
40. The Accessesion number of the broken t.c. piece is 645/91. The size of the antiquity is 12x9x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
Fig. No. 41: Human head
41. The Accession number of the broken t.c. piece is 643/91. The size of the antiquity is 9x4x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.

Fig. No. 42: Human head

42. The Accession number of the broken t.c. piece is 641/91. The size of the antiquity is 4.5x5.5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
43. The Accessesion number of the broken t.c. piece is 654/91. The size of the antiquity is 12x7x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
Fig. No. 44: Human head
44. The Accessesion number of the broken t.c. piece is 644/91. The size of the antiquity is 10x7x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.

Fig. No. 45: An Animal figure

45. The Accessesion number of the broken t.c. piece is 642/91. The size of the antiquity is 10x6x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is an animal figure.
Fig. No. 46: Broken Male figure

46. The Accessesion number of the broken t.c. piece is 648/91. The size of the antiquity is 17x12x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a broke male figure.
Fig. No. 47: Torso of a female figure
47. The Accessesion number of the broken t.c. piece is 640/91. The size of the antiquity is 12x6x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the torso of a female figure.

Fig. No. 48: Human head
The Accessesion number of the broken t.c. piece is 643/91. The size of the antiquity is 9.5x6.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a Human head.

Fig. No. 49: Torso of a human figure
49. The Accessesion number of the broken t.c. piece is 637/91. The size of the antiquity is 16x10x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the torso of a human figure.

Fig. No. 50: Human head
50. The Accessesion number of the broken t.c. piece is 639/91. The size of the antiquity is 13.5x8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
51. The Accessesion number of the broken t.c. piece is 655/91. The size of the antiquity is 10x7.5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
52. The Accessesion number of the broken t.c. piece is 674/91. The size of the antiquity is 9x8.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
Fig. No. 53: Human head
53. The Accession number of the broken t.c. piece is 636/91. The size of the antiquity is 9x6x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.

Fig. No. 54: Human head
54. The Accessesion number of the broken t.c. piece is 635/91. The size of the antiquity is 8x8x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.

![Human Head Terracotta](image)

**Fig. No. 55: Human feet**

55. The Accessesion number of the broken t.c. piece is 664/91. The size of the antiquity is 5x5x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human feet.
56. The Accessesion number of the broken t.c. piece is 718/91. The size of the antiquity is 11x7x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
Fig. No. 57: Human head
57. The Accession number of the broken t.c. piece is 676/91. The size of the antiquity is 11x8x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.

Fig. No. 58: Human head
58. The Accessesion number of the broken t.c. piece is 725/91. The size of the antiquity is 5x3x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
Fig. No. 59: Human head
59. The Accessesion number of the broken t.c. piece is 713/91. The size of the antiquity is 11x8x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
Fig. No. 60: Human head

60. The Accessesion number of the broken t.c. piece is 677/91. The size of the antiquity is 11x8x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.
Fig. No. 61: Human head
61. The Accessesion number of the broken t.c. piece is 657/91. The size of the antiquity is 10x7x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.

![Human Head](image)

**Fig. No. 62: An Elephant**

62. The Accessesion number of the broken t.c. piece is 782/91. The size of the antiquity is 19x6x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is an elephant.
The Accessesion number of the broken t.c. piece is 720/91. The size of the antiquity is 7x6x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
The Accession number of the broken t.c. piece is 786/91. The size of the antiquity is 7x5x2.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
Fig. No. 65: Torso of a human figure
65. The Accessesion number of the broken t.c. piece is 760/91. The size of the antiquity is 14x8x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the torso of a human figure.

Fig. No. 66: Human head
66. The Accessesion number of the broken t.c. piece is 787/91. The size of the antiquity is 10x8x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
Fig. No. 67: Human head

67. The Accessesion number of the broken t.c. piece is 761/91. The size of the antiquity is 10x6.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
Fig. No. 68: Human head
68. The Accession number of the broken t.c. piece is 790/91. The size of the antiquity is 11x6.5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a human head.

Fig. No. 69: Torso of a human figure
69. The Accessesion number of the broken t.c. piece is 789/91. The size of the antiquity is 5x4x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the torso of a human figure.

70. The Accessesion number of the broken t.c. piece is 721/91. The size of the antiquity is 7x5x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a human head.
71. The Accession number of the broken t.c. piece is 22/91. The size of the antiquity is 8.5x9.5x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early Gupta period. It is a Ram.
72. The Accessesion number of the broken t.c. piece is 94/91. The size of the antiquity is 7.5x7.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early Gupta period. It is a human head.
The Accession number of the broken t.c. piece is 78/91. The size of the antiquity is 11x9x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early Gupta period. It is a human figure.
The Accession number of the broken t.c. piece is 708/91. The size of the antiquity is 7x6x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
75. The Accessession number of the broken t.c. piece is 25/91. The size of the antiquity is 12x7x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is torso of a male.
76. The Accessesion number of the broken t.c. piece is 21/91. The size of the antiquity is 10x6x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a male figure.
Fig. No. 77: Upper portion of a male

The Accessesion number of the broken t.c. piece is 11/91. The size of the antiquity is 8x6x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the upper portion of a male standing with folded hands.
78. The Accessesion number of the broken t.c. piece is 17/91. The size of the antiquity is 12x10x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a female head wearing large ear ornaments.
The Accessesion number of the broken t.c. piece is 16/91. The size of the antiquity is 13.5x7x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a broken standing male figure.
80. The Accessesion number of the broken t.c. piece is 12/91. The size of the antiquity is 12x6x2.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a headless standing female figure.
81. The Accessesion number of the broken t.c. piece is 82/91. The size of the antiquity is 9x10x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
82. The Accessession number of the broken t.c. piece is 108/91. The size of the antiquity is 11x12.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a female head.
The Accession number of the broken t.c. piece is 128/91. The size of the antiquity is 9.5x2.5x1.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
The Accession number of the broken t.c. piece is 126/91. The size of the antiquity is 9.5x8.5x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
Fig. No. 85: An Animal

85. The Accession number of the broken t.c. piece is 153/91. The size of the antiquity is 9.5x5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an animal.

Fig. No. 86: Figure of an elephant

86. The Accession number of the broken t.c. piece is 148/91. The size of the antiquity is 7x6.5x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an elephant seen from the front.
Fig. No. 87: Figure of an animal

87. The Accession number of the broken t.c. piece is 144/91. The size of the antiquity is 12x5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an animal.
The Accession number of the broken t.c. piece is 651/91. The size of the antiquity is 11x8x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
The Accessesion number of the broken t.c. piece is 667/91. The size of the antiquity is 3.5x3.5x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Naag.
Fig. No. 90: Human head

90. The Accessesion number of the broken t.c. piece is 638/91. The size of the antiquity is 12x7.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
The Accession number of the broken t.c. piece is 656/91. The size of the antiquity is 6x4.5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
Fig. No. 92: Human head

92. The accession number of the broken t.c. piece is 701/91. The size of the antiquity is 7x8.5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
93. The Accessesion number of the broken t.c. piece is 706/91. The size of the antiquity is 9x8x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
Fig. No. 94: Human head

94. The Accessesion number of the broken t.c. piece is 679/91. The size of the antiquity is 9x7x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
Fig. No. 95: Figure of an animal

95. The Accessesion number of the broken t.c. piece is 702/91. The size of the antiquity is 12x8x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an animal figure.

Fig. No. 96: Human head

96. The Accessesion number of the broken t.c. piece is 659/91. The size of the antiquity is 5x3.5x2.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
97. The Accessesion number of the broken t.c. piece is 719/91. The size of the antiquity is 7x4.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
The Accessesion number of the broken t.c. piece is 658/91. The size of the antiquity is 11x6x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
The Accessesion number of the broken t.c. piece is 711/91. The size of the antiquity is 9x8x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
The Accession number of the broken t.c. piece is 709/91. The size of the antiquity is 10x6x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a human head.
101. The Accessesion number of the broken t.c. piece is 723/91. The size of the antiquity is 7x5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
102. The Accessesion number of the broken t.c. piece is 722/91. The size of the antiquity is 7x5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.

Fig. No. 102: Human head
103. The Accessesion number of the broken t.c. piece is 24/81. The size of the antiquity is 9x4x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a bovine animal figure.

104. The Accessesion number of the broken t.c. piece is 53/91. The size of the antiquity is 15x6x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an animal figure.
Fig. No. 105: An Animal figure

105. The Accession number of the broken t.c. piece is 52/91. The size of the antiquity is 14x6.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an animal figure.

Fig. No. 106: Human figure

106. The Accession number of the broken t.c. piece is 39/91. The size of the antiquity is 6.5x5x2.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human figure.
Fig. No. 107: Figure of an animal

107. The Accessesion number of the broken t.c. piece is 57. The size of the antiquity is 12x6x75 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an animal figure.
108. The Accessesion number of the broken t.c. piece is 54. The size of the antiquity is 14x11.5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a human head.
Fig. No. 109: Human head

109. The Accessesion number of the broken t.c. piece is 91/91. The size of the antiquity is 7x7x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a human head.
The Accession number of the broken t.c. piece is 127/91. The size of the antiquity is 20x20x18 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early medieval period. It is a vase.

The Accession number of the broken t.c. piece is 180/91. The size of the antiquity is 4x4x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early medieval period. It is a miniature pot.
112. The Accessesion number of the broken t.c. piece is 183/91. The size of the antiquity is 4x4x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early medieval period. It is a miniature pot.

113. The Accessesion number of the broken t.c. piece is 179/91. The size of the antiquity is 4x4x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early medieval period. It is a miniature pot.
Fig. No. 114: Image of a sealing

114. The Accessesion number of the broken t.c. piece is 05/91. The size of the antiquity is 5x4x1 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 7th-8th century A.D. It is a sealing.
Fig. No. 115: Image of a female holding a child and another male figure

115. The Accessesion number of the broken stone image is 40/91. The size of the antiquity is 12x13x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the image of a female holding a child on her lap and a male figure.
116. The Accessesion number of the stone miniature image is 62. The size of the antiquity is 17x9.5x1 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th-12th century A.D. It is the image of Vishnu.
Fig. No. 117: Image of Vishnu

117. The Accessesion number of the broken stone miniature image is 61. The size of the antiquity is 18x10x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 12th century A.D. It is the image of Vishnu (?). It is flanked by a devotee and an ayudhpurush.
The Accession number of the broken stone miniature image is 63/91. The size of the antiquity is 10x9x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 12th century A.D. It is a female deity.
119. The Accessesion number of the broken t.c. piece is 260/91. The size of the antiquity is 9.5x9.5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a disk.

120. The Accessesion number of the broken t.c. piece is 259/91. The size of the antiquity is 6.5x6x1 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a disk.
Fig. No. 121: T.C. Disk

121. The Accession number of the broken t.c. piece is 266/91. The size of the antiquity is 5x5x1 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a disk.

Fig. No. 122: T.C. Disk

122. The Accession number of the broken t.c. piece is 261/91. The size of the antiquity is 7x7x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a disk with concentric rings decorated with crude depressions.

123.
Waterworks at Jaigarh Fort: An Archaeological Study of Hydraulic Technology

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This paper is based on the detailed survey of the waterworks undertaken by us in Jaigarh fort of District Jaipur of Rajasthan state in India. Presently an attempt is being made to study the hydraulic innovation introduced by Sawai Raja Jai Singh in Jaigarh Fort, which involve the indigenous technology through which the people in Rajasthan preserved and used water for irrigation and domestic purposes. It studies the pre-modern technology involved in the collection, storage and circulation of water. Hopefully, our study shall shed new light on the extent to which the Indian civilization gave impetus to develop the science and technology in the pre-modern period.

The Jaigarh fort is situated at 27°55’ north latitude and 75°51’ east longitude. The fort of Jaigarh stands on a hilltop of Aravalli range about 600 meters above mean sea level (Fig. 01 & 02). The length of the fort in south north direction is 3 Kms. Its maximum breadth in the east-west side is 1 Km.
Fig. No. 01: General view of the Jaigarh fort

Fig. No. 02: General Map of the Rajasthan
In the arid region of Rajasthan and in other hilly parts of Central India, as is quite obvious, the location, design and layout of forts was primarily determined by the consideration of a regular water supply. In fact, all the important forts constructed in Rajasthan during the medieval period were well equipped with waterworks like tanks, baolis, aqueducts etc. located within the enclosed area. This is for example, discernable in the Ranthambore, Alwar, Kalinjar, Bayana, Jaisalmer, Tahangarh, etc. that we have earlier explored. This is also reinforced from preliminary archaeological reports regarding many other forts of Rajasthan. Jaigarh being one of them which remained to be carefully explored from this angle.

In the Arthashastra, Kautiliya classifies forts into various categories, including Giridurga, Salil-durga, Vana-durga etc. ‘Giri-durg’ or hill fort is one which is located on a hilltop but supplied with plenty of water. Since Jaigarh is located on a hill having an altitude of 600 meters and is also provided with abundant supply of water, one may classify it as a ‘Giri-durga’ of Kautiliya description. This is borne out by the observation of several modern scholars. This description matches with Amrit Verma’s general statement about the forts of India, “Some of the forts have massive stone walls running round precipitations hill, which had within palaces, temples, houses and tanks”.

The construction of Jaigarh fort in Amber was started by Man Singh I (1589-1615), a contemporary of Akbar the great Mughal. In his times, a palace was also built here. The construction of the fort and the palace was completed in the region of Mirza Raja Jaisingh (1622-1661). The district Gazetteer inform us about Jaigarh fort that, “Perched on a ragged range and virtually unapproachable is the hill fort, Jaigarh, which was the most important stronghold among the forts and fortresses in the former Jaipur state. On the basis of the legends and information based on material preserved in the Potikhana (library or record room in city palace, Jaipur) and in Rajasthan State Archives, Bikaner, one can say that both Mirza Raja and Sawai Raja Jaisingh were responsible for the construction of Jaigarh fort. Sawai Raja Jai Singh made it more unapproachable and completed it in the 18th century.

Besides his contribution in the field of astronomy, mathematics, canon manufacturing, town planning etc., Sawai Raja Jai Singh also introduced a number of innovation in the sphere of hydraulic engineering and water conservation. He had constructed hydraulic system in the fort of Jaigarh. This aspect of his rare contribution has either been casually studied or not been studied at all. Thus the aim of present paper is to highlight scientific study of the innovation introduced by Jai Singh in the Fort in the field of hydraulic Engineering and water conservation.

Jaigarh fort consists of three hydraulic systems; one is major and others are minor. Major hydraulic system is an integrated water engineering and conservation, which can be divided into three parts on the basis of functions being performed by each part separately.

1. Water channels outside the Fort
2. Water channels inside the Fort
3. Water Reservoir and Storage Tanks
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Water channels outside the fort (Fig. 03, 04, 05, 06 & 07) is a network of aqueducts encircling the three hills of varied contours to tap the rolling down water on the slopes of hills and carry it to the masonry rivulet which in turn brings so collected water to the inlet duct of the fort to feed the water reservoir and tanks inside the fort, aqueducts got originated 3.5 Kms far on the south of Jaigarh fort where it encircles the hill of high altitude forming an irregular rectangular following the contour of hill. It gathers the whole water as rain downpours on this hill and then channels it into a single duct, which carries the water towards north. It cross the valley where, to maintain the requisite level, duct is supported on arched pillars and then it again branches off to bring one more hill into circumference and forms an irregular circle. After collecting water from the two hills, duct proceeds towards north with little inclined towards east and is divided into two ducts to cover third hill of irregular contours and thereafter feed the so collected water in a masonry rivulet of bigger magnitude. Duct is a masonry construction comprising of rubbles and lime mortar. Enclosures of the duct is 0.75 meter in width and gap in between is varying from 3 meters to 1.33 meters Enclosure towards the slop of hill is of very little height, than the other enclosure outer side, so no hurdle come in the way of rolling down water to get collected in duct while as height and thickness of outer enclosure is meant to face the pressure of water coming down from the hill.
Fig. No. 03: Plan of *Jaigarh* fort showing Hydraulic system
Fig. No. 04: Water channel outside the fort

Fig. No. 05: Water channel outside the fort
Masonry rivulet (Fig. 04, 05, 06 & 08) is of bigger dimension than the aqueducts and measures 150 meters from the meeting point of aqueducts encircling hills and take the shape of crescent.
Enclosures of rivulet measure 0.75 meters while as its width varies from 5.80 meters at the northern most point to 3.15 meters at the meaning point of aqueducts. The height of enclosures is 1 meter throughout the length. At the northern most end of rivulet takes the shape of circle truncated at the side of water channel. In the mid of this circle, there is rectangular hole (Fig. 09) (2.60 x 1.70 meters) of inlet which carry the water of rivulet to forts southern compartment by crossing the fortification wall with moat through deep subterranean channel. The hole was fixed with iron grill not to allow free passage. The whole network of the aqueducts along with masonry rivulet takes the shape of crescent.

Fig. No. 08: Plan of Jaigarh fort showing Masonry Rivulet
Inside the fort, water channels form a network of distributary aqueducts (Fig. 03, 10 & 11). Underground duct, which carries water form masonry rivulet existing outside the fort, enters into the fort and runs as an open duct (Fig. 10) for about 30 meters diagonally towards northwest and then, it goes subterranean. From this point (Fig. 12) it branches off into two subterranean channels i.e. eastern and western/main channel. Eastern subterranean channel carries water to feed a very huge open tank existing in this southern courtyard. At the entry point in the southern fortified wall, the open duct has a depth of 1.85 meters while it goes ahead, its depth become less and it is 1 meter at the other point where it goes subterranean. Such a depth at entry point is for two reasons- one to check the flow of debris and wreckage ahead and second to provide security by not allowing anybody to cross it since it remained filled with water because of depth.
Fig. No. 11: Distributary Aqueduct

Fig. No. 12: Subterranean Channel
The main subterranean channel runs towards the north on south-north axis and after crossing the courtyard it takes a turn towards the west and after passing through the seven sided courtyard it surfaces in main courtyard. Now aqueduct takes a northward turn and then runs northwest diagonally and open in small open tank (Fig. 03 & 11) from south side, meant for distributing the water in various tanks. This tank (Fig. 03 & 11) is rectangular in shape running east west axis parallel to tanka or tank I. It contains one inlet on south from aqueduct and two outlets, one on north and other west side. Its depth is more than the bed level of inlet and outlets to check the debris to move with flow of water. Northern outlet (Fig. 13) in the tank is meant to fill water in the tanka or tank I. Western outlet (Fig. 11) takes the form of aqueduct which runs east west axis parallel to width of Tanka with little inclination towards north as goes ahead and after covering about 50 meters it turns to north and enter into the tank III as inlet of two holes (Fig. 03 & 14).

Fig. No. 13: Northern Outlet
The major hydraulic system of the Jaigarh fort is an elaborate system which consists of adequate facility to store water in four well designed strategically located water reservoirs in different parts of the fort. There exist four reservoirs inside the fort, out of them, two are in the shape of open reservoir, one finished rather completed with technique to approach water while other an unfinished huge reservoir. The remaining two are the storage tanks, one of great dimension are covered with roof while the other is covered with a perforated roof to lift water from holes.

An open reservoir (Fig. 03 & 15), popularly known as Nathawatan Ka tanka, exists in southern side rectangular compartment of the Fort, which has entrance on northern side. It is an unfinished reservoir but its terraced embankments are paved with dressed stones. The reservoir is provided with an inlet in the southern embankment in the shape of arched subterranean channel (Fig. 16), which is branched off from entrance duct. The width of this channel is 1.75 meters at the point of branching off from main duct. The reservoir is of huge magnitude as it measures 120 x 45 meters approximately and runs on south north axis same as of compartment. The corners i.e. southwest and northeast are of round shape. Though existing in a natural depression, an attempt was made to dug out to acquire more depth in reservoir, but was left unfinished for some reasons.
Fig. No. 15: Open Reservoir

Fig. No. 16: Arched Subterranean Channel
Tanka, as is known, is a tank which existed in the southwest courtyard (Fig. 03, 17, 18 & 19), and can be directly approached through Doongar Gate entrance. The tank (Fig. 17) is of great dimension as it measures 48.45 by 42 meters and runs on south-north axis. The tank is embellished with an elaborate system of staircases (Fig. 17) on the northern side. Two entrances are given from east and west sides, which led down on platforms through flights of steps running on north south alignment. These platforms are provided gateways towards inner side. Entering these gateway two staircases, one running down from east to west while other going down form west to east, both forming the shape of V parallel to Northern side wall, have been constructed to go down to the ground level of the tank inside. Southern sidewall of staircases contains five arched openings. These five arched openings where central three big arched ways flanked by one on each side (short in height worked as ventilator) are giving ways to inside tank after coming down through staircases. The tank is covered with roof of 1 meter thickness approximately which is supported on 81 pillars. Due to 81 pillars, inner side of the tank is divided into 90 almost square compartments where the width is provided with nine bays and the length with ten bays. Above the roof in the center there is a raised octagonal platform (Fig. 18 & 19) with a window in the middle of it. Presently it is closed. Its purpose was either to provide ventilation or to provide facility to lift water from tank. Below the roof level, the eastern and western walls have windows (Fig. 19) meant for ventilation. The tank is situated again in natural depression and its depth is about 12.20 meters, which might have been acquired by digging out more in the hilly ground. The building material and mortar used in the construction of the tank were rubbles and lime. The exterior and interior of the tank are plastered heavily again with lime mortar.
Fig. No. 17: Plan of Tanka (Tank-I)
Tank II is situated on the western side of *tanka* or Tank I and is of smaller dimension. This
tank (Fig. 03, 17 & 20) measures 21.00x15.85 meters and runs on north-south axis. It contains a staircase on the northern side running from west to east to go down. Entrance to the staircase is provided on the northern side, which led to a platform, having a gateway (Fig. 21) on the eastern side. Beyond this gateway, a flight of steps is given to go down which turns to the south finally to enter the tank. The tank is roofed with heavy masonry construction supported on pillars, which in turn divide the inner side into nine arched compartments. The roof is perforated with nine holes (Fig. 20), one on each compartment to facilitate the lifting of the water. The depth of this tank is 15.85 meters that is more than others. Rubbles and mortar of lime are used in its construction and plastering the surface. The southern wall of the tank on the east side is contained with inlet of four circular holes (Fig. 22) to supply water to the tank from the tank III. The inlet is at the considerable height. It is due to the reason that clean water is to be supplied to the tank II after settling down the debris etc. in the tank III. Towards the northwest corner of tank, there is provision for drainage in the western fortification wall of the fort to carry away excess water, after filling all tanks, down into the valley.

Fig. No. 20: Roof perforated with nine holes
Fig. No. 21: Platform with a gateway
Tank III is located on the southern side of tank II and western side of Tank I. It is an open tank (Fig. 23, 24, 25 & 26) with stepped walls to tolerate the thrust of water. This tank shares the northern wall with Tank II. Four-stepped projection is visible above the water surface, which are of 0.25 meters wide (Fig. 24). This tank is provided with an entrance on southern side in the eastern corner. After entrance, four steps running parallel to eastern wall, lead to a rectangular platform which further provides staircase (Fig. 25) on western side for going down and staircase is punctuated with a square platform in mid and after touching down the western wall at a depth staircase takes north turn to the reach down water finally. Inlet of two rectangular holes (Fig. 14) has been constructed in southern wall of the tank, which was supplied water through the duct approaching it from south side. The depth of this tank is about 8.30 meters, much smaller than the others. After a certain height water flows down to tank II through the four circular holes (Fig. 26)
provided in the northern wall of Tank III. Again it was built of rubble and mortar of lime and was surfaced with thick plaster.

Fig. No. 23: Plan of Tank III
Fig. No. 24: Figure of an Open Tank

Fig. No. 25: Figure of an Open Tank
One of the minor hydraulic systems exists in the northeast corner of the Jaigarh Fort on the corner of pleasure garden. It is comprised of a masonry tank and water channels (Fig. 27) to collect rainwater to supply the masonry tank. The water channel runs on north-south axis parallel to the eastern wall of palaces. The tank has been constructed at the level of the garden; it is meant to meet the demand of water in emergency.

Another minor hydraulic system is situated in the Aram Mandir on the north side of the fort which
is meant to supply water for domestic use in the palace complex and garden. It consists of a tank (Fig. 28) at ground level and a masonry storage tank at the height of roof level and water channels (Fig. 29 & 30) built on the top of wall at roof level in the form of drain to carry water here and there in palaces. The main source of water to ground level tank was the huge reservoir known as Sagar (Fig. 13) which existed on the north side of Jaigarh fort in the valley from where elephants having water filled buckets on their back, carried it passing through Sagari Gate, to the open tank existing below the Aram Mandir (A Garden House). From this tank water was lifted through charas (Fig. 31) manually straight right above the tank to fill overhead storage tank. From this storage tank water was supplied to the palace complex, baths, gardens etc. (Fig. 32) through the network of masonry water channel running on the top of the wall at roof level. The whole hydraulic system was so designed that excess water may automatically flown down to the charbagh channels of Aram Mandir garden (Fig. 33).
Fig. No. 29: Masonry Storage Tank
Fig. No. 30: Masonry Storage Tank

Fig. No. 31: Masonry Storage Tank
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Fig. No. 32: Masonry Storage Tank

Fig. No. 33: General view of Aram Mandir garden
In Jaigarh fort, great care was taken to ensure an abundant supply of water within the fort. Aqueducts, cisterns, tanks were dug and large and deep reservoirs, called tanks, were excavated in the solid rock to conserve the rain water falling during the rainy seasons. These waterworks were simply not dug here and there but they were dug after a detailed study of the topography of the place for domestic use and irrigational purposes.

The hydraulic systems of the Jaigarh fort are based on the principles of rainwater harvesting and water conservation. The whole mechanism of the system is comprised of collecting rainwater through aqueducts and carrying it to storage tank with the facility of cleaning the water and its storage in tanks which are provided with the technique of conservation of water having least pollution; it became operational due to gravitational force/ gravity. Surprisingly this 18th century hydraulic innovation is based on the manipulation of geographical features of the area without using any mechanical and locomotive device.

References:

2. Ibid.
A Preliminary Observation on Living Megalithic Tradition Found Among the Munda Community, Bonaigarh Subdivision, District- Sundergarh Odisha

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Introduction: Recent investigations in and around Bonaigarh Subdivision, in Sundergarh district of Odisha have brought to light several archaeological sites, which belong to different cultural phase, but along with these, the author has noticed several burial ground of Munda community. In these burial grounds variety of megalithic structures have been used for burial purposes, and it is clear that this community still continue the megalithic burial tradition. However, the concept of megalithic tradition is not a new phenomenon, although many researchers from different part of the country have already described about the megalithic culture and tradition\(^1\). However, when we talk about in the state of Odisha we find very few megalithic sites were well defined those belong to Iron Age phase\(^2\). Besides Iron Age Megalithic sites, some of the scholars have published few papers about living tradition of megalithism in different part of the state\(^3\). Due to dense forest and having 62 types of tribal group yet to be researched, the researchers have not yet been able to write about these ethnic groups. Many part of the state are still untouched and yet need some more detailed work, at least some preliminary report, which can provide a firsthand data to understand their settlement system, cultural, traditional practices and their distribution pattern in different environmental zone. Out of 62 types of tribal groups, Munda is one of the most prominent and settled one, and has covered a larger part of the state. Many papers are available on their tradition and culture. NGOs and Government agencies are also working in this area. These organizations are sometime involved in different developmental activities but their work doesn’t say anything about megalithic tradition of Munda community. The present study gives some new ideas about the megalithism among the Munda community in this region. The present work is mainly focused on Bonaigarh subdivision because the Munda population is highly concentrated in this region.
The study area: The Bonaigarh subdivision occupies the southeastern part of the district Sundergarh, which belongs to the northeastern hill regions of Odisha highland. While it is flanked by the Panposh subdivision of Sundergarh in the north and geographically, the area is an isolated hilly tract, covered on all sides by rugged forest clad hills, intersected by a few narrow valleys, which connect it to the adjoining areas. The river Bramhani, and its several tributaries, including the Sankh and Koel constitute the largest river system in the district of Sundergarh. The dense forest growth in this area provides natural habitat, for a large number of wild animal species. In addition it also gives suitable economic base to the local aborigines, viz. the Munda, the Hilly Bhuiyan, the Kol, the Khariar, the Kisan, and the Gond, etc., most of them inhabit this region, are settled agriculturists, but there is still small group depending largely upon hunting and gathering in the forest area (Fig. 01).

Fig. No. 01: Distribution Map of the living megalithic site, Bonaigarh Subdivision

The Mundas of Bonaigarh Subdivision: The Mundas are found more or less in all the districts of Odisha. The undivided districts of Sundargarh, Keonjhar, Sambalpur, Kalahandi, Dhenkanal,
Balangir, Koraput and Mayurbhanj have maximum density of Munda tribe, because of its proximity to the state of Bihar and Jharkhand. They speak a language belonging to Austro-Asiatic language family, spoken mainly in South-East Asian countries. The Munda people call themselves Horo-ko (men) and the word Munda given to them by their Hindu neighbors.

The Munda population is widely distributed in Bonaigarh Subdivision, but most of the people are inhabitants of foothill areas and they still continue the megalithic tradition. Settled cultivation is the Primary occupation and Paddy is the principal crop grown, and rice is their staple food. The most important economic activity namely agriculture is supplemented by one or more subsidiary occupations such as hunting, fishing, collecting different types of forest products, services and several arts and crafts. Some of them have earned proficiency in several crafts such as mat-making, bidi-making, brewing traditional drink (rice-beer or Kusna), carpentry, masonry, leaf pot making etc. Those bring them additional income at the leisure time. Most of the people depend upon selling traditional drink during the summer season and mostly female members of the families are occupied both in production and distribution of liquor.

Living Megalithic Sites:

**Jangra:** N- 21°43'38.31", E- 84°58'19.51": The village Jangra is situated on the left bank of river Bramhani at a distance of 21 km from the Bonai town. The village has a ferry ghat to cross the river for Bonai town. It comes under the administrative junction of Bonai subdivision of Sundergarh district.

In this village we have found some Menhir’s, but many of them have been destroyed due to human interference, but the height of the Menhir is six feet after being broken in the upper part. Besides, many stone cists are placed under a banyan tree, which is on the bank of the river Brahmani. Now a days this village is populated by many other castes and few Mundas house hold have settled at the end of the village and most of the people have shifted from this village to another area which is situated at a distance of 3-4 km from the present village Jangra. The local Munda people informed us that they were once settled in this village. Several menhirs were placed on the road site which are missing at present.

**Sulabdiha:** N- 21.43.40.9, E- 85.02.40.1: This village Sulabdiha is situated on the southern part of the Bonaigarh town at a distance of 14km. A small stream Korapani flows on the right side of the village. This village is highly populated by Munda community and according to some Mundas, before two decades only Munda community were inhabitants of this village, but since last few years some other ethnic groups like the Bhumij and Oraons have also settled in here. Besides this peoples of some other ethnic groups have also migrated from other areas to this village. The megalithic site is situated at a
distance of ½ kilometer on the northern side of the village. Various types of megalithics were used for the burial purposes.

We have seen that some stone slabs were placed on the back side of the house. During the time of field work, we observed that almost all the households have their personal burial ground, which symbolized their love and affection for their ancestors. Besides, we found a common burial ground, which is situated on the northern side of the village at a distance of ½ Kilometer, probably they used this ground when a person died unnaturally outside the village (Fig. 02).

![Fig. No. 02: Dolmenoid cist of Munda’s at Sulabdiha village](image)

**Anugul**: N- 21.42.48.5, E- 85.04.10.7: The village Anugul located at a distance of 2 km from the village Sulabdiha on the northern side and 16 km from the sub-divisional headquarter Bonai. Many Memorial pillars have been erected on the sides of the main road of this village and many stone slabs
are located in the northeastern part of the village. Besides, the inhabitants told us that if someone died outside the village then they erected a memorial stone on the roadside (Fig. 03). Although we found some of the inhabitants placing their memorial stone in front of their houses and buried their ancestor on the backside of their houses. The local people informed us that every year they observe there ceremonial feast to remember their ancestor.

![Menhir’s on the roadside of Anugul village](image)

**Fig. No. 03: Menhir’s on the roadside of Anugul village**

**Ginia:** N-21.41.53.2, E-85.05.01.2: Ginia lies to the east of Bonai town at a distance of 17 km, and at a distance of twelve kilometer in northeast direction from the Jangra village and one kilometer from the village Anugul. Korapani Nala is closer to this village, and this whole area is covered by hills, and their environmental condition is very much favorable for any hill tribe. Presently as many as fifty-six household are settled in this village, they are using different types of forest products for their subsistence. Animal husbandry plays a great role in their subsistence economy. In this village, we
found many groups of Menhirs and Dolmen cist aligned along the East-West axis. Many of these are placed in front of houses and some in the burial ground. Individual burial ground is clearly seen in these sites (Fig. 04). Some of the Munda people have accepted Christianity and they are presently not practicing megalithism.

Fig. No. 04: Cairn heap from Ginia village

Jaribahal: N-21.45.22.4, E- 85.02.13.3: Jaribahal village is situated in eastern direction from the Bonaigarh at a distance of 14 km. Munda and Bhumij tribe populate this village. There are around sixty-two household in the village. This village is situated in a foothill area and the forest helps them to get the food. The burial ground of the Munda community is located in the southeastern corner of village. Besides, they buried their dead on the backside of their houses, they believe their ancestors are protector of their clan from the evil spirit. Stone slabs were profusely used for the burial purposes. They also used memorial pillars to mark the grave of their ancestors. We found thirty eight stone
slabs, the length of the slabs is 4-6 feet and the thickness is 0.5-1 feet. Seventeen menhirs were found in this village and six-memorial pillar found to be erected on the outskirt of the village, which symbolize the unnatural death of the deceased.

**Sisurdiha:** N-21°49'27.53", E- 84°50'48.79": The village Sisirdiha lies on the right bank of the river Rukuda. They belong to different groups such as Munda, Bhumij, Oraon and Kisan. Mundas are the most dominant class among them and they continue to practice megalithic burials. Burial ground of the village is located at the end of the village. Here we found some cairn heaps and small stone slabs. The length and width of the slabs is L-2-5 and W-2-4 feet. Local people told us when someone completes all the procedure of rituals then he may put this slabs above the burial pit. One of the most interesting fact about this village is that we did not find any memorial pillars, probably they used stone slabs as a memorials of their ancestors.

**Bimlagarh:** N-21°58'13.87", E-85° 0'35.71": The village Bimlagarh, is situated on the left bank of river Kurhadi, a small river stream. It is a perennial river and lies nearly at a distance of 27 km from the Sub-divisional head quarter of Bonai, and at a distance of 1-2 km from Bimlagarh, Lahunipada block. Here we found two burial grounds, one on the western front and the other on the Northern side of the village. One burial ground has cairn heaps and the other burial ground is having only stone slabs. Some of the memorial, pillars are found fixed in the burial ground. In this village, the local people said they first use cairn heaps for burial purposes and during the ceremonial feast; they put stone slabs above the cairn heap. As compared to other megalithic types, stone slabs have been used profusely (Fig. 05 and 06).
Fig. No. 05: Stone slabs at, Bimlagarh, village
Fig. No. 06: An standing Menhir from Bimlagarh, village

Fakirmunda: N-21°57′27.28″N, E-84°59′42.13″: The Fakir Munda village is located at a distance of 27 km from the Bonaigarh and nearly 1½ km distance from Bimlagarh. It is situated on the left bank of Kurhadi stream. Different types of tribal groups are settled in this village, but Munda is the most prominent group among the others. During the course of our exploration, we have located two burial grounds having Megalithic structures. Cairn heap and Menhirs are the most common types of megaliths found in this village. A few stone slabs were also found in this burial ground.

Sihidiha: N- 21°41′22.36″, E-84°59′28.65″: The village is situated on Barkote –Lahunipada state highway. This village is situated to the south of Bonai sub-divisional headquarter at a distance of 24 km. Burial ground, is situated outside the village. Several stone slabs were found placed under a tree.
All these belong to Munda community. The size of the stone slabs ranges from 4-6” and width ranges from 1-3”. Here we did not find any memorial pillars or cairn heap. The local people informed us they directly placed a stone slab above the burial pit. Here the stone slabs work as a memorial stone (Fig. 07).

**Fig. No. 07: Stone slabs from Burial ground of Sihirdiha village**

**Dalamkuchha:** N-21°52'24", E-85° 1'10.03": The village Dalamkuchha is located to the east of sub divisional headquarters Bonai on the way to Khandadhar. Here we found that some of the upright memorial pillars were standing on the roadside. Names of the deceased were inscribed above the pillars. Writing name above the pillars is not a new concept and most of the Munda people and other tribal groups used this tradition. However, this writing concept has recently been adopted by them, but the memorial pillars symbolized that they still believe in life after death.
**Fuljhar:** N-21°42’50.86", E- 85° 6’3.66": The present village Fuljhar is situated to the east of the Bonaigarh subdivision at a distance of 12 km. The burial ground of the Munda community was found in the northern corner of village. Besides, they used backside of their house as a personal burial ground. They believe their ancestor protect their clan from unnatural death. Stone slabs were profusely erected to mark the place of burial. They used memorial pillars as the memoirs of their ancestors. Here we found twelve stone slabs. The length of the slabs is not much, it is easily transportable. Some memorial pillars were found on the road sides of the village, but many of them were destroyed during the time of road construction.

**Senabasa:** N-21°41'56.35", E-85° 6’28.49”: The village Senabasa lies to the east of Bonai, at a distance of 12 km, and five-kilometer from the Sulabdiha village. A large numbers of cairn heaps and memorial pillars were found in this village. A few stone slabs, have also been used in this burial ground. Their burial customs and ancestral worship indicate their faith in life after death.

**Musabira:** N-21°57’53.53", E-84°54’14.99: The village Musabira is situated on the right bank of river Kurhadi, close to the confluence area of river Brahmani and Kurhadi. It is located near hills of Birtola, at a distance of 22 km from Bonai. During the time of exploration, we found a burial ground which give us evidence of ancestor worship. They erected several memorial stones here. Several stone slabs have also been used for burial purposes and some of these have been placed in front of the houses. The height and width of pillars range from is 4-6 feet and 1-3 feet. All the memorial pillars are aligned along a lane. Village people inform us if someone died within the village then they erected a memorial pillar on this ground in the name of the deceased (Fig. 08).
Paramdihi: N-21°55'52.04", E-85° 2'20.20": The village Paramdihi is located on the left bank of river Kurhadi. It is a small river stream and lies at a distance of 28 km from the Sub divisional head quarter of Bonai, and 2-3 km from the township area of the Bimlagarh, Lahunipada block. Three sites were used by villagers for burial purposes. Stone slabs of small sizes were used for burial purposes, besides some of the memorial pillars erected on the burial ground. However, the stone slabs were, put over the cairn heap or some time above the burial pit. In this village, the local people said they first used cairn heaps for burial purposes and during the ceremonial feast, they put stone slabs above the cairn heap.

Observation: Construction of Megalith is not an ordinary thing for any Munda community, after the death of the deceased his family members performed a number of rituals and traditions. Practicing any ritual requires involvement of large number of persons and economic resources. In Bonaigarh
Subdivision, Mundas performed two type of rituals namely Hoyoracham, and Jagen ceremony. The first ceremony is performed on the tenth day, it is known as “Dasa” or “Hoyo racham”. In this ceremony, they invite the people from same lineage and tribal community of their own village and also their relatives from other villages. The country liquor or Kusna is served to every one of the clan but before taking this, they first offer it to the village deity for taking permission to perform this ceremony. They believe that without performing these rituals they cannot performed other funeral rites. They also believe that memorial pillar can be erected only after performing these rituals. Before the day of erection of a memorial pillar in the name of deceased, they organize Jagen ritual, which is a purification ceremony. All the family members and relatives of the deceased are bound to participate and purify themselves before erection of the memorial pillars and it is conducted under the supervision of the village headsmen. Some times the size of Memorial pillar depends upon the sex, age, social and economic status of the deceased. The time taken in the erection of big stone is much more than that needed in the erection of small ones. The entire ritual can be completed within a day, and sometimes it takes more than one day.

Megalithic types of Munda community in this region include Cairn heaps, Menhirs, and Stone slabs. The size of the stone slabs and menhirs is not as big as those found in Northeastern part of India and other part of the country. Munda community erect two types of memorial pillars depending on the place of death of the deceased. If any person died outside the village in an unnatural death, like in accident, snakebite, in the bolt of lightning or any other unnatural cause, then they erect his memorial pillars on the roadside of his own parental village. If someone dies within the village of a natural death, then the memorial pillar is erected in the burial ground. The stone slabs represent another category of megalith. It is a simple flat stone. The length ranges between 4-7 feet, width ranges between 2-4 feet and the thickness ranges from 20cm-1 feet. The size of the dolmen cist indicates the social status of the deceased. The dreams is not associated with the megalithic tradition of Munda people of this region. But in Northeastern part of India, we find that folktale and dreams play a major role in their rituals.

Settlement pattern and adoptive milieu in different environmental conditions of Munda community is reflected in their rituals and tradition. We find that the changes of geographical condition is directly responsible for the changes of rites. The entire process of death ritual is an expensive affair, but the family members of the deceased somehow adjust and spend huge amount which they had collected in last two-three years. Therefore, it is not possible to perform all the rituals and practices for every family. Most of the rich people are able to perform all the rituals for gaining social status within the society.
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