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Editorial

The 14th issue of “Indian Journal of Archaeology (www.ijarch.org)” has eight articles. The first article titled ‘A Review of the Researches on the Acheulian Culture in the Vindhyas, North-central India’ by J. N. Pal gives an overview of Pleistocene stratigraphy and lower Paleolithic sites of Son and Belan valley. The second article titled ‘Cupules found in the Excavated Site at Rithi Ranjana, Soaner Taluk, district Nagpur Maharashtra’ by Nikhildas. N gives the unique evidence of cup marks made on stones buried in early iron-age graves. Cup marks have been discovered in rock shelters dateable from lower Paleolithic age to chalcolithic period. The third article titled ‘Identification of previous conservation interventions on a painted Wooden Coffin kept in the Grand Egyptian Museum, Egypt belonging to late period’ by Ahmed Abdrabou et.al gives the scientific methodology of identifying previous conservation interventions in ancient Egyptians coffins. The fourth article titled ‘Circular Fortified Settlements in the Middle Mahanadi Valley of Odisha: A Preliminary Observation’ by Sakir Hussain gives the details of various fortified settlement of South Kosal area falling in Chhattisgarh and Odisha. The fifth article titled ‘Terracottas & Sculptures kept in Buddha Museum Gorakhpur U.P.’ by Chandrasen Gautam gives detailed catalogue of terracotta pieces and sculptures kept in Buddha museum, Gorakhpur. The sixth article titled ‘Temple of Jarai Math, Barwa Sagar district Jhansi U.P.’ by Vijay Kumar gives the detailed description of Jarai Math temple, Barwa Sagar district Jhansi U.P. The description includes the architectural details and sculptures located in different parts of the country. The seventh article titled ‘Some Minor Images of Narasimha: Their Interpretations in Textual Context’ by T. J. Alone shows that the iconography given in ancient texts is closely followed by the sculptors of medieval period. The eighth article titled ‘Rising Towers in Wood: The Architecture of Khanqah-i-Maula shrine, Kashmir’ by Dr. Farhat Yasmeen & Dr. Abdul Rashid Lone gives the architectural details of religious buildings of Kashmir which have been constructed from wood. These buildings show a complete break from the ancient temple architecture.

Vijay Kumar
Chief Editor
Indian Journal of Archaeology
A Review of the Researches on the Acheulian Culture in the Vindhyas, North-central India

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Prehistoric researches by the Allahabad University started in middle of sixties of the last century in the Vindhyan plateau and a good number of prehistoric sites ranging from Lower Paleolithic to Neolithic were located.

The Vindhyas in the north-central India is the most extensively investigated area for the reconstruction of the prehistory of the area in particular and of India in general. The Belan and Son valleys have been most significant for the Paleolithic sites.

The area had already come on the prehistoric map by the work of British investigators in the last quarter of nineteenth century when Cockburn\(^1\) had collected some prehistoric artefacts from Singrauli basin and Kon ravines in the region. In Singrauli basin Ballia a tributary of the Rihand which is a tributary of the Son was explored by V.D. Krishnaswami, K.V. Soundararajan and G.R. Sharma with E.F. Zeuner of University of London\(^2\) to confirm the proposition of de Terra and Patterson\(^3\) that the two traditions of the Lower Paleolithic culture, viz. Sohanian and Madrasian cultures met to each other in central India in course of their expansion to south and north respectively. They discovered Paleolithic and microlithic artefacts in Singrauli basin. Other tributaries of the Son, Thema and Mahi lying in Mirzapur (now in Sonbhadra) district were explored by R.K. Varma\(^4\) of Allahabad University. The last five decades were very significant in the prehistoric researches in the area, when systematic collaborative investigations were started giving emphasis to geology and paleontology.

The geological formations of the Pleistocene and early Holocene periods, studied in detail in the river sections of the Belan and Son have resulted in the reconstruction of palaeoclimate. Artefacts from Lower Paleolithic to Mesolithic have been found in geological context\(^5\).

The archaeological investigations in the Belan valley have been carried in about 5400 sq. km. The Lower Paleolithic period sites are generally located on the northern fringe of the projecting
portions of hillocks or outcrops of the Kaimur range looking the Belan valley. The geological context of the Lower Paleolithic culture in the Belan valley is the First Unit (cemented gravel I).

The Son valley also has been explored in an area of 13601 sq. km. Extensive investigations were done in the middle Son valley in 1980 and 1982 when several sites of Acheulian culture were located and some of these were put to excavation by an international team of scholars. Four geological formations, Sihawal, Patpara, Baghor and Khetaunhi, were defined. More recently, Khuteli formation sandwiched between Sihawal and Patpara has been added to this sequence.

The Lower Paleolithic sites have been located in the middle Son valley. Of these 10 are primary context factory sites, where finished and unfinished tools along with core, flake, chunk and waste have been found. The factory sites in the Son valley are situated either on the medial ridge running almost parallel to the Son in the north or near its bank itself. Sihawal formation of the Son is the geological deposit associated with this culture. The excavated sites of the Lower Paleolithic culture in the Son valley are Sihawal I and Nakjhar Khurd, which have yielded unabraded artifacts indicating that the artifacts are not very far from their primary context. Recent geo-archaeological investigations conducted in 2009-10 by an international interdisciplinary team in the middle Son valley have revealed some important results throwing light on geology, climatology and chronology of the Acheulian culture. The excavated sites in this recent investigation include Sihawal, Bamburi and Patpara, which may be placed in the transitional phase of Lower and Middle Paleolithic cultures.

The other excavated sites of the area include Manigara in the Adwa valley and Maihar in the Lilji valley. The Acheulian artifacts dominated by cleavers are in mint fresh condition at Maihar. The present paper proposes to review all these researches in the northern Vindhyas in the north-central India.

The archaeological explorations and excavations in the Belan and Son valleys have revealed the story of human occupation of the region right from the mid Pleistocene to the early Holocene. Pleistocene formations have been found exposed over a considerable area. Thousands of animal fossils have also been extracted from different deposits. The human occupation of the region has almost been fair continuous.

**Pleistocene Stratigraphy of Belan Valley**

The Belan is the principal river of the central plateau of Mirzapur which stretches westward in the district of Allahabad into Koraon and Meja sub-divisions. It finally merges with the Ganga plains to the north of the Meja tahsil near Meja road. The Belan enters into Allahabad district near Koraon and flows in the trough between the plateau and the Kaimur ranges of the Vindhyan Mountain. The Belan serves as the principal drainage of the area between the Kaimur and the plateau. It drains itself into the Tons at Gaughat which is a tributary of river Ganga with which it meets near Sirsa.
The Belan and its tributaries Seoti, Tundiari and a large number of smaller nalas have opened up the Pleistocene deposits in a vast area between the plateau and the Kaimurs. Sections up to the height of nearly 18 m or even more are still in situ right from Daiya (about four kilometers to the east of Khajuri village) to nearly about 5 km to the west of Deoghat Bridge. In this stretch of nearly 15 km on the banks of the Belan, the section presents almost an identical and monotonous picture of the succession of Pleistocene deposits. Exactly the same picture of deposits has been presented where the smaller tributaries of the Belan and the nalas have opened up the Pleistocene deposits and are flowing on the bed rock. Thus an area of about 5,400 square km presents an identical picture of geological formation. This unique feature has distinguished the deposits of the Belan valley from the other river valleys in India where on account of large scale shifting of deposits a clear picture of deposition is not available.

The importance of the Belan section lies in the fact that besides being implementiferous they are fossiliferous also. They present a continuous picture of man’s evolution right from the Lower Paleolithic to the Neolithic periods.

A critical study of the sections on the Belan and those on its tributaries and nalas revealed a sequence of ten units which can be distinguished from each other on the basis of their composition, colour and the archaeological material that they yield. There are three clear gravel formations though traces of fourth gravel are also discernible at a number of localities. The Gravel-I yields tools of the Lower Paleolithic. The silt overlying it is completely devoid of any tools or even stone pieces. The second gravel which is divisible into three sub-divisions on the basis of its composition has yielded tools of the Middle Paleolithic period. There are two deposits overlying the gravel II. The earlier of the two is reddish in colour and has yielded Middle Paleolithic tools.

In the overlying yellowish loessic deposit which has an average thickness of 1.52 m, we come across a profusion of blade tools along with the tools of the Middle Paleolithic period. This indicates a period of transition from the Middle to the Upper Paleolithic. The deposit heralds the Upper Paleolithic stage in the region.

Overlying the yellowish loessic deposit is the third gravel which has an average thickness of 1.21 m. This gravel deposit is not as well cemented as are the earlier ones. At places it is partially un-cemented also. It is the actual horizon of the Upper Paleolithic industry in the Belan valley. It has yielded the typical blade tools of the Upper Paleolithic. The palaeosol overlying the third gravel has also yielded blade tools along with non-geometric microliths. The overlying two deposits have yielded exclusively Microlithic tools.

In brief the stratigraphy, as worked out in the Belan valley, indicates that the third gravel along with the deposits immediately preceding and succeeding it are the horizon of the Upper Paleolithic.
people. Thus strati-graphically they are preceded by the Middle Paleolithic and succeeded by the Mesolithic assemblages. The stratigraphic position is the same as obtained in Europe where the Upper Paleolithic is sandwiched between the Middle Paleolithic and the Mesolithic.

**Pleistocene Stratigraphy of the Son Valley**

The river *Son* rises in the *Maikal* range from the *Amarkantaka* plateau. In its middle reaches it flows to the south of the *Kaimurs* comparatively in a restricted trough. The low ground of the *Son* valley is occupied by rocks of lower Vindhyan age. To the south of the *Son* valley there are again a mass of low hills, overlying more or less parallel discontinuous ridges.

The drainage system of the *Son* valley is peculiar. It receives no tributary of any importance from the north but from the south it receives a number of them. Some of them cover roughly a distance of one hundred and fifty km before discharging themselves into the *Son*. The *Son* drainage system is thus one sided. It is definitely exceptional among river valleys of such a length. The *Kaimurs*, which are to the north of the river are not breached at any point. The river has generally followed a south to north course. A general look of the valley indicates that large scale faulting and folding has taken place in the area which seems to be of relatively recent origin.

The Pleistocene formation of the middle *Son* valley comprises of five deposits named after their type section. These are as follows:

I. **Sihawal Formation**: With a maximum preserved thickness of 1.5 m it rests on the eroded bedrock of the *Son* valley. Formation comprises angular to rounded clasts of sandstone, shale and quartzite, ranging in size from sand-sized grains to boulders up to 50 cm in diameter, set in matrix of clay. Occasionally the boulder clays are overlain by up to 50 cm of mottled brown clay loam which contains sporadic clasts of sandstone, shale and quartzite.

II. **Khuteli Formation**: Identified in subsequent investigations this formation on the right bank of *Son* near village *Khuteli* contains Toba volcanic ash dated around 74000 years B.P. Tentatively it has been placed between *Sihawal* and *Patpara* formations.

III. **Patpara Formation**: With the maximum exposed thickness of 10 m, it un-conformably overlies the *Sihawal* formation. The formation comprises massive to crude, sub-horizontally laminated, medium to very coarse sand granules and pebbles. The major detrital components are quartz and clasts of sandstone, shale and quartzite, set in matrix of clay. It is of dark reddish colour. Formation is partly cemented by iron, rolled and rounded clasts of agate, chalcedony and microcrystalline silicious rocks. In places the *Patpara* formation is overlain by up to 1m dark red/brown mottled indurated clay. Commonly it is erosionally truncated by the overlying *Baghor* formation.
IV. Baghor Formation: With maximum exposure of 20 m this formation unconformably rests on the Patpara formation. It has two distinctive phases:

IV.A. Coarse Member: It contains sheets of unconsolidated cross-bedded sands, ranging from 5 cm to 80 cm in thickness which composed of quartzite, shale, quartz, chalcedony, agate and chert ranging in size from medium to very coarse sand granules and pebbles. In places, this sub-phase is capped by a thin interval of inter-beded sand and silt.

IV.B. Fine Member: It has a maximum thickness of 10 m and rests conformably on the earlier formation i.e. IIIA. The component members of this formation are silt and clay. Irregular calcium carbonate occurs throughout the deposit though heavily concentrated towards the top.

IV. Khetauhi Formation: Forming an aggradational terrace approximately 10 m above the present river level it has a thickness of about 10 m. The formation consists of inter-beded silts and clay with occasional traces of fine to very fine sand

In brief the geological formations of Pleistocene and early Holocene periods in the Son valley are as follows:

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<td>Sihawal formation</td>
<td>Lower Paleolithic artefacts</td>
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<tr>
<td>Upper Pleistocene</td>
<td>74000 B.P.</td>
<td>Khuteli Formation</td>
<td>Middle Paleolithic Artefacts (?)</td>
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<td>Upper Pleistocene</td>
<td>Sub-humid to humid 100,000 to 30,000 years B.P.</td>
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<td>Baghor formation Lower member.</td>
<td>Rolled Middle Paleolithic and fresh Upper Paleolithic artefacts</td>
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<td>End Pleistocene to Early Mid-Holocene</td>
<td>Maximum over bank flooding 12,000 years B. P. to Mid-Holocene</td>
<td>Baghor formation upper member</td>
<td>Upper Paleolithic (fresh) and Mesolithic artefacts</td>
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<tr>
<td>Holocene</td>
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<td>Khetaunhi Formation</td>
<td>Mesolithic, Neolithic</td>
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The Belan and Son rivers are situated almost in the same geographical zone, their respective formations exhibit a good deal of similarity. The lower unit of the Sihawal formation is similar to the boulder bed or cemented gravel-I of the Belan section. The overlying greyish clay is identical to the mottled clay of
the Belan section only with the difference that relevant Son unit is less calcified: Formation similar to that of Gravel II in colour and composition of the Belan valley has yet to be located in the Son valley, but it appears that lower unit of the Patpara formation is contemporary to the Gravel II of the Belan while the upper unit of the Patpara formation is similar to reddish silt of the Belan.

**Lower Paleolithic Culture**

Extensive explorations in the area have brought to light many Acheulian sites in primary and semi-primary context. Belan valley have brought to light 44 sites belonging to Lower Paleolithic phase. Of these as many as 17 sites are factory sites. Some of the important sites are Daiya, Bansghat, Taradaha, Baburahi, Baithakawa, Chhatarpalia, Koskangerha, Ramgarh, Mahugarh, etc. All the factory sites are located on the northern fringe of the Kaimur range overlooking the Belan valley in the north. Projecting portions of hillocks or outcrops have generally been used as factory sites by Lower Paleolithic hominin possibly because such outcrops abounded in quartzite boulders. These sites have yielded cores, flakes debitage and tools in different stages of manufacture. For the study of the Lower Paleolithic industry of the Belan valley the lithic assemblage of three sites—Chhatarpalia, Ramgarhwa and Koskangerha have been classified. The inference derived from the analysis of these sites has been supplemented by the artifacts of the Lower Paleolithic phases found from other localities.

The Lower Paleolithic industry of the Belan valley contains pebble tools (Fig. 1) and Acheulian hand axes, cleavers and scrapers. In the evolved tools controlled flaking is clearly visible. The cordate, pear-shaped and lanceolate forms are rare. No pick has been obtained so far. Length of hand axes varies from 38.5 cm to 9 cm with an average of 15 cm. A group of the Belan hand axes is made on flat chunk. On these pieces minimum work has been done. Only the lateral sides of the chunks have been flaked in such a fashion that a pointed tip end, has been obtained. The important point to be noted about this group is that the area of its occurrence is restricted and well-marked in the Belan valley. These hand axes have been obtained from the bed or the Cemented Gravel-I of the Seoti, a tributary of the Belan. In the Belan, these have been found down to the Belan-Seoti confluence alone, indicating thereby that these might have come in the Belan through the Seoti. Thus, these hand axes furnish the evidence of a localized industry. All but two of the Lower Paleolithic tools (Fig. 2) of the Belan valley are fashioned on quartzite. So far only two hand axes made on chert have been found.
Fig. No. 1: Pebble Tools, Belan Valley.

Fig. No. 2: Lower Paleolithic Tools with Evidence of Hafting, Belan Valley.
The crude and evolved cleavers characterize the assemblage. All specimens are made on flakes and are divisible into U-shaped, V-shaped, and straight sided categories. These have straight, slanting, convex or concave working edges. The length of cleavers ranges from 17.5 cm to 11.5 cm with an average of 13.14 cm. In the Belan assemblage, there are certain multi-purpose tools also. The lateral sides of hand axes and cleavers might have served the functions of scrapers as well.

The explorations in the mid Son valley covering parts of Sidhi district in Madhya Pradesh and parts of Mirzapur district in Uttar Pradesh have resulted in the discovery of 47 Lower Paleolithic sites-45 sites in Sidhi and 2 in Mirzapur. Of these as many as 10 sites are factory sites, the important ones being Sihawal, Rampur, Nakjhar, Barbasa-Ki-Pahari, Patpara, Barri, Pandari, Dhup Khari and Hatawa Khari. The location of the factory sites of the Son valley is somewhat different from those of the Belan valley. The Lower Paleolithic factory sites of the Son valley are situated either on the medial ridge almost running parallel to the Son in the north and dividing the Son valley into two parts or near the bank of the river itself. Among the former group of sites, mention may be made of Patpara, Hatwa, etc., the latter group is represented by Sihawal, Rampur, Nakjhar, Kunjhun, etc. The Lower Paleolithic assemblage of the Son valley contains hand axes, cleavers, scrapers, knives, spheroids and sub-spheroids, etc. along with cores, flake anddebitage. The artifacts are fashioned mainly on quartzite and chert. In the total assemblage there are only 2 hand axes which are made of quartz. The lithic industry of the Son valley is characterized by high workmanship. Lanceolates and picks constitute (Fig. 3) a salient feature of the assemblage. The tools generally are marked by shallow flake scars, thin sections and complete removal of the cortex. In the overwhelming majority of the cases, the use of cylinder hammer is suggested. Most of the tools have been fashioned on flakes, preferably on end-flakes.
The Lower Paleolithic industry of the Son valley compares and contrasts with its counterpart of the Belan valley. The lithic assemblages of both the valleys are characterized by hand axes, cleavers and scrapers. In the majority of cases, tools have been fashioned on quartzite. However, a closer scrutiny of the lithic assemblage of the two river valleys reveals some advanced technological traits in the Son assemblage. In the Son valley, the pebble tools are conspicuous by their absence while in the Belan assemblage these constitute a sizeable number. Lanceolates and picks the evolved shapes in the Lower Paleolithic assemblage, are well represented in the Son valley, while in that of the Belan these have not been encountered so far. The Belan lithic assemblage is cleaver-dominated but that of the Son valley is dominated by hand axes. Besides, the Belan assemblage as indicated above is characterized by thin section and shallow flake-scars. The tools of the Son valley are reduced in length, width and thickness in comparison to their counterparts of the Belan valley, as would be evident from a comparative study.
of the tables 2 and 4. The evidence, as it stands, indicates that the Lower Paleolithic industry of the Son valley represents a late phase in comparison to that of the Belan.

References:


Cupules found in the Excavated Site at Rithi Ranjana, Soaner Taluk, Nagpur, Maharashtra

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Introduction

Cup marks or cupules are enigmatic traits of prehistoric art which have been continued to be used or prepared in different parts of the world till now. These hemispherical depressions are largely found on rock forms or boulders. These are single as well as multiple in numbers and with or without alignment. The actual function of these cupules has not been affirmed so far. However, studies show that it has great antiquity that range from the prehistoric period to modern era. Ethnographic studies conducted in different parts of the country as well as world brought to light a wide range of functions wherein in many of them are connected to the belief and rituals. In India, sites that have revealed the evidence of cupules are Bhimbethka, Darki-Chatan, Sohanpura Chattaneshwar, Kanyadeh, Hathikheda, Morajhari, Mahadev Bhata, Moda Bhata, Bajnibhata and Junapani.

Site and its settings: The site Rithi Ranjana (21°24’129” N, 79° 00’ 093” E) is located about 2 km inside Gumgaon MOIL (Manganese Ore India Limited) near Khapa, Saoner Taluka in Nagpur District in Vidarbha region of Maharashtra State (Fig. 1). In Marathi, the meaning of Rithi Ranjana is ‘abandoned village’. It is located 37 km north-west of Nagpur and 20 km from Parseoni on Saoner-Ramtek road. The site is situated just on the right bank of the river Kanhan, a tributary of the Wainganga and is on the alluvium deposit. The Excavation of this site has been initiated with an objective to understand the cultural sequence of the site. Earlier researches yielded painted pottery in Iron Age context, but no attempt has been made to trace out the stratigraphic position of the presence of painted pottery in the proto historic levels in Vidarbha region. Similarly, this work was also intended to know the probable influence of the Deccan Chalcolithic culture over the so called Vidarbha Chalcolithic.
Cultural sequence: The *habitational* deposit of *Rithi Rajana* invariably showed the cultural realm of Early Iron Age period. There are evidences indicating a late phase within Early Iron Age. Some of the pits in the top level evidenced the presence of medieval materials in the form of pottery and glass bangles.

Cup marks/Cupules and its context: A unique evidence of cup marks on a stone block was found in quadrant II of trench XA1 (N 20° 24’ 07.1” E 79 ° 00’ 05.6”). This stone slab was found buried in a large pit which scooped out from layer 2. In the first instance, just after the exposure of humus layer, a brownish patch with rammed materials was noticed in the southern side of the quadrant. It exposed two rough slabs erected in two separate pits. The first one was located in the middle of quadrant close to eastern section and second was found in the south-western corner. The slab in the eastern side is oriented north-south, whereas the southern one was slightly disoriented. The distance between both these slabs is 1.5 m. In fact, the arrangement of these rough slabs looked like crude form of orthostats of a megalithic chamber (Fig. 2).
Fig. No. 2: Stone slabs partially exposed in the excavated trench XA1/II, Rithi Ranjana

The northern side of the eastern slab is half packed with rubbles, wherein the southern side was covered by a bin platform. The excavation could expose only the half portion of this bin platform which was covering the stone. While exposing the stone it appeared to the excavator that the people who dug the pit to erect the stone encountered this bin platform. They used the half portion to fill the mud after erecting the stone. Perhaps the intention would be to avoid any kind of tilting. In fact, this can be inferred by observing the other slab in the western side as this was devoid of packing and partially tilted towards north-eastern side. Hence it may also be observed that this stone would have been erected first. The eastern side slab noticed with two horizontally engraved lines on one side. All the three pits were cut from the top and damaged 6 subsequent floor levels. The third stone having cupules was found in the end of 5th layer, which is a floor having a thin lime coating over brownish sand. This flat sand stone is somewhat square and measuring about 1.3x1.2x0.10 m in length, width, and thickness, respectively. A small stone was also noticed in the side of this slab. The cupules were noticed in four edges of the stone and occurred in clusters. These cupules are facing towards north (Fig. 3).
There are a total of nineteen in number with different sizes and depth. The smallest one is having 4 cm diameter and largest one is about 09 cm in diameter and depth vary from 1 cm to 6 cm, respectively (Fig. 4). The sharp edges and pierced bottom of some of the cupules suggest the use of some kind of metal probably iron.
Discussion: The cupules found on this stone are circular in shape and they appeared in the four different corners of the stone. It was buried in a large pit which was later on covered with mud and was rammed at the top level. Hence, it is obvious that the activity was intentional. The interesting fact is that the site and immediate vicinity do not yield any big boulders or stone slabs. Thus, these slabs were brought to the site from somewhere with a specific purpose in mind. All the tree slabs are erected in different pits and depth of these vary too. It is also worth mentioning here that, there is no burial structure discovered in the nearby area of the site. In Vidharbha, sites like Mahurjhari, Junapani, Raipur Hingna, and Naikund have yielded cupules but all of them were noticed on boulders of sepulchral monuments. The present evidence, found in a habitational site of Iron Age period, was buried in a pit. The author is unable to attribute any kind of function or purpose to this and present the same to the academic world for more discussions.

Acknowledgment: I thank Mr. Bhaskar Bhoyar and Pratiba Barik of Excavation Branch-I for drawings. I am grateful to Dr. Pankaj Goyal for necessary suggestions.
Cupules found in the Excavated Site at Rithi Ranjana, Soaner Taluk, Nagpur, Maharashtra

References:


Identification of previous conservation interventions on a painted wooden coffin kept in the Grand Egyptian Museum, Egypt belonging to late period

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1. INTRODUCTION: Nowadays previous conservation interventions have become challenge to conservators, in some cases it can cover original details, and hide very important details especially of manufacturing techniques, and pigments layers. It yields critical compositional information that may lead to object characterization, revealing ingredients and technologies used by craftsmen. Furthermore, in the context of object conservation, it allows informed decisions necessary for proper conservation/ restoration of objects to be made. Indeed, several advanced material analysis techniques are being used in archaeological research and conservation science but, to date, their use is primarily confined in the premises of specialized research laboratories or large scientific facilities. Ancient Egyptian coffins provided a shell to protect the deceased both magically and physically. They guaranteed an important requirement for eternal life: an intact body. Not everybody could afford richly decorated wooden coffins. As commodities, coffins also played a vital role in the daily life of the living and marked their owner’s taste and status. Coffin history is an on-going process and does not end with the ancient burial. The coffins that were discovered and shipped to museums have become part of the National heritage. The coffin (Fig. 1) studied here related to late period from Beni Sueif storage, and transported to GEM-CC in 2016, consists of two pieces lid and body with dimensions 188 cm in length, and 58 cm in width. This study aims to identify the previous interventions areas during previous conservation processes by using non-destructive methods such as combination between XRF, and TP technical to identify original, and simulated pigments used in
Identification of previous conservation interventions on a painted wooden coffin kept in the Grand Egyptian Museum, Egypt belonging to late period decoration areas, also destructive analyses such as XRD, and FTIR to identify previous conservation fillers. Moreover identification of wooden species included in this study.

Fig. No. 1: Visible Image of painted coffin with XRF spots

2. MATERIALS AND METHODS: Scientific analytical techniques, such as optical microscopy (OM), X-ray fluorescence spectroscopy (XRF), X-ray diffraction (XRD), Fourier transform infrared (FTIR) spectroscopy and Technical photography (TP) were applied to elucidate the nature of the original and added materials, explain the deterioration aspects, as well as establishing the proposal of conservation for the coffin.

2.1. Visual assessment: Visual assessment, by critical eye of the teamwork, was performed to determine the deterioration aspects of the polychrome coffin; this method is very effective because the causes and deterioration aspects may be easily identifiable. The critical eye of conservator can also determine the most effective techniques of analysis to be applied for identifying the condition of the coffin under study.

2.2. Optical microscopy (OM): Compound light microscope Optika B-383PL equipped with digital camera 4083-B9 was used for identification of wood species. The observation and description of anatomical features allowed the identification of the taxon of the wood samples through comparison with the description available in wood anatomy textbooks, atlases and database.

2.3. Technical photography (TP): In this study visible (VIS), ultraviolet induced luminescence (UVL), visible-induced infrared luminescence (VIL) and infrared (IR) – were acquired with a Nikon D90 DSLR (CMOS sensor) digital camera modified for “full spectrum” (between about 360 and 1100 nm) and fitted with a Nikon Nikkor 60 mm f/1:2.8D AF lens. The camera was operated in fully manual mode and was tethered to a computer to allow sharp focusing on non-visible modes (IR and UV) using live view mode. The camera has been calibrated with the X-rite Color Checker Passport and its bundled software to create a camera profile for adobe camera raw. The images were shot RAW and were then color corrected, using the camera profile, and white balanced. For visible imaging the excitation was provided by two photographic white light fluorescent sources and the camera lens was fitted with B +
2.4. **X-ray diffraction analysis (XRD):** XRD spectra were obtained with X-ray diffractometer System PW3040–Analytical Equipment– PANalytical pro model; Cu-target tube and Ni filter at 40kV and 30MA X’Pert-Highscore in order to identify previous conservation materials.

2.5. **Fourier Transformed Infrared Spectroscopy (FTIR):** FTIR analyses have been performed and Kbr technique was used for sample preparation. Spectrum was measured at a resolution of 4 Cm-1 and 20 scans were recorded per sample. IRPrestige-21 FTIR Spectrometer and the IR resolution software were used. Spectrum in the range 4000-400 Cm-1 was baseline corrected and atmospheric compensation was done.

2.6. **X-ray fluorescence (XRF):** XRF analyses were made with the portable system, thermo scientific Niton XL3t analyzer including X-ray tube with Ag anode, 50kV and 0-200μA max, at Mining mode, spot diameter 3mm, duration of exposure 60 seconds to identify painting ground layers and previous restoration materials.

3. **RESULTS AND DISCUSSION**

3.1. **WOODEN SPECIES:** Examination of coffin wooden sections revealed that wooden panels, and loose tongues are made out of sycamore fig (*Ficus sycamores* L.). Sycamore fig was native to Egypt and was used to make coffins at least since the fifth dynasty. But it’s not very common to use sycamore fig for making dowels, and loose tongues. Therefore, it may be indicative of poverty in the manufacture of the coffin. (Fig. 2: A, B & C)
Identification of previous conservation interventions on a painted wooden coffin kept in the Grand Egyptian Museum, Egypt belonging to late period

Fig. No. 2. A: Transverse section (TS) showing vessels solitary or in radial multiples of 2 to 4 and axial parenchyma vasicentric in bands more than three cells wide

Fig. No. 2. B: Tangential section (LS) showing rays of two distinct sizes, larger rays commonly 4 to 12 seriate

Fig. No. 2. C: Radial section (RLS) showing body ray cells procumbent with one to 4 rows of upright and square marginal cells (Crivellaro et al., 2013)

Fig. No. 2 (A, B & C): The anatomical characteristics of Ficus sycomorus by OM in transmitted light

3.2. Identification of ground layer: XRD analysis revealed that the ground layer was made of calcite (CaCO₃) as a major component with small amounts of quartz (SiO₂) (Fig. 3.A).
3.3. Identification of previous conservation materials: Previous conservation samples have been analysed by XRD, and FTIR to know the main component of these materials. XRD results showed the main component is gypsum mixture with calcite and quartz (Fig. 3.B), while FTIR revealed to the presence of asymmetric SO4 band at 1105 and 1159 Cm-1, and the small peaks at 659, and 601.79 cm-1 are assigned to the stretching and bending modes of sulphate as seen in the pure gypsum, while spectrum asymmetric Si-O-Si stretching band at 1087Cm-1, which means that these samples contains Gypsum, and quartz in agreement with XRD results. (Fig. 4)11.
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Fig. No. 3. B: XRD results of previous conservation fillers

Fig. No. 4: FTIR results of previous conservation fillers
3.4. Identification of painted layers

3.4.1. Blue painted layer: Areas of blue painted layer did not show any fluorescence in VIL image. This may suggest absence of Egyptian blue in the blue painted areas\(^\text{12}\) (Fig. 5). XRF spectrum analysis of the blue painted layer shows the presence of calcium, sulphur, silicon, Titanium, Iron, while the main element of cobalt blue (Co), and azurite (Cu) were absent, with strong suggestion of titanium based pigment as previous intervention (Fig. 6)\(^\text{13}\).

![Fig. No. 5: Visible induced luminance (VIL)](image)

![Fig. No. 6: Blue painted layer](image)

3.4.2. Red painted layer: Areas of red painted layer did not appear darker in the UVL image. This may suggest the absence of iron-based pigment, which means the red ochre was absent in red painted areas (Fig. 7 & 8). XRF spectrum analysis for the red painted layer shows a high intensity of Titanium with
Identification of previous conservation interventions on a painted wooden coffin kept in the Grand Egyptian Museum, Egypt belonging to late period calcium, sulphur, and silicon, while the main element of Hematite (Fe), and Cinnabar (Hg) were absent, that means this pigment is titanium based pigment with no evidence of artificial pigment (Fig. 9).

![UV induced luminance](image)

**Fig. No. 7: UV induced luminance**

![Infrared (IR)](image)

**Fig. No. 8: Infrared (IR)**
3.4.3. **Green painted layer:** Two green painted layers have been analysed. XRF results show absence of copper (Cu) the main element of Egyptian green, and malachite, also absence of Potassium (K), and Aluminium (Al) the main elements of earth green, while high intensity of Titanium were noticed, with strong suggestion of titanium based pigment (Fig. 10 & 11). Areas of green painted layers did not appear darker in UV-induced luminescence image and IR image based pigment in agreement with XRF results (Fig. 7 & 8).

3.4.4. **Yellow painted layer:** Two samples of yellow painted layers have been analysed; XRF results of necklace shows absence of Iron (Fe) the main element of goethite, and arsenic (As) the main component of orpiment, while Titanium (Ti) is noticed as previous intervention (Fig. 12 & 13).
The UV-induced luminescence image didn’t show any fluorescence in yellowish areas\textsuperscript{15}. IR image did not show any evidence of arsenic, and iron based pigment in agreement with XRF results. XRF of yellowish area on face shows presence of (Fe) as the main element of goethite (Fig. 7, 8, 14 & 15).

3.4.5 **Black painted layer:** Two black painted layers have been noticed, some areas which are colored in black appear darker in the UVL, and IR images because of the carbon based pigments which have quenching fluorescence properties, while areas of black painted layer in other places did not appear darker (Fig. 7, 8, 14 & 15). XRF results of these layers shows a high intensity of titanium with no evidence of artificial based pigment\textsuperscript{16}.

4. **CONCLUSION:** The paper presents the investigation of a polychrome wooden coffin from late period by the combined use of technical photography and handheld XRF Spectroscopy as a non-invasive technique to map and identify the painted preparation, and previous intervention, as well as
complementary techniques such as XRD and FTIR spectroscopy were used in some cases to identify previous conservation fillers. In addition, the identification of wood was included in the study. The microscopic observation of wood thin sections allows identifying it as a native Egyptian sycamore, which was extensively used in ancient Egypt. The application of TP provided useful information about the spatial distribution of the surviving previous restoration interventions, depending on these results it become clear for conservator to use an ideals methods to deal with previous conservation interventions. However, complete characterization of the pigments required the use of other techniques, such as Raman spectroscopy, XRD and FTIR spectroscopy.

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Circular Fortified Settlements in the Middle Mahanadi Valley of Odisha: A Preliminary Observation

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Introduction: Archaeological investigations conducted during last few decades in the Middle Mahanadi Valley and its major and minor tributaries (Fig. 1) have brought to light the concentration of the both fortified and non-fortified settlement sites of early historic period1, obviously due to physiographic setting and availability of resources in the highland region of Odisha2. The fortified settlements are found in a variety of shapes3 i.e. square, rectangular, circular/oval, irregular and hill forts. While circular settlement surrounded by moat/s is a common architectural feature in the upper Mahanadi valley of Chhattisgarh region4, there are very few examples of such settlement sites in western part of Odisha and clearly demonstrates the easternmost penetration of the fort building technique of the adjoining Chhattisgarh region (Fig. 2).
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Fig. No. 2: Circular Fortified Settlements of Upper Mahanadi Valley, Chhattisgarh, India (Google Earth view).

Though, the beginnings of circular fortified settlements of Chhattisgarh are claimed by S.K. Pandey⁵ to early Iron Age period, no systematic survey was conducted ever to prove this theory. On the other hand several seasons’ archaeological investigations in the Middle Mahanadi Valley region and radiocarbon dates⁶ obtained from excavated sites suggest that Iron Age villages were gradually developed and inhabited during early historic period as urban and semi-urban settlements, when for the first time introduction of fort building technique was recognised in the region⁷. The present paper outlines the results of recent investigations conducted at three circular settlements namely Taraporegarh, Barpali-Asurgarh and Rampur-Asurgarh located in the Middle Mahanadi Valley of Odisha.

1. **Taraporegarh** (Lat. 21° 11’ 38.01” N and Long. 83° 33’ 31.67” E): The archaeological site locally known as Taraporegarh is located on the right bank of the river Mahanadi at a distance of about two kilometers south of the Binika town, a sub-divisional headquarters of Subarnapur district. Historians identified modern Binika as *Vinitapura⁸*, mentioned in the copper plates of Somavamsi ruler Yayati-I of 9ᵗʰ-10ᵗʰ century AD⁹. But archaeological investigation failed to register any medieval remains from within the site¹⁰. As per the local tradition the site Taraporegarh is named
after Tara Devi-a popular Buddhist deity, which suggests the prevalence of Buddhism in this region.

![Fig. No. 3: Taraporegarh (Google Earth view)](image)

The fortified site is circular-shaped on plan and enclosed on all sides with a massive earth rampart rises to a height of about four meters from the surrounding area (Fig. 3). The debris of the rampart suggests that it was constructed out of clay and rubbles perhaps dug out from outside the periphery of the site. The fortification wall which measuring about 20m in width at the base and rounded at the top, is encircled on all sides by a 60m wide moat. The moat area is now converted into agricultural fields by the present villagers. The inner part of the fortified settlement covers an area of about four hectares. Besides, there are two more rampart walls towards the river on the eastern side of the fortified settlement. While the eastern and south-eastern parts of the settlement area have severely been damaged due to anthropogenic agencies and repeated floods in the Mahanadi, the north-western, western and south-western prominences are to some extent better preserved.

In order to understand the chronology of the site and preservation condition of the mounds as well as material remains, exposed sections were scrapped at two places in 2011 by Sambalpur University\textsuperscript{11} - one inside and other outside the fortified settlement area. The limited section scrapings inside and outside the fortified settlement area resulted in identifying two broad phases of human occupation at the site (Fig. 4), \textit{viz.}, Iron Age (Period-I) and Early Historic (Period-II). Iron Age deposits from this site bear striking resemblance with those from the middle-upper levels of Period-IB of the fortified site of Badmal Asurgarh, situated some 28km north-east of Taraporegarh and dated to the 9\textsuperscript{th}-7\textsuperscript{th} century BC. Similarly, knobbled bowls and dishes of black slipped ware and other ceramic types recovered from the Early Historic deposits from this site have been widely reported from almost majority of the contemporary excavated/explored sites in the Middle Mahanadi Valley region\textsuperscript{12}. During 2013-14 a large-scale construction work for Football stadium inside the fortified settlement area has caused serious damage to the archaeological integrity of the site.
2. **Barpali-Asurgarh** (Lat. 21° 11’ 37.30” N; Long. 83°33’31.81”E): Another circular fortified settlement is Asurgarh, situated 2 kilometres west from Barpali *tehsil* headquarters in Bargarh district. The site covers an area of about 5-6 hectares (Fig. 5). While in Taraporegarh there is only one moat surrounded the whole settlement area, at Barpali-Asugarh three moats surrounded the fortified settlement area consecutively (37 m., 50 m. and 32 m. width respectively) on three side *i.e.* north, south, east and one moat on the western side (40 m. width). However entrance is found on the western side only. As there is no perennial source of water except a small stream called *Badgaon nala* (a tributary of the Ranj stream), may be the moat was filled by rain water whereas to drain out the moats’ water the inhabitants beautifully planned and arranged all the moats in such a way that water will be directly moved to south-eastern corner. The local deities are worshipped by the people at 12 different places at the site known as *Vadi*, and each *Vadi* is named after its presiding deities such as *Panrapat*, *Chandi*, *Salia*, *Majhar*, *Kure*, *Rugudia*, *Khar*, *Lim*, *Thungo*, *Guhuria*, *Bel* and *Char*. The local people collected a number of archaeological remains during cultivations in and around the moat area *e.g.* iron implements, pottery, copper punch marked coins, stone objects and beads of precious and semi-precious stone. Unlike Taraporegarh this site is well preserved and intact. At present it is difficult to say who were the earliest settler at the site but
potteries collected from surface level have close resemblance with the late historic/early medieval ceramic assemblage of the region13.

3. **Rampur-Asurgarh** (Lat. 21° 6’ 29.04” N; Long. 83° 43’ 1.73” E): The village of Asurgarh near Rampur is also a fortified site. It is located about 4 kilometres north east of the Rampur in the Subarnapur district. The fortified settlement has a close resemblance with Barpali-Asurgarh in shape, however due to extensive agricultural activities and expansion of present village the moat area of the fortified settlement has badly been disturbed (Fig. 6). During the cultivations and digging of wells the local people encountered many archaeological remains *viz.* pottery, iron implements, armlets, ear rings, husks, copper punch marked coins etc. Locally the inner side of the fortified settlement is known as *Bhitrigarh* and the outer side as *Baharigarh*. Potteries collected from surface at this site have similarity with material collected from Barpali-Asurgarh which suggests that this site was also inhabited till the early medieval period.
Discussion: In book II, chapter III of *Arthashastra* (dating back to 4th-3rd C. BC) deals with the construction of different types of forts\(^4\). In his first line, Kautilya (author of *Arthashastra*) clearly mentioned various types of defensive fortifications *i.e.* mountainous fortification (*Párvata*), desert fortification (*Dhánvana*), forest fortification (*Vanadurga*) along with a water-fortification (*Audaka*) *i.e.* an island in the midst of a river, or a plain surrounded by low ground. Different techniques of fort building tradition have been reflected in his work which was prevailed during his time and even earlier to him. It is interesting to mention here that similar circular settlements are also reported from south-east Asian countries dating back to 5th-4th century BC\(^5\), which suggest the similarities of fort building technique and its wide spread distribution in the eastern part of Indian subcontinent and south-east Asian countries.

The foregoing discussion on three circular fortified settlements of western Odisha, besides the circumstantial evidence revealed the fact that the beginning of the fort building technique in this part of India was dating back to at least 4th century BC (Taraporegarh, Badmal Asugarh etc.) and few of these fortified settlements were also inhabited till the advent of early medieval period (Barpali Asugarh, Rampur Asurgarh etc.). In south-east Asian countries in the absence of any concrete evidence regarding the use of the moats, a number of theories have been put forth by different scholars *i.e.* agriculture\(^6\), defense\(^7\), flood mitigation\(^8\), symbology\(^9\) and water storage\(^10\). Use of moats in settlement sites like Barpali Asurgarh and Rampur Asurgarh may be for water storage-cum-defensive purpose as there is no perennial source of water body in nearby area whereas
Taraporegarh situated on the bank of the river Mahanadi suggests the use of moat may be for defensive purpose and rampart walls on the eastern side to protect the settlement area from seasonal floods of the Mahanadi. However, western Odisha and the adjoining Chhattisgarh region require a systematic and scientific survey with multi-disciplinary approaches before going into any preliminary observation about the use of moats and rampart walls surrounding the settlement area, history and environment of human settlement and their subsistence pattern.

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Circular Fortified Settlements in the Middle Mahanadi Valley of Odisha: A Preliminary Observation


The article “Terracottas kept in Buddha Museum Gorakhpur U.P.” was published in 13th issue of Indian Journal of Archaeology (www.ijarch.org). As the name suggests, this is the catalogue of terracotta pieces kept in the museum. This article gives the catalogue of remaining terracotta pieces and stone sculptures kept in the museum. These terracotta pieces are dateable to the period starting from pre-Mauryan to medieval period. Sculptural pieces can be dated from Shunga period to 12th century A.D. as noted in the previously published article. Buddha Museum Gorakhpur was established in 1987 but its present building was came into existence in 1997. The sculpture pieces belong to different areas of South Asia. One section of the museum is dedicated to pieces related to Jain religion. One notable sculptural piece is a Kushan doorjamb which clearly shows the early phase of the development of the temple doorjambs.

Terracotta Pieces:

Pre-Mauryan & Mauryan period:

The Accessesion number of the broken t.c. piece is 660/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of pre-Mauryan period. It is a crudely made image of a male.
The Accessesion number of the broken t.c. piece is 716/91. Its size is 7x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of pre-Mauryan period. It is the image of a male sitting on the ground.
Fig. No. 3: Archaic mother goddess

The Accessesion number of the broken t.c. piece is 15/91. Its size is 12x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of pre-Mauryan period. It is the image of mother goddess.
The Accessesion number of the broken t.c. piece is 781/91. Its size is 7x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Mauryan period. It is the image of a mother goddess.
The Accessesion number of the broken t.c. piece is 929/93. Its size is 5x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Mauryan period. It is the image of a male deity.
Shunga period:

The accessesion number of the broken t.c. piece is 14/91. Its size is 9.5 x 6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of a mother goddess.
The Accessesion number of the broken t.c. piece is 34/91. Its size is 8x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a mother goddess.
The Accessesion number of the broken t.c. piece is 879/93. Its size is 9x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of mother goddess.
The Accessession number of the broken t.c. piece is 882/93. Its size is 9.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of goddess holding a flower (Lakshmi?).

Fig. No. 9: Mother goddess
Fig. No. 10: Standing male deity

The Accessesion number of the broken t.c. piece is 65/91. Its size is 11x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st century B.C. It is the image of standing male deity.
The Accessesion number of the broken t.c. piece is 2033/97. Its size is 11x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of a winged male.
The Accessesion number of the broken t.c. piece is 881/93. Its size is 14x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of a winged Yaksha.
The Accession number of the broken t.c. piece is 888/93. Its size is 10x9.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a winged male.
The Accession number of the broken t.c. piece is 2039/97. Its size is 8.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shung period. It is the figure of Yaksha.
The Accessession number of the broken t.c. piece is 2040/97. Its size is 8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is a Yaksha figure.
Fig. No. 16: Shuka Sarika

The Accessesion number of the broken t.c. piece is 2047/97. Its size is 9.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of Shuka Sarika.
The Accessesion number of the broken t.c. piece is 2034/97. Its size is 16.5x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the standing image of a goddess.
The Accession number of the broken t.c. piece is 59/91. Its size is 11x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of Shuka Sarika.
Fig. No. 19: Female Bust

The Accessesion number of the broken t.c. piece is 2046/97. Its size is 4x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of female bust with decorated hair style.
The Accession number of the broken t.c. piece is 2058/97. Its size is 11.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a standing female.
The Accession number of the broken t.c. piece is 896/93. Its size is 5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is a female bust.

The Accession number of the broken t.c. piece is 69/91. Its size is 10.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of standing female deity.
The Accessesion number of the broken t.c. piece is 60/91. Its size is 12x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of a standing female deity.
Fig. No. 24: Bust of a female

The Accessesion number of the broken t.c. piece is 883/93. Its size is 6.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the bust of a female.

Fig. No. 25: Bust of a female

The Accessesion number of the broken t.c. piece is 2059/97. Its size is 5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of female bust.
Fig. No. 26: Standing female

The Accessesion number of the broken t.c. piece is 887/93. Its size is 17x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of a standing female.
The Accessesion number of the broken t.c. piece is 2052/97. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of a female with deer.
The Accession number of the broken t.c. piece is 2028/97. Its size is 9.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is a figure of a female.

The Accession number of the broken t.c. piece is 2054/97. Its size is 6x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is a female bust.
The Accession number of the broken t.c. piece is 885/93. Its size is 5.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of Mithun.
The Accessesion number of the broken t.c. piece is 67/91. Its size is 7.3x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* (?) period. It is the image of a couple.
Fig. No. 32: Bullock cart

The Accessesion number of the broken t.c. piece is 2053/97. Its size is 9x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the front part of a bullock cart.
Fig. No. 33: Monkey seated on a crocodile

The Accessesion number of the broken t.c. piece is 985/94. Its size is 6x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is the image of a monkey seated on a crocodile.
Fig. No. 34: Monkey seated on a crocodile

The Accessesion number of the broken t.c. piece is 986/94. Its size is 6x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of a monkey seated on a crocodile.
Fig. No. 35: A medallion

The Accessesion number of the broken t.c. piece is 977/94. Its size is 5.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Shunga* period. It is a medallion.
The Accessesion number of the broken t.c. piece is 884/93. Its size is 7.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of a goat faced deity.
Kushan period:

The Accessesion number of the broken t.c. piece is 95/91. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of mother goddess.
Fig. No. 38: Female Head

The Accessesion number of the broken t.c. piece is 56/91. Its size is 10x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.

Fig. No. 39: Female head

The Accessesion number of the broken t.c. piece is 86/91. Its size is 15x10.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.
The Accession number of the broken t.c. piece is 79/91. Its size is 13x16 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female bust.

The Accession number of the broken t.c. piece is 81/91. Its size is 8x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.
Fig. No. 42: Female head

The Accessesion number of the broken t.c. piece is 51/91. Its size is 12x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.

Fig. No. 43: Female head

The Accessesion number of the broken t.c. piece is 56/91. Its size is 10x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.
The Accessesion number of the broken t.c. piece is 95/91. Its size is 17.5x9.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of a mother goddess.
The Accessesion number of the broken t.c. piece is 86/91. Its size is 15x10.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.

The Accessesion number of the broken t.c. piece is 837/92. Its size is 7.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a female head.
Fig. No. 47: Female Bust

The Accession number of the broken t.c. piece is 79/91. Its size is 13x16 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the bust of a female.

Fig. No. 48: Female head

The Accession number of the broken t.c. piece is 81/91. Its size is 8x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.
Fig. No. 49: Female head

The Accessesion number of the broken t.c. piece is 51/91. Its size is 12x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.

Fig. No. 50: Female head

The Accessesion number of the broken t.c. piece is 712/91. Its size is 10x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.
The Accession number of the broken t.c. piece is 923/93. Its size is 12x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.

The Accession number of the broken t.c. piece is 09/91. Its size is 9x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.
The Accessesion number of the broken t.c. piece is 1983/95. Its size is 10x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.

The Accessesion number of the broken t.c. piece is 2062/97. Its size is 10x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a female head.
Fig. No. 55: T.C. Mould

The Accession number of the broken t.c. piece is 32/91. Its size is 10x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a mould.

Fig. No. 56: Male head

The Accession number of the broken t.c. piece is 913/93. Its size is 10x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.
The Accession number of the broken t.c. piece is 2061/97. Its size is 7x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

The Accession number of the broken t.c. piece is 10/91. Its size is 9x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.
The Accession number of the broken t.c. piece is 130/91. Its size is 9.5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.

The Accession number of the broken t.c. piece is 2074/99. The provenance of the antiquity is *Ganvaria* district *Siddhartha Nagar* U.P. Its size is 9.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a male head.
The Accession number of the broken t.c. piece is 49/91. Its size is 12x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of **Kushan** period. It is a male head.

The Accession number of the broken t.c. piece is 89/91. Its size is 8x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of **Kushan** period. It is a male head.
The Accession number of the broken t.c. piece is 77/91. Its size is 14x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a male head.

The Accession number of the broken t.c. piece is 2055/97. Its size is 6x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a male head with a turban.
Fig. No. 65: Male head

The Accessesion number of the broken t.c. piece is 74/91. Its size is 10x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a male head.
The Accession number of the broken t.c. piece is 102/91. The provenance of the antiquity is Rajdhani Maharajganj U.P. Its size is 18x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is image of Narsinghi/ lion headed goddess.
Fig. No. 67: Bull Figure

The Accessesion number of the broken t.c. piece is 869/92. Its size is 8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of a bull.

Fig. No. 68: Upper part of a sheep

The Accessesion number of the broken t.c. piece is 2050/97. Its size is 7x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a broken upper part of a sheep.
The Accessesion number of the broken t.c. piece is 140/91. The provenance of the antiquity is Kopiya district Sant Kabirnagar. Its size is 8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan (?) period. It is the image of a horse.

The Accessesion number of the broken t.c. piece is 47/91. The provenance of the antiquity is Vanrasiya district Maharajganj U.P. Its size is 13x9.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of a snake.
The Accessesion number of the broken t.c. piece is 829/92. The provenance of the antiquity is Rajdhani district Maharajganj. Its size is 7.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Dakini.
The Accession number of the broken t.c. piece is 890/93. Its size is 8.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of mother goddess.
The Accessesion number of the broken t.c. piece is 891/93. Its size is 8x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of snake goddess.
The Accessesion number of the broken t.c. piece is 1956/95. Its size is 10x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of male deity holding unidentified object (snakes?).
Fig. No. 75: Sprinkler head

The Accessesion number of the broken t.c. piece is 254/91. Its size is 9x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a broken Sprinkler head.

Fig. No. 76: Ink-pot lid

The Accessesion number of the broken t.c. piece is 765/91. The provenance of the antiquity is *Kopiya* district *Sant Kabirnagar*. Its size is 6x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is a piece of Ink-pot lid.
The Accession number of the broken t.c. piece is 1990/96. Its size is 9x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a skin rubber.

The Accession number of the broken t.c. piece is 763/91. The provenance of the antiquity is Kopiya district Sant Kabirnagar. Its size is 20x17 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a t.c. pestle.
Gupta period:

The Accessesion number of the broken t.c. piece is 43/91. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early Gupta period. It is a female head.
Fig. No. 80: Standing male figure

The Accessesion number of the broken t.c. piece is 92/91. Its size is 8x3.2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is image of a standing male.
The Accession number of the broken t.c. piece is 2056/97. Its size is 10x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a male head.

The Accession number of the broken t.c. piece is 650/91. Its size is 10x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a male head.
Fig. No. 83: Male head

The Accession number of the broken t.c. piece is 1931/95. Its size is 14x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the male head.

Fig. No. 84: Male bust

The Accession number of the broken t.c. piece is 71/91. Its size is 8.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the bust of a male.
The Accessesion number of the broken t.c. piece is 710/91. Its size is 11.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a Shiva head.

The Accessesion number of the broken t.c. piece is 864/92. Its size is 5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a male deity.
The Accessesion number of the broken t.c. piece is 48/91. The provenance of the antiquity is Vanrasiya district Maharajganj U.P. Its size is 10x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a male head.

The Accessesion number of the broken t.c. piece is 922/93. Its size is 8x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a male head.
The Accessesion number of the broken t.c. piece is 886/93. Its size is 11x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a male riding an elephant.
The Accession number of the broken t.c. piece is 2036/97. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a standing male.
Fig. No. 91: Female in dancing posture

The Accessesion number of the broken t.c. piece is 2041/97. Its size is 7.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a female in dancing posture.
Fig. No. 92: Female head

The Accessesion number of the broken t.c. piece is 837/92. Its size is 7.5x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a female head.

Fig. No. 93: Female head

The Accessesion number of the broken t.c. piece is 649/91. Its size is 11.5x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a female head.
The Accessesion number of the broken t.c. piece is 779/91. The provenance of the antiquity is *Rajdhani Maharajganj U.P.* Its size is 14.5x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a female head.

The Accessesion number of the broken t.c. piece is 113/91. Its size is 14x9 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 2044/97. Its size is 5x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of female head with decorated hair style.

The Accession number of the broken t.c. piece is 90/91. Its size is 7.5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the bust of a female.
Fig. No. 98: Female Bust

The Accessesion number of the broken t.c. piece is 13/91. Its size is 8.5x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of bust of a female.

Fig. No. 99: Bust of a female

The Accessesion number of the broken t.c. piece is 2043/97. Its size is 4.5x3.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a female holding a parrot.
Fig. No. 100: Female bust

The Accessesion number of the broken t.c. piece is 117/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the bust of a female.

Fig. No. 101: Bust of a female

The Accessesion number of the broken t.c. piece is 117/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the bust of a female.
The Accessesion number of the broken t.c. piece is 35/91. Its size is 11x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of standing mother goddess.
The Accessesion number of the broken t.c. piece is 646/91. Its size is 6.5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of the upper part of mother goddess.
The Accessesion number of the broken t.c. piece is 897/93. Its size is 9x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the broken image of a mother goddess.
The Accessesion number of the broken t.c. piece is 930/93. Its size is 4x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Naigamesha.

The Accessesion number of the broken t.c. piece is 661/91. Its size is 6.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Naigamesha.
The Accessesion number of the broken t.c. piece is 70/91. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Naigamesha.

The Accessesion number of the broken t.c. piece is 662/91. Its size is 7.5x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Naigameshi.
The Accessesion number of the broken t.c. piece is 705/91. Its size is 9x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Naigameshi.

The Accessesion number of the broken t.c. piece is 647/91. Its size is 8.5x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Naigameshi.
The Accessesion number of the broken t.c. piece is 707/91. Its size is 6.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Naigameshi.
Fig. No. 112: Shikhandi

The Accessesion number of the broken t.c. piece is 893/93. Its size is 6.5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of the bust of Shikhandi.

Fig. No. 113: Shikhandi

The Accessesion number of the broken t.c. piece is 921/93. Its size is 6x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the bust of Shikhandi.
The Accessesion number of the broken t.c. piece is 38/91. Its size is 12x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a toddler.
Fig. No. 115: Male head

The Accessesion number of the broken t.c. piece is 908/93. Its size is 8x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a personage.
The Accessesion number of the broken t.c. piece is 1991/96. Its size is 17x15.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Parvati seated on Nandi.
The Accessesion number of the broken t.c. piece is 1992/96. Its size is 9x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the torso of standing human figure.
The Accession number of the broken t.c. piece is 98/91. Its size is 19.5x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a kneeling devotee with folded hands.
Fig. No. 119: Fragment showing doe and fawn

The Accession number of the broken t.c. piece is 880/93. Its size is 10x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the fragment showing doe and fawn.
The Accessesion number of the broken t.c. piece is 704/91. Its size is 6x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a bull.

The Accessesion number of the broken t.c. piece is 852/92. Its size is 11x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an elephant.
Fig. No. 122: Horse

The Accessesion number of the broken t.c. piece is 717/91. Its size is 10x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a horse.

Fig. No. 123: Two bulls

The Accessesion number of the broken t.c. piece is 2025/97. Its size is 9.5x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of two bulls.
Fig. No. 124: An animal figure

The Accessesion number of the broken t.c. piece is 762/91. Its size is 8.5x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an animal figure.

Fig. No. 125: Horse

The Accessesion number of the broken t.c. piece is 23/91. Its size is 10x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a horse.
Fig. No. 126: Horse

The Accessesion number of the broken t.c. piece is 58/91. Its size is 11x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a horse.

Fig. No. 127: Bull

The Accessesion number of the broken t.c. piece is 997/94. Its size is 4x2 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a bull.
Fig. No. 128: An elephant

The Accessesion number of the broken t.c. piece is 84/91. Its size is 6.5x3.7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an elephant.

Fig. No. 129: Nandi

The Accessesion number of the broken t.c. piece is 2023/97. The provenance of the antiquity is Vanrasiya district Maharajganj U.P. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Nandi.
The Accession number of the broken t.c. piece is 2027/97. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a ram headed toy cart.

The Accession number of the broken t.c. piece is 841/92. Its size is 6x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a tortoise.
The Accession number of the broken t.c. piece is 2024/97. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a crocodile headed toy cart.

The Accession number of the broken t.c. piece is 139/91. Its size is 9x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a bull stamped with leaf, cross and star symbols.
The Accessesion number of the broken t.c. piece is 116/91. Its size is 7.5x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a horse rider.
The Accessesion number of the broken t.c. piece is 909/93. Its size is 9x23 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a fish.
Fig. No. 136: Horse

The Accessesion number of the broken t.c. piece is 137/91. The provenance of the antiquity is Kopiya district Sant Kabirnagar. Its size is 10x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a horse.

Fig. No. 137: Playing elephant

The Accessesion number of the broken t.c. piece is 987/94. Its size is 6x4.3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of playing elephant.
The Accessesion number of the broken t.c. pot is 188/91. Its size is 6.8x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a miniature spouted lamp.

The Accessesion number of the broken t.c. pot is 200/91. Its size is 11x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is a worship pot.
The Accessesion number of the broken t.c. pot is 190/91. Its size is 5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a miniature pot.

The Accessesion number of the broken t.c. pot is 865/92. Its size is 13.5x13.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a miniature pot.
The Accessesion number of the broken t.c. lamp is 899/93. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is a lamp.

The Accessesion number of the broken t.c. stamp is 269/91. The provenance of the antiquity is Kopiya district Sant Kabirnagar. Its size is 5.3x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a decorated stamp.
Medieval period:

The Accessesion number of the t.c. plaque is 1937/95. Its size is 5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. It is the image of four handed Buddhist deity.

The Accessesion number of the t.c. piece is 1939/95. Its size is 5x4.3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. It is the image of Buddhist deity.
The Accessesion number of the t.c. plaque is 1941/95. Its size is 7x6.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. The plaque shows six *Buddhist* deities.
The Accessesion number of the t.c. piece is 1940/95. Its size is 6x6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. The plaque shows three Buddhist deities.
Miscellaneous T.C. Objects:

The Accession number of the broken t.c. piece is 262/94. Its size is 8.5x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a dabber.

The Accession number of the broken t.c. piece is 211/91. Its size is 5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is an unidentified t.c object.
The Accession number of the broken t.c. piece is 201/91. Its size is 12.5x31 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a t.c. pot.

The Accession number of the broken t.c. piece is 926/93. Its size is 5x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a damru shaped object.
The Accessesion number of the broken t.c. piece is 189/91. Its size is 4x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a highly decorated miniature pot.

The Accessesion number of the broken t.c. piece is 853/92. Its size is 9x5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is an animal figure.
Fig. No. 154: Piece of a bangle

The Accessesion number of the broken t.c. piece is 286/91. Its size is 5x1 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 155: Piece of a bangle

The Accessesion number of the broken t.c. piece is 287/91. Its size is 5x0.7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 156: Piece of a bangle

The Accessesion number of the broken t.c. piece is 281/91. Its size is 1.3x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.
The Accessesion number of the broken t.c. piece is 282/91. Its size is 9x1.7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

The Accessesion number of the broken t.c. piece is 283/91. Its size is 3.4x3 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a t.c. thick ring.

The Accessesion number of the broken t.c. piece is 291/91. Its size is 4.2x0.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.
Fig. No. 160: Piece of a bangle

The Accessesion number of the broken t.c. piece is 292/91. Its size is 4.5x0.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 161: Piece of a bangle

The Accessesion number of the broken t.c. piece is 293/91. Its size is 4.7x0.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

Fig. No. 162: Piece of a bangle

The Accessesion number of the broken t.c. piece is 294/91. Its size is 5x0.8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.
The Accessesion number of the broken t.c. piece is 289/91. Its size is 5.5x0.9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

The Accessesion number of the broken t.c. piece is 290/91. Its size is 4.7x1 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.

The Accessesion number of the broken t.c. piece is 284/91. Its size is 8.5x8.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is a piece of a bangle.
Fig. No. 166: Miniature pot

The Accessesion number of the broken t.c. miniature pot. Its size is x cm. It was acquired by the Government Museum Gorakhpur U.P.
Seals & Sealings:

The Accessesion number of the broken t.c. piece is 04/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th century A.D. It is a seal inscribed with the image of a stupa.
Fig. No. 168: Buddhist Seal

The Accessesion number of the broken t.c. piece is 03/91. Its size is 5.5x4 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th century A.D. It is the image of an inscribed seal.
Fig. No. 169: Buddhist Seal

The Accessesion number of the broken t.c. piece is 976/94. Its size is 6x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th century A.D. It is a seal inscribed with the image of a stupa.
Fig. No. 170: Sealing

The Accessesion number of the broken t.c. piece is 1942/95. Its size is 9x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th-9th century A.D. It is the inscribed image of a sealing.

Fig. No. 171: Sealing

The Accessesion number of the t.c. piece is 1943/95. Its size is 5x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. It is the image of sealing with an inscription and Dharmachakra.
The Accessesion number of the broken t.c piece is 991/94. The provenance of the antiquity is district Basti. Its size is 8x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of medieval period. It is a stamp.
Coin Moulds:

Fig. No. 173: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 174: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 175: Coin mould

It is a coin mould. It is of *Kushan* period.
It is a coin mould. It is of *Kushan* period.

Fig. No. 176: Coin mould

Fig. No. 177: Coin mould

Fig. No. 178: Coin mould

It is a coin mould. It is of *Kushan* period.
It is a coin mould. It is of *Kushan* period.

It is a coin mould. It is of *Kushan* period.

It is a coin mould. It is of *Kushan* period.
It is a coin mould. It is of *Kushan* period.
Fig. No. 185: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 186: Coin mould

It is a coin mould. It is of *Kushan* period.

Fig. No. 187: Coin mould

It is a coin mould. It is of *Kushan* period.
It is a coin mould. It is of *Kushan* period.
Sculptures:

Shunga period:

Fig. No. 190: Shalbhanjika

The Accessesion number of the broken stone sculptural piece is 1876/95. The provenance of the antiquity is district Mathura. Its size is 60x22 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of Shalbhanjika.
The Accessesion number of the broken sculptural piece is 1851/95. The provenance of the antiquity is district Mathura. Its size is 30x19 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Shunga period. It is the image of Mithun.
Fig. No. 192: *Buddha seated on a low platform*

The Accessesion number of the sculptural fragment is 1850/95. It represents Gandhar art. Its size is 14x35 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st-2nd century B.C. It shows *Buddha* seated below thatched roof on a low platform and a devotee standing under a similar roof.
The Accessesion number of the sculptural piece is 1913/95. It is a piece of Gandhar Art. Its size is 49x21 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st century A.D. It is the standing image of Buddha.
The Accessesion number of the broken sculptural piece is 1873/95. It represents Gandhar art. Its size is 65x15 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st century A.D. This plaque depicts archaic load bearers occupying square pillared niches.

The Accessesion number of the sculptural piece is 1874/95. It represents Gandhar art. Its size is 64x25 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 1st century A.D. This piece is decorated with three bands carved with scenes from Buddha’s life and a creeper separated by thin bands decorated with twisted rope and crenellations.
The Accessesion number of the grey sand stone sculptural fragment is 1917/95. It represents Gandhar art. Its size is 27x19 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 3rd century A.D. It is the head of Bodhisattva.
**Kushan period:**

Fig. No. 197: Architectural fragment showing Buddha sitting in dhyana and Mahaparinirvana scene

The Accessesion number of the broken sculptural piece is 1839/95. The provenance of the antiquity is district Mathura. Its size is 26x52 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Buddha sitting in dhyana mudra and Mahaparinirvana scene.
The Accessesion number of the broken sculptural piece is 1861/95. The provenance of the antiquity is district Mathura. Its size is 29x32 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Buddha in Abhaya mudra.
The Accessesion number of the broken sculptural piece is 1838/95. The provenance of the antiquity is district Mathura. Its size is 27.5x17 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the head of Bodhisattva.
The Accessesion number of the broken architectural piece is 1842/95. Its size is 8x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a fragment of doorjamb decorated with tiers of couples in Anjalibaddha Mudra. It appears to be an equivalent of rupa shakha of more advanced dwarashakhas of early and late medieval periods.
The Accessesion number of the broken stone sculptural patta is 1883/95. The provenance of the antiquity is district Mathura. Its size is 75x84 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is an inscribed Ayagapatta.
Fig. No. 202: Part of a railing of a *stupa*

The Accessesion number of the broken architectural piece is 1870/95. The provenance of the antiquity is district *Mathura*. Its size is 20x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the part of the railing around a *stupa* decorated with medallion having crocodile fish.
The Accessesion number of the broken stone architectural piece is 1871/95. The provenance of the antiquity is district Mathura. Its size is 20x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the part of the railing around a stupa decorated with medallion having crocodile fish.
Fig. No. 204: Part of a railing of a stupa

The Accessesion number of the broken stone architectural piece is 1872/95. The provenance of the antiquity is district Mathura. Its size is 20x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the part of the railing around a stupa decorated with medallion carved with deer.
The Accession number of the broken stone sculptural piece is 1899/95. The provenance of the antiquity is district Mathura. Its size is 63x18 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of a male wearing long tunic and holding lotus flower in his right hand.
Fig. No. 206: Dharmachakra Pravartan

The Accessesion number of the broken sculptural piece is 1864/95. The provenance of the antiquity is district Mathura. Its size is 27x36 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Dharmachakra Pravartan.
The Accessesion number of the sculptural fragment is 1859/95. The provenance of the antiquity is district Mathura. Its size is 30x60 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of an ascetic sitting in dhyana mudra and flanked by male and female figures.
The Accessesion number of the architectural fragment is 1852/95. The provenance of the antiquity is district Mathura. Its size is 67x30 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. This fragment is decorated with rectangular blind niches, horse shoe shaped windows housing different deities and a devotee housed in horse shoe shaped niches and railing motif. These have been arranged in three tiers and the order of description is from top to bottom.
The Accession number of the broken sculptural piece is 1866/95. The provenance of the antiquity is district Mathura. Its size is 39x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Buddha in Abhaya Mudra.
The Accessesion number of the broken sculptural fragment is 1862/95. The provenance of the antiquity is district Mathura. Its size is 95x38 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Bodhisattva.
The Accession number of the broken sculptural piece is 1856/95. The provenance of the antiquity is district Mathura. Its size is 26x18 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the Buddha head.
The Accession number of the architectural fragment is 1907/95. Its size is 137×24 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of **Kushan** period. It is the vertical pillar of a railing decorated with flower motif and the figure of a lion.

Fig. No. 212: Vertical pillar of a railing
The Accession number of the broken architectural piece is 1906/95. The provenance of the antiquity is district Mathura. Its size is 138x20 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the vertical pillar of a railing decorated with flower motifs.
Fig. No. 214: Headless image of a Buddha

The Accessesion number of the broken sculptural piece is 1855/95. The provenance of the antiquity is district Mathura. Its size is 31x26 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the headless image of Buddha sitting on simhasana in meditation and wearing a kopina. Pedestal is carved with scene of Buddha delivering his first sermon to his five disciples.
The Accessesion number of the broken sculptural fragment is 1841/95. The provenance of the antiquity is district Mathura. Its size is 28x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Buddha sitting in Abhaya Mudra.
The Accessesion number of the broken sculptural fragment is 1854/95. The provenance of the antiquity is district Mathura. Its size is 75x70 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the lower part of the image of Bodhisattva.
The Accessesion number of the broken sculptural piece is 1834/95. The provenance of the antiquity is district Mathura. Its size is 91x26 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Kuber holding the cup of wine.
The Accessesion number of the broken sculptural piece is 1901/95. Its size is 10.8x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Buddha sitting in Bhumi sparsha mudra.
The Accession number of the broken sculptural piece is 1877/95. The provenance of the antiquity is district Mathura. Its size is 8x7 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of male head made in *stucco*. 

*Fig. No. 219: Male head made in stucco*
The Accession number of the broken sculptural piece is 1878/95. The provenance of the antiquity is district Mathura. Its size is 24x10 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of standing Bodhisattva.
**Fig. No. 221: Sculptural fragment**

The Accessesion number of the broken sculptural piece is 1918/95. It is *Gandhar* art piece. Its size is 9x23 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is decorated with *stupa* and a devotee standing under a vaulted roof which are separated by slightly tapering round pillars.

**Fig. No. 222: Buddha seated on a platform**

The Accessesion number of the broken sculptural piece is 1916/95. It represents Gandhar art. Its size is 12.5x19 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Kushan* period. It is the image of *Buddha* seated on a platform under a tree and surrounded by two devotees.
The Accessesion number of the broken architectural piece is 1908/95. The provenance of the antiquity is district Mathura. Its size is 79x68 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Triratna.
The Accessesion number of the architectural piece is 2099/02. The provenance of the antiquity is district Mathura. Its size is 65x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is a railing pillar decorated with lotus flower carved in the shape of a medallion.
The Accession number of the broken stone sculptural plaque is 264/91. Its size is 7.5x6.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of a square stone piece carved with lotus flower.
**Gupta period:**

The Accessesion number of the broken sculptural piece is 1882/95. The provenance of the antiquity is district *Mathura*. Its size is 37x13 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the *Buddha* head.

*Fig. No. 226: Buddha head*
The Accessesion number of the sculptural fragment is 1858/95. The provenance of the antiquity is district Mathura. Its size is 41.53x102 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of broken, highly decorated Abhamandala.
Fig. No. 228: Tirthankara in dhyana mudra

The Accession number of the broken sculptural piece is 1884/95. Its size is 59x33 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is an image of Tirthankara.
The Accession number of the broken sculptural piece is 1881/95. The provenance of the antiquity is district Mathura. Its size is 94x52 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of standing Buddha wearing kopina.
The Accessesion number of the broken sculptural piece is 1923/95. Its size is 14x16 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early Gupta period. It is the Buddha head.
The Accession number of the broken sculptural piece is 1879/95. Its size is 10x9 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of early Gupta period. It is the head of Bodhisattva.
The Accessesion number of the broken sculptural piece is 1912/95. It represents Gandhar art. Its size is 8x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of Buddha head.
Fig. No. 233: *Buddha sitting in meditation*

The Accessesion number of the broken sculptural piece is 1910/95. Its size is 17x10.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of *Gupta* period. It is the crudely made *Buddha* sitting in meditation.
The Accession number of the broken sculptural piece is 830/92. The provenance of the antiquity is Rajdhani district Maharajganj. Its size is 10x4.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the head of moustache and bearded ascetic. His hair is in the form of a knot at the top of his head.
The Accessesion number of the sculptural piece is 2085/02. Its height is 28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the head of a Tirthankara.
The Accession number of the sculptural piece is 2098/02. The provenance of the antiquity is district Mathura. Its height is 31 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the head of a Tirthankara.
The Accessesion number of the sculptural piece is 2083/02. Its height is 27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the head of a Tirthankara.
The Accessesion number of the sculptural piece is 2084/02. The provenance of the antiquity is district Mathura. Its height is 30 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the head of a Tirthankara.
The Accessesion number of the broken sculptural piece is 2082/02. The provenance of the antiquity is Kankali Tila district Mathura U.P. Its size is 79x55 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Gupta period. It is the image of a Jain Tirthankara sitting in dhyana mudra.
The Accessesion number of the sculptural piece is 1925/95. The provenance of the antiquity is Mathura U.P. Its size is 60x29 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of Kushan period. It is the image of Sarvatobhadrika showing four Tirthankara facing four cardinal sides.
Fig. No. 241: Sarvatobhadrika
Fig. No. 242: Sarvatobhadrika
Fig. No. 243: Sarvabhadrika
Medieval period:

The Accessesion number of the broken miniature votive stone stupa is 1924/95. Its size is 65x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th century A.D. It is the image of *Buddha stupa*. It is decorated with the image of *Buddha* and a female/ male deity on all four sides. It is an example of *Pal* art.
Fig. No. 245: Buddha Stupa
Fig. No. 246: Buddha Stupa
Fig. No. 247: Buddha Stupa
Fig. No. 248: Ambika

The Accession number of the sculptural piece is 2100/02. The provenance of the antiquity is Shravasti U.P. Its size is 44x33 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th-9th century A.D. It is the image of Ambika sitting under a fruiting mango tree.
Fig. No. 249: Buddha

The Accessesion number of the broken sculptural piece is 1930/95. The provenance of the antiquity is Nepal. Its size is 50x30 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 8th-9th century A.D. It is the image of Buddha in meditation over Bodhisattva head. There is an inscription at the top of the image. It is an example of Pal art.
The Accession number of the broken stone sculptural piece is 1938/95. Its size is 7x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of Buddha in dharma chakra pravartan mudra seated on a lotus couch.
The Accessesion number of the sand stone sculptural fragment is 1885/95. Its size is 43x24 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of Tirthankara Parshvanatha. He is flanked by Naga and Nagi.
The Accessesion number of the broken sculptural piece is 1893/95. The provenance of the antiquity is Faizabad U.P. Its size is 83x26 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of Sarvatobhadrika showing four Tirthankaras facing four cardinal sides.
Fig. No. 253: Sarvatobhadrika
Fig. No. 254: Sarvatobhadrika
Fig. No. 255: Sarvatobhadrika
The Accessesion number of the sculptural piece is 2090/02. The provenance of the antiquity is Shravasti U.P. Its size is 37x77 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of a Tirthankara standing in kayotsarga mudra. Indra, Upendra, maladhari vidyadharas and trichhatra are shown in his parikar.
The Accessesion number of the broken sculptural piece is 1869/95. The provenance of the antiquity is district Mathura. Its size is 50x59 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of Saptamatrika panel.

Fig. No. 257: Saptamatrika panel
The Accessesion number of the broken sculptural piece is 2094/02. The provenance of the antiquity is Bateshwar district Agra U.P. Its size is 52x24 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the upper part of the image of a Tirthankara shows maladhari vidyadhara couples, kaivalya vriksha, trichatra, deva dundubhi and two elephants.
The Accessesion number of the broken sculptural piece is 1844/95. The provenance of the antiquity is district Mathura. Its size is 40x38 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th century A.D. It is the image of Lakshmi-Narayan seated on Garuna. They are flanked by two female attendants.
The Accessesion number of the stone sculptural piece is 1846/95. The provenance of the antiquity is district Mathura. Its size is 52.5x49 cm. It was acquired by the Government Museum Gorakhpur U.P. It is 9th-10th century A.D. It is the image of dancing Ganesh.
The Accessesion number of the broken sculptural piece is 1902/95. Its size is 45x20 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the four handed image of standing Brahma (?) holding kamandala, sruva, rosary and book.
The Accessesion number of the broken stone sculptural piece is 1921/95. Its size is 14x7.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the image of Shiva head.
The Accessesion number of the broken stone sculptural piece is 1920/95. Its size is 10x5.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is a female head.
Fig. No. 264: Uma-Maheshwara

The Accessesion number of the broken black basalt stone sculptural piece is 1890/95. Its size is 62x37 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the image of Uma-Maheshwara seated on a couch. Their mounts bull and lion are sitting in front of this couch. It is an example of Pal art.
The Accessesion number of the broken sculptural piece is 2097/02. The provenance of the antiquity is Rajghat district Varanasi. Its size is 30x13 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 9th-10th century A.D. It is the image of Jain Tirthankara. Its lower part is broken.
Fig. No. 266: Mother goddess holding a child

The Accessesion number of the broken sculptural piece is 1929/95. Its size is 12x8 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of mother goddess holding a child and sitting on a thick cushion.
The Accessesion number of the broken architectural piece is 1892/95. The provenance of the antiquity is district Mathura. Its size is 132x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. This pillar is carved with scenes from Krishna-Lila on all four sides.
Fig. No. 268: Votive Pillar
Fig. No. 269: Votive pillar
Fig. No. 270: Votive pillar
The Accessesion number of the broken architectural piece is 2095/02. Its size is 48x16 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is parikar of the image of some Tirthankara.
The Accessesion number of the broken sculptural piece is 1886/95. Its size is 64x45 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of Tirthankara Rishabhanatha.
The Accessesion number of the sculptural piece is 2086/02. Its size is 69x14 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of Jain Tirthankara.
The Accessesion number of the sculptural piece is 1911/95. The provenance of the antiquity is Shravasti U.P. Its size is 27x17.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of a couple (Tirthankara parents). The lady is holding a child.
Fig. No. 275: Standing Tirthankara

The Accessesion number of the broken sculptural piece is 2101/02. Its size is 77x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of Jain Tirthankara.
The Accession number of the broken sculptural piece is 1895/95. Its size is 46x24 cm. It was acquired by the Government Museum Gorakhpur U.P. It is dated to samvat 1034 jyestha sudi (10th century A.D). It is an inscribed image of a Mahavir. Tirthankara is sitting on a carpet covered simhasana. There are four tirthankaras in his parikar.
The Accessesion number of the sculptural piece is 2087/02. The provenance of the antiquity is Lalitpur U.P. Its size is 1m 16x32.6 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of Tirthankara in standing posture.
The Accession number of the sculptural piece is 2091/02. The provenance of the antiquity is Kankali Tila district Mathura U.P. Its size is 129x30 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is carved with male and female figures, maladharvidyadharas, makara and vyala figures.
The Accessesion number of the sculptural piece is 2089/02. Its size is 27x11 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of Tirthankara Rishabhanatha.
The Accessesion number of broken miniature black basalt stupa is 1875/95. Its size is 28x22 cm. It was acquired by the Government Museum Gorakhpur U.P. It is 10\textsuperscript{th} century A.D. It is decorated with the images of *Buddha* and other male deities standing inside *rathikas* on all four sides.
Fig. No. 281: Buddha Stupa
Fig. No. 282: Buddha Stupa
Fig. No. 283: Buddha Stupa
The Accessesion number of the broken sculptural fragment is 1889/95. Its size is 28x40 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. The image shows Surya, Chandra, Mangal and Buddha of a Navagraha panel.
The Accession number of the broken sculptural piece is 1922/95. Its size is 47.5x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th century A.D. It is the image of lion faced mother goddess.
The Accessesion number of the broken sculptural piece is 1927/95. Its size is 57x20 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th-11th century A.D. It is the image of a couple in amorous posture.
Fig. No. 287: Shiva

The Accessesion number of the broken sculptural piece is 1926/95. Its size is 66x34.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 10th-11th century A.D. It is the image of Shiva holding a trident, a serpent and has angry countenance. He is standing under a round pillared torana.
The Accession number of the sculptural piece is 1894/95. The provenance of the antiquity is Orai district Jalaun U.P. Its size is 38x33 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is Chaubisi Patta showing 24 tirthankaras.
The Accessesion number of the broken sculptural fragment is 1835/95. The provenance of the antiquity is district Mathura. Its size is 46x28 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the standing image of Vishnu. He is accompanied by his ayudhpurushas and attendants.
The Accession number of the broken sculptural piece is 1887/95. Its size is 69x39 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the image of standing Vishnu accompanied with male and female attendants and Dashavataraas are shown in his parikar.
The Accessesion number of the broken sculptural piece is 2093/02. The provenance of the antiquity is Kankali Tila district Mathura U.P. Its size is 5’2”x4’2” inch. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the image of a Jain Tirthankara sitting in dhyana mudra on a decorated cushion. His hands are missing.
The Accessession number of the black basalt stone sculptural piece is 1896/95. Its size is 73x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the inscribed image of Tirthankara Mahavir. It bears an inscription dated samvat 1229 magha badi on the pedestal.
The Accessesion number of the sculptural piece is 2095/02. Its size is 106x69 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the headless image of Tirthankara Rishabhanatha. His parikar depicts his Indra, Upendra, Yaksha & Yakshi flanking simhasana and 24 tirthankaras sitting in dhyana mudra.
The Accession number of the stone sculptural piece is 1914/95. Its size is 22x42 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 11th century A.D. It is the image of _Sheshasayi Vishnu_.

**Fig. No. 294: Sheshasayi Vishnu**
Fig. No. 295: Tirthankara Parshvanatha

The Accessesion number of the sculptural piece is 2096/02. Its size is 60x37 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 12th century A.D. It is the image of a Parshvanatha (?) seated on a simhasana flanked by the figures of Yaksha and Yakshi. The parikar shows naga and nagi attending the Tirthankara. The snake hood around his head is missing.
The Accessesion number of the sculptural piece is 2092/02. Its size is 54x27 cm. It was acquired by the Government Museum Gorakhpur U.P. It is of 12th century A.D. It is the image of a Jain Tirthankara sitting in dhyana mudra on a simhasana.
The Accessesion number of the black basalt sculptural piece is 2088/02. Its size is 105x46 cm. It was acquired by the Government Museum Gorakhpur U.P. It is the image of a Jain Tirthankara standing in kayotsarga mudra. It bears an inscription dated samvat 1208.
The Accession number of the black basalt sculptural piece is 1897/95. The provenance of the antiquity is Unnao U.P. Its size is 71x25.5 cm. It was acquired by the Government Museum Gorakhpur U.P. It bears inscription dated samvat 1229 (12th century A.D). It is the image of Tirthankara Rishabhanatha.
Introduction

The temple of *Jarai Math Barwa Sagar* is situated in the latitude 25°23′20.13″ N and longitude 78°42′24.85″ E, in district *Jhansi* U.P. It lies 15 kilometers to the south-east of *Jhansi* city and 03 kilometers to the north-west of *Barwa Sagar*, on the eastern side of river *Betwa* on *Jhansi-Mauranipur* road. It was built by *Gurjar-Pratiharas* ruling from *Kannauj*, during the second half of 9th century. It is built of buff colored sandstone. Fuhrer described this temple in 1891. S. D. Trivedi wrote about this temple in his book *The Jarāi Temple at Barwā Sagar* in 1985. In 1985, S. D. Trivedi published a monograph on this temple. In 1990, R. D. Trivedi published the details of this temple. The details of this temple were published in Encyclopedia of Temple Architecture, Vol. II. Part II: Text by Michael W. Meister & M. A. Dhaky in 1991. Krishna Deva published the detailed description of this temple in 1996. Professor Amar Singh published an article in 2000 on the possible identification of the image of goddess whose pedestal and left foot is remaining in the *garbhagriha*.

This temple is reasonably preserved temple of *Pratihar* period on the northern edge of *Vindhyan* plateau. It retains the esthetic quality of *Gupta* art and the images have not become stiff and without sublime beauty of *Gupta* period. The catalogue of the images of this temple will serve the manual of the art of this period. Following is the detailed account of the temple, the images and other decorative devices.
Fig. No. 1: Satellite Map showing Barwa Sagar district Jhansi U.P.

Fig. No. 2: Satellite Map of closer view of Barwa Sagar district Jhansi U.P.
This *panchayatan* type temple is located on a low earthen mound. It lies on the southern side of *Jhansi-Mauranipur* road. There is a modern wall surrounding the large central temple and two corner shrines. This enclosure has an opening towards east and the platform of the temple extends towards east forming a high platform on the western side of the *kachcha* road joining main road and the village.
There are remains of a temple on southern side (Fig. 5). It appears that there was a temple complex here. It appears that corner shrines and the top of the shikhara was built during later Mughal period by Bundela kings of Orchha. The pyramidal roof of the smaller shrine immitates Jahangir palace of Orchha. It shows pyramidal roof having drooping eaves at the margins and inverted lotus finial. The vertical portion of the roof is decorated with parapet motif topped with arcuate crenellations square opening at the top of a simple projecting molding. This appears to be inspired from similar decorative motif used in Mughal architecture.

The remains of two shrines have been reconstructed and the material probably picked up from surrounding areas has been fixed in these. The other two shrines situated on the north-east and south-eastern corner have faded away. The temple is built on panchartha plan and has Nagara style shikhara. It has two lata on front & back side and one lata on northern and southern side. In present state, the temple doesn’t have a jagati.
Fig. No. 6: Top view of the premises of Jarai ka Math temple
Fig. No. 7: Front façade of the temple
Fig. No. 8: Isometric view of the temple from south-east of the temple
Fig. No. 9: Elevation of the temple looking from south

Fig. No. 10: Rear façade and general view of the temple looking from west
Fig. No. 11: Elevation and general view of the temple from North
Fig. No. 12: General view of the temple looking from North-east
Fig. No. 13: General view of the temple from North
Fig. No. 14: General view of the temple from North-west
Fig. No. 15: General view of the temple from South-west
Fig. No. 16: General view of the temple from South
Fig. No. 17: General view of the temple from North-west
Temple of Jarai Math, Barwa Sagar district Jhansi U.P.

Front Façade

Fig. No. 18: Front façade of the temple
The front façade of the temple has a *kapili* (Fig. 20). The *mukha-mandapa* has faded away but the brackets decorated with *bharputraka* motif situated at the level of *uttaranga*, indicate that there existed a *mukha-mandapa* in front of the temple. The brackets project from the front and the sides of *kapili*. These end...
and front pillars must have been supporting beams. The weight of roof and kuta-chhadyas must have been resting on these beams. We can have some idea about mukha-mandapa from the mukha-mandapa of the false miniature shrines made in the middle of the jangha of southern façade of the temple.

Kapili is topped by a large shuka-nasa. Shuka-nasa consist of three tiers. The first tier has three chaitya windows separated by round pillared rathikas. The right side rathika houses Varahi sitting in lalitasana on her mount buffalo (Fig. 22). She is flanked by vyalas standing on elephant head. The left side rathika houses mahisasuramardini in the act of killing the buffalo demon (Fig. 23). She stands between two pillars which are flanked by vyalas standing on elephant head. The second tier consists of two half chaitya motifs flanking Durga sitting in lalitasana holding her usual attributes (Fig. 24). She is flanked by two female devotees. The third tier consists of two half chaitya motif of smaller size and a big chaitya window in the middle housing a lotus flower having a large pollen sac. The two four handed monkeys are shown clinging to the upper sides of the chaitya window.
Fig. No. 21: Shuka-nasa of the temple

Fig. No. 22: Varahi

Fig. No. 23: Mahisasuramardini

Fig. No. 24: Durga
The right flank (Fig. 25) of kapili has moldings similar to the southern façade of the temple. It merges with adhisthana, jangha and shikhara portions of the temple. Scene from the side, the three tiers of kapili began after kapota molding. The lowermost molding of the three tiers is a band decorated with chess board pattern followed by rounded molding corresponding to the round portion of half chaitya motif. The second and the third tier have similar moldings.

Fig. No. 25: Right flank (southern side) of the Kapili on the front façade
Lowermost portion corresponding to *jangha* is decorated with image of *Narsingha* (No. 74) (Fig. 26) housed inside a round pillared, ribbed *chhadya* topped *rathika*. He is flanked by two standing male deities.

![Fig. No. 26: Narsingha with two standing male deities](image)
Fig. No. 27: Lowermost portion corresponding to jangha on the front façade
This rathika is topped with a very long udgama. Below this is carved a male figure (No. 63) holding the head of a child (?) (Fig. 28). He is also housed inside a round pillared rathika topped with an elongated udgama. Middle portion of the udgama is flanked by a band of rectangular niches housing musicians and dancers (No. 71).

Fig. No. 28: Rathika on the right side of the lowermost portion on the jangha on the front facade
The left flank is similar to the right flank (Fig. 29).

Fig. No. 29: Left flank (Northern side) of the Kapili on the front façade
Fig. No. 30: Rathika on the left side of the lowermost portion on the jangha on the front facade
The image in the rathika located in the lowermost portion of jangha is that of four handed Vishnu (No. 148) embracing Lakshmi (Fig. 31). The couple is flanked by ayudhpurushas of Vishnu holding gada and chakra. Rathika is topped with kutachhadya which supports elongated udgama.

Fig. No. 31: Image of Vishnu embracing Lakshmi
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Upper portion of adhisthana (Fig. 32) is carved with the image of four handed Tapasvini Parvati (No. 131) standing with her mount lion (Fig. 33). She is holding her usual attributes. She is housed inside a round pillared rathika supporting kutachhadya topped with elongated udgama which extends up to the base of jangha. Middle portion of this udgama is decorated with a horizontal band decorated with the images of dancers (No. 134).

Fig. No. 32: Horizontal band decorated with the images of dancers
Fig. No. 33: Image of Tapasvini Parvati
Lalata-bimba: The Lalata-bimba is seven tiered (Fig. 34 & 35). Moving upwards, the tiers are: continuation of patra shakha & pushpa shakha, tier showing Navagraha & matrikas, tier showing mother goddesses with a large rathika of the principal deity in the middle, tier showing the trinity of gods & scenes from Shaiva mythology, tier showing astha digpalas flanking bird faced goddesses & a lotus in the center and the top most tier consisting of rathikas housing gandharvas alternating with recessed rectangular niches topped with udgamas. The lower side of the doorjamb is decorated with river goddesses and shaiva dwarpalas.

Fig. No. 34: Lalata-bimba of the doorjamb of the temple
Fig. No. 35: Doorjamb of the temple on the front facade
The top most tier of Lalata-bimba (Fig. 36) consists of round pillared rathikas topped with udgamas housing gandharvas dancing and playing musical instrument. Alternating with these rathikas are second set of recessed rathikas having square pillars and key-hole type door. Moving from right to left, the first gandharva (No. 1) is shown in dancing posture. He also displays hand mudra (Fig. 37). The second gandharva (No. 2) is also in a dancing pose (Fig. 38). Third gandharva (No. 3) is also in dancing pose and holding some object in his right hand (Fig. 39). The fourth gandharva (No. 4) is playing Vina (Fig. 40) and fifth gandharva (No. 5) is also standing in dancing pose (Fig. 41). The intervening niches have already been described earlier.
Fig. No. 37: *Gandharva* in dancing posture
Fig. No. 38: Gandharva in dancing posture
Fig. No. 39: Dancing Gandharva and holding some object in his right hand
Fig. No. 40: Gandharva playing Vina
Fig. No. 41: Gandharva in dancing posture
The second tier (Fig. 42) shows the following deities as we move from right to left. The first deity on the right is Indra (No. 6) mounted on elephant (Fig. 43). He is holding vajra in his right hand. He is making a hand mudra with his left hand. The second deity is Agni (No. 7) sitting on his mount Ram (Fig. 44). He is holding a kamandala in his left hand. Upper part of the image has been defaced. The third image is that of Yama (No. 8) (Fig. 45). He is holding a khatwanga in his left hand & a bowl in his right hand. He is mounted on his vehicle buffalo. The fourth deity is Nîrîti (No. 9) (Fig. 46). He is holding sword in his right hand. He is seated in lalitasana on his vehicle dog. The symbol situated in the middle is lotus symbolizing Lakshmi (No. 10) (Fig. 47). Two maladhari vidyadharas are holding a garland in front of this lotus flower and two bird faced mother goddess are shown sitting on an elongated lotus flower, each holding her child. The sixth deity is Varuna (No. 11) holding the noose in his right hand (Fig. 48). He is seated in lalitasana on Makara. The seventh deity is Vayu (No. 12) holding a cloth looking like parachute (Fig. 49). He is seated in lalitasana on a deer. The eighth deity is Kuber (No. 13) holding a cup in his right hand and nakuli in his left hand (Fig. 50). He is sitting in lalitasana on his mount ram (Mesha). The ninth and left most deity is Ishan (No. 14) holding a trident and seated in lalitasana on bull (Fig. 51).

In the depiction of ashta-dikpala, the artist is following Aparajita prichchha and rupa Mandan, the two classical texts on architecture and iconography.
Fig. No. 43: Indra
Fig. No. 44: Agni
Fig. No. 45: Yama
Fig. No. 46: Niṛṛati
Fig. No. 47: Bird headed mother goddesses holding child and flanking lotus flower
Fig. No. 48: Varuna
Fig. No. 49: Vayu
Fig. No. 50: Kuber
Fig. No. 51: Ishan
The third tier (Fig. 52) shows Garuna vahana Vishnu flanked by three headed Brahma seated on hansa on right side and Shiva seated on bull on his left side. These deities are located in the middle. Four handed Brahma (No. 17) is holding book, rosary, some object (?) and kamandala (Fig. 55). Brahma is sitting in lalitasana on peacock. He is accompanied by a female attendant standing on his right side. Two maladhari vidyadharas are hovering on both sides of his head. Four handed Vishnu (No. 18) in the middle is holding shankha, chakra and gada (Fig. 56). His fourth hand is missing. He is seated on Garuna in human form. He is flanked by ayudhapurushas. The one holding chakra exists on right side and the left one is faded away. Maladhari vidyadharas are hovering on both sides of his head. Shiva (No. 19) is shown sitting in lalitasana on his mount Nandi (Fig. 57). He is holding trishul, serpent, kamandala and akshamala. He is accompanied by an attendant standing on his left side. He is holding a stick. Two maladhari vidyadharas are hovering over his head. On the extreme right side of this tier is depicted a scene (No. 16) in which a lady is giving alms to another lady (Fig. 54). The first lady is holding a cup in her left hand and putting something with a ladle held in her right hand. A small female attendant is standing on her right side. A sling bag is hanging across her torso. The lady receiving alms is carrying a kankal dand in her left hand and a begging bowl in her right hand. A male attendant is standing in front. He is carrying a thick stick. On the extreme left side is shown the image of Annapurna (No. 20) giving a bird through a ladle held in her right hand (Fig. 58). She is holding a bowl in her left hand which also contains another bird. On her left stands Shiva in his Bhairava form. He is holding a bowl in his right hand and a Kankala dand in his left hand. He is carrying a sword in his waist band. His bowl contains a bird. It appears that some equivalent of modern chicken dish was most sought after cuisine by the beggars even during ancient period. A lean dog is greedily looking at the bird in the ladle. He is accompanied by a male attendant holding a stick. A maladhari vidyadhara is hovering above the head of a female deity. On the extreme right and left sides are shown two elephants (No. 15 & 21) carrying two persons (Fig. 53 & 59). These elephants are emerging from behind the miniature shikhara carved at the top of stambha shakha of the doorjamb.

Fig. No. 52: Third tier of Lalata-bimba of the doorjamb on the front facade
Fig. No. 53: Elephant carrying two persons
Fig. No. 54: Bhairavi holding Khatwanga and receiving alms from a lady holding ladle
Fig. No. 55: Four handed *Brahma*
Fig. No. 56: Garuna vahana Vishnu
Fig. No. 57: Shiva seated on his mount Nandi
Fig. No. 58: Bhairava receiving alms of a bird from a lady who is holding another bird in her ladle
The fourth tier (Fig. 60) from the top consists of rathikas housing mother goddesses alternating with figures of gandharva, musicians and dancers. As we move from right to left, the first mother goddess is Lakshmi (No. 22) sitting in lalitasana on a lotus seat and being anointed by two elephants standing on both sides of the head (Fig. 61). She is housed inside a round pillared rathika topped by an udgama. She is holding left side stack of lotus on which one elephant is standing. Right side stack is free. Her right hand is in varada mudra. The second figure is that of a gandharva (No. 23) in dancing posture. A crouching elephant sits above the niche housing him (Fig. 62). The figure of elephant is broken. The third figure is that of Ambika (No. 24) holding a child on her lap and carrying a bunch of mangoes in
her right hand (Fig. 63). She is seated on a lotus seat. Ambika is a Jain goddess but the architect of the temple has used her iconography in the decoration. She is housed in a round pillared rathika topped with an udgama. The fourth figure is that of a flute player (No. 25) standing inside a niche carrying a crouching elephant (Fig. 64). The fifth figure is that of four armed goddess (No. 26) holding different attributes in her hands and seated on an animal (Fig. 65). She is housed in a round pillared rathika topped with an udgama. The central round pillared large rathika topped by an udgama shows a sixteen handed goddess (No. 27) holding different attributes in her hands and seated on a lotus flower (Fig. 66). This rathika extends to the fifth, sixth and seventh tiers also. The seventh figure is that of four handed Saraswati (No. 28) holding a Vina book and lotus in her hands (Fig. 67). She is sitting in lalitasana on a round seat. She is housed in a round pillared rathika topped with an udgama. The eight figure is that of a dancer (No. 29) inside a niche topped by the only intact crouching elephant (Fig. 68). The ninth figure is that of four armed Chakreshwari (No. 30) sitting in lalitasana on lotus seat and holding four chakras (Fig. 69). She is housed in a round pillared rathika topped with an udgama. Chakreshwari is again exclusively Jain goddess. The tenth figure is that of a dancer (No. 31) inside a niche topped by crouching elephant which is broken (Fig. 70). The eleventh defaced figure (No. 32) is that of a four armed goddess (Fig. 71) sitting on a lotus seat housed inside a round pillared rathika topped with an udgama.

**Fig. No. 60:** Fourth tier (from top) of the Lalata-bimba of the doorjamb of the temple
Fig. No. 61: Gajalakshmi
Fig. No. 62: Image of a Dancer
Fig. No. 64: Image of a Musician
Fig. No. 65: Four armed goddess
Fig. No. 66: Eight handed Durga
Fig. No. 67: Saraswati
Fig. No. 68: Image of a Dancer
Fig. No. 69: Chakreshwari
Fig. No. 70: Image of a Dancer
Fig. No. 71: Four armed goddess
The fifth tier is divided into two parts by the rathika housing sixteen handed main deity. The right part consists of Navagrahas (No. 33) (Fig. 72). On the right side sits Surya, Chandra, Mangal, Buddha, Brihaspati, Shukra, Shani, Rahu and Ketu. On the right side of this Navagraha band is a slightly large figure of four handed & three headed Brahma seated on a hansa. He is holding book, chamas, rosary and kamandala.

Fig. No. 72: Navagraha panel on the right side of the fifth tier of the Lalata-bimba on the front facade

Left part of the fifth tier (No. 34) (Fig. 73) can be described as follows. Moving from right to left, after Virbhadra sit Saraswati, Vaishnavi, Maheshwari, Aindri, Varahi, Kaumari, Chamunda and Ganesh. On the extreme left side is a large figure of four handed Chaturabhuja Shiva sitting on his mount bull. He is holding kamandala, serpent and trident in his three hands. His fourth hand is in varada mudra. This image extends to sixth and seventh tier of the Lalata-bimba of the doorjamb of the temple.

Fig. No. 73: Saptmatrikas flanked by Virbhadra and Ganesh with Chaturbhuj sitting on his mount bull on his left side

The sixth and seventh tier are continuation of patra shakha & pushpa shakha respectively.
The doorjamb (Fig. 35) has five shakhas namely patra shakha, pushpa shakha, rupa shakha, stambha shakha and Mithun/ gandharva shakha. Probably gandharva shakha and Mithun shakha have been treated as one making it a punch shakha dwara. The doorjamb stands on udumbara and chandrashila. Patra shakha and pushpa shakha starts from above the river goddesses & dwarpalas and continue into the Lalata-bimba.

Right side rupa shakha consists of round pillared stacked rathikas. Moving downwards, the right side rupa shakha can be described as follows. The first rathika shows naked Shiva (No. 35) receiving alms from the hands of Parvati. He is carrying Kankala dand and the begging bowl. A miniature devotee is sitting on the ground (Fig. 74).

Fig. No. 74: Right side Rupa Shakha showing Shiva receiving alms from Parvati
The second rathika also shows naked Shiva (No. 36) receiving alms from Parvati. Shiva is holding kankala dand in upright position (Fig. 75). The upper end of this stick is in the shape of inverted bell. Behind Parvati stands a female attendant and a devotee is sitting on the ground.
The third rathika also shows naked Shiva (No. 37) receiving alms from Parvati (Fig. 76). He is holding the bowl near his mouth in his left hand and upright kankala dand in his right hand.

Fig. No. 76: Shiva receiving alms from Parvati
The fourth rathika also shows naked Shiva (No. 38) in urgamedu posture receiving alms from Parvati (Fig. 77). A miniature devotee is sitting on the ground between the two deities.
The left side *rupa shakha* shows *Shiva* (No. 39) receiving alms from *Parvati* (Fig. 78). He is holding *kankala dand*. In this sculpture, *kankala* at the upper end and *damru* tied near the lower end can be identified very clearly. In this image, he is wearing loin cloth.

Fig. No. 78: Left side *Rupa Shakha* showing *Shiva* receiving alms from *Parvati*
The second rathika also shows Shiva (No. 40) receiving alms from Parvati (Fig. 79). He is holding kankala dand and begging bowl. His dog is sitting between the two deities. The dog is looking at the bowl.
The third rathika is also shows Shiva (No. 41) receiving alms from Parvati (Fig. 80). He is holding kankala dand.

Fig. No. 80: Shiva receiving alms from Parvati
The fourth rathika (No. 42) shows a couple standing and facing each other (Fig. 81).

Fig. No. 81: Image of a standing couple
The right side *stambha shakha* (No. 43, 45, 47 & 49) (Fig. 82) has a top shaped like a miniature shrine. *Shikhara* has three storeys, *griva, amalaka, chadrika, kalasha* and *bijapuraka*. *Varandika* consists of a band of *tula* ends sandwiched between two *kapota palis*. *Bhadra* portion of the shrine is carved with a standing deity and *karna* portion is flanked with floral scrolls (Fig. 83 & 84). The upper portion of the pillar of *stambha shakha* has the following moldings as we move down: ribbed *bharni*, another molding similar to *bharni, pushpa shakha* like molding, inverted *bharni* carved with a segment of circle decorated with *kirtimukha*, a band decorated with floral motif and thin stacked disks, a band decorated with *kirtimukha*. *Kumbha*, band decorated with the scene of *Lakulish* preaching his four disciples, two human bodies forming a circle placed in the middle of a square molding decorated with floral motifs, band decorated with *kirtimukha* flanked by *makara vyala* eating parrot faced *vyala*, band having octagonal cross-section decorated with human figure and square decorated with floral designs (Fig. 85 & 86). It terminates above figures of *dwarapalas*. The central pillar is flanked by five tiers of dancers and musicians. The left side pillar has the similar description (No. 44, 46, 48 & 50) (Fig. 87-91).
Fig. No. 83: Miniature shrine situated on the top of the right side stambha shakha
Fig. No. 84: Deity standing on the *bhadra* portion on the miniature shrine
Fig. No. 85: Closer view of one part of stambha
Fig. No. 86: Kumbha on the right side stambha shakha
Fig. No. 87: Left side *Stambha Shakha*
Fig. No. 88: Shikhara on the left side stambha shakha
Fig. No. 89: Deity standing on the *bhadra* portion on the miniature shrine (left side)
Fig. No. 90: Closer view of one part of *stambha*
Fig. No. 91: Kumbha on the left side stambha shakha
Mithun Shakha (No. 45) on the right side consists of two columns. Its left branch has six tiers moving from top to bottom. The description of round pillared rathikas is as follows. The first rathika houses a lady looking into a mirror and doing makeup (Fig. 92). She is accompanied by a small girl. The second (Fig. 93), third (Fig. 94), fourth (Fig. 95) and fifth (Fig. 96) rathikas house couples in amorous posture. The sixth rathika (Fig. 97) houses a kissing couple accompanied by two attendants. Its right branch consists of sixteen tiers maladhari vidyadharas couples (Fig. 98-104).

Fig. No. 92: Mithun Shakha on the right side housing a rathika showing a lady looking into a mirror.
Fig. No. 93: Rathika showing a couple in amorous posture
Fig. No. 94: *Rathika* showing a couple in amorous posture
Fig. No. 95: *Rathika* showing a couple in amorous posture
Fig. No. 96: Rathika showing a couple in amorous posture
Fig. No. 97: Rathika showing a couple kissing each other
Fig. No. 98: *Maladhari Vidyadhara* Couple showing on the *Mithun Shakha* on the right side
Fig. No. 99: Maladhari Vidyadhara Couple
Fig. No. 100: Maladharî Vidyadhara Couple
Fig. No. 101: *Maladhari Vidyadharā* Couple
Fig. No. 102: Maladhari Vidyadhara Couple
Fig. No. 103: Maladhari Vidyadhara Couple
Fig. No. 104: Maladhari Vidyadhara Couple
Mithun Shakaha (No. 46) on the left side also consists of two columns. Its right branch has six tiers moving from top to bottom. The description of round pillared rathikas is as follows. The first (Fig. 105), second (Fig. 106), fourth (Fig. 108) and fifth (Fig. 109) rathikas house couples in amorous posture. The third rathika (Fig. 107) houses a couple with a child. The sixth rathika (Fig. 110) houses two worshippers standing on both sides of Shivalinga and the torso of the deity in human form carved as its background. Its left branch consists of sixteen tiers of maladhari vidyadharas couples (Fig. 111-117).

Fig. No. 105: Mithun Shakha on the left side housing a rathika showing a couple in amorous posture
Fig. No. 106: Rathika showing a couple in amorous posture
Fig. No. 107: Rathika showing a couple with a child
Fig. No. 108: Rathika showing a couple in amorous posture
Fig. No. 109: Rathika showing a couple in amorous posture
Fig. No. 110: Rathika showing two worshippers standing on both sides of the Shivalinga
Fig. No. 111: Maladhari Vidyadhara Couple showing on the Mithun Shakha on the left side
Fig. No. 112: Maladhari Vidyadhara Couple
Fig. No. 113: Maladhari Vidyadhara Couple
Fig. No. 114: Maladhari Vidyadhara Couple
Fig. No. 115: Maladhari Vidyadhara Couple
Fig. No. 116: *Maladhari Vidyadhara* Couple
Fig. No. 117: Maladhari vidyadhara couple & Bharaputraka
Fig. No. 118: Lower part of doorjamb, *udumbara* and *chandrashtila* of the temple

At the lower side of the doorjamb (No. 47 & 49) stand the *dwarapalas*. On the right side moving from left to right, the description of *dwarapalas* deities is as follows. River goddess is the first deity (Fig. 119). She is accompanied by a female attendant standing on her right. There is a canopy of aquatic plants on her head. Human figures in different postures have been carved above her head. The next deity is *Nandi (?)* accompanied with a male and a female attendant. *Nandi* is covered by a concave canopy having *phansanakar* roof. On the extreme right side stands a female deity accompanied with a male and a female attendant. She is covered by the canopy of lotus plants on which sit *Lakulish* preaching his four disciples. On the extreme upper right side is a flying *bharaputraka* bearing the load of the column of flying *maladharavidyadharas*. 
On the left side (No. 48 & 50) moving from right to left, the description of dwarapalas deities is as follows. The first deity is river goddess Ganga (Fig. 120) standing on her vehicle makara. She is accompanied by her attendant. Her head is covered by canopy of aquatic plants. Some emaciated human figures are perched over the lotus leaves. On her left side is situated a male Shaiva dwarapala accompanied by one male and one female attendant. He is standing under a torana shaped like phansanakar roof. On the extreme left stands a female deity accompanied with one male and one female attendant. Her head is
covered by the canopy of aquatic plants. A frog can be seen in the stems of the plant. Four Sadhus are standing on the lotus flowers. The column of maladhari vidyadharas is borne by a flying bharaputraka.

Fig. No. 120: Lower side of the doorjamb on the left side

Udumbara of this temple is elaborately carved (Fig. 121). There is mandaraka in the center which protrudes from the door sill and has been carved like aquatic foliage turned like a helix on the sides. Inside the helix formed by the stems of aquatic plants stand bird like kinnara couples eating the stems
of aquatic plants. The *mandaraka* is flanked by lion attacking elephant, two stems eating *kinnaras, kalasha*, inverted band decorated with floral scrolls and lion marked with trident.

Fig. No. 121: _Udumbara of the temple_

The description of *udumbara* as we move from right to left is as follows. The first figure is that of a lion (No. 51) (Fig. 122) in sitting posture looking towards the center and has a tuft of hair looking like inverted trident on his hind part. His tail is in concave position. The hair of his mane are hanging in three rows.
Next is the vertical band heavily carved with floral designs (No. 52) (Fig. 123). The third figure is that of a kalasha (No. 53) (Fig. 123). Its body is decorated with lotus petal designs and a thin band near the neck, a band carved with kirtimukha design and floral designs in the middle and the sager part decorated with elongated petals at bead motifs. The water vessel is kept over a torus made like twisted string of bead and plain rope kept on an inverted lotus. The water vessel is supported two mermaids.
Fig. no. 123: Vertical band heavily carved with floral designs & Kalasha
The fourth device is the figures of two anthropomorphic birds (No. 54) eating stacks of aquatic plants (Fig. 124). The canopy of lotus flower covers the two figures. Three mutilated emaciated human figures can be seen sitting on the top of this flattened lotus.

Fig. No. 124: Two anthropomorphic birds eating stacks of aquatic plants
The fifth device is that of lion attacking an elephant (No. 55) (Fig. 125). In the middle stands the mandaraka (No. 56) which has already been described. The decorative devices on the left side of mandaraka are mirror images of those on the right (No. 57-61) (Fig. 126-128). Lower part of the mandaraka is carved like a ledge of lotus flower.

Fig. No. 125: Lion attacking on the elephant on both sides & Mandaraka in the middle
Fig. No. 126: Two anthropomorphic birds eating stacks of aquatic plants
Fig. No. 127: Vertical band heavily carved with floral designs & Kalasha
Fig. No. 128: Lion in sitting posture

Fig. No. 129: Chandrashila built in front of the doorjamb
Chandrashila (No. 62) (Fig. 129-131) has been built in front of the doorjamb. It is in the shape of segment of a circle attached to a longer beam. The ends of *chandrashila* form a circle carved with floral scrolls. Conch shells are inserted between the segments of the circle and the circle carved with floral scrolls. *Chandrashila* has been carved in the shape of a portion of a lotus flower. The lotus petals have been carved with floral scrolls.

![Chandrashila seen from the front](image1)

*Fig. No. 130: Chandrashila seen from the front*

![Chandrashila seen from the top](image2)

*Fig. No. 131: Chandrashila seen from the top*
Southern Façade

Fig. No. 132: Southern façade of the temple
Mandovar:

Adhisthana: Adhisthana peetha has two tiers (Fig. 134). The lower tier has bhittha, jadyakumbha, karnika, khura, kumbha, gras pattika decorated with lotus petal motif on the upper side and danturika design on the lower side. It appears that gras pattika was not standardized till 9th century A.D. The upper tier has the following moldings- khura, kumbha, kalasha and kapota. This tier is decorated with rathikas topped with elongated udgamas decorated with chandrashala motif. The rathika and udagam start from bhitta and continues into kapotika. The kapotika is decorated with chandrashala motifs.
Fig. No. 134: Adhisthana peetha on the southern façade of the temple
Jangha: It consists of *rathikas* topped with elongated with *udgamas* on projected parts of *pratibhadra* and *karna* (Fig. 135-136). *Bhadra* is decorated with false miniature *mukha-mandapa* and *kapili.*
Fig. No. 136: Lower portion of the southern elevation of the temple
Fig. No. 137: Rathika on the bhadra on the southern façade
The rathika on bhadra houses a female deity (No. 67) sitting on a defaced lion and holding a trident (Fig. 138). She is flanked by two vyalas standing on makara mukhas. On the left side of the rathika on the bhadra houses eight handed Durga (No. 66) sitting on her mount lion (Fig. 139). On the right side of the rathika on the bhadra houses mutli-handed seated Chamunda (No. 68) (Fig. 140).
Fig. No. 139: Durga
Fig. No. 140: Chamunda
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The *rathika on* *pratibhadra* houses a female (No. 65) standing and holding a flower in her right hand (Fig. 141-144).

Fig. No. 141: *Rathika on the pratibhadra*
Fig. No. 142: Two couples

Fig. No. 143: Two couples
The other rathika on right side pratibhadra (Fig. 145-149) houses a female (No. 69) standing and holding a fly whisk. She is flanked by a girl and an attendant. The udgama at the top of this rathika is elongated.
The *kalasha* molding has been decorated with rectangular niches decorated with *Mithun* figures in amorous postures.

Fig. No. 145: Other *rathika* on right side *pratibhadra*
Fig. No. 146: Rectangular niches decorated with Mithun figures

Fig. No. 147: Rectangular niches decorated with Mithun figures
Fig. No. 148: Rectangular niches decorated with *Mithun* figures
Fig. No. 149: Female standing and holding a fly whisk

A male (No. 64) standing (Fig. 150) and holding some object in his left hand and resting his right hand on his thigh.
The *rathika* houses a standing female (No. 70) holding something in her left hand (Fig. 151 & 152).
Fig. No. 152: Standing female figure
Bhadra of jangha of southern side is decorated with a false mukha-mandapa and kapili (Fig. 153). Mukha-mandapa is supported by a molding decorated with kirtimukha and floral scrolls. The kutachhadya of mukha-mandapa is supported by two pillars and two pilasters. The mukha-mandapa of this temple should have been of this design only. The miniature kapili had four stories topped with sukanasa. Presently only two stories are visible, other parts have faded away. Above the kutachhadya, there is an image of Chandika (No. 80 A) (Fig. 155) in sitting posture housed inside a rathika shaded by a kutachhadya supporting a rathika which has faded away. Dwarashakha inside mukha-mandapa has padma shakha, plain band, patra shakha and two plain bands. The lower ends of dwarshakha are decorated with the images of two female dwarpalas accompanied by two attendants. The female dwarpalas are not carrying water vessels. Udumbara has mandaraka decorated with aquatic plants. It is flanked by kirtimukhas and two lions sitting on human figures. Udumbara has a molding resembling manchi. It appears that the later convention of making the udumbara, a little less thicker than kumbha of pillars has not been followed here.
Fig. No. 154: Miniature false Mukhmandapa and Kapili on southern side
Fig. No. 155: Chandika in a rathika located in upper part of jangha, southern façade
The platform (Fig. 156) on which mandapika of bhadra rathika stands is decorated with a band of floral scrolls and kirtimukhas which is supported by kapotika decorated with kirtimukhas, floral scrolls and rectangular niches showing mythological figures.
The ceiling of the **mukha mandapa** (Fig. 158) of **bhadra rathika** has been carved in the form of **padmashila** (Fig. 157). The roof has been carved with a lotus flower in the center surrounded by rectangular band of half lotus flowers.

Fig. No. 157: **Padmashila of the mukha mandapa of bhadra rathika**
Fig. No. 158: Mukha mandapa of bhadra rathika
Pratibhadras are decorated with round pillared rathikas housing Apsaras (No. 77 A & 78) (Fig. 159 & 160). There is one rathika housing an Apsara (No. 80) on the left side of the pratibhadra projection (Fig. 161). This rathika is flanked by two rathikas carved in salilantar each housing a lady (No. 77 & 79) accompanied by a child (Fig. 162 & 163).

Fig. No. 159: Rathika housing an Apsara on the left side of the pratibhadra
Fig. No. 160: Rathika housing an Apsara
Fig. No. 161: Rathika housing an Apsara
Fig. No. 162: A lady accompanied by a child in right side salilantar
Fig. No. 163: A lady accompanied by a child in left side salilantar
Right side bhadra is decorated with a rathika housing Karparamanjari (No. 82) (Fig. 164 & 167), who is disrobing. The perpendicular side of rathika is decorated with a rathika housing fly whisk (No. 83) bearing female (right side) (Fig. 165). These salilantaras are decorated with rathikas showing a female (No. 81 & 84) accompanied with a child on both sides (Fig. 166 & 168). The rathikas are topped with chhadya and udgama. The main rathika is flanked by floral scrolls and the smaller rathikas in salilantar are supported by bhar-putrakas.

Fig. No. 164: Right side bhadra showing the image of Karparamanjari
Fig. No. 165: Rathika housing fly whisk bearing female
Fig. No. 166: A female accompanied by a child in right side salilantara
Fig. No. 167: Image of Karpuramanjiri
Fig. No. 168: A female accompanied by a child in left side salilantara
Karna (Fig. 169) on left side is decorated with a rathika housing Agni (No. 76) (Fig. 170). It is flanked by two vyala figures standing on elephants. Salilantara is decorated with a rathika housing a female accompanied by a child (No. 77) (Fig. 171). Both the rathikas are topped with chhadya and udagamas. The perpendicular side of rathika in salilantara is decorated with the image of Indra (No. 75) (right side) (Fig. 172).
Fig. No. 170: Agni
Fig. No. 171: Rathika housing a female accompanied by a child in salilantara
Fig. No. 172: Indra
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Karna on right side is decorated with rathikas housing deity (Fig. 173) and a female accompanied by a child (in salilantara) (Fig. 176). The first rathika is of Niṛṛiti (No. 84) flanked by vyala figures standing on heads of elephants (Fig. 174 & 175). Both rathikas are topped with chhadya and elongated udagam.

Fig. No. 173: Rathika housing deities decorated on Karna on the right side
Fig. No. 174: *Rathika* housing deity and flanked by *vyala* figures
Fig. No. 175: Nāṭiti
Fig. No. 176: A female accompanied with a child
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After kumbha located at the top of the shaft of pilasters, there is a very thin bharni, shiravati and pāta decorated with floral scrolls. Salilantara, bhadra and karna have band decorated with kinkini motifs in the upper end. The upper ends of this bands is at the same level as the part of the pilasters.

Varandika: It consists of thick kapotika (decorated with chandrashala motif), tula ends decorated with half kirtimukha & floral motifs, kapotika (decorated with chandrashala motif), antar patra decorated with chess pattern and chhadya decorated with chandrashala motifs (danturika designs hanged under the chhadya) (Fig. 177).

Varandika on southern façade

Shikhara: It has three lataś, bhadra and pratibhadra, decorated with enmeshed chandrashala designs. Karnalata is similarly decorated but it is separated in five stories (Fig. 178). Each storey is marked by a Bhumi-amalak topped with chhadya. This type of design is very much visible in the construction of Teli ka Mandir (Fig. 180 & 181). The finial is in the form of griva brisling with nail headed spikes, inverted lotus, amal sarika, ghata, a lid in the shape of pulley and bijapuraka (decorated with a disk shaped band in the middle and a flat disk at the top) (Fig. 179). It appears that this finial is a later addition.
Fig. No. 179: Top view of the shikhara of the temple
Fig. No. 180: Teli ka Mandir (front facade), Gwalior, M.P.
Fig. No. 181: Elevation of the Teli ka Mandir
Western Façade

Fig. No. 182: Western façade of the temple
Fig. No. 183: Western facade
The rear (western) façade has two bhadras followed by pratibhadra and karna. The adhisthana part has the following moldings namely bhitta, jadyakumbha, karnika, khura, kumbha, gras patti decorated with lotus petal motif on the upper side and danturika design on the lower side as described in the section on southern façade. The upper part of the adhisthana has the following moldings namely khura, kumbha, kalasha and kapota. These moldings are decorated with rathika (carved on kumbha) and udagam (carved on kalash & kapota) moldings. Some parts of kumbha moldings are flat and carved with human figures very much similar to tula ends which are generally shown in verendika part of the façade. The left side bhadra (Fig. 185) is carved with Kartikeya (No. 90) standing inside a rathika (Fig. 186). His vehicle peacock is also standing on his right side. Rathika is topped with elongated udgamas. On the left (No. 89) (Fig. 187) and right (No. 91) (Fig. 188) side of this and perpendicular surface are carved two rathikas housing human figures.
Fig. No. 185: Left side Bhadra on western façade
Fig. No. 186: Image of Kartikeya
Fig. No. 187: Bhoot / Vaitala (?) figure
Fig. No. 188: Figure of Gana
The right side bhadra (Fig. 189) is carved with Harihar (No. 95) standing inside a rathika topped with an elongated udagam (Fig. 190). The image is defaced and is flanked by a bull looking upward on right side and an ayudh-purusha on the left side. On the left and right side of this and perpendicular surface are carved two rathikas housing a female figure (No. 94) holding a bell (Fig. 191) and some unidentified object in her hands (left side rathika) and a standing female figure (No. 96) holding a cloth (Fig. 192) with both hands (right side rathika).
Fig. No. 190: Image of Harihar
Fig. No. 191: Rathika housing a female figure holding a bell
Fig. No. 192: Standing female figure holding cloth in his both hands
Between two bhadras, the khura and kumbha moldings are decorated with two rathikas (Fig. 193) housing two female figures (No. 93) (Fig. 194) and single female figure (No. 92) respectively (Fig. 195). The rathikas are topped with udgama. The kumbha molding is decorated with bold rectangular niches, each housing two human figures (No. 100 & 101) in various postures (Fig. 196-197). Kapota molding are decorated with udgama and bird motif.

Fig. No. 193: Khura and Kumbha moldings between the two bhadras
Fig. No. 194: Two female figures
Fig. No. 195: Female figure
Fig. No. 196: Amorous figure of couples
Fig. No. 197: Amorous figure of couples

Left side Pratibhadra: Khura and Kumbha moldings (Fig. 198) are decorated with a female (No. 88) with two children housed inside a rathika topped with chhadya and udgama (Fig. 199). Kalasha molding is decorated with bold rectangular niches housing Mithun figures (No. 99) in amorous postures (Fig. 200).
Fig. No. 198: Left side pratibhadra
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Fig. No. 199: Mother with child
Fig. No. 200: Amorous figure of couples

**Right side Pratibhadra:** Kumbha (Fig. 201) is decorated with a standing female figure (No. 97) housed inside a *rathika* topped with *chhadya* and *udgama* (Fig. 202). *Kalasha* molding is decorated with *Mithun* figures (No. 102) in different postures (Fig. 203).
Fig. No. 201: Right side pratibhadra
Fig. No. 202: A female figure housed inside a rathika
Fig. No. 203: Amorous figure of couples

Left side Karna: Khura and Kumbha (Fig. 204) are decorated with a rathika housing an Apsara (No. 87) (Fig. 205) topped with chhadya and elongated udgama, extending into Kalasha and Kapotika molding. Kapotika molding is decorated with two elephant figures flanking the top portion of udgama (Fig. 204).
Fig. No. 204: Left side *karma*
Fig. No. 205: Rathika housing an Apsara
Right side Karna: Khura and Kumbha (Fig. 206) are decorated with a rathika housing a Shaiva deity (No. 98) (Fig. 207). Rathika is topped with chhadya and an elongated udgama extending into Kalasha and Kapotika part. Kapotika is decorated with floral scrolls.
Fig. No. 207: Figure of a Shaiva deity
**Jangha**: On the western façade, the twin *bhadras* of *jangha* are decorated with a niche flanked by decorated pilasters. Previously this part would have housed some deity. The niche was topped with *chhadya* and very long *udgama*. The right side projecting *bhadra* is decorated with *rathikas* carved on
sides. The right side rathika houses a female (No. 116) holding some object in her right hand (Fig. 209). The left side rathika houses a female fly whisk bearer (No. 115) (Fig. 210).

Fig. No. 209: Rathika houses a female deity
Fig. No. 210: A female fly whisk bearer
The left side projecting *bhadra* has round pillared niche carved on the left side perpendicular surface. The right side *rathika* houses a female (No. 108) bearing fly whisk (Fig. 211). The left side *rathika* houses an *Apsara* (No. 107) holding a lotus flower (Fig. 212).

![Fig. No. 211: A female fly whisk bearer](image)
Fig. No. 212: An Apsara holding a lotus flower
The two niches decorating bhadras have between them, various human figures housed inside rathikas which are topped with chhadyas and very long udgamas which run through the whole length of jangha (Fig. 213). As we move from left to right, the rathikas can be described as follows: the rathika inside salilantara houses a female (No. 109) doing her toilet (Fig. 214), rathika on projecting portion houses a female (No. 110) in standing posture (Fig. 215), rathika on right face of this projection houses a mother with a child (No. 111) (Fig. 216), rathika inside salilantara has Surya (No. 112) in standing posture (Fig. 217), rathika perpendicular to Surya image houses a standing female deity (No. 112 A) with a child (Fig. 217 A), rathika on projecting portion has a female (No. 113) in standing posture (Fig. 218) and the rathika in salilantara has a Shaiva (No. 114) deity (Fig. 219).
Fig. No. 214: A female doing her toilet
Fig. No. 215: A female in standing posture
Fig. No. 216: Figure of a mother with child
Fig. No. 217: Surya
Fig. No. 217 A: Standing deity
Fig. No. 218: A female in standing posture
Fig. No. 219: Figure of a Shaiva deity
The middle and upper portions of *Jangha* are decorated by elongated *udgamas*. Top of *Jangha* is in the form of a band decorated with *kinkini* motif. The projecting portions between two *bhadras* have been made in the form of pilaster at the top. Their top most portion is made in the shape of *ghata, bharni, shiravati* and *pata* which are essentially the parts of a pillar.

*Pratibhadra* on the left side (Fig. 220) is decorated with *rathikas* housing standing female figures (No. 104-106) (Fig. 221-223). These *rathikas* are topped with *chhadya* and very long *rathikas*. The central portion is projected and its upper part is made in the shape of *ghata, bharni, shiravati* and *pata*. On the left side of this projection on the perpendicular surface is carved an image of *Apsara* (No. 104 A) carrying a lotus flower (Fig. 224).
Fig. No. 221: Standing female figure
Fig. No. 222: Standing female figure
Fig. No. 223: Standing female figure
Fig. No. 224: Image of Apsara carrying a lotus flower
Similarly, the right side pratibhadra (Fig. 225) is decorated with standing female figures (No. 117-119) in different postures housed inside rathikas topped with chhadya and very long udgamas (Fig. 226-228). The central portion is projected and its upper part is made in the shape of ghata, bharni, shiravati and pata. The top portion of flanking salilantaras terminate into a molding decorated with kinkini motif.

Fig. No. 225: Right side pratibhadra
Fig. No. 226: Standing female figure with a child
Fig. No. 227: Standing female figure
Fig. No. 228: Standing female figure
The *jangha* is decorated a niche housing a deity (No. 103) in standing posture (Fig. 229). The niche is flanked by two *vyalas* standing on the head of elephants sitting on the ground. The *rathika* is topped with *chhadya* and very long *udgama*. The upper course of *jangha* is in the form of a band decorated with *kinkini* motif.

Fig. No. 229: A deity in standing posture flanked by two *vyalas*
The right side *karna* is decorated with standing *Varuna* (No. 120) (Fig. 230) with his vehicle crocodile shown on lower left side of the niche. The niche is flanked by *vyala* standing on elephant and its rider. The *rathika* is topped with *chhadya* and very long *udgama*. The upper course of *jangha* is in the form of a band decorated with *kinkini* motif.
Varandika: It consists of thick kapotika (decorated with chandrashala motif), tula ends decorated with half kirtimukha & floral motifs, kapotika (decorated with chandrashala motif), antar patra decorated with chess pattern and chhadya decorated with chandrashala motifs (danturika designs hanging under the chhadya) (Fig. 231).

Fig. No. 231: Varandika on the rear (western) façade

Shikhara: It has two latas on a single bhadra. The two latas are decorated with enmeshed chandashala design. Karnalata is similarly decorated but it is separated in five stories. Each storey is marked by a Bhumi-amalak topped with chhadya. The shikhara above five stories have faded away and has been reconstructed using lime plaster and is plain. The latas terminate near the top.
Temple of Jarai Math, Barwa Sagar district Jhansi U.P.

Northern Façade

Fig. No. 232: Northern façade of the temple
Fig. No. 233: Adhisthana, Jangha and Varandika on Northern façade
Fig. No. 234: Adhisthana and Jangha on Northern façade

Adhisthana: Adhisthana peetha has two tiers (Fig. 234 & 235). The lower tier has bhittha, jadyakumbha, karnika, khura, kumbha, gras pattika decorated with lotus petal motif on the upper side and danturika design on the lower side. The upper tier has the following moldings- khura, kumbha, kalasha and kapota. This tier is decorated with rathikas topped with elongated udgamas decorated with chandrashala motif. The rathika and udagam start from bhitta and continues into kapotika. The kapotika is decorated with chandrashala motifs.
The bhadra (Fig. 236) part of the upper part of adhisthana is decorated with rathika housing defaced Kalyan-sundar (No. 127) image (Fig. 237), flanked by vyala figures standing on elephant heads. The rathika is topped with chhadya and elongated udgama.
Fig. No. 236: Bhadra on northern façade
This central figure is flanked by the rathikas housing Mahisasuramardini (No. 126) (Fig. 238) on the left side and Ganesha (No. 128) (Fig. 239) on the right side, at 90° angle from the first image. This rathika is confined to khura and kumbha.
Fig. No. 238: Rathika housing Mahisasuramardini on the left side
Fig. No. 239: Rathika housing Ganesha on the right side
The left side *pratibhadra* (Fig. 240) is decorated with *rathika* housing a male figure (No. 125) in dancing posture (Fig. 241) topped with a *chhadya* and elongated *udgama*. The *rathika* is on *khura* and *kumbha* whereas *chhadya* and *udgama* extends to *kalasha* and *kapotika*. *Kalasha* is decorated with rectangular niches housing *Mithun* figures (No. 132) and the *kapotika* is decorated with two peacocks (Fig. 242-244).
Fig. No. 241: A male figure in dancing posture
Fig. No. 242: Mithun figures

Fig. No. 243: Mithun figure
Fig. No. 244: Mithun figures

The right side pratibhadra (Fig. 245) is decorated with rathika housing standing image of Ardhanarishwara (No. 129) (Fig. 246) with his mount bull sitting on the floor. The rathika is on khura and kumbha whereas chhadya and udgama extends to kalasha and kapotika. Kalasha is decorated with rectangular niches housing Mithun figures (No. 133) and the kapotika is decorated with floral designs (Fig. 247).
Fig. No. 245: Right side pratibhadra
Fig. No. 246: Ardhanarishvara figure
The left side *karna* (Fig. 248) is decorated with a *rathika* housing a standing female figure (No. 124) (Fig. 249). The *rathika* is on *khura* and *kumbha* whereas *chhadya* and *udgama* extends to *kalasha* and *kapotika*. The *kapotika* is decorated with floral designs.
Fig. No. 248: Left side karna
Fig. No. 249: Rathika housing a standing female figure
The right side *karna* (Fig. 250) is decorated with a *rathika* housing a standing male figure (No. 130) (Fig. 251). The *rathika* is on *khura* and *kumbha* whereas *chhadya* and *udgama* extends to *kalasha* and *kapotika*. The *kapotika* is decorated with floral designs.

**Fig. No. 250: Right side karna**
Fig. No. 251: Rathika housing a standing male figure
**Jangha:** It consists of rathikas topped with elongated udgamas on projected parts of pratibhadra and karna. Bhadra is decorated with false miniature mukha-mandapa and kapili, which has been defaced. Only the dwarshakha and the flanking pilasters remain (Fig. 252).

![Jangha on northern façade](image-url)
The miniature gate (Fig. 253) of rathika has five shakhas namely Padma shakha, plain band, patra shakha followed by two plain bands. Udumbara has mandaraka decorated with aquatic plants. It is flanked by kirtimukhas and two lions sitting on human figures. Udumbara has a molding resembling manchi. Lalatabimba has the figure of Kuber sitting in lalitasana. The vitan of mukha-mandapa is in the shape of inverted lotus in the center and floral designs carved on the corners. The kapili extends up to kapotika of varandika. It has four stories topped with sukanasa which has been defaced.

Fig. No. 253: Damaged Rathika on the jangha on northern façade
Fig. No. 254: River goddess on the left side of the miniature gate
Temple of Jarai Math, Barwa Sagar district Jhansi U.P.

Fig. No. 255: River goddess on the right side of the miniature gate
The left side pratibhadra (Fig. 256) portion of jangha is decorated with a female figure (No. 137) accompanied a child housed inside a rathika topped with chhadya and very long udgama (Fig. 257). On both sides of rathika, there are floral scrolls designs. It is carved in the raised middle portion of the pratibhadra. The slightly depressed portions of pratibhadra on both sides of the central portion are decorated with rathikas housing standing female figures in different postures (No. 136, 138 & 139) (Fig. 258-260). The right side female is holding a child. Both rathikas are topped with chhadya and very long udgamas. The projecting central portion terminates in the form of ghata pallava, bharni, shiravati and pāta motifs. The depressed portion terminates in a band having kinkini motif decorations.
Temple of Jarai Math, Barwa Sagar district Jhansi U.P.

Fig. No. 257: Rathika housing standing female figure
Fig. No. 258: A female figure accompanied a child
Fig. No. 259: A female figure holding a child
Fig. No. 260: A female figure accompanied a child
The right side pratibhadra (Fig. 261) portion of jangha is decorated with a female standing inside a rathika (Fig. 262) topped with chhadya and udgama carved on the raised middle portion which terminates into ghata pallava, bharni, shiravati and pāta motifs. On both sides of rathika, there are floral scrolls designs. The depressed portions of pratibhadra on both sides of the central portion houses an Apsara (No. 142) in standing posture (Fig. 264) and decorated with rathikas housing standing male (No. 143) (on the right side) (Fig. 265) and standing female figure (No. 144) (on the left side) (Fig. 266) in different postures. The left side female is accompanied by a child (No. 141) (Fig. 263). Both rathikas are topped with chhadya and very long udgasams. The depressed portion terminates in a band having kinkini motif decorations.
Fig. No. 262: A female in standing posture
Fig. No. 263: A female figure accompanied a child
Fig. No. 264: An *Apsara* in standing posture
Fig. No. 265: A male figure in standing posture
Fig. No. 266: A female figure in standing posture
The left side *karna* portion of *jangha* is decorated with *rathika* housing *Vayu* (No. 135) (Fig. 267) accompanied with his vehicle deer. *Rathika* is flanked by standing *vyala* figures, standing on a man and *makara*. The upper portion of *jangha* consists of a band decorated with *kinkini* motifs.

Fig. No. 267: *Vayu* accompanied with his vehicle deer on left side *karna* on *jangha*
The right side *karna* portion of *jangha* is decorated with *rathika* housing *Kuber* (No. 145) (Fig. 268) accompanied with his vehicle. *Rathika* is flanked by standing *vyala* figures, standing on elephants on both the sides. The upper portion of *jangha* consists of a band decorated with *kinkini* motifs. On the right side perpendicular to *Kuber* houses *Ishan* (No. 146) standing inside a square pillared *rathika* with his vehicle (Fig. 269). *Rathika* is flanked by *vyala* figure standing on an elephants on left side.

![Fig. No. 268: Right side karna on jangha showing the image of Kuber](image_url)
Fig. No. 269: Figure of Ishan
Varandika: It consists of thick kapotika (decorated with chandrashala motif), tula ends decorated with half kirtimukha & floral motifs, kapotika (decorated with chandrashala motif), antar patra decorated with chess pattern and chhadya decorated with chandrashala motifs (danturika designs hanged under the chhadya). Chhadya portion corresponding to karna is decorated with rathikas housing deities in standing posture. The left side rathika has standing shaiva male deity (?) and right side rathika has standing female deity holding a flower. Both these rathikas are topped with chhadya and udgama. Part of rathika and complete chhadya and udgama extend into the first storey of shikhara (Fig. 270).

Fig. No. 270: Varandika on northern façade

Shikhara: It has three latas, bhadra and pratibhadra are decorated with enmeshed chandrashala designs. Karnalata is similarly decorated but it is separated in five stories (Fig. 271). Each storey is marked by a Bhumi-amalak topped with chhadya. The three latas continue up to the top where finial starts. Seeing from the top, the flat surface on which the finial stands can be described as follows: on northern and southern sides, it has panchratha plan and on eastern and western sides, there are two panchratha type projections.
Fig. No. 271: *Shikhara* of the temple on northern side
Garbhagriha of the Temple

Right in front of the main door stands an elaborately carved pedestal having tri-ratha plan (Fig. 272). It has got three moldings namely jadyakumbha, antarpatra decorated with chess board pattern and kapotika. Bhadra and karna portions are decorated with rathikas housing figures of dancers and musicians. Rathikas are topped with chhadya and udgama. Whole rathika runs across the three moldings. Kapotika is decorated with bits of floral scrolls also. Lower portion of the image is still placed on this pedestal which shows floral scrolls having three branches, the right side branch supports a circular padmapeetha on which the right foot of a female deity is visible. The lower part of the image has tri-ratha plan. The lower most left side a devotee couple in kneeling posture (No. 163) (Fig. 274) and above them stands two partly defaced female attendants (No. 164) (Fig. 275) and completely defaced attendants (No. 160-162) probably three in number (Fig. 276-278). At the head of these attendants is a broken ghata. Upper portion of the image has faded away. Somebody has tried to put a triangular pedimented back for the image made of lime plaster. The bricks are visible through the plaster. It appears to be a later addition.

The western wall behind this pedestal has two pilasters. The lowermost part is featureless band. Above this stands a ghata with its base. The shaft having rectangular cross-section forms the middle portion. It has a vertical band decorated with floral scrolls. Its upper portion is decorated with a horizontal band carved with kirtimukha motif. Ghata Pallava is kept on a high base which can be described as: shiravati, two disks, inverted lotus and a thick torus as we move upward. Two bands decorated with floral motifs sit at the top of ghata. Above this are placed bharni and shiravati moldings supporting brackets decorated with kirtimukha motifs.
Fig. No. 272: Western wall of the chamber and pedestal of the main image
Fig. No. 273: Pedestal of the main image
Fig. No. 274: Two partly defaced female attendants
Fig. No. 275: A devotee couple in kneeling posture
Fig. No. 276: Figure of a defaced attendant on the pedestal
Fig. No. 277: Figure of a defaced attendant on the pedestal
Fig. No. 278: Figure of a defaced attendant on the pedestal
There is a pilaster (No. 149-152) (Fig. 279 & 280) in the corners of western wall which has slight variation from the above described pilasters. As we move from bottom to top, the different parts of the pilasters are in this sequence. At the base of the pillar exist *khura, kumbha, kalasha* and *kapota* moldings. These moldings are decorated with *rathikas* housing human figure and topped with *udgama*. A cubical base, round pedestal, foliage covered *kumbha* motif exist at the base of a round pillar decorated with scroll designs, a *rathika* housing a standing male figure and covered with *udgama*, a band decorated with *kirtimukha* motif. After this exist ribbed molding, band decorated with diamond motif, sharp edged disk and twisted rope like base supporting *kumbha* filled with foliage and *bharaputraka* motif. Above *kumbha*, there are band decorated with floral scrolls, diamond motif and a string of garland. At its top exists bell shaped ribbed *bharani* supporting brackets carved with *kirtimukha* motif. These brackets carry the weight of *bhara pattas* supporting roof.
Fig. No. 279: Pilaster in the corner of western wall
Fig. No. 280: Pilaster in the corner of western wall
The kumbhika on the pillar no. No. 149 & 152 in garbhagriha have a musician (on pillar no. 149) (Fig. 288 A) and (on pillar no. 152), there is a man in sitting posture holding two unidentified objects in his hands (Fig. 280 B).
Fig. No. 280 B: Figure of a man in sitting posture situated on the kumbhika on pillar no. 152

There exist two pillars opposite the pilasters (No. 155 & 156) behind pedestal. There exist two pilasters built in the northern and southern wall opposite corner pilasters situated of the western walls (No. 153, 154, 157 & 158). The pillars in front of the door are similar in design to the pilasters standing on both sides of the pedestal. The pilasters opposite corner pilasters is similar in design to the two pillars situated in front of the gate. The pilasters on eastern side of this pilaster has the following description. There are khura, kumbha, kalasha, kapota moldings at the base. These moldings are decorated with udgama motif. Lower part of the square shaft decorated with standing deity. It is in style similar to the river goddess figures carved on the doorjamb. Square shaft of the pillar has a projected band in the middle.
which is decorated with five tiers of couples standing below the *udgama*. All these figures are flanked by three tiers of *vyalas* and warriors fighting with them, a band decorated with *kirtimukha* motif, a band decorated with floral scrolls, *ghata pallava* motif, a band decorated with diamond motif, garland and ribbed *bharani* supporting brackets decorated with *kirtimukha* motif. The edges of these pilasters are decorated with flower petal motifs (Fig. 282-287). The similar pillar on north side of the *garbhagriha* has the same description (Fig. 292-296).

Fig. No. 281: Plan of the pillars inside the temple
Fig. No. 282: Pillar in front of the door on the left side
Fig. No. 283: Pillar in front of the door on the left side
Fig. No. 284: Pillar in front of the door on the left side
Fig. No. 285: Pillars located to the left of the gate, a view from west
Fig. No. 286: Left side chamber wall
Fig. No. 287: Left side pillars inside the temple
The kumbhika of the left side pillar (No. 155) in garbhagriha has square pillared rathikas topped with udgamas on all four sides. Starting from west face and moving clockwise we have a vina player (Fig. 288) (west face), dholaka player (Fig. 289), a man (Fig. 290) and another man holding two unidentified objects in his hand (Fig. 291). All are squatting on thick cushions.
Fig. No. 289: Image of a Dholaka player
Fig. No. 290: Figure of a man in sitting posture
Fig. No. 291: A man sitting and holding some unidentified object in his hands
Fig. No. 292: Right side pillars inside the temple (on north side)
Fig. No. 293: Right side in front of the gate
Fig. No. 294: Right side (Northern) wall of the temple
Fig. No. 29: Right portion of the western wall
Fig. No. 296: Right side pillar looking from the west
The kumbhika on right side pillar (No. 156) is decorated with square pillared rathikas topped with udgamas. These rathikas housed human figures in different postures as we move from northern face to other side in clockwise direction. The details are as follows: a male musician in sitting posture (Fig. 297), a male in standing posture (Fig. 298), a musician in sitting posture (Fig. 299) and a male sitting and holding some object in his hands (Fig. 300).

Fig. No. 297: A male musician in sitting posture
Fig. No. 298: A male figure in sitting posture
Fig. No. 299: A musician in sitting posture
Fig. No. 300: A male sitting and holding some object in his hands
The roof is divided into four parts. The one in front of main idol is square (No. 165). The two parts flanking this are rectangular so is the one in front of the gate. The square portion above the pedestal has the following description. The bhara pattas are decorated with taal patra and stepped pyramid motifs. From these the sides of the roof converges into square roof of kshipta vitan of nabhi chchhanda decorated with kol course. Between the roof and bhara pattas exist corbelled courses decorated with ardha ratna, danturika, bharpuraka and kirtimukha motif. Corner of the bharpuraka course are decorated with kirtimukhas. The roof has two kol courses and Padma kesar in the center. The right side rectangular roof (No. 166) has bhara pattas decorated with taal patra and inverted pyramid motif. The corbelled courses are decorated with half diamond and half flower motif. The roof is of kshipta vitan of nabhi chchhand order decorated with kol courses made into the shape of elongated flower in the middle and lotus flower on the ends. The left side rectangular roof (No. 167) has similar description. The rectangular roof in front of the door (No. 168) has three parts divided by bands decorated with floral motifs. All the three are in the shape of lotus flower. This is also a kshipta vitan of nabhi chchhanda order decorated with kol courses. It is of primitive stage of development having little depth of carving (Fig. 301-306).

Fig. No. 301: Central part of the roof
Fig. No. 302: Right side part of the roof

Fig. No. 303: Left side part of the roof
Fig. No. 304: Roof in the front of the gate

Fig. No. 305: Left side narrow portion of the ceiling
Fig. No. 306: Narrow ceiling to the left of central ceiling
Corner Shrines

South-west Corner Side- The right side corner shrine (Fig. 307) has been built from material remains of other shrines. It is in the form of verandah open on two sides. Eastern open side reveals two temple doorjambs fixed as pilasters and udumbara fixed at the base. Both the doorjambs belong to the same temple. They have five shakhas namely patra shakha, pushpa shakha, naag shakha, rupa shakha and stambha shakha. Naag shakha is in addition to pushpa shakha which completely substitute naag shakha in later times. The Naag shakha is in the form of naagas whose upper is of men and lower body is of serpents. The tails of these men-naagas are intertwined. Rupa shakha has five tiers in the shape of couples standing under udgamas. Stambha shakha is in the shape of stambha of ruchaka type having foliage covered kalashas at the top and bottom. The top kalasha supports ribbed bharani. The shaft of the pillar is decorated with bell and rope motif hanging from kirtimukha. At the bottom of the doorjambs stand the two river deities below patra shakha and pushpa shakha. A female deity accompanied by two attendants stand below naag shakha and rupa shakha. The female goddess stands in a round pillared rathika covered by a miniature shikhara. On the outermost side stands a female deity. Udumbara is symmetrical around the middle. In the middle is shown lotus flower with stems. It is flanked by lion attacking elephant figures. Moving from center to the left and right beyond this, are shown men bird eating the stems of lotus below kirtimukhas. Beyond this, there is a vertical band decorated with floral scrolls. After this is carved decorated kumbha carried by two mermaids. This udumbara is almost similar to the udumbara of main temple and appears to be a contemporary object.
The northern façade has an opening having two doorjambs fixed on both the sides facing inwards each other. Below the right doorjamb stands a lion sitting on ground and below the left side doorjamb stands an udgama, probably top of a rathika. The right side dwarashakha fragment shows pushpa shakha and rupa shakha. Rupa shakha consists of six tiers of Mithun figures and twelve tiers of maladhari vidyadharas. At
the base of sculptural fragment stand river goddess and a male *dwarapala*. Left side fragment of doorjamb is similar to the right one (Fig. 308-310).

Fig. No. 308: South-west shrine looking from northern façade
Fig. No. 309: Dwarashakha fragment on south-west shrine
Western wall shows a doorjamb fixed on right side (Fig. 311), Mahisasuramardini in the middle (Fig. 312) and broken figure of Mithun on the left side (Fig. 313). The doorjamb is right side doorjamb and similar to the other doorjambs fixed on the sides of northern opening.
Fig. No. 311: Mithun figures
Fig. No. 312: Image of *Mahisasuramardini*
Fig. No. 313: Doorjamb fixed on right side
North-west Corner Side: The left side corner shrine (Fig. 314) has been built from material remains of other shrines. It is in the form of verandah open on three sides. Its southern side is open and on the right side doorjamb has been fixed which faces inward (eastward). On the left side doorjamb has been fixed which faces eastern side. It will be described in the part on eastern façade. In the plinth is fixed half part of the udumbara of some large doorjamb. It shows mandaraka on the right side, as we move towards left, we have a lion attacking an elephant, a man holding a sword, a lion attacking an elephant, a vertical band decorated with floral scrolls, decorated kumbha carried by two mermaids and a lion seated on the ground & raising one paw. The doorjamb fixed on the right side has pushpa shakha, rupa shakha consisting of five tiers of Mithun figures standing below udgamas & supported by bharputraka and thirteen tiers of maladhari vidyadhara couples.
The eastern façade has opening with doorjambs (Fig. 315-317) fixed on the pillars which are facing eastern side supporting a lalatabimba (Fig. 318). In the middle of lalatabimba is carved the image of eight handed Parvati (?) sitting on a lion, housed inside a round pillared rathika topped with udgama. The mother goddess is flanked by Navagrahas sitting on low height seats flanked by two standing female deities and vyalas. A band of maladhari vidyadharas in the shape of inverted U is carved on the margins of lalatabimba. The right side pillar has patra shakha, pushpa shakha, naag shakha and rupa shakha consisting of four tiers of Mithun figures/ female figure & eleven tiers of maladhari vidyadhara couples. At the bottom are carved river goddess with two small female attendant and one large sized female attendant and a shaiva dwarapala holding trident as we move from right to left. There is a canopy over the head of river goddess and a snake god above the large female attendant. The left side dwarashakha consist of defaced patra shakha, pushpa shakha, naag shakha and rupa shakha consisting of four tiers of Mithun figures standing under udgamas. At the bottom of dwarashakha are carved the figures of river goddess accompanied by a male attendant, female dwarapala accompanied by a female attendant standing inside a rathika covered with miniature shikhara and a female deity as we move from right to left. The udumbara (Fig. 319) is fixed at the base of doorjambs. The doorjamb is symmetrical around the center. It has been carved with lotus plant shaped mandaraka flanked by a lion attacking an elephant, a man holding a sword, a lion attacking an elephant, vertical bands decorated with floral scrolls, decorated kumbha carried by mermaids. The northern side opening has a broken doorjamb facing inward on the left side and doorjamb of eastern side opening on the right side. It has pushpa shakha and rupa shakha consisting of five tiers of Mithun figures standing under udgamas. A large pedestal is kept inside this shrine. It shows khura, kumbha, antarpatra and chhadya moldings. Kumbha is decorated with udgamas and udgama covered square pillared rathika housing a devotee in the middle. Antarpatra is decorated with taalpatra and inverted stepped pyramid designs. There is a rectangular groove in which the main image was fitted. There is a projected argha on the left side of the pedestal.
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Fig. No. 315: North-west shrine looking from east
Fig. No. 316: Doorjamb fixed on the north-west shrine
Fig. No. 317: Doorjamb fixed on the north-west shrine
Fig. No. 318: Udumbara fixed at the base of doorjamb

Fig. No. 319: Lalatabimba fixed on the north-west shrine

References:

3. Ibid. p. 01.
In the process of expressing faith in their adopted respective cult, general mass of Indians felt need of have a concrete image of their deity as well as is suitable place (temple) to enshrine it. Thus temples have emerged as place of worship by common folk towards their revered god. As the temple architecture developed, sculptural and artistic representation found vividly mentioned adoring it indicating associated facets of the society. Such decorations include architectural features, floral and geometric motives, Puranic stories, gods and goddesses, and so on. The representation reflects social and religious inclination of the worshipers and their thought process while enshrining presiding deity and selection of the motives to be adopted on architectural components of the temple.

While undertaking inspections author paid visits to many places of archaeological and historical importance in Vidarbha region during which the representations of Narasimha were prominently noticed on a few temples adorning various architectural components. A few minor sculptural representations of the Narasimha noticed on temples are being discussed here along with comparison with Puranic context.

*Bhagvat Purana* tells us story of the Narasimha coming to rescue of Prahlad, son of the Hiranyakashipu, who was a great devotee of Lord Vishnu. Demon Hiranyakashipu, considering himself supreme after having special boon from lord Brahma – that he would neither be killed by any human or animal, nor by any non-living thing and various complex conditions making it almost impossible to kill him under normal circumstances. As the story goes, he took advantage of the boon granted by the Brahma and causes various atrocities on the devotees of the Lord Vishnu. He never liked or admired the devotion of Prahlad to Vishnu. He tried many times to wipe out Vishnu’s faith from the heart of the boy but failed, on which he became furious. One day he wanted to disprove the supremacy of Vishnu over him. He challenged his son Prahlad that if the god is present everywhere, then he should be present in the pillar before him. When Prahlad said, “Yes, Vishnu is in the pillar”. Angry Hiranyakashipu smashed that pillar, from which Lord Vishnu appeared in the form of Narasimha and killed Hiranyakashipu with his sharp and powerful finger nails tearing apart his abdomen.

The Narasimha incarnation of Lord Vishnu has been represented in various iconographic forms like Ugra-narasimha, Yoga-narasimha, Lakshmi-narasimha, Kewal-narasimha are few to mention here. Numerous images of Narasimha have been reported from various parts of the Vidarbha. These images are found in isolation, on temple component, or in dedicated temples. This indicates its popularity in the society during those days.
A Mahadeva temple at Neri (district Chandrapur; Maharashtra) bears sculpture of Narasimha. The temple is situated at about 80 km from Nagpur and 70 km from Chandrapur, the district headquarter. The temple, datable to 12th CAD built by Yadavas of Deogiri, has elaborate sculptural representation, especially on outer face of the wall along mandapa, beams and pillars. Two figures of Narasimha in bas relief is carved on beams, whereas, the third figure is available on the wall at antarala.

Fig. No. 1: Mahadeva Temple at Neri

This image (Fig. 1) is carved on a beam just above right pillar of eastern entrance of the temple at Neri (District Chandrapur, Maharashtra). The sculptural representation covers about one square feet area, however, it showcases well thought conception and equally artistic execution. The Narasimha is shown with four hands, lower two are engaged in tearing apart abdomen of the Hiranyakashipu, whereas upper two are shown stretching entrails from abdomen right up to his head. Narasimha is standing with folded legs holding Hiranyakashipu on his lap. Though the Hiranyakashipu holds a sword in his right hand pointing up towards Narasimha, it is ineffective against the god. Narasimha is wearing bangles, two necklaces and Vaijayantimala; shown prominently. His head is round indicating representative of hair of mane in symbolic form. His eyes were large and round, as the space suggests, but, unfortunately it has faded away. Ears are carved prominently. His tongue and teeth have faded away. However the posture is very expressive and represents fury of the Narasimha while killing the demon Hiranyakashipu.
Fig. No. 2: Mahadev Temple, Neri

Fig. 2 from Mahadev Temple, Neri was found positioned on a beam on north side of the mandapa. The Narasimha has four hands, lower two are engaged in tearing apart the abdomen of the Hiranyakashipu. Whereas, right upper and left upper hands are holding flower and conch respectively, two characteristic attributes of lord the Vishnu. His eyes are big, round and protruding out with prominently carved eyebrows. The mouth is wide open with pointed teeth and ears are pointed. The god is standing with folded legs holding Hiranyakashipu on his lap. The image appears to be carved with clear intention of representing the killing of the demon by the Narasimha. Hiranyakashipu holds a sword and shield, as found in sculpture shown at Fig. 1. The head of Narasimha bears kirita but hair are shown on either side. These resembles flames of fire.

Third image (Fig. 3) is carved on a decorative panel on north wall of the antaral portion of the Neri temple. Though the sculpture is worn out, surviving portion is sufficient to substantiate the episode indicating killing of the Hiranyakashipu by Narasimha. The sculpture is taller and slender in its representation as compared to first two representations described. Here large mane of the
Narasimha is very clear around his face and also on the chest. Further, symbolic flames are indicated above the head rising upwards. The god is shown with only two hands, which are engaged in killing the demon Hiranyakashipu.

![Fig. No. 3: Mahadev temple, Neri](image)

The sculpture shown in Fig. 4 is carved on ceiling of the mandapa of Bhawani temple at Barsi Takli (district Akola, Maharashtra). Though the sculpture is carved on a smaller area less than a square feet, it demonstrate excellent artistic representation with finer details. The Narasimha had eight hands (?), unfortunately only two engaged in killing Hiranyakashipu by tearing apart his abdomen, survive. Narasimha is standing with folded legs holding Hiranyakashipu on his lap with head on left side. The
head of Narasimha bears a beautifully carved kirita. The image is very prominent in its facial expression. Eyes are big and round shown protruding out with bold, sharp and prominent eyebrows. Ears are big, long and pointed (though only one is visible). His mouth is wide open and further exaggerated through rectangular formation drawn through sharp and pointed triangular teeth.

His mane is indicated through beaded necklace. Two figures, a male and a female at feet of the god lie in dandawata mudra. A dwarf image at lower left corner of the sculptural panel might be Prahlad adoring god Narasimha. On either side of the sculpture are situated two beautifully carved pillars, upper portion of which bears finely carved tiny ayudhapurushas holding mace and conch; two characteristic weapons of the lord Vishnu.

The sculpture (Fig. 5) is carved on wall of the Anandeshwar temple at Lasur (District Amaravati, Maharashtra). The Narasimha is shown having six hands two of them are engaged in killing Hiranyakashipu, other two hold sword and shield, whereas remaining two holds flower and conch. Lower portion of the panel is damaged, but the surviving portion is clear to indicate outline of the posture.
In this image, the head of the *Narasimha* bears a bowl shaped *kirita*. Eyes are big and round, but eyebrows have faded. His mouth is wide open with pointed tong making his appearance fearsome. His mane is indicated through necklace. A round shaft is shown between his two legs to indicate pillar, from which god *Narasimha* appeared.

As the name suggests, the *Narasimha* incarnation is a combination of lion and men (*nara* = human and *simha* = lion). His face is of lion & rest of the body is human. This incarnation is essentially a robust, powerful and aggressive manifestation of the lord *Vishnu* which killed demon *Hiranyakashipu*. 
“Vajranakhay vidmahe tikshnadrashtry dhimhi
Tanno Narasimha prachodayat”

The above verse found in Taittiriya Aranyak, refers to god Narasimha with sharp nails and teeth. As elaborated in previous paras, Narasimha killed the Hiranyakashipu with his sharp nails. Here sharp nails were vital weapons of the god instrumental in executing very purpose of the incarnation. As the incarnation is a combination of the man-lion form, the god would invariably possess sharp teeth and claws like that of lion. The ancient text is very precise while recording these two weapons of the forth incarnation of the Lord Vishnu.

Furthermore, the story of Narasimha found mentioned in various Puranas like Narasimha Puran, Kurma Puran, Vishnu Puran, Bhagvat Puran, etc. Chapter 44 of the Narasimha Purana gives an account of furious appearance of Narasimha. It refers he has very furious face, monumental in size and extending to numerous miles. His eyes were very big, nails were sharp and long, big mouth, jaws extending up to ears and his face was glittering like kalagni. Overall his appearance was very dreadful.

Vishnudharmottar Purana, a text of ancient Indian art states that the appearance of Narasimha was like mountain of gold adorned with fire. He was having sharp canines, furious face and big/long mane. His tongue was like a thunder, wide open mouth, sharp eyebrows and furious face glittered like fire.

Harivamsa Purana mentions that Narasimha had curly hairs. He was illuminated like thousands of moons and his eyes were fiery.

Kurma Purana refers to manifestation of the Lord Vishnu into very furious form of Narasimha to kill Hiranyakashipu. The text further describes that the god Narasimha had extremely dreadful red eyes and powerful nails to tear of Hiranyakashipu easily.

Bhagvat Purana refers to killing of demon Hiranyakashipu by Narasimha. It gives vivid description of the Narasimha form. Since the boon granted by the lord Brahma restricted death of the Hiranyakashipu to rare conditions; Lord Vishnu had to adopt a special incarnation of half man-half lion to kill him. The posture manifested by the Lord Vishnu was furious, his eyes were big and blazing like molten gold, and his head was dazzling with hairs of his mane. His teeth were big and sharp, tong was large, sharp like a blade of razor, pointed and waving like a sword. His ears were big and erect. His face was further looking furious due to his knitted eyebrows, his mouth and nostrils were open like a mountain cavern. He was terrible with his parted jaws. He had short thick neck, slender waist and broad chest.

Matsyapa Purana refers to Narasimha as terrible and says that he was meant to eliminate all daityas. It further gives the details of image representation of Narasimha. The image of Narasimha should be of eight hands, his face should be terrible with split eyes, the mane should be raised as well as the angry look of the Narasimha should also be well depicted. Hiranyakashipu should be carved holding sword and the images of Indra and other gods in praying posture should be made near Narasimha.
Agni Purana describes Narasimha with open mouth placing Hiranyakashipu on left lap tearing apart chest of the demon. He wore necklace and holds Chakra and Gada.

Like Matsya Purana, Vishnu-dharmottar Purana also gives description about how the image of Narasimha is to be carved. It specifies Narasimha with heavy shoulder, and neck, with lean west and thin belly. He should be lustrous and without any ornaments. His face should be surrounded by a garland of flames and should have flames as his mane. Even his body should be surrounded with flames. Hiranyakashipu should be on knee of the Narasimha who is engaged in tearing his stomach with sharp nails. He should hold the conch, the disc, the club and the lotus; all four weapons of the Lord Vishnu. Flames of fire also should be shown emerging from his hair.

Incarnation of the Narasimha was meant for killing the demon Hiranyakashipu, as he was against Prahlad, a staunch devotee of the Lord Vishnu. The demon caused various austerities on gods, took away share of the Lord Vishnu from offerings and even tried to kill Prahlad because he never liked Prahlada’s devotion towards Vishnu. Further, Hiranyakashipu, never accepted supremacy of the Lord Vishnu.

All images elaborated above expresses furious form of the Narasimha. This form of the Lord Vishnu to kill demon Hiranyakashipu should essentially be a furious and powerful one, equally corroborating anger and objective involved in eliminating such demons responsible for causing atrocities on devotees of the lord Vishnu and engaged in unholy acts. Such representation is intended to propagate strong action against act of adharma and also to represent how hard the lord Vishnu would manifest into the forceful form to eliminate the demon responsible, in order to establish dharma and also to safeguard his devotees, especially those who follow the path of righteousness. Gopinath Rao says that representations of Narasimha are meant for the destruction of evils in the society.

As observed in preceding paras all sculptural representations possess furious face, wide open mouth as referred in Agni Purana and Narasimha Purana. The representation at Lasur, survived in its complete shape. It shows the lion incarnation with wide open mouth and sharp teeth exactly as mentioned in these texts. It further shows, beautifully carved sharp tongue as specified in Bhagvat Purana to add ferocity to the sculpture and also to make the representative true to texts. While representing wide open jaws and sharp teeth in order to achieve narratives specified in the Puranas, a rectangular formation of small and clear triangles is carved meticulously in the sculpture at Barsi Takli, wherein the sculptor excels in his conception and execution as well. The face of image at figure-3 from Neri temple is somewhat weathered, but his furious face is duly emphasized with flames of fire above the head in conformity with the narrative of Bhagvat Purana. His mane is also prominently indicated as specified there under. Though facial details of the image at Neri (figure - 3) have weathered, other images are in good state of preservation to indicate furious facial appearance of the Narasimha as indicated in ancient texts like Agani Purana, Narasimha Purana, Bhagvat Purana, and Kurma Purana. His eyes are well represented in images at Neri, Lasur and Barsi Takli as per the textual references. The image at Neri (figure-1) has prominent ears. Moreover, ears
of the figure at Barsi Takli are long and pointed. These are faithfully carved as specified/elaborated in the Bhagvat Purana. Even adjusting to the space constrain, the sculptor took considerable efforts while carving out long and prominent ears for 2nd image at Neri (Figure-2).

Though the Puranik texts do not refers to any type of Kirita at head of the Narasimha, images at Barsi Takli, Lasur and Neri (figure-2) shows Kirita at the head of Narasimha. The Kirita shown at sculpture of Barsi Takli is elaborate and meticulously carved with finer details in conformity with the headgear worn by Lord Vishnu.

Ancient literature refers to carving of two to eight hands for Narasimha image. Image-3 (figure-3) at Neri has two hands, rests images are four handed. Narasimha at Lasur has six hands, and figure at Barsi Talki has eight hands.

Both the hands of image-3 at Neri are engage in killing Hiranyakashipu. Narasimha from Neri temples indicated at figure-1, shown killing Hiranyakashipu with two hands, while other two hands are straight and engaged in stretching his entrails right up to the head. Here the sculptor succeeded in reproducing theoretical description of the Narasimha image as described in Padma Purana, which says after tearing apart the abdomen of the Hiranyakashipu, Narasimha wore his entrails around his neck. The sculptural representation of Narasimha holding entrails of Hiranyakashipu with his stretched hands right up to his neck exactly resembles as if one holds garlands around one’s neck.

The sculpture at Neri (figure-2) and Lasur represents Narasimha killing the demon with two hands at the same time other hands hold characteristic ayudhas of the Vishnu. The sculpture of Neri (figure-2) holds flower and conch in right and left hand respectively. The sculpture of Barsi Takli, most probably holds flower in his one of the eight hands, but surviving details are not enough indicative. In order to give impression of the threshold of the palace, location where the killing episode happened, two pillars are carved on either side of the sculpture. Upper portion of both the pillars bears finely carved dwarfs, though very tiny, holding mace and conch; two characteristic weapons of the lord Vishnu. Agni Purana mentions mace and wheel in hands of the Vishnu, a suggestive indication towards his four armed image representation. Vishnudharmottar Purana stipulates the god should hold the conch, the disc, the club and the lotus (i.e. flower), all four weapons of the Lord Vishnu.

It appears that the figure at Barsi Takli might had eight hands. Six of them having been lost, only two are visible. These are tearing open the abdomen of the Hiranyakashipu. Eight handed image with furious face, big protruding eyes, raised eyebrows, gods praising Narasimha, etc. is well represented in this sculpture. The sculpture follows the details given in Matsya Purana.

The sculpture at Lasur is shown with six hands, two are engaged in killing Hiranyakashipu, two holds conch and flower and rest two holds swords and shield. In the Puranic verses there is no reference of holding sword and shield by the Narasimha. In fact, the Matsya Purana refers holding a sword and shield by the Hiranyakashipu. Here we must appreciate imagination of the sculptor, conceptualizing Narasimha more powerful than that of the Hiranyakashipu in term of valour, facial expression and weapons. This expression is obvious testimony of the faith bestowed in their god.
The people of those days made every possible attempt to make express their revered god always superior than wicked forces. In the process, the shield and the sword might have been shown as ayudhas of the Lord Narasimha. Reference to a verse from Padma Purana27 is mentioned here, which says that the god Narasimha has thousands of hands and all of them bears weapons (........sahastrabhahubhideerdhe: sarvaayudhasamanvitai:). This the representation corroborate with the textual reference.

As Bajerjea pointed out need of the temple emerge in order to provide a dedicated and respectable place for deity28. Thus, construction of temples as abode for god by common folk as well as by ruling class, became a symbol of expression and a place for paying reverence to the presiding deity.

However, sculptural representation adorning exterior (or interior) of the temple reflects various currents in the society and can be taken as a testimony to their inclination towards various cult objects popular during those days. We may appreciate the mind set of ancient sculptors of those days followed ancient canons in image representations29.

As discussed above, in these five sculptures noticed on the temples at Neri, Barsi Takli and Lasur; their furious posture, facial expressions, wide open mouth, sharp and pointed tong, protruding eyes, prominently carved eyebrows, pointed ears, ayudhas and other related iconographical attributes associated with the god are well expressed as per the textual description found mentioned in ancient Puranas while depicting the episode of Killing of Hiranyakashipu by Narasimha

The representations of Narasimha might be an indication towards a minor cult, enough substantial to occupy space on the temples dedicated to lord Shiva or others. Furthermore, the observance was so holistic and pure, related ancient texts (specifically Puranas) have been followed while carving all these sculptures of Narasimha. Indeed, it appears as a tangible execution of theoretical narrations specified in the ancient Puranas.

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Rising Towers in Wood: The Architecture of *Khanqah-i-Maula* shrine, Kashmir

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There are countless shrines, large and small, with numerous stories attached to them strewn across the landscape of the Kashmir Valley. Indeed, so replete is its landscape with the remnants of holy beings and their peregrinations that it is no surprise that Kashmir has been described as an auspicious landscape and a paradise on earth in a variety of indigenous and foreign texts, as well as in visual media. However, shrines have been and continue to be far more than simply spiritual retreats.

The commissioning and the construction of these shrines by the local people and the Sultans of Kashmir, during the medieval times, mark the beginning of a new kind of architecture; a legacy unknown and unheard in the pages of Kashmir during the remote ancient past. This new style is the beginning of the Islamic style of architectural constructions which within a few decades saw the mushrooming of these kinds of buildings in Kashmir in the shape of *dargahs*, *khanqahs* and mosques etc.

During the first millennium CE stone monuments of the Hindu-Buddhists was the prominent mode of architectural representations in the Kashmir region followed by the extensive use of wood for the construction purpose which began with the rise of the Muslim rule in Kashmir.1 With the advent of Islam in Kashmir, the architectural tastes also underwent tremendous changes. From the sanctum oriented temples, monasteries and nunneries there was a shift towards the construction of mosques, *khanqahs*, fountains and gardens.

The wooden architecture is prominently associated with the Muslim rule in Kashmir. We learn from *Tarikh-i-Rashidi* that a wooden style existed in Kashmir since the days of *Zain-ul-Abidin* (1420-1470), which mentions a palace made of wood.2 Even the Mughal emperor Akbar also observed that the Kashmiris are more accustomed to wood than stone. Bernier mentions that in Kashmir some old buildings and idol temples in ruins are constructed of stone, however wood is always preferred on account of its cheapness and ready availability within the reaches of the Himalayan mountains and easy transportation system provided by so many small rivers.3

The three major Islamic structures including the *Shah-i-Hamdan’s* Mosque in Srinagar, the
Mosque at Charar-i-Sharief in Budgam and the Mosque and saint’s tomb in the village of Aishmuqam uses wood in a trabeate way with stone or brick fill. This architectural tradition ‘is simple in structural method, open in columned space, delicate in surface relief, and splendid in non-representational art.’

As a rule, almost every mosque or ziyarat in Kashmir has three major elements of architecture. It ‘consists of a lower cubical structure or body of the building containing the hall or chamber, a pyramidal roof, often in tiers; and over the whole a slender spire.’ Mosques had an additional fourth element i.e. a square open pavilion, acting also as a minar or elevated gallery, from which the muezzin makes his call to prayer.

The mosques of the medieval period of Kashmir had similarity in their plans. The tombs are square in plan. The mosques are self-contained square buildings. At Shah-i-Hamdan (where the cloisters were added later), it consists of a group of square planned buildings connected together by a colonnade. The walls of these buildings are sometimes made of bricks and mortar, while at times logs are laid across each other, the spaces between the logs being filled, sometimes, with brick work. Window openings and balustrades are commonly filled with elaborate screens or lattice work, locally known as pinjra kari, the patterns of which are formed by little pieces of wood fitted together so as to form geometrical patterns.

Timbers of the roof or ceiling are supported with deodar columns, usually ornamented. With eaves projecting, the roof is held on a series of brackets and decked with carved bell-shaped tassels at the four ends. The focal apex is the tall, graceful steeple rising above the structure, though the older buildings have lost their steeples and finials. Turf laid birch bark covers the roofs, which retain waterproof properties and are overgrown with flowers and plants in summer and autumn.

The technique of woodwork used in these religious structures consisted of laying one log horizontally on another, usually crosswise in the form of headers and stretchers as in brickwork; in this fashion producing not only walls, but also on occasion the piers for the support of any superstructure. To erect an ordinary pillar single tree trunks were generally used. It was in this fashion that majority of wooden buildings of Kashmir were built. They were refined and elaborated to suit their architectural appearance. At times some of the logs, as piers or pillars were carefully squared and the spaces between each course filled with neat brickwork on glazed tiles. Sometimes these interstices on the interior side of such buildings were converted into wall recesses, used as lockers and cupboards. Logs of wood were fastened on to each other by a stout wooden pin.

An indigenous art form in woodwork commonly known as khatamband is used for the decoration of the ceilings of many buildings, which is done in panels of pinewood in various geometric designs, fitted together in grooves. Different styles of this type of lattice work were prevalent in Kashmiri wooden architecture. With the coming of Mir Saiyid Ali Hamdani a new style known as Khishti and Chowbi style was introduced in Kashmir.

The earliest example of such kind of wooden architecture from the valley of Kashmir is the mosque of Madanani Srinagar. The muslim artists adapted wood to their own use, gave it a new
complexion by grafting on it the structural forms and decorative motifs peculiarly associated with muslim architecture. They gave it a spaciousness that could hardly have been dreamt of by the older hindu builders. This kind of wooden architecture seems to have been generously patronised by Sultan Zain-ul-Abidin. Srivara, his court historian, gives a long list of buildings that he constructed in brick and wood.

Khanqah-i-Moula; the Dargah and Mosque of Mir Saiyid Ali Hamdani RA: The medieval wooden style of muslim architecture of Kashmir is best typified in the Khanqah and Mosque of Shah-i-Hamdan popularly known as Khanqah-i-Moula (Fig. No. 1, 2 and 3). This is the earliest religious monument of its kind built in the Kashmir valley. Abul Fazl also mentions, ‘Mir Saiyid Ali Hamadani RA resided for some time in this city (Srinagar), and a monastery founded by him still preserves his memory.’

Fig. No. 1: Mosque of Shah-i-Hamdan (Source: Original)
Fig. No. 2: Mosque of Shah-i-Hamdan (night view) (Source: Original)

Fig. No. 3: Mosque of Shah-i-Hamdan (Source: Original)
On the right bank of Jhelum in Srinagar, between the third and fourth bridges, is the place where the mosque of 
*Shah-i-Hamdan* is situated, with its surroundings and background of distant sunny mountains 
presenting an enchanting spectacle (Map 1). The sources inform us that the Khanqah was built by 
Mir Mohammad, son of Mir Saiyid Ali Hamdani, apparently in 1395 CE during the reign of 
Sultan Sikander to commemorate the visit of his father to Kashmir. It is said that the 
foundation of this mosque was laid on an irregular masonry foundation or debris probably of an 
ancient temple structure. With the help of Sultan Sikandar the size of the building was increased 
and ‘the revenue of the three villages’ was given for its maintenance.

The Mosque, exclusive of its verandah extensions, is square in plan measuring 70 feet on each side 
and is a two storeyed monument, which measures 50 feet up to its eaves (Fig. 4, 5 and 6). Above is 
the low pyramidal roof, surmounted by the open pavilion for the *muezzin*, over which rises the 
steeple with its finial, 125 feet above the ground. A major portion of the walls of lower hall is made 
of logs, trimmed square and laid in alternate courses. The log ends produce a diaper pattern effect 
on the external side of the walls of the building (Fig. 7 and 8). To the main hall of the building are 
superimposed some additional lighter structures like arcades, verandahs and porticos, their 
openings are filled with lattice work (*pinjra kari*) (Fig. 9). The pyramidal roof, projecting over the 
whole composition, is in three tiers and composed of rafters having planks above covered with turf. 
The roof was earlier covered with birch bark and now has been replaced by GI sheets.
Fig. No. 4: Plan of Shah-i-Hamdan mosque (Source: Agrawal 1998: Fig.57).

Fig. No. 5: Shah-i-Hamdan mosque, sectional elevation (Source: Agrawal 1998:Fig.58).
Fig. No. 6: Shah-i-Hamdan mosque, front elevation (Source: Agrawal 1998: Fig. 59)

Fig. No. 7: Mosque of Shah-i-Hamdan, architectural details (outer wall) (Source: Original)
Fig. No. 8: Mosque of Shah-i-Hamdan, architectural details (Source: Original)

Fig. No. 9: Shah-i-Hamdan mosque, Lattice work/pinjra kari (window panel) (Source: Original)
Originally the architectural decoration and the building are plain. The ceiling (Fig. 10) of the main hall of the structure is resting on four wooden pillars. The main hall is then surmounted by a typical Kashmiri dome. For the most part it was built of wooden balks, the intervening spaces were filled by very small and carefully dressed bricks. Some of the doors and windows are exquisite specimens of the Kashmir wood-carver’s art at its best. The pyramidal roof culminates in a graceful steeple, rising 38 metre from the ground. Bamzai gives an account of the architectural features of the structure in a very subtle way:

The pyramidal roof is broken into three equal portions ending in a graceful steeple, 125 feet from the ground with the gilt umbrella and other ornaments at the top. The four corners of the roof are adorned with wooden tassels. Massive beams of deodar intersticced with bricks, form the walls, relieved by well-proportioned balconies in the upper storey, the floor and roof of which are supported by light and elegantly carved wooden pillars. Besides, there are arcades, verandahs and porticos, with their openings filled with lattice work (pinjra) and enriched with carved wooden insertions. On the inner side the structure consists of a large hall. This lower hall is rectangular in plan. It measures 63 feet on one side. Its approximate width is 43 feet. The original square having been curtailed in its width by a range of small chambers cutting into it on its north and southern sides. It also consists of fourteen chambers or cells on its northern and southern sides. On the north-west corner is the place where Shah-i-Hamdan used to pray. The inner walls of the chamber are entirely covered with wooden panels of geometrical designs gone brown with age (Fig. 11). Dado is decorated with carved floral designs. There are some carvings in panels on the wall with the names of Allah painted in gold. The chamber is decorated with glass and glazed work. The ceiling of the structure is supported by four substantial wooden columns or pillars, 20 feet in height and forming a square bay occupying the central area of the compartments, the walls of which are panelled with wood with an ornamented dado and other embellishments. They are decorated and ornamented with painted wooden pieces or chips arranged in fish-bone pattern in the shafts, carved with lotus motifs at the base and leaf patterns at the capitals, which are 16 sided. With its tapering eight-sided pillars having foliated bases and capitals, the arched and recessed mehrib, its panelled walls stained to a rich brown and the painted ceiling, its whole appearance while supremely sensuous retains at the same time an atmosphere of suitable solemnity. ‘The Qubbah or spear-like steeple above the Mosque’s bulk is a most dramatic climax for the wooden design, and it calls for precise comparison to similar forms at Gilgit and elsewhere in Pakistan.’ The year 786 Hijri (i.e. 1384 CE) is carved on the doorway of the shrine. This is the date when Shah-i-Hamdan passed away.
Fergusson also correlates some of the architectural semblance of the Shah-i-Hamdan’s Mosque with those of others. He says, ‘its roof is very similar to that which once covered the temple at Martand, and the crowning ornament is evidently a reminiscence of the finial of a Buddhist stupa, very much altered, but still not so very unlike some found in Nepal.’ The wooden logs used in the construction of the Mosque show similarity in their execution with the lithic designs of the Orissan temples. However, so far no architectural survey on scientific lines have been conducted in Kashmir which could prove the veracity of the arguments of Fergusson.

Majority of the Muslim religious structures in Kashmir, particularly those made of wood, of the medieval times have met the ravages of time and were several times destroyed by fire. Almost all of them were rebuilt many times. Similar visitations have befallen the Mosque of Shah-i-Hamdan and others. It is, therefore, impossible to say to what extent the original form and details were copied in the various restorations.
Most of the woodwork in the Mosque of Shah-i-Hamdan has shown a fresh appearance, the fibres being so little worn, that it is very difficult to believe that it has not been to a great extent restored within the last fifty years. The richly and nicely carved wooden plinth looks very much older. It is fair to assume that the Mosque of Shah-i-Hamdan is in spite of its restorations, still a truthful example.
of the style, except in certain minor details such as modern turned balusters, mirror work etc.

Later on a large number of additions and alterations were made to the structure which, according to some scholars has ended the original form of the Mosque.\(^2\) It is reported that the Mosque was destroyed by fire twice; once in 1479 and then again in 1731.\(^2\) It was later elaborately repaired both the times. Hasan Shah repaired it in 1479.\(^2\) It was in 1731/2 that the Mosque was repaired by Abul Barkat Ali Khan.\(^3\) There is a huge time gap between the years of construction of the Mosque and its repairs made twice. The architectural pattern changes with the passage of time and thus it is obvious the latest techniques prevalent at the times of repair were also applied to the Mosque. Therefore, the present form of the Mosque is not the original form in which it was constructed by Mir Mohammad Hamdani.

The interior of the Shah-i-Hamdan Mosque is entirely covered with panelling consisting of geometrical patterns.\(^3\) Some extraneous features like a small subsidiary shrine and a range of cloisters were later added to the Shah-i-Hamdan Mosque. As they are almost entirely wooden, the shrines of Kashmir have been particularly vulnerable to disasters such as fires and floods over the centuries. Thus, the destruction and rebuilding of this shrine at particular moments have been tied to the descending or ascending political fortunes of several rulers.

The intricately carved wooden decorations on the eaves and floral patterns inside the shrine are a fine example of the art of Kashmiri wood carving. There is a deep serenity in the 14 cloisters that are located within the shrine for prayer and meditation, which belies the battles fought throughout the centuries for control over this shrine and the legitimacy that it endowed to the rulers and their agents who gained influence over its management.

References and Notes

6 Ibid. p.80.
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12 Bamzai, op. cit., P.583.
14 Lawrence, op. cit., P.293.
15 Brown, op. cit., P.81.
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30 Sinha, op. cit., P.32.
31 Ibid.; Bamzai, p.583.
32 Nicholls, op. cit.,