INDIAN JOURNAL OF ARCHAEOLOGY

Vol. 3  No. 4  Year 2018

(Peer reviewed e-journal)
CHIEF EDITOR  :  Vijay Kumar
               101, Coleus LanesEldeco Greens Colony,
               Gomti Nagar, Lucknow.

EDITORS  :  Prof. M.K. Pundhir
               Department of History,
               Aligarh Muslim University, Aligarh.

               Dr. Rakesh Srivastava (Rtd.)
               U.P. State Archaeology,
               Mahatma Gandhi Marg, Chhattar Manzil, Lucknow.

               Dr. Cameron Petrie
               Department of Archaeology, University of Cambridge
               Cambridge CB2 3DZ, United Kingdom

BOARDS OF ADVISORS  :  Prof. Amar Singh (Rtd.)
                         Department of Ancient Indian History and
                         Archaeology, Lucknow University, Lucknow.
                         MM-260, Sector-D, Aliganj, Lucknow - 226024

                         Prof. Nadeem Hasnain (Rtd).
                         Anthropologist,Lucknow University.

                         Prof. J.N. Pal
                         Department of Ancient History Culture and Archaeology,
                         Allahabad University, Allahabad.

                         Prof. Prashant Srivastava
                         Department of Ancient History Culture and
                         Archaeology, Lucknow University, Lucknow.

                         Dr. Rajendra Yadav
                         Dy. Superintending Archeologist,
                         Archaeological Survey of India

                         Prof. Pravesh Srivastava
                         Department of Ancient Indian History, Culture and
                         Archaeology, BHU, Varanasi.

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

                         Krishnanand Tripathi (Rtd).
                         Curator Archaeological Museum,
                         Department of Ancient History, Archaeology and Culture,
                         DeenDayalUpadhyaya Gorakhpur University,
                         Gorakhpur.
CONTENTS

1. Editorial (ii)

2. Archaeological Gazetteer of Kannauj City 1-1551
   Vijay Kumar

3. The Coin hoard from Imaliya Sultanpur district Sitapur 1552-1833
   Saurabh Kashyap, Pundareek Kumar, Shyam Prakash @ Munuwa Seth & Chandrika Prasad Rastogi @ Palu

4. Newly discovered Inscriptions of Kannauj 1834-1870
   Dr. Alok Ranjan

5. Ancient Hindu Temple Architecture of South Kashmir from 7th Century A.D to 13th century A.D. 1871-1885
   Arif Ahmad Dar & Dr. Sandeep Kumar Pandey

6. An Image of Kūrmāvatāra from Naresar, District Morena, M.P. 1886-1895
   Rajendra Yadav

7. Commonality of Bharatiya Tradition and Art – 1896-1902
   With reference to the Story of Śībī and Megharatha
   Dr. Shanti Swaroop Sinha

8. Women’s World in the Chola Period’s Through Epigraphy 1903-1913
   Dr. S. Chandni Bi

   Prof. M. K. Pundhir
The 12th issue of “Indian Journal of Archaeology (www.ijarch.org)” has eight articles. The first article by Vijay Kumar describes the antiquities found from different points of the Kannauj city and its immediate surroundings. This survey pushes the antiquity of Kannauj to Chalcolithic OCP period. The second article by Saurabh Kashyap, Pundareek Kumar, Munuva Seth and Chandrika Prasad Rastogi gives the detailed catalogue of five hundred fifty eight silver punch marked coins of Magadha found from Imaliya Sultanpur district Sitapur U.P. India. The third article by Alok Ranjan gives all the epigraphs recovered from Kannauj city and inscriptions on architectural and sculptural pieces kept in Kannauj museum. The fourth article by Arif Ahmad Dar and Dr. Sandeep Kumar Pandey describes the temple architecture of South Kashmir which were influenced by Gandhara, Kushan and Greeko-roman architecture. The fifth article by Rajendra Yadav describes a unique image of Kurmavatkar found at Naresar group of temples district Morena M.P. India. The sixth article by Shanti Swaroop Sinha examines the stories in Buddhist, Hindu and Jain religious traditions. It proves that all these religious traditions borrow from the common source of ancient Indian traditional stories. The seventh article by Dr. S. Chandni Bi reconstructs the position and role of women in South Indian temples with the help of epigraphs of Chola period. The eighth article by M. K. Pundhir describes the architecture of Jama Masjid of Agra U.P. India in details. It is constructed with red sandstone from Tantpur district Agra U.P. India and white marble from Makrana district Nagaur Rajasthan India.

Vijay Kumar
Chief Editor
Indian Journal of Archaeology
Archaeological Gazetteer

Of

Kannauj City

By

Vijay Kumar
Contents

01. Introduction 5-10
02. Dahlepur Group 11-113
  02.1. Chandan Shaheed 11-17
  02.2. Chintamani Temple 18-24
  02.3. Dahlepur 25-100
  02.4. Malak Mahroo Shah 101-101
  02.5. Village Chintamani 102-113
03. North Kannauj City Group 114-854
  03.1. Ajaipal Mandir 114-171
  03.2. Baba Bhootnath Temple 172-198
  03.3. Bala Pir 199-200
  03.4. Bishunpur Tila 201-227
  03.5. Chauki Haji Sharif 228-537
  03.6. Durga Mandir 538-562
  03.7. Gauri Shankar Temple 563-579
  03.8. Hajarinath Temple 580-596
  03.9. jagannath Temple 597-602
  03.10. Jaichand Qila 603-667
  03.11. Jama Masjid 668-669
  03.12. Jer Qila 670-691
  03.13. Kshemkali Temple 692-707
  03.14. Lidpuri 01 708-713
  03.15. Lidpuri 02 714-724
  03.16. Mubarakpur Tila 725-735
  03.17. Qajipura 736-742
  03.18. Rauza Ajaipal 743-743
  03.19. Sadarpur Tila 744-744
  03.20. Sayyid Bajariya 745-745
  03.21. Shamim Mian House 746-746
  03.22. Tila Bishunpur 747-764
  03.23. Valmiki Tola 765-851
  03.24. Wadulla Shah 852-854
04. South Kannauj City Group 855-980
  04.1. Bilochpura 856-856
  04.2. Chandrika Devi 857-877
<table>
<thead>
<tr>
<th>No.</th>
<th>Location</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>04.3</td>
<td>Graveyard opposite Kashiram Awas</td>
<td>878-887</td>
</tr>
<tr>
<td>04.4</td>
<td>Harinarayan Tandon House</td>
<td>888-890</td>
</tr>
<tr>
<td>04.5</td>
<td>Jageshwar Temple</td>
<td>891-892</td>
</tr>
<tr>
<td>04.6</td>
<td>Kamnanath Temple</td>
<td>893-911</td>
</tr>
<tr>
<td>04.7</td>
<td>Kherapati Devi Temple</td>
<td>912-914</td>
</tr>
<tr>
<td>04.8</td>
<td>Makhdum Jahaniya Jahangasht</td>
<td>915-916</td>
</tr>
<tr>
<td>04.9</td>
<td>Mohalla Kanungoyana</td>
<td>917-918</td>
</tr>
<tr>
<td>04.10</td>
<td>Mohalla Tiliya</td>
<td>919-929</td>
</tr>
<tr>
<td>04.11</td>
<td>Qajitola</td>
<td>930-932</td>
</tr>
<tr>
<td>04.12</td>
<td>Sahaya Devi</td>
<td>933-938</td>
</tr>
<tr>
<td>04.13</td>
<td>Sheikhpura</td>
<td>939-939</td>
</tr>
<tr>
<td>04.14</td>
<td>Tajpur Naukhash</td>
<td>940-942</td>
</tr>
<tr>
<td>04.15</td>
<td>TB Hospital</td>
<td>943-980</td>
</tr>
<tr>
<td>05.</td>
<td>South-West Kannauj City Group</td>
<td>981-1059</td>
</tr>
<tr>
<td>05.1</td>
<td>Bankhandeshwar</td>
<td>982-993</td>
</tr>
<tr>
<td>05.2</td>
<td>Bhujiya Devi Temple</td>
<td>994-994</td>
</tr>
<tr>
<td>05.3</td>
<td>Hardeva Baba Sthan</td>
<td>995-1002</td>
</tr>
<tr>
<td>05.4</td>
<td>Jagat Narayan Kapoor’s House</td>
<td>1003-1005</td>
</tr>
<tr>
<td>05.5</td>
<td>Mahila Thana</td>
<td>1005-1008</td>
</tr>
<tr>
<td>05.6</td>
<td>Maurari Devi Temple</td>
<td>1008-1036</td>
</tr>
<tr>
<td>05.7</td>
<td>Ram Kapoor’s House</td>
<td>1037-1041</td>
</tr>
<tr>
<td>05.8</td>
<td>Ram Laxman Temple</td>
<td>1042-1045</td>
</tr>
<tr>
<td>05.9</td>
<td>Temple Sarai Ghagh</td>
<td>1046-1059</td>
</tr>
<tr>
<td>06.</td>
<td>South-East Kannauj City Group</td>
<td>1060-1064</td>
</tr>
<tr>
<td>06.1</td>
<td>Athdara</td>
<td>1060-1061</td>
</tr>
<tr>
<td>06.2</td>
<td>Police Lines</td>
<td>1061-1062</td>
</tr>
<tr>
<td>06.3</td>
<td>Rauza Sarai Meera</td>
<td>1062-1064</td>
</tr>
<tr>
<td>06.4</td>
<td>Temple Hanuman Garhi</td>
<td>1064-1064</td>
</tr>
<tr>
<td>07.</td>
<td>Rijgirhar Group</td>
<td>1065-1416</td>
</tr>
<tr>
<td>07.1</td>
<td>Deokali Bangar</td>
<td>1065-1170</td>
</tr>
<tr>
<td>07.2</td>
<td>Hanuman Temple</td>
<td>1170-1178</td>
</tr>
<tr>
<td>07.3</td>
<td>Ishuri Devi Temple</td>
<td>1179-1248</td>
</tr>
<tr>
<td>07.4</td>
<td>Kherapati Mata Temple</td>
<td>1249-1290</td>
</tr>
<tr>
<td>07.5</td>
<td>Kherapati Temple 02</td>
<td>1291-1311</td>
</tr>
<tr>
<td>07.6</td>
<td>Makhdum Akhi Jamshed</td>
<td>1312-1312</td>
</tr>
<tr>
<td>07.7</td>
<td>Pyaz Godown</td>
<td>1313-1332</td>
</tr>
<tr>
<td>07.8</td>
<td>Rajgirhar Chabutara</td>
<td>1333-1379</td>
</tr>
<tr>
<td>07.9</td>
<td>Salempur</td>
<td>1379-1379</td>
</tr>
</tbody>
</table>
07.10. Sheikh Fatehulla 1380-1380
07.11. Tankeshwar Temple 1381-1389
07.12. Tarabangar 1390-1400
07.13. Vishwanath Temple 1401-1416

08. Daipur Group 1417-1550
  08.1. Bangla Ghat 1418-1431
  08.2. Gumta 1432-1456
  08.3. House of Rambabu Kashyap 1457-1465
  08.4. House of Rambabau II 1466-1473
  08.5. Kashyap Mohalla 1474-1483
  08.6. Shershah Mosque 1484-1485
  08.7. Masjid Daipur 1486-1487
  08.8. Mohalla Bajariya 1488-1496
  08.9. Panditana Daipur 1497-1518
  08.10. Shershah Suri ka Qila 1519-1520
  08.11. Yadav Mohalla 1521-1550

09. References 1551-1551
Chapter 01- Introduction

The history of Kannauj has been described in detail earlier. Some new facts are being narrated as follows. The description given by Hiuen Tsang who came during the reign of Harshavardhana (590-647 A.D.) is interesting from the point of view of reconstructing the history of Kannauj. Hiuen Tsang went from Magadha to Kamrup, and stayed in the court of the king Kumar Raj. Harshavardhana, who was visiting Kajinghara (a small kingdom on the bank of Ganges, about 3.2 kilometers from Champa), ordered king of Kamrup that he should bring the ascetic to Nalanda Vihar. That king obeyed the royal order and came to Nalanda with Hiuen Tsang. After a short interview with the monk, he went back to Kannauj and called a religious assembly. From Nalanda, both the kings proceeded to Kannauj. Harshavardhana moved towards west on the southern bank of river Ganges while Kumar Raja moved on the northern bank. Both the parties moved on foot, in boats and on elephants. After the journey of 90 days, they reached Kannauj. The kings of 20 countries also came with Shramanas, Brahmanas, administrators and soldiers. The monk describes the ceremony done, donations given by Harshavardhana and other incidents that took place in the following passage. It also shows the antagonistic feelings of Brahmanical priests against Buddhism in general and the Buddhist King in particular. Hiuen Tsang said, “The king in advance had constructed on the west side of the river a great sangharana and on the east of this a precious tower about 100 feet in height; in the middle he had placed a golden statue of Buddha, of the same height as the king himself. On the south of the tower he placed a precious altar, in the place for washing the image of Buddha. From this north-east 14 or 15 li (7 to 7.5 kilometers) he erected another rest-house. It was now the second month of spring-time; from the first day of the month he had presented exquisite food to the Sramanas and Brahmanas till the 21st day; all along, from the temporary palace to the sangharana, there were highly decorated pavilions and places where musicians were stationed, who raised the sounds of their various instruments. The king, on leaving the resting-hall (palace of travel) made them bring forth on a gorgeously caparisoned great elephant a golden statue of Buddha about 3 feet high and raised aloft. On the left went the king, Siladitya, dressed as Sakra, holding a precious canopy, whilst Kumara-raja dressed as Brahma-raja, holding a white chamara went on the right. Each of them had as an escort 500 war elephants clad in armor; in front and behind the statue of Buddha went 100 great elephants, carrying musicians who sounded their drums and raised their music. The king, Siladitya, as he went, scattered on every side pearls and various precious substances, with gold and silver flowers, in honor of the 3 precious objects of worship. Having first washed the image in scented water at the altar, the kind then himself bore it on his shoulder to the western tower, where he offered to it tens, hundreds and thousands of silken garments, decorated with precious gems. At this time there were but about 20 Shramanas following in the procession, the kings of the various countries forming the escort. After the feast they assembled the different men of learning, who discussed in elegant language on the most abstruse subjects. At evening tide the king retired in
state to his palace of travel. Thus everyday he carried the golden statue as before, till at length on
the day of separation a great fire suddenly broke out in the tower and the pavilion over the gate of
the Sangharama was also in flames. Then the king exclaimed, ‘I have exhausted the wealth of my
country in charity and following the example of former kings, I have built this Sangharama and I
have aimed to distinguish myself by superior deeds, but my poor attempts (feeble qualities) have
found no return. In the presence of such calamities as these, what need I of further life?’ Then with
incense-burning he prayed and with this vow (oath) (‘thanks to my previous merit, I have come to
reign over all India, let the force of my religious conduct destroy this fire or if not, let me die!’ Then
he rushed headlong towards the threshold of the gate, when suddenly, as if by a single blow, the
fire was extinguished and the smoke disappeared. The kings beholding the strange event, were
filled with redoubled reverence: but he (the kind) with unaltered face and unchanged accents,
addressed the princes thus, ‘the fire has consumed this crowning work of my religious life, what
think you of it?’ The princes, prostrate at his feet, with tears, replied, ‘the work which marked the
crowning act of your perfected merit, and which we hoped would be handed down to future ages,
has in a moment (a dawn) been reduced to ashes. How can we bear to think of it? But how much
more when the heretics are rejoicing thereat, and interchanging their congratulations’. The king
answered, ‘by this, at least, we see the truth of what Buddha said ; the heretics and others insist on
the permanency of things, but our great teacher’s doctrine is that all things are impermanent. As
for me, my work of charity was finished, according to my purpose; and this destructive calamity
(change) does but strengthen my knowledge of the truth of Tathagata’s doctrine. This is a great
happiness (good fortune) and not a subject for lamentation’. On this, in company with the kings, he
went to the east, and mounted the great stupa. Having reached the top, he looked around on the
scene and then descending the steps, suddenly a heretic (or a strange man) with knife in hand, runched on the king. The king, startled at the sudden attack, stepped back a few steps up the stairs
and then bending himself down he seized the man in order to deliver him to the magistrates. The
officers were so bewildered with fright that they did not know how to move for the purpose of
assisting him. The kings all demanded that the culprit should be instantly killed but Siladitya-rama,
without the least show of fear and with unchanged countenance, commanded them not to kill him
and then he himself questioned him thus: ‘What harm have I done to you that you have attempted
such a deed?’ The culprit replied, ‘Great king, your virtues shine without partiality; both at home
and abroad they bring happiness. As for me, I am foolish and besotted, unequal to any great
undertaking, led astray by a single work of the heretics, and flattered by their importunity, I have
turned as a traitor against the king’. The king then asked, and why have the heretics conceived this
evil purpose?’ He answered and said, great king, you have assembled the people of different
countries, and exhausted your treasure in offerings to the Shrmananas, an cast a metal image of Buddha
but the heretics who have come from a distance have scarcely been spoken to. Their minds,
therefore, have been affected with resentment, and they procured me, wretched man that I am, to
undertake this unlucky deed’. The king then straightly questioned the heretics and their followers.
There were 500 Brahmanas, all of singular talent, summoned before the king. Jealous of the Shramanas, whose the king had reverenced and exceedingly honored, they had caused the precious tower to catch fire by means of burning arrows, and they hoped that in escaping from the fire the crowd would disperse in confusion, and at such a moment they purposed to assassinate the king. Having been foiled in this, they had bribed this man to lay wait for the king in a narrow passage and kill him. Then the ministers and the kings demanded the extermination of the heretics. The king punished the chief of them and pardoned the rest. He banished the 500 Brahmanas to the frontiers of India and then returned to his capital.” He locates some Stupas to the north-west of the capital in the following words, “To the northwest of the capital there is a stupa built by Ashokaraja. In this place Tathagata, when in the world, preached the most excellent doctrines for seven days. By the side of this stupa are traces where the four past Buddhas sat and walked for exercise. There is, moreover, a little stupa containing the relics of Buddha’s hair and nails; and also a preaching-place stupa”.

He mentions that 2 groups of Buddhist shrines and Viharas existed to the south of Kannauj city. He gives the following description of these, “On the south and by the side of the Ganges are 3 Sangharamas, enclosed within the same walls, but with different gates. They have highly ornamented statues of Buddha. The priest are devout and reverential; they have in their service several thousands of ‘pure men’. In a precious casket in the Vihara is a tooth of Buddha about one and a half inches in length, very bright and of different colors at morning and night. People assemble from far and near; the leading men with the multitude join in one body in worship. Everyday hundreds and thousands come together. The guardians of the relic, on account of the uproar and confusion occasioned by the multitude of people, placed on the exhibition a heavy tax, and proclaimed far and wide that those wishing to see the tooth of Buddha must pay one great gold piece. Nevertheless, the followers who come to worship are very numerous, and gladly pay the tax of a gold piece. On every holiday they bring it (the relic) out and place it on a high throne, whilst hundreds and thousands of men burn incense and scatter flowers, and although the flowers are heaped up, the tooth-casket is not overwhelmed. In front of the Sangharama, on the right and left hand, there are 2 Viharas, each about 100 feet high, the foundation of stone and the walls of brick. In the middle are statues of Buddha highly decorated with jewels, one made of gold and silver and the other of native copper. Before each Vihara is a little Sangharama. Not far to the south-east of the Sangharama is a great Vihara, of which the foundations are stone and the building of brick, about 200 feet high. There is a standing figure of Buddha in it about 30 feet high. It is of native copper (bronze) and decorated with costly gems. On the four surrounding walls of the Vihara are sculptured pictures. The various incidents in the life of Tathagata, when he was practicing the discipline of a Bodhisattva are here fully portrayed (engraved). Nor far to the south of the stone Vihara is a temple of the Sun-deva. Nor far to the south of this is a temple of Maheshwara. The two temples are built of a blue stone of great lusture and are ornamented with various elegant sculptures. In length and breadth they correspond with the Vihara of Buddha. Each of these foundations has 1000 attendants.
to sweep and water it; the sound of drums and of songs accompanied by music, ceases not day nor night.

He further describes another set of monuments in the following words, “To the south-east of the great city 6 or 7 li (3 or 3.5 kilometers), on the south side of the Ganges, is a Stupa about 200 feet in height, built by Ashoka-raja. When in the world, Tathagata in this place preached for six months on the impermanency of the body (anatma), on sorrow (dukha), on unreality (anitya) and impurity. On one side of this is the place where the four past Buddhas sat and walked for exercise. Moreover, there is a little Stupa of the hair and nails of Tathagata. If a sick person with sincere faith walks round this edifice, he obtains immediate recovery and increase of religious merit”\(^2\).

During the brief occupation of the Marathas (oiroa 1770-751) one Narendra Agnihotri, a Kannaujiya Brahman, was governor of Kannauj. He ejected many of the old Rajput landlords; and in these ejectment the Baghel chief of the day, probably Pratap Singh, was his agent. When the Marathas were expelled, and Nandram was hard-pressed for refuge, he secured it by a deed conferring 35 villages on the Baghel’s of Tirwa.

On 4\(^{th}\) June, 1858, when war of independence was in full swing, arrived at Kannauj, a party of revolutionaries from east. Girdhari Lal was Tahsildar, Kannauj at that time. The sepoys pressed the old man surely to give up the treasure but the greater part, Rs. 4,000, he had previously buried and the remainder he had hid and would not give up. Abdul Karim, Thanedar, showed the spot where it was concealed and the sepoys possessing themselves of Rs. 2, 566 took whatever else they could lay hands on and went on. The remnant of the treasure was finally seized by Abdul Karim on the 5\(^{th}\) June who, having paid the Thanedar officials appropriated the balance but this was afterwards taken from him by other rebels. The old Tahsildar made his escape by night from confinement, where he had been placed by Abdul Karim to Gangadharapur\(^3\).

The population of Kannauj in 1847 was 16486. It rose to 21964 in 1853. It again fell to 12335 in 1865. In 1901, it became 80552. It became 1656616 in 2011. In 1911 its inhabited area was 298 acres. It is scattered over 5 villages, namely Kannauj, Kandrauli, Tajpur Naukasht, Alauddinpur and Umpur. In 1901, its busiest portion of the town was Bara Bazar, a long wide winding road paved with it. It was entered at eastern way which once formed the west gate of a Sarai in the reign of Shahjahan by Nawab Bahadur Khan. At that time, only a few chambers remained. The other end of the street was terminated in a large water course which crossed by an old bridge whose inscription shows it to have been built about 1700 AD by Shri Pratap Adagar, Murlidhar and Ramkrishna Agrawal. Another important business center was a wide and shady green market known as the Turag Ali Bazaar.

Reverent. Mr. Tennant visited Kannauj at the end of 18th century. He draws a dismal picture of Kannauj in the following words: “For many miles before you enter the present town, you travel through jungles interspersed with small fields of tobacco that consist of brick, dust and mortar. To remove all doubt that the rubbish consists of the remains of a town, walls and broken gateways here and there raise their heads in defiance of time. The greatest part of the standing buildings are
ruinous, uninhabited, rent and tottering to decay. The few poor people now in the place accommodate themselves under mud huts buttressed up against the old walls. Not a great any buildings are entire. Whole mountains of unshapely ruins meet your eye in every direction upon a space of ground much larger than the site of London”.

About the same time came another English visitor, the artist Daniell; and in 1801, the year in which his first engraving of Kannauj was published, the city was ceded to the English. Major Thorn states that at the time of Maratha war (1805), the Ganges was only two miles east of the city and on the river below the town tigers might still be shot.

E.R. Neave gives the following sketch of perfume industry of Kannauj, “The most ancient industry of the district, the scent manufacture of Kannauj, is still flourishing, and has in fact expanded in recent years with a decline in the price of the oils employed. The purest itra of roses is to be had at Kannauj, but 5 grams phial costs Rs 25 since a mound of Rose leaves produces but 10 grams of the genuine itra (perfume). In addition to itra of roses, there are some twenty or more different scents manufactured at Kannauj, of which those made from the jasmine, khaskhas, orange and mango may be mentioned as least unpleasing to the European nose. The familiar boxes of inlaid wood, containing each its half dozen or score of phials, which were formerly imported, are now made on the spot”

The Kannauj city was surveyed by the author and the antiquities of every site was recorded (Fig. 01). For the ease of describing the antiquities, Kannauj has been divided into seven groups namely Dahlepur, North Kannauj city, South Kannauj city, South-West Kannauj city, South-East Kannauj city, Rijgirhar and Daipur. The index map of these groups have been given below.

![Index Map of Kannauj City & Daipur](image-url)
The Kannauj city which lies considerably away from Daipur forms the western plaster of the archaeological sites. Its guide map has been given below (Fig. 02).

The sites falling into seven groups will be described in the order given above. The sites within a group have been listed in alphabetical order but the groups themselves follow the order from north to south. Following in the gazetteer of different sites of Kannauj city within the framework which has been given to facilitate the reader in conceptualizing the larger picture of the archaeology of the ancient city.
Chapter 02- Dahlepur Group

The guide map of the Dahlepur group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

02.1- Chandan Shaheed: The tomb of Chandan Shaheed, who was the companion of Salār Gazi Masūd, lies in latitude 27°04’14.49 N and longitude 79°55’06.22’ E, on the road going North from Chauki Hazi Sharif to Chintamani Ghat (Fig. 04). His tomb was repaired by Bābar.

Fig. No. 03: Satellite Map of the Index of Dahlepur

Fig. No. 04: Satellite Image of Chandan Shaheed
Fig. No. 05: General view of the ruins of the tomb of Chandan Shaheed looking from west

Fig. No. 06: Closer view of the ruins of the tomb looking from South
There is an inscription (Fig. 07) carved on a block of stone and at present kept in front of the ruins of the tomb. The upper two line inscriptions are in Persian language and Nashtaliq script. Muhammad Bin Yar Muhammad Balkhi built this building during the reign of Muhammad Zahiruddin Babar Ghazi in 12 Zilkad 936 Hijri (1529 A.D.).
The architectural and sculptural fragments found here are described below.

Fig. No. 08: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif, half flower motif and inverted pyramid. It is of 9th-10th century A.D.
Fig. No. 09: An Architectural Fragment

It is an architectural fragment decorated with chaitya motifs. It is of 9th-10th century A.D.
It is an architectural fragment showing a decorated medallion. It is probably the part of roof. It is of 10th century A.D.
Fig. No. 11: An Architectural Fragment

It is an architectural fragment decorated with chaitya motifs. It is of 10th century A.D.
02.2- Chintamani Temple, Pakka Ghat, Kannauj: The temple lies in latitude 27°04'32.05" N and 79°54'58.56" E, on the road from Haji Sharif to Dahlepur (Fig. 12). It is located on the Pakka Ghat.

Fig. No. 12: Satellite Image of Chintamani Temple

The antiquities, architectural and sculptural fragments found here are described below.
It is an architectural fragment. It is a pillar decorated with kīrtimukha, floral designs, musicians, load bearers, ghata pallava motifs and the circular shaft decorated with bead designs & floral scrolls. It is of 8th-9th century A.D.
Fig. No. 14: Part of the doorjamb

It is a sculptural fragment showing the part of the doorjamb. It shows river goddess accompanied by her attendant. It is of 8th-9th century A.D.

Fig. No. 15: An architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 16: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 17: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 18: Hand of a deity & Mālādhārī vidyādhara

It is a sculptural fragment showing the hand of a deity and Mālādhārī vidyādhara. It appears that masons have joined two different pieces together. It is of 9th-10th century A.D.

Fig. No. 19: Figure of a female

It is a sculptural fragment showing the standing figure of a female. It is of 9th-10th century A.D.
Fig. No. 20: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.

Fig. No. 21: Mālādhārī vidyādhara

It is a sculptural fragment showing the figures of Mālādhārī vidyādhara. It is of 9th-10th century A.D.
It is a sculptural fragment showing the mutilated human figures. It is of 9th-10th century A.D.

It is a sculptural fragment showing a standing male figure.
02.3- Dahlepur: The village Dahlepur lies in latitude 27°05′5.71″ N and longitude 79°54′49.84″ E, at a distance of 4 km to the North from p.s. Sadar Kotwali, Kannauj (Fig. 24). The area of the mound is 3 acres. The height of the mound is 12.19 meters. The bricks found at this site are of the following sizes: 8x6x2, 16x9x2½ and 6x5x2 inch. The ceramic industry found here G, LM and Seal.

![Satellite Image of Dahlepur](image1)

Fig. No. 24: Satellite Image of Dahlepur

![Seal found at village Dahlepur](image2)

Fig. No. 25: Seal found at village Dahlepur

The antiquities, architectural & sculptural fragments found in Dahlepur are described as follows.
It is an architectural fragment decorated with *chaitya* motif and beaded garland motif. It is of 6th-7th century A.D.

It is a sculptural fragment decorated with the image of *Surya* riding a chariot drawn by seven horses. He is flanked by two wives and *dand & pingal* his two attendants. *Bhudevī* sits between his two legs. It is of 7th-8th century A.D.
Fig. No. 28: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.

Fig. No. 29: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 7th-8th century A.D.
It is an architectural fragment. It is a pilaster decorated with chaitya motif, ghata pallava motif, vertical band of floral scrolls, bracket in the shape of flower and floral scroll. It is of 8th-9th century A.D.
Fig. No. 31: Kārtikeya

It is the image of Kārtikeya accompanied by Kaumāri and his vehicle peacock. It is of 8th-9th century A.D.
Fig. No. 32: *Tapaswini Pārvatī*

It is the image of *Tapaswini Pārvatī*. She is accompanied by two deer and a lion. Fire burning in four vessels is shown in her *Parikar*. These are the symbol of four fires. It is of 8th-9th century A.D.
Fig. No. 33: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 34: Mālādhārī vidyādhara Couple

It is a sculptural fragment carved the image of Mālādhārī vidyādhara couple. It is of 8th-9th century A.D.
It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

It is a sculptural fragment showing the defaced image of Mālādhārī vidyādhara. It is of 8th-9th century A.D.
Fig. No. 37: An Architectural Fragment

It is an architectural fragment decorated with \textit{chaitya} motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.

Fig. No. 38: \textit{Mālādhārī vidyādhara}

It is a sculptural fragment showing the defaced image of \textit{Mālādhārī vidyādhara}. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 39: A part of the Pilaster

It is an architectural fragment. It is a part of the pilaster decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 40: Part of a deity

It is a sculptural fragment showing a portion of the image of a deity. On the right side an arm can be seen. On the left side, upper half of the vyala is visible. It is of 8th-9th century A.D.
Fig. No. 41: Defaced Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced figure of Mālādhārī vidyādhara. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 42: A female figure

It is a sculptural fragment showing a female figure. It is of 8th-9th century A.D.

Fig. No. 43: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 44: An Architectural Fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.
Fig. No. 45: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 46: A female deity

It is a sculptural fragment carved with a female deity. It is of 8th-9th century A.D.
Fig. No. 47: A Shaiva deity

It is a sculptural fragment showing a Shaiva deity with a high jatāmukuta. It is of 8th-9th century A.D.

Fig. No. 48: Part of the parikar

It is a sculptural fragment showing the lower part of the Parikar of a deity. It is of 8th-9th century A.D.
Fig. No. 49: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.

Fig. No. 50: A female deity

It is a sculptural fragment showing the worn out image of a female deity sitting in lalitasana. It is of 8th-9th century A.D.
Fig. No. 51: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of Mālādhārī vidyādhara. It is of 8th-9th century A.D.

Fig. No. 52: Defaced head

It is a sculptural fragment showing the defaced head of a deity. It is of 8th-9th century A.D.
Fig. No. 53: Broken figure of Saraswati

It is a sculptural fragment showing the headless and broken figure of Saraswati. It is part of a Saptamatrika panel. It is of 8th-9th century A.D.

Fig. No. 54: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 55: Figure of the Shikhara

It is a sculptural fragment showing the shikhara of a Nagara style temple. It is topped with amalak and is decorated with a chaitya motif. It is of 8th-9th century A.D.

Fig. No. 56: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 57: Image of a couple

It is a sculptural fragment showing the mutilated image of a couple. It is of 8th-9th century A.D.
Fig. No. 58: A Sculptural fragment

It is a sculptural fragment carved with floral design. It is of 8th-9th century A.D.

Fig. No. 59: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 60: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
It is an architectural fragment. It is the lower portion of a pillar decorated with *ghata pallava* motif and *chaitya* motif. It is of 8th-9th century A.D.

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 63: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.

Fig. No. 64: Defaced female figure

It is a sculptural fragment showing the defaced female figure. It is of 9th century A.D.
Fig. No. 65: Female Head

It is a sculptural fragment showing the head of a female. It is of 9th century A.D.
Fig. No. 66: Parikar of a deity

It is a sculptural fragment showing the lower right part of the Parikar of a deity showing an ascetic, a devotee, a female attendant at the bottom and two male figures in different postures. It is of 9th century A.D.
Fig. No. 67: Female figure

It is a sculptural fragment showing the mutilated female figure. It is of 9th century A.D.

Fig. No. 68: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th century A.D.
Fig. No. 69: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th century A.D.

Fig. No. 70: An Architectural fragment

It is an architectural fragment. It is decorated with floral scrolls and ghata pallava motif. It is of 9th-10th century A.D.
Fig. No. 71: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif, *ghata pallava* motif and vertical band of floral scrolls. It is of 9th-10th century A.D.
Fig. No. 72: Head of a deity

It is a sculptural fragment showing the head of a deity. It is of 9th-10th century A.D.

Fig. No. 73: An Architectural Fragment

It is an architectural fragment decorated with floral design. It is of 9th-10th century A.D.
Fig. No. 74: Mālādhārī vidyādhara Couple

It is a sculptural fragment showing the defaced figure of Mālādhārī vidyādhara couple. It is of 9th-10th century A.D.
Fig. No. 75: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 76: Defaced Human Figure

It is a sculptural fragment showing a defaced human figure. It is of 9th-10th century A.D.
Fig. No. 77: Standing female figure

It is a sculptural fragment showing the defaced upper part of a standing female figure. It is of 9th-10th century A.D.

Fig. No. 78: An Architectural fragment

It is an architectural fragment decorated with chess board design. It is of 9th-10th century A.D.
Fig. No. 79: Bust of a female

It is a sculptural fragment showing a worn out bust of a female. It is of 9th-10th century A.D.

Fig. No. 80: Two standing Human figures

It is a sculptural fragment showing two human figures in standing posture. It is of 9th-10th century A.D.
Fig. No. 81: Head of a deity & Mālādhārī vidyādhara

It is a sculptural fragment showing the head of a deity (*Vishnu*) and *Mālādhārī vidyādhara* on the right side. It is of 9th-10th century A.D.

Fig. No. 82: Male & Female deities

It is a sculptural fragment showing a male deity flanked by two female deities. All the figures are mutilated. It is of 9th-10th century A.D.
Fig. No. 83: A sculptural fragment

It is a sculptural fragment decorated with floral designs. It is of 9th-10th century A.D.

Fig. No. 84: Parikar of a deity

It is a sculptural fragment showing the lower right portion of the Parikar of the image of a deity. It is of 9th-10th century A.D.
Fig. No. 85: Kirtimukha

It is an architectural fragment decorated with kirtimukha. It is of 9th-10th century A.D.

Fig. No. 86: A Female figure

It is a sculptural fragment showing a worn out female figure. It is of 9th-10th century A.D.
Fig. No. 87: A female attendant

It is a sculptural fragment showing a headless female attendant. It is of 9th-10th century A.D.

Fig. No. 88: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 89: Defaced female figure

It is a sculptural fragment carved with a defaced female figure. It is of 9th-10th century A.D.

Fig. No. 90: Head of a deity

It is a sculptural fragment showing the head of a deity. It is of 9th-10th century A.D.
Fig. No. 91: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th-10th century A.D.

Fig. No. 92: Image of Ganeśa

It is a sculptural fragment carved with the image of Ganeśa sitting in lalitasana inside a round pillared rathika. It is of 9th-10th century A.D.
Fig. No. 93: Part of a male figure

It is a sculptural fragment showing the middle portion of a male figure. It is of 9th-10th century A.D.

Fig. No. 94: Shikara of a rathika

It is a sculptural fragment showing the defaced shikara of a rathika. It is of 9th-10th century A.D.
Fig. No. 95: Parikar of a deity

It is a sculptural fragment showing the Parikar of a headless deity. A standing male attendant and a female devotee is shown on the lower left side. Above them is carved a vyāla. Two Mālādhārī vidyādharas are carved on both sides of the deity above the level of his shoulders. It is of 9th-10th century A.D.
It is a sculptural fragment showing a defaced female holding some weapon. It is of 9th-10th century A.D.
Fig. No. 97:

It is a sculptural fragment. It is a pilaster decorated with standing male figures and a band decorated with floral motifs. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 98: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th-10th century A.D.
Fig. No. 99: An Architectural fragment

It is an architectural fragment decorated with a standing Kārtikeya (?), a female attendant, pilaster decorated with ghata pallava motif and half flower motif, a vyāla, a human figure and another human figure, as we move from right to left. It is of 10th century A.D.

Fig. No. 100: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 101: An animal figure

It is a sculptural fragment showing an animal figure in sitting position. It is of 10th century A.D.

Fig. No. 102: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 103: Two female attendants

It is a sculptural fragment showing the two female attendants standing on the right side of the Parikar. It is of 10th century A.D.
Fig. No. 104: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of Mālādhārī vidyādhara. It is of 10th century A.D.

Fig. No. 105: Figure of a deity

It is a sculptural fragment showing a deity housed inside a round pillared niche. It is of 10th century A.D.
Fig. No. 106: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.

Fig. No. 107: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 10th century A.D.
Fig. No. 108: A sculptural fragment

It is a sculptural fragment showing a male carrying a sword. It is of 10\textsuperscript{th} century A.D.

Fig. No. 109: Fragment carved with Kīrtimukha

It is a sculptural fragment carved with a \textit{kīrtimukha}. It is of 10\textsuperscript{th} century A.D.
Fig. No. 110: Part of a pilaster

It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* motif. It is of 10th century A.D.
Fig. No. 111: Defaced image of Ganeśa

It is a sculptural fragment showing the upper part of the defaced image of Ganeśa. It is of 10th century A.D.
Fig. No. 112: Image of a head

It is a sculptural fragment with a worn out head. It is of 10th century A.D.

Fig. No. 113: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 10th century A.D.
Fig. No. 114: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 115: Broken image of Ganeśa

It is a sculptural fragment showing the worn out and broken image of Ganeśa. It is of 10th century A.D.
Fig. No. 116: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It shows a standing female attendant and a male attendant. It is of 10th century A.D.
Fig. No. 117: Image of a deity

It is a sculptural fragment showing the worn out image of a deity. It is of 10th century A.D.

Fig. No. 118: Leg of a human

It is a sculptural fragment showing the leg of a human figure. It is of 10th century A.D.
It is a sculptural fragment decorated with floral scrolls. It is of 10\textsuperscript{th} century A.D.

It is a sculptural fragment showing the hind part of an animal. It is of 10\textsuperscript{th} century A.D.
Fig. No. 121: A sculptural fragment

It is a sculptural fragment decorated with floral motif. It is of 10th century A.D.

Fig. No. 122: A sculptural fragment

It is a sculptural fragment decorated with floral design. It is of 10th century A.D.
Fig. No. 123: A sculptural fragment

It is a sculptural fragment showing the defaced image of a deity. It is of 10th century A.D.

Fig. No. 124: Part of a niche

It is a sculptural fragment showing the part of a niche. It is of 10th century A.D.
Fig. No. 125: A sculptural fragment

It is a sculptural fragment decorated with buds. It is of 10th century A.D.

Fig. No. 126: A conch shell

It is a sculptural fragment showing a conch shell. It is of 10th century A.D.
Fig. No. 127: Parikar of a deity
It is a sculptural fragment showing the lower right part of the Parikar of a deity. It is of 11th century A.D.

Fig. No. 128: Head of Kārtikeya
It is a sculptural fragment showing the head of Kārtikeya. It is of 10th century A.D.
Fig. No. 129: Defaced image of a deity

It is a sculptural fragment showing the defaced image of a deity. It is of 10\textsuperscript{th} century A.D.

Fig. No. 130: A sculptural fragment

It is a sculptural fragment. It is of 10\textsuperscript{th} century A.D.
Fig. No. 131: Part of a pilaster

It is a sculptural fragment showing the lower part of a pilaster decorated with *ghata pallava* motif. It is of 10th century A.D.

Fig. No. 132: Part of a male deity

It is a sculptural fragment showing the broken chest part of a male deity. It is of 10th century A.D.
Fig. No. 133: Torso of a female

It is a sculptural fragment showing the torso of a female. It is of 10th-11th century A.D.

Fig. No. 134: Bust of a female

It is a sculptural fragment showing the headless bust of a female. It is of 10th-11th century A.D.
Fig. No. 135: Part of a male figure

It is a sculptural fragment showing the middle portion of a male figure. It is of 10th-11th century A.D.

Fig. No. 136: Parikar of a deity

It is a sculptural fragment showing the part of a Parikar of a deity. It shows a female attendant in standing posture. It is of 10th-11th century A.D.
Fig. No. 137: Human figure

It is a sculptural fragment showing the leg of some human figure. It is of 10th-11th century A.D.

Fig. No. 138: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 10th-11th century A.D.
Fig. No. 139: Head of a vyāla

It is a sculptural fragment showing the head of a vyāla. It is of 10th-11th century A.D.

Fig. No. 140: Image of a deity

It is a sculptural fragment showing a deity with female attendant. It is of 10th-11th century A.D.
Fig. No. 141: Image of a lion

It is a sculptural fragment showing the headless image of a lion. It is of 10th-11th century A.D.

Fig. No. 142: A sculptural fragment

It is a sculptural fragment.
Fig. No. 143: Image of a Human

It is a sculptural fragment showing the upper part of a human carrying a basket on his head.

Fig. No. 144: A sculptural fragment

It is a sculptural fragment.
Fig. No. 145: Feet of some deity

It is a sculptural fragment showing the feet of a deity.

Fig. No. 146: A Human figure

It is a sculptural fragment showing a human figure carved in a niche.
Fig. No. 147: A sculptural fragment

It is a sculptural fragment.

Fig. No. 148: A sculptural fragment

It is a sculptural fragment.
Fig. No. 149: Hand of a deity

It is a sculptural fragment showing the hand of a deity holding some object.

Fig. No. 150: Figure of a bird

It is a sculptural fragment showing the figure of a bird.
It is a sculptural fragment.

It is a sculptural fragment.
Fig. No. 153: A sculptural fragment

It is a sculptural fragment.
02.4- Grave of Malak Mahroo Shah: North of Chandan Shaheed’s tomb lies the mound where the grave of Malak Mahroo Shah exists. It is situated on an earthen mound. Some of the walls and platforms are made of Kankar stone blocks.

![Fig. No. 154: Satellite Image of the mound of Malak Mahroo Shah](image)
02.5- Village Chintamani: The village lies in Latitude 27°04’33.04” N and Longitude 79°54’55.44” E at a distance of 4 km to the North from p.s. Sadar Kotwali, Kannauj. The area of the mound is 4 acres. The height of the mound is 4.87 meters. The bricks found at this site are of the following sizes: 10x6x2 and 7x6x2½ inch. The ceramic industry found here NBP, G, EM and LM.

The antiquities, architectural and sculptural fragments found here are described below.
It is a sculptural fragment decorated with chaitya motif and Mālādhārī vidyādhara. It is of 7th-8th century A.D.
Fig. No. 157: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It shows worn out images of a male attendant, a female attendant and another male attendant at the bottom. It is of 8th-9th century A.D.
Fig. No. 158: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 159: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 160: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8\(^{th}\)-9\(^{th}\) century A.D.
Fig. No. 161: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.
Fig. No. 162: A Male figure

It is a sculptural fragment showing a male figure attended by a miniature female. It is of 9th century A.D.
Fig. No. 162: Base of a double pillar

It is an architectural fragment. It is the base of a double pillar decorated with floral designs. It is of 9th-10th century A.D.
Fig. No. 163: Headless Mālādhārī vidyādhara

It is a sculptural fragment showing the headless image of Mālādhārī vidyādhara. It is of 9th-10th century A.D.
Fig. No. 164: Part of a male deity
It is a sculptural fragment showing the middle portion of a male deity. It is of 9th-10th century A.D.

Fig. No. 165: An Architectural fragment

It is an architectural fragment. It is a niche of late *Sultanate* period.
Chapter 03- North Kannauj City Group

The guide map of the North Kannauj city group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

**03.1- Ajaipal Mandir:** The temple lies on latitude 27°3’26” N and longitude 79°55’02” E.

---

Fig. No. 166: Satellite Map of the Index of North Kannauj City Group

Fig. No. 167: Satellite Image of Ajaipal Mandir district Kannauj U.P. India
The antiquities, architectural and sculptural fragments found here are described below.

**Fig. No. 168: A Sculptural Fragment**

It is a sculptural fragment showing the middle portion of a male with folded hands. It is of 8th century A.D.

**Fig. No. 169: An architectural fragment**

It is an architectural fragment decorated with floral designs. It is of 8th century A.D.
Fig. No. 170: Torso of a male deity

It is a sculptural fragment showing the torso of a male deity embedded in the roots of *peepal* tree. It is of 8th century A.D.
Fig. No. 171: Surya

It is a sculptural fragment showing the headless figure of Sūrya. It is of 8th-9th century A.D.
Fig. No. 172: Figure of Musicians

It is a sculptural fragment showing the broken figures of musicians. It is of 8th-9th century A.D.

Fig. No. 173: Parikar of some deity

It is a sculptural fragment showing the *Parikar* of some deity. It is of 8th-9th century A.D.
Fig. No. 174: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity (Viṣṇu?). It is of 8th-9th century A.D.
Fig. No. 175: Head of Viṣṇu

It is a sculptural fragment showing the head of Viṣṇu. It is of 8th-9th century A.D.

Fig. No. 176: An Architectural Fragment

It is an architectural fragment decorated with chandraśālā motif. It is of 8th-9th century A.D.
Fig. No. 177: Part of *Saptamātrikā* panel

It is a sculptural fragment showing the part of *Saptamātrikā* panel. *Saptamātrikās* are sitting on cushions. It is of 8th-9th century A.D.

Fig. No. 178: Three Human figure

It is a sculptural fragment showing the three human figures. It is made of *Kankar* stone of 8th-9th century A.D.
It is a sculptural fragment showing the headless broken torso of a male. It is of 9th century A.D. (?)
Fig. No. 181: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9\textsuperscript{th} century A.D.

Fig. No. 182: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 9\textsuperscript{th} century A.D.
Fig. No. 183: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motif. It is of 9th century A.D.

Fig. No. 184: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motif. It is of 9th century A.D.
Fig. No. 185: Figure of Chandrikā

It is Chandrikā (?), an architectural fragment. It is of 9th century A.D.

Fig. No. 186: Image of Durgā

It is a sculptural fragment showing the multi-handed image of Durgā. It is of 9th century A.D.
Fig. No. 187: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.

Fig. No. 188: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.
Fig. No. 189: Part of a pillar

It is an architectural fragment. It is part of a pillar. It is of 9th century A.D.

Fig. No. 190: An Architectural fragment

It is an architectural fragment being worshipped as a Śivalinga. It is of 9th century A.D.
Fig. No. 191: Inscription

Inscription on the above architectural fragment.

Fig. No. 192: Headless lion

It is a sculptural fragment showing the image of a headless lion. It is of 9th-10th century A.D.
Fig. No. 193: Image of a Shaiva deity

It is a sculptural fragment showing a Shaiva deity (?) sitting in lalitasana. It is of 9th-10th century A.D.
Fig. No. 194: Lower portion of a female deity

It is a sculptural fragment showing the lower portion of a female deity seated on a lion. On her right side, a miniature image of a female deity holding a khatwanga. It is of 9th-10th century A.D.
Fig. No. 195: Portion of Uttaranga

It is a sculptural fragment showing the portion of uttaranga decorated with chandraśālā motif. It is of 9th-10th century A.D.

Fig. No. 196: Mahiṣamardinī Durgā

It is a sculptural fragment showing the hand of Mahiṣamardinī Durgā (?) holding a shield. It is of 9th-10th century A.D.
Fig. No. 197: Lower part of Śiva image
It is a sculptural fragment showing the lower portion of Śiva (?) sitting on a cushion in lalitāsana pose. It is of 9th-10th century A.D.

Fig. No. 198: Defaced female figure
It is a sculptural fragment showing a defaced female figure. It is of 9th-10th century A.D.
It is a sculptural fragment showing a defaced female deity (Lakṣmī) sitting inside a rathikā. It is of 9th-10th century A.D.
Fig. No. 200: Standing female figure

It is a sculptural fragment showing a headless standing female figure with broken feet. It is of 9th-10th century A.D.
Fig. No. 201: Feet of a deity

It is a sculptural fragment showing the feet of a deity.

Fig. No. 202: An Animal Figure

It is an architectural fragment showing an animal figure. It is of 9th-10th century A.D.
Fig. No. 203: An Architectural fragment

It is an architectural fragment carved with bhāraputraka. It is of 9th-10th century A.D.

Fig. No. 204: An Architectural fragment

It is an architectural fragment decorated with diamond motif. It is of 9th-10th century A.D.
Fig. No. 205: Parikar of a deity

It is a sculptural fragment showing the upper left hand side of the Parikar of a deity. It is of 9th-10th century A.D.
Fig. No. 206: Image of a couple

It is a sculptural fragment showing the broken and weathered image of a couple. It is of 9th-10th century A.D.
Fig. No. 207: A Human figure

It is a sculptural fragment showing a human figure sitting in *lalitāsana*. It is of 9th-10th century A.D.

Fig. No. 208: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.
Fig. No. 209: Image of Ganeśa

It is a sculptural fragment showing the broken image of Ganeśa sitting in lalitāsana. It is of 10th century A.D.
It is a sculptural fragment showing Niṛiti sitting in lalitāsana on padmapītha placed on Narāl Preta Vāhana. Apasmārapuruṣa is lying below the deity. It is of 10th century A.D.
Fig. No. 211: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity sitting in *lalitāsana*. It is of 10th century A.D.
Fig. No. 212: Figure of an elephant

It is a sculptural fragment showing the figure of an elephant. It is of 10th century A.D.
Fig. No. 213: A male and female figure

It is a sculptural fragment showing a male and a female figure. It is of 10th century A.D.
Fig. No. 214: Back portion of a lion

It is a sculptural fragment showing the back portion of a lion. It is of 10th century A.D.

Fig. No. 215: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 216: Leg of a human figure

It is a sculptural fragment showing the leg of a human figure. It is of 10th century A.D.
Fig. No. 217: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.

Fig. No. 218: Image of a deity

It is a sculptural fragment showing a deity sitting in lalitāsana inside a rathikā. It is of 10th century A.D.
Fig. No. 220: Leg of a deity

It is a sculptural fragment showing the leg of a deity. It is of 10th century A.D.
It is a sculptural fragment showing the mutilated figure of a devotee. It is of 10\textsuperscript{th} century A.D.

It is a fragment of \textit{lalātabimba} showing a four armed Śiva sitting in \textit{lalitāsana} pose and flanked by flying figures on his left side. It is of 10\textsuperscript{th} century A.D.
Fig. No. 223: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.

Fig. No. 224: Lower part of a deity

It is a sculptural fragment showing the lower portion of a deity (Śūrya?) standing inside a rathikā. It is of 10th century A.D.
Fig. No. 225: Middle part of a male deity

It is a sculptural fragment showing the middle part of the body of a male. It is of 10th century A.D.
Fig. No. 226: *Makara-vyala Mukha*

It is a sculptural fragment showing a *Makara-vyala mukha*. It is of 10th century A.D.
Fig. No. 227: Standing male figure

It is a sculptural fragment showing the standing male figure. It is of 10th century A.D.
Fig. No. 228: Hands of some deity

It is a sculptural fragment showing the hands of some deity. It is of 10th century A.D.
Fig. No. 229: Lower portion of some deity

It is a sculptural fragment showing the lower portion of standing attendant of some deity. It is of 10th century A.D.
Fig. No. 230: An Architectural fragment

It is an architectural fragment showing the *ghata pallava* portion of a pillar. It is of 10th century A.D.
Fig. No. 231: Pillar of a niche

It is a sculptural fragment showing the pillars of some niche. It is of 10\textsuperscript{th} century A.D.

Fig. No. 232: Headless figure of a deity

It is a sculptural fragment showing a broken headless figure of some deity. It is of 10\textsuperscript{th} century A.D.
Fig. No. 233: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 10th century A.D.
Fig. No. 234: Leg of a deity

It is a sculptural fragment showing the leg of some deity. It is of 10th century A.D.
Fig. No. 235: Parikar of a deity

It is a sculptural fragment. It is part of the Parikar of some deity. It is of 10th century A.D.

Fig. No. 236: Parikar of Surya

It is a sculptural fragment showing the part of parikar of Sūrya (?) showing a miniature figure of deity flanked by vyalas. It is of 10th century A.D.
Fig. No. 237: Image of Bhāraputraka

It is a sculptural fragment showing the image of Bhāraputraka. It is of 10th century A.D.

Fig. No. 238: Part of a doorjamb

It is an architectural fragment showing the portion of a doorjamb. It is of 10th century A.D.
Fig. No. 239: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 10th century A.D.

Fig. No. 240: Parikar of an image

It is a sculptural fragment showing part of the parikar of an image decorated with floral designs. It is of 10th century A.D.
Fig. No. 241: Part of a pillar

It is an architectural fragment showing the upper portion of a pillar decorated with kirtimukha. It is of 10th century A.D.

Fig. No. 242: Torso of a deity

It is a sculptural fragment showing the headless torso of a deity. It is of 10th-11th century A.D.
Fig. No. 243: Image of Ganeśa

It is a sculptural fragment showing a broken and defaced image of Ganeśa of 10th-11th century A.D.
Fig. No. 244: An Architectural fragment

It is an architectural fragment decorated with floral design. It is of 10th-11th century A.D.

Fig. No. 245: Lower portion of Viṣṇu image

It is a sculptural fragment showing the lower portion of a small image of Viṣṇu (?). It is of 10th-11th century A.D.
It is a sculptural fragment showing the headless male figure. It is of 11th century A.D.
Fig. No. 247: An Architectural fragment

It is an architectural fragment, a piece of *dwāraśākhā* of some temple of 11th century A.D.
Fig. No. 248: Figure of a deity

It is a sculptural fragment showing the defaced figure of some deity. It is of 11th century A.D.

Fig. No. 249: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 11th century A.D.
Fig. No. 250: Lower portion of a figure of a deity

It is a sculptural fragment showing the lower portion of the figure of the deity. It is of 11th century A.D.

Fig. No. 251: Defaced head of a deity

It is a sculptural fragment showing a defaced head of a deity. It is of 12th-13th century A.D.
Fig. No. 252: An Architectural fragment

It is an architectural fragment showing a pendulous carving of some bracket. It is of 15\textsuperscript{th} century A.D.

Fig. No. 253: A sculptural fragment

It is an unidentified sculptural fragment.
Fig. No. 254:
03.2- *Baba Bhootnath Temple, Alamgirganj, Kannauj*: The shrine lies in latitude 27°03′26″ N and longitude 79°55′41″ E in *Mohalla Alamgirganj* of Kannauj city (Fig. 255).

![Fig. No. 255: Satellite Image of Temple Baba Bhootnath](image)

The antiquities, architectural and sculptural fragments found here are described below.

![Fig. No. 256: An Architectural fragment](image)

It is an architectural fragment. It is of 6th-7th century A.D.
Fig. No. 257: A sculptural fragment

It is a sculptural fragment decorated with floral designs. It is of 6th-7th century A.D.

Fig. No. 258: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motif and tula ends. It is of 6th-7th century A.D.
Fig. No. 259: Defaced female deity

It is a sculptural fragment showing a broken and defaced female deity. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.

Fig. No. 260: Defaced Human figures

It is a sculptural fragment showing a broken and defaced female figures flanked by a female and another male figure. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 261: Part of a doorjamb

It is a sculptural fragment showing top right portion of a doorjamb. It is of 9th century A.D.

Fig. No. 262: Broken female figure

It is a sculptural fragment showing a broken female figure. It is of 9th century A.D.
Fig. No. 263: A sculptural fragment

It is a sculptural fragment decorated with lotus petals. It is of 9th century A.D.

Fig. No. 264: Defaced part of a large image

It is a sculptural fragment showing the defaced portion of a large image. It is of 9th century A.D.
Fig. No. 265: Torso of a male deity

It is a sculptural fragment showing headless torso of a male deity. It is of 9th century A.D.

Fig. No. 266: A sculptural fragment

It is a sculptural fragment showing defaced standing male *shaiv-dwarapala* and female attendant. It is of 9th century A.D.
Fig. No. 267: Headless female torso

It is a sculptural fragment showing a broken headless female torso. It is of 9th century A.D.

Fig. No. 268: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.
Fig. No. 269: A sculptural fragment

It is a sculptural fragment showing a dwarf and a leg of a human figure. It is of 9\textsuperscript{th} century A.D.

Fig. No. 270: Standing male figure

It is a sculptural fragment showing a broken standing male figure. It is of 9\textsuperscript{th} century A.D.
Fig. No. 271: A sculptural fragment

It is a sculptural fragment showing an attendant of a deity, a devotee and an ascetic. It is of 9th century A.D.
Fig. No. 272: Image of a sitting deity

It is a sculptural fragment showing a deity sitting in *lalitāsana* inside a round pillared *rathikā*. It is of 9th century A.D.
Fig. No. 273: An Architectural fragment

It is an architectural fragment decorated with stylized *chandraśālā* motif. It is of 9th century A.D.
Fig. No. 274: Lower part of a Dwarshakha

It is the lower part of a dwarshakha showing a mutilated river goddess and two attendants on her left side. It is of 9th century A.D.
Fig. No. 275: A Sculptural fragment

It is a sculptural fragment showing a female figure and a devotee. It is of 9th century A.D.
Fig. No. 276: Defaced male figure

It is a sculptural fragment showing a broken and defaced male figure. It is of 9th-10th century A.D.
It is a sculptural fragment showing the figure of standing Viṣṇu housed inside a round pillared rathikā. It is of 9th-10th century A.D.
Fig. No. 278: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls and *ghata pallava* motifs. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 279: An Architectural fragment

It is an architectural fragment. It is a broken piece of kirtimukha shaped Pranalaka. It is of 9th-10th century A.D.

Fig. No. 280: Broken image of a bull

It is a sculptural fragment showing a broken image of a bull. It is of 10th century A.D.
Fig. No. 281: Middle part of a male figure

It is a sculptural fragment showing middle portion of a male. It is of 10th century A.D.

Fig. No. 282: A male head

It is a sculptural fragment showing a male head. It is of 10th century A.D.
Fig. No. 283: Part of the parikar

It is a sculptural fragment showing the broken portion of the Parikar of a larger image. It is of 10th century A.D.

Fig. No. 284: Figure of Mahāvarāha

It is a sculptural fragment showing the figure of Mahāvarāha. It is of 10th century A.D.
Fig. No. 285: Feet of some deity

It is a sculptural fragment showing the feet of some deity. It is of 10th century A.D.

Fig. No. 286: Standing male figures

It is a sculptural fragment showing two standing male figures. It is of 10th century A.D.
Fig. No. 287: A sculptural fragment

It is a sculptural fragment showing the two male attendants and a devotee sitting in front. It is of 10th century A.D.
Fig. No. 288: Figure of Umā-Maheśa

It is a sculptural fragment showing the defaced figures of Umā-Maheśa. It is of 10th century A.D.

Fig. No. 289: Part of a larger image

It is a sculptural fragment showing the part of the larger image showing a female and a male figure. It is of 10th century A.D.
Fig. No. 290: Part of the image of Surya

It is a sculptural fragment showing the lower portion of the image of Surya. It is of 10th-11th century A.D.
Fig. No. 291: Parikar of a deity

It is a sculptural fragment showing a portion of Parikar of the image of a deity. It is of 11th century A.D.

Fig. No. 292: Standing Male figure

It is a sculptural fragment showing the headless standing male figure. It is of 11th century A.D.
Fig. No. 293: Torso of a male deity

It is a sculptural fragment showing a broken torso of a male deity. It is of 11th century A.D.
It is a sculptural fragment.

It is a sculptural fragment.
Fig. No. 296: A sculptural fragment

It is a sculptural fragment.

Fig. No. 297: A sculptural fragment

It is a sculptural fragment showing the part of a standing male figure.
03.3- **Bala Pir**: Mughal architecture is represented by the tombs of *Bala Pir* and his son, *Sheikh Mahdi*. *Sheikh Kabir*, commonly called *Bala Pir*, is said to have been tutor to the brothers, *nawabs Dalel Khan* and *Bahadur Khan*, the former having governed *Kanauj* in the days of *Shahjahan*. It lies in latitude 27°03′27.58″ N and longitude 79°55′1.50″ E (Fig. 298).

![Fig. No. 298: Satellite Image of the Tombs of Bala Pir, the Mosque & Gate of the Bala Pir Complex](image)

![Fig. No. 299: Panoramic view of the Tombs of Bala Pir](image)
Fig. No. 300: General view of Tombs of Bala Pir from South
03.4- **Bishunpur Tila, Pathkana Kannauj**: Mohalla Pathkana is part of larger Bishunpur Tila. I found the following antiquities collected at three spots on the road leading from Jama Masjid to Hajarinath. These antiquities are either kept inside small shrines or fixed in walls of these. The middle one is the largest. It lies in latitude 27°03’41” N and longitude 79°55’10.87” E (Fig. 301).

The antiquities, architectural and sculptural fragments found here are described below.

**Fig. No. 301: Satellite Image of Bishunpur Tila, Kannauj U.P. India**

It is an architectural fragment showing part of *chandraśālā* motif. It is of 7th-8th century A.D.
Fig. No. 303: Figure of a load bearer

It is an architectural fragment showing the figure of a load bearer. It is of 8th-9th century A.D.
It is an architectural fragment decorated with chaitya motif and amalak design. It is of 8th-9th century A.D.
Fig. No. 305: Feet of a deity

It is a sculptural fragment showing the feet of a deity. It is of 8<sup>th</sup>-9<sup>th</sup> century A.D.
Fig. No. 306: Figure of Gajalakṣmī

It is a sculptural fragment showing the defaced figure of Gajalakṣmī. It is of 8th-9th century A.D.
It is an architectural fragment decorated with pendants and *chandraśālā* motif. It is of 8th-9th century A.D.
It is a sculptural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 309: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th-10th century A.D.

Fig. No. 310: An architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.
It is a sculptural fragment showing the defaced image of *maladhari vidyadhara* couple. It is of 9th-10th century A.D.
Fig. No. 312: A flying celestial being

It is a sculptural fragment showing the figure of a flying celestial being. It is of 9th-10th century A.D.
Fig. No. 313: Part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 9th-10th century A.D.
Fig. No. 314: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.

Fig. No. 315: Image of load bearers

It is a sculptural fragment showing the images of load bearers. It is of 9th-10th century A.D.
Fig. No. 316: Parikar of a deity

It is a sculptural fragment showing the *Parikar* of a deity. The central figure that of deity has been removed. It is of 10th century A.D.
Fig. No. 317: Figure of a deity

It is a sculptural fragment showing the worn out figure of a deity flanked by attendants and musicians. It is of 10th century A.D.
It is an architectural fragment showing a rathikā housing a stylized flower design. The rathikā is topped with phansanakar shikhara. It is of 10th century A.D.
Fig. No. 319: Part of a doorjamb

It is an architectural fragment showing the part of the lalātabimba of a doorjamb. On the left side is carved a deity sitting in lalitāsana. On the right side is a band decorated with floral scrolls. It is of 10th century A.D.

Fig. No. 320: Two celestial figures holding some objects

It is a sculptural fragment showing the two celestial figures holding some objects in their hands. It is of 10th century A.D.
Fig. No. 321: Two human figures

It is a sculptural fragment carved with two human figures. It is of 10th century A.D.
Fig. No. 322: Image of a divinity

It is a sculptural fragment showing a divinity holding a weapon in his left hand. It is of 10th century A.D.
Fig. No. 323: Torso of a male

It is a sculptural fragment showing the headless torso of a male. It is of 10th century A.D.
Fig. No. 324: An Animal figure

It is a sculptural fragment showing the part of an animal figure. It is of 10th century A.D.
Fig. No. 325: An Animal figure

It is a sculptural fragment showing an animal figure. It is of 10th century A.D.
Fig. No. 326: Human figures

It is a sculptural fragment decorated with human figures. It is of 10th century A.D.

Fig. No. 327: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 328: Part of Umā-Maheśa image

It is a sculptural fragment showing the lower portion of Umā-Maheśa image. It is of 10th century A.D.
Fig. No. 329: Defaced image of a deity

It is a sculptural fragment carved with the defaced image of a deity. It is of 10th century A.D.
Fig. No. 330: Head of a lion

It is a sculptural fragment showing the head of a lion. It is of 10th century A.D.

Fig. No. 331: Lower part of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th century A.D.
Fig. No. 332: Figure of Garuṇa

It is a sculptural fragment showing the figure of Garuṇa. It is of 12th century A.D.
Fig. No. 333: Feet of a deity

It is a sculptural fragment showing the feet of a deity.
03.5- Chauki Haji Sharif: The police outpost *Chauki Haji Sharif* lies in latitude 27°03'46.31" N and longitude 79°55'11.17" E (Fig. 334). A large number of broken sculptural and architectural pieces have been kept on a platform inside the premises of *Chauki*. These pieces were found in the surrounding area by the townsman when digging for making their houses. It appears that there were many temples in this area as the name *Mohalla Bishunpura* which lies in the jurisdiction of this outpost indicates. These fragments belong to the ancient temples.

![Fig. No. 334: Satellite image of Chauki Haji Sharif](image)

The antiquities, architectural and sculptural fragments found here are described below.

![Fig. No. 335: An Architectural fragment](image)

It is an architectural fragment decorated with *chaitya* motif. It is of 6th century A.D.
Fig. No. 336: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 6th century A.D.
Fig. No. 337: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 6th-7th century A.D.
Fig. No. 338: An Architectural fragment

It is an architectural fragment showing an anthropomorphic figure with a tail shaped like floral scrolls. It is probably the part of a doorjamb. It is of 7th century A.D.
Fig. No. 339: An Architectural fragment

It is an architectural fragment decorated with *chaitya* and bracketed pillar motifs. It is of 7th century A.D.

Fig. No. 340: A Sculptural fragment

It is a sculptural fragment showing the defaced figure of a deity. It is of 7th-8th century A.D.
Fig. No. 341: An Architectural fragment

It is an architectural fragment decorated with flower scrolls. It is of 7th-8th century A.D.
Fig. No. 342: A Sculptural fragment

It is a sculptural fragment showing the torso of a deity. It is of 7th-8th century A.D.
Fig. No. 343: Torso of a deity

It is a sculptural fragment showing the torso of a deity. It is of 8th century A.D.
Fig. No. 344: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th century A.D.
It is an architectural fragment decorated with chaitya motif. It is of 8<sup>th</sup> century A.D.
Fig. No. 346: A Sculptural fragment

It is a sculptural fragment decorated with chaitya motif. It is of 8th century A.D.
Fig. No. 347: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th century A.D.
Fig. No. 348: Torso of a male

It is a sculptural fragment showing the torso of a male. It is of 8th century A.D.
Fig. No. 349: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th century A.D.

Fig. No. 350: An Architectural fragment

It is an architectural fragment. It is of 8th century A.D.
It is a sculptural fragment showing the left side hands of Viṣṇu (?) and Vanamala. It is of 8th century A.D.
It is an architectural fragment decorated with *chaitya* motif. It is of 8\(^{th}\) century A.D.
Fig. No. 353: An Architectural fragment

It is an architectural fragment decorated with chaitya motif and Kutachhadya motif. It is of 8th century A.D.
It is a sculptural fragment. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 355: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 356: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif, *ghantamala* and bell motif. It is of 8th-9th century A.D.
It is a sculptural fragment showing the lower portion of Kartikeya seated on a peacock. It is of 8th-9th century A.D.
Fig. No. 358: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
It is a sculptural fragment showing the image of a musician. It is made of kankar stone. It is of 8th-9th century A.D.
Fig. No. 360: Image of a Pillar

It is a pillar decorated with flower motif and *ghata pallava* motif. It is of 8th-9th century A.D.
Fig. No. 361: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 362: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 363: Lower part of Ravananaugraha image

It is a sculptural fragment showing the lower portion of the image of Ravananaugraha of Shiva. It is of 8th-9th century A.D.
Fig. No. 364: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 365: A male torso

It is a sculptural fragment showing a male torso. It is of 8th-9th century A.D.
Fig. No. 366: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is made of *kankar* stone. It is of 8th-9th century A.D.
Fig. No. 367: A defaced male figure

It is a sculptural fragment showing a defaced male figure supporting an umbrella like object. It is of 8th-9th century A.D.
Fig. No. 368: Part of a pillar

It is an architectural fragment. It is the part of a pillar. It is of 8th-9th century A.D.
Fig. No. 369: An Architectural fragment

It is an architectural fragment decorated with stylized square shaped bhumi amalak. It is of 8th-9th century A.D.
Fig. No. 370: Torso of a male

It is a sculptural fragment showing the headless torso of a male. It is of 8th-9th century A.D.
Fig. No. 371: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 372: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.
Fig. No. 373: Headless torso of a male

It is a sculptural fragment showing the headless torso of a male deity. It is of 8th-9th century A.D.
Fig. No. 374: Defaced male figure

It is a sculptural fragment showing the defaced male figure. It is of 8th-9th century A.D.
Fig. No. 375: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 376: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 377: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
It is a sculptural fragment showing the defaced torso of a deity. It is of 8th-9th century A.D.
Fig. No. 379: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 380: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 381: A broken Bhumi Amalak

It is a broken *bhumi amalak*. It is of 8\textsuperscript{th}-9th century A.D.
Fig. No. 382: An Architectural fragment

It is an architectural fragment decorated with *ghata pallava* motif. It is of 8th-9th century A.D.
Fig. No. 383: A Sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 384: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
It is a sculptural fragment showing the figure of a headless man riding a *vyāla*. It is of 8th-9th century A.D.
Fig. No. 386: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 387: Parikar of a deity

It is a sculptural fragment showing the Parikar of a deity. It is of 8th-9th century A.D.
Fig. No. 388: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 389: Torso of a male

It is a sculptural fragment showing the broken torso of a male. It is of 8th-9th century A.D.
Fig. No. 390: An Architectural fragment

It is an architectural fragment decorated with chaitya motifs. It is of 8th-9th century A.D.

Fig. No. 391: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 392: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 393: An Architectural fragment
It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.

**Fig. No. 394: An Architectural fragment**

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.

**Fig. No. 395: An Architectural fragment**

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 396: Figure of a male

It is a sculptural fragment showing the headless figure of a female. It is of 8th-9th century A.D.

Fig. No. 397: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 398: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 399: An Architectural fragment

It is a sculptural fragment showing the headless torso of a male. It is of 8th-9th century A.D.
Fig. No. 400: An Architectural fragment

It is an architectural fragment decorated with flower scrolls carvings on a stone. It is of 8th-9th century A.D.

Fig. No. 401: Mālādhārī vidyādhara

It is a sculptural fragment showing the figure of mālādhārī vidyādhara. It is of 8th-9th century A.D.
It is an architectural fragment. It is of 9th century A.D.
Fig. No. 403: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 404: An Architectural fragment

It is an architectural fragment decorated with kīrtimukha. It is of 9th century A.D.
Fig. No. 405: An Architectural fragment

It is an architectural fragment decorated with miniature square shaped brackets. It is of 9th century A.D.
Fig. No. 406: Lower portion of mother goddess

It is a sculptural fragment showing the lower portion of mother goddess flanked by her attendants. It is of 9th century A.D.
Fig. No. 407: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9\textsuperscript{th} century A.D.
Fig. No. 408: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.
Fig. No. 409: Standing female figure

It is a sculptural fragment showing a female figure standing inside a square pillared rathikā. It is of 9th century A.D.
Fig. No. 410: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 411: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity. It is of 9th century A.D.
Fig. No. 412: A broken female figure

It is a sculptural fragment showing a broken female figure. It is of 9th century A.D.
Fig. No. 413: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 414: Broken figure of female

It is a sculptural fragment showing the broken figure of a female devotee. It is of 9th century A.D.
Fig. No. 415: Saptamatrikā panel

It is the part of Saptamatrikā panel of 9th century A.D.
Fig. No. 416: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.
Fig. No. 417: Defaced image of a deity

It is a sculptural fragment showing the defaced image of a deity. It is of 9th century A.D.
Fig. No. 418: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.
Fig. No. 420: Lower part of a pillar

It is an architectural fragment showing the lower part of a pillar decorated with *ghata pallava* motif. It is of 9th century A.D.
Fig. No. 421: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.

Fig. No. 422: Top portion of an image

It is a sculptural fragment showing the top portion of an image. It shows a deity flanked by devotees. It is of 9th century A.D.
Fig. No. 423: Standing male figure

It is a sculptural fragment showing a broken standing male figure accompanied by a dwarf. It is of 9th century A.D.
It is a sculptural fragment showing the mutilated and degenerated image of a mother goddess. It is of 9th century A.D.
Fig. No. 425: Broken male figure

It is a sculptural fragment showing a broken male figure. It is of 9th century A.D.
Fig. No. 426: A standing human figure

It is a sculptural fragment decorated with a human figure standing inside a *rathikā*. It is of 9th century A.D.
Fig. No. 427: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th century A.D.
Fig. No. 428: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.
Fig. No. 429: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.
Fig. No. 430: A Sculptural fragment

It is a sculptural fragment decorated with lotus petal design. It is of 9th century A.D.
Fig. No. 431: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 432: Image of a deity

It is a sculptural fragment showing a defaced deity sitting in *lalitāsana*. It is of 9th century A.D.
It is a sculptural fragment showing a defaced female figure. It is of 9th century A.D.
Fig. No. 434: Figure of a deity

It is a sculptural fragment showing a defaced figure of a deity. It is of 9th century A.D.
Fig. No. 435: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
It is a sculptural fragment showing a defaced human figure. It is of 9th century A.D.
It is a sculptural fragment showing a defaced deity sitting in *lalitāsana* inside a square pillared *rathikā* and a *Makara vyāla* is shown at the left side of the deity. It is of 9th century A.D.
Fig. No. 438: Lower part of the image of Surya

It is a sculptural fragment showing the lower part of the image of Surya. It is of 9th century A.D.
Fig. No. 439: Middle part of a male

It is a sculptural fragment showing the middle portion of a male. It is of 9th century A.D.
Fig. No. 440: An Architectural fragment

It is an architectural fragment decorated with chain and bell motif. It is of 9th century A.D.
Fig. No. 441: Parikar of Viṣṇu image

It is a sculptural fragment showing the part of Parikar of Viṣṇu image showing Nrisingha killing Hiranyakashyapa and a vyāla at the bottom. Kachhapa Avatar and ghata pallava motif shown at the top. It is of 9th century A.D.
It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 443: Defaced female deity

It is a sculptural fragment showing a defaced female deity. It is of 9th century A.D.
Fig. No. 444: Part of an image

It is a sculptural fragment showing the part of an image showing two male figures, one standing and one sitting. It is of 9th century A.D.
Fig. No. 445: Headless female torso

It is a sculptural fragment showing a broken headless female torso. It is of 9th century A.D.
It is a sculptural fragment showing a flying celestial being. It is also decorated with floral scrolls. It is made of kankar stone. It is of 9th century A.D.
Fig. No. 447: Part of Viṣṇu image

It is a sculptural fragment showing the part of the image of Viṣṇu showing Mahāvarāha, a devotee and a vyāla figure. It is of 9th century A.D.
Fig. No. 448: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.
Fig. No. 449: A male deity

It is a sculptural fragment showing a male deity sitting on a cushion and part of floral scroll design. It is of 9th century A.D.
Fig. No. 450: An Architectural fragment

It is an architectural fragment showing the *shikhara* of a miniature shrine. It is of 9th century A.D.
Fig. No. 451: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.
Fig. No. 452: Figure of two wrestlers

It is a sculptural fragment showing the figures of two wrestlers. It is of 9th century A.D.
Fig. No. 453: A Sculptural fragment

It is a sculptural fragment decorated with floral designs. It is of 9th century A.D.
Fig. No. 454: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 455: Part of the Abhamandala

It is a sculptural fragment showing the part of the Abhamandala decorated with lotus flower designs. It is of 9th century A.D.
Fig. No. 456: An Architectural fragment

It is an architectural fragment decorated with chaitya motif and eroded human figures. It is of 9th century A.D.
Fig. No. 457: Part of a pillar

It is an architectural fragment. It is the part of a pillar decorated with floral motifs. It is of 9th century A.D.
Fig. No. 458: Part of the Abhamandala

It is a sculptural fragment showing the part of the Abhamandala of a Shaiva deity. It is of 9th century A.D.
Fig. No. 459: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.
Fig. No. 460: A Sculptural fragment

It is a sculptural fragment decorated with lotus petals. It is of 9th century A.D.
It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.
Fig. No. 462: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 9th century A.D.
Fig. No. 463: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th century A.D.
Fig. No. 464: Lower part of a deity

It is a sculptural fragment showing the lower portion of an image of a deity. It is of 9th century A.D.
Fig. No. 465: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 466: A Sculptural fragment

It is a sculptural fragment showing a *ghata pallava* motif and a devotee with folded hands. It is of 9th century A.D.
Fig. No. 467: Part of the Abhamandala

It is a sculptural fragment showing the part of the Abhamandala of the Parikar of a large image and a mālādhārī vidyādhara. It is of 9th century A.D.
Fig. No. 468: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9\textsuperscript{th} century A.D.
Fig. No. 469: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 470: An Architectural fragment

It is a sculptural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 471: An Architectural fragment

It is an architectural fragment decorated with *ghata pallava* motif. It is of 9th century A.D.
Fig. No. 472: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.
It is a sculptural fragment showing a defaced female figure. It is of 9th century A.D.
Fig. No. 474: Part of some doorjamb

It is an architectural fragment showing a part of *lalatabimba* of some door showing figures of *mālādhārī* vidyādharas. It is of 9th century A.D.
Fig. No. 475: Figure of a load bearer

It is a sculptural fragment showing the figure of load bearer. It is of 9\textsuperscript{th} century A.D.
Fig. No. 476: Legs of a human figure

It is a sculptural fragment showing the legs of a human figure. It is of 9th century A.D.
Fig. No. 477: Miniature shrine of a deity

It is a sculptural fragment showing a miniature shrine of a deity. It is of 9th century A.D.
Fig. No. 478: Image of a devotee

It is a sculptural fragment showing a defaced devotee. It is of 9th century A.D.
Fig. No. 479: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 480: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 481: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 482: Part of the image of a deity

It is a sculptural fragment showing the part of the image of a deity. It is of 9th century A.D.
Fig. No. 483: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 484: Lower portion of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 9th century A.D.
Fig. No. 485: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 9th century A.D.
Fig. No. 486: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 487: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 488: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th century A.D.
Fig. No. 489: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 490: Image of Brahna (?)

It is a sculptural fragment showing the upper portion of the image of Brahna (?) with Saraswati. It is of 9th century A.D.
It is a sculptural fragment showing the part of the Parikar of a deity showing attendants. It is of 9th century A.D.
Fig. No. 492: Headless female figure

It is a sculptural fragment showing a headless female figure. It is of 9th century A.D.
Fig. No. 493: A Sculptural fragment

It is a sculptural fragment showing a defaced multi-handed deity and a mālādhārī vidyādhara. It is of 9th century A.D.
Fig. No. 494: A Sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 495: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.
Fig. No. 496: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th century A.D.

Fig. No. 497: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 498: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.

Fig. No. 499: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 500: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 9th century A.D.
Fig. No. 501: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th century A.D.
Fig. No. 502: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 503: Standing human figure

It is a sculptural fragment showing a mutilated and broken standing human figure. It is of 9th-10th century A.D.
Fig. No. 504: Lowermost portion of some deity

It is a sculptural fragment showing the lowermost portion of some deity seated on a stylized cushion. It is of 9th-10th century A.D.
Fig. No. 505: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.
Fig. No. 506: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 507: Legs of a male and a female

It is a sculptural fragment showing the legs of a male and a female sitting on thick cushions. It is of 9th-10th century A.D.

Fig. No. 508: An Architectural fragment

It is an architectural fragment. It is the top portion of a Rathikā. It is of 9th-10th century A.D.
Fig. No. 509: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 511: An Architectural fragment

It is an architectural fragment showing the broken lion faced gargoyle. It is of 9th-10th century A.D.
Fig. No. 512: A Horse rider

It is a sculptural fragment showing a horse rider. It is of 9th-10th century A.D.
It is a sculptural fragment showing the part of the Parikar of a deity showing a standing attendant of a deity and a small human figure at the top. It is of 9th-10th century A.D.
Fig. No. 514: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
Fig. No. 515: Parikar of a deity

It is a sculptural fragment. It is part of the Parikar of a deity. It shows a standing attendant. It is of 9th-10th century A.D.
Fig. No. 516: Figure of a deity

It is a sculptural fragment showing the figure of a deity in kneeling position and housed inside a niche. It is of 9th-10th century A.D.

Fig. No. 517: Figure of a male deity

It is a sculptural fragment showing a male deity sitting in Lalitāsana inside a Rathikā. It is of 9th-10th century A.D.
It is a sculptural fragment showing the lower part of the image showing a portion of Apasmārapuruṣa. It is of 9th-10th century A.D.
Fig. No. 519: A Sculptural fragment

It is a sculptural fragment showing defaced figure of a standing deity and a standing male figure. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 520: A standing deity

It is a sculptural fragment showing a defaced figure of standing deity. It is of 9th-10th century A.D.
Fig. No. 521: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.
Fig. No. 522: Headless figure of a deity

It is a sculptural fragment showing the headless figure of a deity. It is of 9th-10th century A.D.
Fig. No. 523: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.
Fig. No. 524: An Architectural fragment

It is an architectural fragment decorated with flower and pyramided motif. It is of 9th-10th century A.D.
Fig. No. 525: Torso of a male

It is a sculptural fragment showing the torso of a male. It is of 9th-10th century A.D.
Fig. No. 526: A Sculptural fragment

It is a sculptural fragment decorated with large flowers. It is of 9th-10th century A.D.
It is a sculptural fragment decorated with lotus flower motifs. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 528: An Architectural fragment

It is an architectural fragment decorated with chaitya motifs. It is of 9th-10th century A.D.
Fig. No. 529: Defaced figure of a matrikā

It is a sculptural fragment showing a defaced figure of matrikā holding a child and sitting on a cushion. It is of 9th-10th century A.D.
Fig. No. 530: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th-10th century A.D.
Fig. No. 531: Broken figure of a tirthankara

It is a sculptural fragment showing a broken figure of a tirthankara and Ābhāmandala is shown behind his head. It is of 9th-10th century A.D.
Fig. No. 532: Defaced female figure

It is a sculptural fragment showing a standing defaced female figure. It is of 9th-10th century A.D.
Fig. No. 533: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 535: Flying Celestial beings

It is a sculptural fragment showing the image of flying celestial beings. It is of 9th-10th century A.D.
Fig. No. 536: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
Fig. No. 537: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.
Fig. No. 538: A Sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 9th-10th century A.D.
Fig. No. 539: Part of the parikar

It is a sculptural fragment showing the part of Parikar of an image showing a standing attendant and a sitting devotee. It is of 9th-10th century A.D.
Fig. No. 540: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.
Fig. No. 541: Figure of Umā-Maheśa

It is a sculptural fragment showing the eroded figure of Umā-Maheśa. It is of 9th-10th century A.D.
Fig. No. 542: Part of the parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity showing a broken miniature figure of a deity. It is of 9th-10th century A.D.
Fig. No. 543: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity. It is of 9th-10th century A.D.
Fig. No. 544: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th-10th century A.D.
Fig. No. 545: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.
Fig. No. 546: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.
Fig. No. 547: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 548: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.
Fig. No. 549: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the figure of mālādhārī vidyādhara couple. It is of 9th-10th century A.D.

Fig. No. 550: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
Fig. No. 551: Part of a pilaster

It is an architectural fragment showing the part of a pilaster decorated with kīrtimukha and floral scrolls. It is of 9th-10th century A.D.
Fig. No. 552: Image of three divine figures

It is a sculptural fragment showing the three divine figures. It is of 9th-10th century A.D.
Fig. No. 553: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It has a defaced male figure and a figure of vyala on right side. It is of 9th-10th century A.D.
Fig. No. 554: A sculptural fragment

It is a sculptural fragment showing a defaced human figure and a bird. It is of 9th-10th century A.D.
Fig. No. 555: Middle portion of a male

It is a sculptural fragment showing the middle portion of a male. It is of 9th-10th century A.D.
It is a sculptural fragment showing the image of a musician and a female figure. It is made of *kankar* stone. It is of 9th-10th century A.D.
Fig. No. 557: Defaced human head

It is a sculptural fragment showing a defaced human head. It is of 9th-10th century A.D.

Fig. No. 558: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
Archaeological Gazetteer of Kannauj City

Fig. No. 559: An Architectural fragment
It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.

Fig. No. 560: An Architectural fragment
It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.

Fig. No. 561: Headless figure of a female
It is a sculptural fragment showing the headless figure of a female. It is of 9th-10th century A.D.
Fig. No. 562: Headless figure of a female

It is a sculptural fragment showing the headless figure of a female. It is of 9th-10th century A.D.

Fig. No. 563: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
Fig. No. 564: Headless figure of an ascetic

It is a sculptural fragment showing a headless figure of an ascetic sitting in dhyana mudra. It is of 9th-10th century A.D.

Fig. No. 565: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
Fig. No. 566: Defaced figure of a deity

It is a sculptural fragment showing a defaced figure of a deity. It is of 9th-10th century A.D.

Fig. No. 567: A Horse rider

It is a sculptural fragment showing a horse rider. It is of 9th-10th century A.D.
Fig. No. 568: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.

Fig. No. 569: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 570: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 571: Parikar of Viṣṇu image

It is a sculptural fragment showing the part of the Parikar of the image of Viṣṇu showing Matsya Avatar and four Vedas sitting above him. It is of 9th-10th century A.D.
Fig. No. 572: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of some image of a deity. It is of 9th-10th century A.D.

Fig. No. 573: Hand of some deity

It is a sculptural fragment showing the hand of some deity. It is of 9th-10th century A.D.
Fig. No. 574: A Sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 575: An Architectural fragment

It is an architectural fragment. It is made of kankar stone. It is of 9th-10th century A.D.
It is *Bhumī Amalak*, an architectural fragment. It is of 9th-10th century A.D.

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.
Fig. No. 578: Part of a pillar

It is the part of a pillar showing image of a load bearer. It is decorated with chaitya motifs and flower designs. It is of 9th-10th century A.D.
Fig. No. 579: A standing human figure

It is a sculptural fragment showing a standing human figure. It is of 10th century A.D.
Fig. No. 580: Lower part of Rāvaṇānugraha image

It is a sculptural fragment showing the lower portion of the Rāvaṇānugraha image of Śiva. It is of 10th century A.D.
Fig. No. 581: An Architectural fragment

It is an architectural fragment showing a deity standing inside a Rathikā. It is of 10th century A.D.
Fig. No. 582: Figure of a man holding a slab

It is a sculptural fragment showing the figure of a man holding a slab on which another man is sitting. It is of 10th century A.D.
It is a sculptural fragment showing the lower right portion of the Parikar of a deity. It is of 10th century A.D.
Fig. No. 584: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 585: Parikar of Viṣṇu image

It is a sculptural fragment. It is part of the Parikar of a Viṣṇu image. Narsingha is visible on upper right side. It is of 10th century A.D.
Fig. No. 586: Part of a larger image

It is a sculptural fragment. It is part of the larger image. It shows a four armed Shaiva deity is sitting on a cushion in Lalitāsana inside a round pillared Rathikā. It is of 10th century A.D.
Fig. No. 587: Parikar of a large image

It is a sculptural fragment showing a part of the Parikar of a large image. It has a female attendant and an elephant. It is of 10th century A.D.
Fig. No. 588: A standing male figure

It is a sculptural fragment showing the portion of an image showing a standing male figure. It is of 10\textsuperscript{th} century A.D.
Fig. No. 589: Broken image of a lion

It is a sculptural fragment showing the broken image of a lion. It is of 10\textsuperscript{th} century A.D.
Fig. No. 590: Broken figure of Viṣṇu

It is a sculptural fragment showing the broken figure of Viṣṇu. It is of 10th century A.D.
Fig. No. 591: Image of Umā-Maheśa

It is a sculptural fragment showing the lower portion of the image of Umā-Maheśa. It shows bull, Bhringi rishi and Kārtikeya between the legs of Śiva and Pārvatī. It is of 10th century A.D.
Fig. No. 592: Broken image of a lion

It is a sculptural fragment showing the broken image of a lion. It is of 10th century A.D.
Fig. No. 593: An Architectural fragment

It is an architectural fragment decorated with *danturika* design and pillar. It is of 10th century A.D.
Fig. No. 594: Broken image of Viṣṇu

It is a sculptural fragment showing the broken image of Viṣṇu riding Garuna. It is of 10th century A.D.
Fig. No. 595: Part of a pillar

It is a sculptural fragment showing the top portion of a pillar. It is of 10th century A.D.
Fig. No. 596: An Architectural fragment

It is a sculptural fragment showing the leg part of the standing human figure. It is of 10th century A.D.
Fig. No. 597: An Architectural fragment

It is an architectural fragment decorated with chaitya motif and amalak motif. It is of 10th century A.D.
Fig. No. 598: Part of a large image

It is a sculptural fragment showing the part of a large image. It is of 10th century A.D.
Fig. No. 599: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 10th century A.D.
Fig. No. 600: Headless figure of a deity

It is a sculptural fragment showing the headless figure of a deity. It is of 10th century A.D.
Fig. No. 601: Middle part of a female figure

It is a sculptural fragment showing the middle portion of a female. It is of 10th century A.D.
Fig. No. 602: A Standing male deity

It is a sculptural fragment showing the lower portion of a standing male deity. It is of 10th century A.D.
It is a sculptural fragment showing a defaced figure of a devotee. It is of 10th century A.D.
It is a sculptural fragment showing the part of the image of a deity sitting in *padmasana* on a lotus seat. It is of 10th century A.D.
Fig. No. 605: Hand of a warrior

It is a sculptural fragment showing the hand of a warrior holding a short sword. It is of 10th century A.D.
Fig. No. 606: Lower part of a male figure

It is a sculptural fragment showing the lower portion of a male figure. It is of 10th century A.D.
Fig. No. 607: An Architectural fragment

It is an architectural fragment decorated with stenciled floral design. It is of 10th century A.D.
Fig. No. 608: An Architectural fragment

It is an architectural fragment (part of the *lalatabimba* of a door) decorated with defaced figures of musicians, *puṣpa śākhā* and stenciled floral designs. It is of 10th century A.D.
Fig. No. 609: Figure of a Tirthankara

It is a sculptural fragment showing the broken figure of a tirthankara sitting in dhyana mudra. There is an inscription on the base of the simhāsana of the broken image of tirthankara. It is of 10th century A.D.
Fig. No. 610: Figure of Mahāvarāha

It is a sculptural fragment showing the figure of Mahāvarāha. It is of 10th century A.D.
Fig. No. 611: Part of the image of a deity

It is a sculptural fragment showing the lower left part of the image of a deity. It is of 10th century A.D.
Fig. No. 612: Figure of Umā-Maheśa

It is a sculptural fragment showing the eroded figure of Umā-Maheśa. It is of 10th century A.D.
It is a sculptural fragment showing the lower left portion of Rāvaṇānugraha image of Śiva. It is of 10th century A.D.
Fig. No. 614: Part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th century A.D.
Fig. No. 615: A Mythical animal

It is a sculptural fragment showing a mythical animal. It is of 10th century A.D.
It is an architectural fragment. It is the part of a pillar decorated with amalak design, floral motif and having a defaced human figure at the top. It is of 10th century A.D.
Fig. No. 617: Semi-finished figure of Brahma

It is a sculptural fragment showing the semi-finished figure of Brahma (?). It is of 10th century A.D.
Fig. No. 618: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 10th century A.D.
Fig. No. 619: Part of a male figure

It is a sculptural fragment showing the middle portion of a male figure. It is of 10th century A.D.
Fig. No. 620: Part of a male deity

It is a sculptural fragment showing the middle portion of a male deity. It is of 10th century A.D.
Fig. No. 621: Part of the image of a deity

It is a sculptural fragment showing the part of the image of a deity showing the feet. It is of 10\textsuperscript{th} century A.D.
Fig. No. 622: Image of a load bearer

It is a sculptural fragment showing the part of the image of load bearer. It is of 10th century A.D.
Fig. No. 623: A human figure

It is a sculptural fragment showing a human figure. It is part of some large image. It is of 10th century A.D.
Fig. No. 624: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 625: Dancing figure of Ganeśa

It is a sculptural fragment showing the defaced dancing figure of Ganeśa. It is of 10th century A.D.
It is a sculptural fragment showing the part of the *Parikar* of a deity showing female attendants, a devotee and a lion. It is of 10th century A.D.
Fig. No. 627: An Architectural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 628: Part of legs

It is a sculptural fragment showing the upper portion of legs. It is of 10th century A.D.
Fig. No. 629: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.
Fig. No. 630: Figure of a load bearer

It is a sculptural fragment showing the figure of a load bearer holding up a deity standing on a pedestal. It is of 10th century A.D.
Fig. No. 631: A sitting deity

It is a sculptural fragment showing a deity sitting inside a Rathikā. It is of 10th century A.D.
Fig. No. 632: Image of a tirthankara

It is a sculptural fragment showing the image of Jain image on which a tirthankara is sitting in dhyana mudra under a tree and a monkey is hanging on the tree. It is of 10th century A.D.
Fig. No. 633: Figure of a deity

It is a sculptural fragment showing a defaced sitting figure of a deity. It is of 10th century A.D.
Fig. No. 634: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of the image of a deity. Image of three headed deity has been carved on it. It is of 10th century A.D.
Fig. No. 635: Mālādhārī vidyādhara

It is a sculptural fragment showing a defaced figure of mālādhārī vidyādhara. It is of 10th century A.D.
Fig. No. 636: An Architectural fragment

It is an architectural fragment showing the upper part of the kīrtimukha. It is of 10th century A.D.

Fig. No. 637: Part of a pillar

It is an architectural fragment showing part of a pillar showing floral designs. It is of 10th century A.D.
Fig. No. 638: Torso of a male deity

It is a sculptural fragment showing the headless torso of a male deity. It is of 10th century A.D.
Fig. No. 639: Image of Viṣṇu

It is a sculptural fragment showing the broken image of Viṣṇu. It is of 10th century A.D.
Fig. No. 640: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.

Fig. No. 641: Headless torso of an attendant

It is a sculptural fragment showing a headless torso of an attendant holding a chakra in his hands. It is of 10th century A.D.
Fig. No. 642: Figure of a male holding some weapon

It is a sculptural fragment showing a male holding some weapon. It is of 10th century A.D.
Fig. No. 643: Mālādhārī vidyādhara

It is a sculptural fragment showing a defaced figure of a mālādhārī vidyādhara. It is of 10th century A.D.

Fig. No. 644: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 10th century A.D.
Fig. No. 645: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of an image of a deity. It is of 10th century A.D.

Fig. No. 646: Defaced female figure

It is a sculptural fragment showing a broken and defaced female figure. It is of 10th century A.D.
Fig. No. 647: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.

Fig. No. 648: Figure of a mother goddess

It is a sculptural fragment showing the defaced and broken figure of a mother goddess. She is holding a sword in her right hand. It is of 10th century A.D.
Fig. No. 649: Hands of a deity

It is a sculptural fragment showing the hands of a deity. It is of 10th century A.D.

Fig. No. 650: Mālādhārī vidyādharā

It is a sculptural fragment showing the defaced image of mālādhārī vidyādharā. It is of 10th century A.D.
Fig. No. 651: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.

Fig. No. 652: An Architectural fragment

It is an architectural fragment. It is the part of a pillar decorated with *ghata pallava* motif and floral scrolls. It is of 10th century A.D.
Fig. No. 653: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 654: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th-11th century A.D.
Fig. No. 655: Parikar of a deity

It is a sculptural fragment showing the Parikar of the image of a deity. It is of 10th-11th century A.D.
Fig. No. 656: Torso of Viṣṇu

It is a sculptural fragment showing the headless torso of Viṣṇu (?). It is of 10th-11th century A.D.
Fig. No. 657: Head of a deity

It is a sculptural fragment showing a mutilated head of a deity. It is of 10th-11th century A.D.
Fig. No. 658: An Architectural fragment

It is an architectural fragment. It is of 10th-11th century A.D.
Fig. No. 659: Defaced figure of a human

It is a sculptural fragment showing the defaced figure of human. It is of 10th-11th century A.D.
Fig. No. 660: Defaced female figure

It is a sculptural fragment showing the defaced female figure. It is of 10th-11th century A.D.
Fig. No. 661: Mālādhārī vidyādhara

It is a sculptural fragment showing the headless figure of मालाधारी विद्याधरा. It is of 10\textsuperscript{th}-11\textsuperscript{th} century A.D.

Fig. No. 662: Hind portion of a lion

It is a sculptural fragment showing the hind portion of a lion. It is of 10\textsuperscript{th}-11\textsuperscript{th} century A.D.
Fig. No. 663: Face of a lion

It is a sculptural fragment showing the face of a lion. It is of 10\textsuperscript{th}-11\textsuperscript{th} century A.D.
It is a sculptural fragment showing the middle portion of a female figure. It is of 11th century A.D.
Fig. No. 665: Part of a larger image

It is a sculptural fragment showing the part of a large image showing a degenerated figure of sitting Ganeśa and a human figure. It is of 18th century A.D.
Fig. No. 666: A sculptural fragment

It is a sculptural fragment.
Fig. No. 667: Feet of a deity

It is a sculptural fragment showing the feet of a deity.
It is a sculptural fragment.

Fig. No. 668: A sculptural fragment
It is a sculptural fragment.
Fig. No. 670: A sculptural fragment

It is a sculptural fragment.
It is a sculptural fragment.
Fig. No. 672: A sculptural fragment

It is a sculptural fragment.

Fig. No. 673: A sculptural fragment

It is a sculptural fragment.
Fig. No. 674: A sculptural fragment

It is a sculptural fragment showing a defaced human figure.

Fig. No. 675: A sculptural fragment

It is a sculptural fragment.
Fig. No. 676: A sculptural fragment

It is a sculptural fragment.

Fig. No. 677: A sculptural fragment

It is a sculptural fragment.
It is a sculptural fragment.

It is a sculptural fragment.

It is a sculptural fragment.
It is a sculptural fragment.

It is a sculptural fragment showing the broken figure of Śivalinga.
Fig. No. 683: A sculptural fragment

These are sculptural fragments.
Fig. No. 684: A sculptural fragment

It is an architectural fragment. It is of medieval period.
Fig. No. 685: A sculptural fragment

It is an architectural fragment.

Fig. No. 686: A sculptural fragment

It is an architectural fragment decorated with floral scrolls.
It is an architectural fragment. It is the part of a pillar.
03.6- **Durga Mandir, Bishunpur Tila Kannauj:** The temple lies in latitude $27^\circ03'41.68''$ N and longitude $79^\circ55'10.99''$ E (Fig. 688). There are many antiquities have been found from *Bishunpur Tila Mohalla Pathkana* 2 and kept under a tree inside a half built temple.

![Satellite Image of Durga Mandir, Mohalla Pathkana 2](image)

**Fig. No. 688: Satellite Image of Durga Mandir, Mohalla Pathkana 2**

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 689: An Architectural fragment

It is an architectural fragment decorated with chaitya motif and head of a human figure. It is of 6th-7th century A.D.
Fig. No. 690: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It shows the standing figures of a male and a female attendant. It is of 8th-9th century A.D.
Fig. No. 691: A Sculptural fragment

It is a sculptural fragment showing the image of a load bearer and a standing human figure. It is of 8th-9th century A.D.
Fig. No. 692: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 693: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 694: Headless torso of a female

It is a sculptural fragment showing the headless torso of a female. It is of 9th century A.D.
Fig. No. 695: Image of a female deity

It is a sculptural fragment showing the image of a female deity housed inside a square pillared *rathikā* topped with *chaitya* motif. It is of 9th century A.D.
Fig. No. 696: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.
Fig. No. 697: Lower portion of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 9th century A.D.
Fig. No. 698: Human Head

It is a sculptural fragment showing the image of a human head. It is of 9th century A.D.
Fig. No. 699: A sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 700: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9\textsuperscript{th} century A.D.
Fig. No. 701: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It shows a standing figure of a female. It is of 9th-10th century A.D.
Fig. No. 702: Broken image of multi-handed Ganeśa

It is a sculptural fragment showing the broken image of multi-handed Ganeśa. It is of 9th-10th century A.D.
It is an architectural fragment. It is a part of the *dwarashakha* decorated with *rupa shakha* and *puspa śākhā*. It is of 9th-10th century A.D.
Fig. No. 704: Image of a devotee

It is a sculptural fragment showing the image of a devotee sitting with folded hands. It is of 9th-10th century A.D.
It is an architectural fragment. It is of 10th century A.D.

It is a sculptural fragment showing the lower portion of the image of Kartikeya. It is of 10th century A.D.
Fig. No. 707: Image of a female

It is a sculptural fragment showing the defaced standing image of a female. It is of 10th century A.D.
Fig. No. 708: Image of Ganeśa

It is a sculptural fragment showing the image of Ganeśa sitting in Lalitāsana. It is of 10th century A.D.
Fig. No. 709: Lower part of the image of a deity

It is a sculptural fragment showing the lower most portion of the image of a deity. It is of 10th century A.D.
Fig. No. 710: An Architectural fragment

It is an architectural fragment. It shows a square pillared *rathikā* housing a flower. It is of 10th century A.D.
Fig. No. 711: Image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th-11th century A.D.
It is a sculptural fragment showing the part of the Parikar of a deity. It shows the figure of vyala and ribbed capital of a square pillar and stylized ghata pallava motif. It is of 10th-11th century A.D.
Fig. No. 713: Image of Sheshasai Viṣṇu

It is a sculptural fragment showing the part of the image of Sheshasai Viṣṇu. It is of 10th-11th century A.D.
03.7- **Gauri Shankar Temple, Lidpuri, Kannauj:** The temple lies in latitude 27°03′30″ N and longitude 79°55′35″ E (Fig. 714).

The antiquities, architectural and sculptural fragments found here are described below.
It is a sculptural piece showing Surya flanked by two attendants. Two mālādhārī vidyādharas are showing above his shoulders. It is made of kankar stone. It is of 8th-9th century A.D.
Fig. No. 716: Figure of Mahisasuramardini

It is a sculptural piece showing the figure of Mahisasuramardini. It is made of kankar stone. It is of 8th-9th century A.D.
Fig. No. 717: Standing male figure

It is a sculptural piece showing a standing male figure. It is made of kankar stone. It is of 8th-9th century A.D.
Fig. No. 718: Figure of a miniature temple

It is a sculptural fragment showing a miniature temple. Its shikhara is decorated with large Chandraśālā motif. It is of 8th-9th century A.D.

Fig. No. 719: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā and tula end (decorated with flower) motifs. It is of 8th-9th century A.D.
Fig. No. 720: Image of Ekmukhi Śiva linga

It is the image of Ekmukhi Śiva linga housed inside Gauri Shakar temple. It is of 9th century A.D.
Fig. No. 721: Śiva seated inside a rathikā

It is a sculptural piece showing Śiva seated inside a rathikā. It is of 9th-10th century A.D.
Fig. No. 722: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motif. It is of 9th-10th century A.D.
Fig. No. 723: Parikar of some deity

It is part of the Parikar of an image of some deity. It is of 9<sup>th</sup>-10<sup>th</sup> century A.D.
Fig. No. 724: Mutilated figure of a couple

It is a sculptural fragment showing a mutilated figure of couple. It is of 9th-10th century A.D.
Fig. No. 725: A sculptural fragment

It is a sculptural fragment showing a *vyala* and the hand of a deity. It is of 9th-10th century A.D.

Fig. No. 726: Part of a doorjamb

It is a part of a doorjamb showing the garlands on left side. It is of 9th-10th century A.D.
Fig. No. 727: A sculptural fragment

It is a sculptural piece showing floral carvings. It is of 10th century A.D.

Fig. No. 728: A sculptural fragment

It is a sculptural fragment carved with lotus petals. It is of 10th century A.D.
Fig. No. 729: A sculptural fragment

It is a sculptural piece showing a lion sitting on the ground. It is of 10th century A.D.

Fig. No. 730: Part of the image of deity

It is a sculptural fragment showing the part of the image of a deity. It is of 10th century A.D.
Fig. No. 731: A mutilated male figure

It is a sculptural fragment showing a mutilated male figure. It is of 10th century A.D.
Fig. No. 732: Image of Śiva and Pārvatī

It is a sculptural fragment showing rathikā housing the images of Śiva and Pārvatī. It is of 10th century A.D.
Fig. No. 733: Head of Hanuman

It is a sculptural fragment showing the head of Hanuman embedded in the roots of a peepal tree. It is of 10th century A.D.
Fig. No. 734: Lower part of a human figure

It is a sculptural fragment showing the lower part of a human figure. It is of 10th-11th century A.D.
03.8- **Hajarinath Temple, Qajipura:** The temple lies in latitude 27°03′58.11″ N and longitude 79°55′16.34″ E (Fig. 735). The broken stone sculptures and architectural fragments are kept in the premises of this temple.

![Satellite image of Hazarinath Temple, Qajipura Kannauj](image)

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 736: Part of the pilaster

It is a sculptural fragment. It is a part of the pilaster decorated with human figure and a kīrtimukha. It is of 8th-9th century A.D.
It is a sculptural fragment showing the head of a Shaiva female deity. It is of 8th-9th century A.D.
It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows the lower portion of a standing deity flanked by two human devotees. It is of 8th-9th century A.D.
It is a sculptural fragment showing the lower portion of the image of a deity. It shows a mālādhārī vidyādhara and two devotees worshiping a Śivalinga sitting inside a round pillared rathikā topped with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 740: Image of Mahāvarāha

It is a sculptural fragment showing the broken lower part of the image of Mahāvarāha. It shows a Naga couple, a male and a female attendant. It is of 9th-10th century A.D.
Fig. No. 741: Image of Shaiva deity

It is a sculptural fragment showing the broken image of a Shaiva deity. It is of 9th-10th century A.D.
Fig. No. 742: Parikar of the image of Viṣṇu

It is a sculptural fragment showing the part of the Parikar of the image of Viṣṇu. It shows broken figures of his attendants and Ayudhapurusha (gada bearer). It is of 9th-10th century A.D.
It is a sculptural fragment showing the multi handed image of Ganeśa (?). It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 744: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It is of 9th-10th century A.D.
Fig. No. 745: A defaced standing human figure

It is a sculptural fragment showing a defaced standing human figure. It is of 9th-10th century A.D.
Fig. No. 746: Standing image of a human

It is a sculptural fragment showing the standing image of a human. It is of 10th century A.D.
Fig. No. 747: Parikar of a deity

It is a sculptural fragment showing the lower right portion of the Parikar of a deity. It shows divine attendant and a deity standing & holding some object. It is of 10th century A.D.
Fig. No. 748: Defaced image of a female and a male

It is a sculptural fragment showing the defaced images of a female and a male. It is of 10th century A.D.
Fig. No. 749: A standing female deity

It is a sculptural fragment showing a female deity standing inside a round pillared *rathikā* which is topped with *chaitya* motif. It is of 10th century A.D.
Fig. No. 750: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
It is the image of Śivalinga kept inside the temple of Hazarinath situated at Qazipura, Kannauj. Thousand Sahastralingas have been carved on a very thick argha housing a linga. It is of 10th century A.D.
03.9- Jagannath Temple, Lidpuri, Kannauj: The temple lies in latitude 27°03’38.26” N and longitude 79°55’31.53” E (Fig. 752).

![Satellite image of Jagannath Temple, Lidpuri Kannauj](image)

**Fig. No. 752: Satellite image of Jagannath Temple, Lidpuri Kannauj**

The antiquities, architectural and sculptural fragments found here are described below.

![Saptamatrika panel](image)

**Fig. No. 753: Saptamatrika panel**

It is a Saptamatrika panel kept inside the Jagannath temple. It is of 8th-9th century A.D.
Fig. No. 754: Image of four handed Ganeśa

It is four handed Ganeśa kept inside the Jagannath temple. It is of 8th-9th century A.D.
Fig. No. 755: Image of dancing Ganeśa

It is the image of dancing Ganeśa kept inside the Jagannath temple. It is of 8th-9th century A.D.
It is a sculptural fragment showing the lower part of Kartikeya. It is of 8th-9th century A.D.
(1) It is a sculptural fragment showing the part of *rathikā*. On its right side, a man is standing. It is of 8th-9th century A.D.

(2) It is a sculptural fragment. It is of 8th-9th century A.D.

(3) It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 758: A standing male figure

It is a sculptural fragment showing the figure of a standing male figure. It is of 8th-9th century A.D.
03.10- Jaichand Qila: The Qila lies in latitude 27°03′27.36″ N and longitude 79°55′28.79″ E, at a distance of 2 km to the North from p.s. Sadar Kotwali, Kannauj (Fig. 759). The area of the mound is 20 acres. The height of the mound is 21.33 meters. The bricks found at this site are of the following sizes: 10x6x3, 8x6x2½, 9x6x3 and 8x6x3 inch. The ceramic industry found here are NBP, OCP, PGW, K, EM, LM, TC horse, TC human head and TC stamps.

Fig. No. 759: Satellite image of Jaichand Qila
Fig. No. 760: OCP found at Jaichand Qila
Fig. No. 761: TC Horse

Fig. No. 762: TC Human Head

Fig. No. 763: TC Stamp

Fig. No. 764: TC Objects
The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 765: Part of the doorjamb

It is an architectural fragment. It is part of a doorjamb. It is of 6\textsuperscript{th}-7\textsuperscript{th} century A.D.
Fig. No. 766: A sculptural fragment

It is a sculptural fragment. It is of 7th-8th century A.D.
Fig. No. 767: A sculptural fragment

It is a sculptural fragment decorated with floral designs. It is of 7th-8th century A.D.
Fig. No. 768: Parikar of a deity

It is a sculptural fragment showing the broken piece of the Parikar of a deity. It is of 8th-9th century A.D.
Fig. No. 769: Part of the lalatabimba

It is a sculptural fragment showing the piece of lalatabimba decorated with Navagrahas. It shows sun in the center and nine planets on its both sides. There is the figure of Garuna below sun holding puspa śākhā in his hands. It is of 8th-9th century A.D.
Fig. No. 770: A sculptural fragment

It is a mutilated sculptural fragment. It is of 8th-9th century A.D.

Fig. No. 771: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā and amalak motif. It is of 8th-9th century A.D.
Fig. No. 772: A sculptural fragment

It is a sculptural fragment showing the feet of a human figure. It is of 8th-9th century A.D.

Fig. No. 773: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motif. It is of 8th-9th century A.D.
Fig. No. 774: Headless female torso

It is a sculptural fragment showing the headless female torso. It is of 8th-9th century A.D.
Fig. No. 775: An Architectural fragment

It is an architectural fragment decorated with Chandrapālā motif. It is of 8th-9th century A.D.

Fig. No. 776: A sculptural fragment

It is a sculptural fragment showing the lower portion of an obese male sitting in Lalitāsana. It is of 8th-9th century A.D.
Fig. No. 777: Part of the Vayu figure

It is a sculptural fragment showing the upper portion of Vayu. It is of 8th-9th century A.D.

Fig. No. 778: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 779: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.

Fig. No. 780: Lower part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 8th-9th century A.D.
Fig. No. 781: Part of Rāvaṇānugraha image

It is a sculptural fragment showing the part of the Rāvaṇānugraha image. It is of 8th-9th century A.D.

Fig. No. 782: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 783: Image of Chamundā

It is a sculptural fragment showing the broken piece of the image of Chamundā. It is of 8th-9th century A.D.
Fig. No. 784: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.
Fig. No. 785: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.

Fig. No. 786: Lowermost part of some deity

It is a sculptural fragment showing the lowermost portion of some deity. It is of 8th-9th century A.D.
Fig. No. 787: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 788: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 789: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.

Fig. No. 790: Image of Trishul

It is a sculptural fragment showing the image of Trishul. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 791: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.

Fig. No. 792: An Architectural fragment

It is an architectural fragment decorated with Chandrasekara motif and floral designs. It is of 8th-9th century A.D.
It is an architectural fragment. It is of 8th-9th century A.D.
Fig. No. 794: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.

Fig. No. 795: Broken female figures

It is a sculptural fragment showing the broken figures of two females. It is of 8th-9th century A.D.
Fig. No. 796: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.

Fig. No. 797: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.
Fig. No. 798: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.

Fig. No. 799: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 800: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.

Fig. No. 801: An Architectural fragment

It is an architectural fragment decorated with Chandrasālā motif. It is of 8th-9th century A.D.
Fig. No. 802: Feet of some deity

It is a sculptural fragment showing the feet of some deity. It is of 8th-9th century A.D.

Fig. No. 803: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.
Fig. No. 804: An Architectural fragment

It is an architectural fragment decorated with chaitya motif and danturika design. It is of 8th-9th century A.D.

Fig. No. 805: Figure of an animal

It is a sculptural fragment showing an animal. It is of 8th-9th century A.D.
Fig. No. 806: A sculptural fragment

It is a sculptural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 807: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.
Fig. No. 808: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.

Fig. No. 809: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.
Fig. No. 810: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 811: A sculptural fragment

It is a sculptural fragment showing the broken hand of a multi-armed deity. It is of 8th-9th century A.D.
Fig. No. 812: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motif. It is of 8th-9th century A.D.
Fig. No. 813: An Architectural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.

Fig. No. 814: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 815: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motif. It is of 8th-9th century A.D.
Fig. No. 816: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.

Fig. No. 817: Mutilated female figure

It is a sculptural fragment showing the broken mutilated female figure. It is of 8th-9th century A.D.
Fig. No. 818: Broken female figure

It is a sculptural fragment showing a broken female figure. It is of 8th-9th century A.D.

Fig. No. 819: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 8th-9th century A.D.
Fig. No. 820: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.

Fig. No. 821: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.
Fig. No. 822: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.

Fig. No. 823: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.
It is a sculptural fragment showing the broken image of Ganeśa. It is of 9th century A.D.
Fig. No. 826: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th century A.D.
Fig. No. 827: Lower part of the image of some deity

It is a sculptural fragment showing the lower portion of the image of the deity. It is of 9th century A.D.
Fig. No. 828: A sculptural fragment

It is a sculptural fragment showing the lower right fragment of the Rāvanānugraha idol of Śiva. It is of 9th century A.D.
Fig. No. 829: Hand of a human figure

It is a sculptural fragment showing the hand of a human figure. It is of 9th century A.D.

Fig. No. 830: A sculptural fragment

It is a sculptural fragment showing a broken hand holding a bowl full of fruits. It is of 9th century A.D.
Fig. No. 831: Dancing human figure

It is a sculptural fragment showing the broken dancing human figure. It is of 9th century A.D.

Fig. No. 832: Mālādhārī vidyādhara

It is a sculptural fragment showing the broken image of Mālādhārī vidyādhara. It is of 9th century A.D.
It is the part of a pillar decorated with *ghata pallava* motif. It is of 9th century A.D.
Fig. No. 834: Lower part of a male figure

It is a sculptural fragment showing the lower portion of a male. It is of 9th century A.D.
Fig. No. 835: Torso of a male

It is a sculptural fragment showing the headless torso of a male. It is of 9th-10th century A.D.
Fig. No. 836: Part of parikar

It is a sculptural fragment showing the part of the *Parikar* of a deity. It is of 9th-10th century A.D.

Fig. No. 837: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.
Fig. No. 838: Image of Ganeśa

It is a sculptural fragment showing the broken image of Ganeśa. It is of 9th-10th century A.D.

Fig. No. 839: Feet of some human figure

It is a sculptural fragment showing the feet of some human figure. It is of 9th-10th century A.D.

Fig. No. 840: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity attended by two smaller figures. It is of 9th-10th century A.D.
Fig. No. 841: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.

Fig. No. 842: Lowermost portion of a human figure

It is a sculptural fragment showing the lowermost portion of a human figure. It is of 9th-10th century A.D.
Fig. No. 843: Image of Viṣṇu

It is a sculptural fragment showing the defaced image of Viṣṇu. It is of 9th-10th century A.D.

Fig. No. 844: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.
It is a sculptural fragment. It is of 9th-10th century A.D.

It is an architectural fragment. It is of 9th-10th century A.D.
It is a sculptural fragment. It is of 9th-10th century A.D.

It is a sculptural fragment showing two human figures. It is of 9th-10th century A.D.
Fig. No. 849: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 850: An Architectural fragment

It is an architectural fragment decorated with kirtimukha. It is of 9th-10th century A.D.
It is a sculptural fragment showing the defaced female figure. It is of 10th century A.D.
Fig. No. 852: Lower part of the image of some deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th century A.D.
Fig. No. 853: Figure of a male and a female

It is a sculptural fragment showing a female and a male standing below a tree. It is of 10th century A.D.
It is a sculptural fragment showing a defaced human figure standing inside a rathikā. It is of 10th century A.D.
Fig. No. 855: Lower part of a human figure

It is a sculptural fragment showing the lower portion of a human figure. It is of 10th century A.D.

Fig. No. 856: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
It is a sculptural fragment. It is of 10th century A.D.

It is an architectural fragment. It is of 10th-11th century A.D.
Fig. No. 859: Parikar of some deity

It is a sculptural fragment showing the defaced Abhamandala of the Parikar of some deity. It is of 10\textsuperscript{th}-11\textsuperscript{th} century A.D.
Fig. No. 860: Three male figures

It is a sculptural fragment showing three male figures sitting in Lalitāsana side by side. It is the part of the Parikar of the Navagraha panel.

Fig. No. 861: A sculptural fragment

It is a sculptural fragment showing the part of a rathikā.
It is a sculptural fragment.

It is a sculptural fragment.
Fig. No. 864: A sculptural fragment

It is a sculptural fragment.
03.11- Jama Masjid, Kannauj: One building, to which tradition ascribe a pre-Muslim origin is the Jama masjid, lies in Latitude 27º3’34.07” N and Longitude 79º55’11.35 E (Fig. 865). It stands on a lofty mound in the very heart of the city and is said to have been renovated by Ibrahim Shah of Jaunpur in 1406⁰.

Fig. No. 865: Satellite Image of Jama Masjid, Kannauj, U.P.

Fig. No. 866: Aerial view of Jama Masjid, Kannauj U.P.
Mira Tola: Mohalla Mira Tila lies in Latitude 27°03’36.12” N and Longitude 79°55’11.41” E at a distance of 2 km to the North from p.s. Sadar Kotwali, Kannauj. The area of the mound is 1.5 acres. The height of the mound is 6 meters. The bricks found at this site are of the following sizes: 9x6x2, 11x9x2½ and 7x5x1 inch. The ceramic industry found here EM and LM.
03.12- Jer Qila, Tiliya, Kannauj: The temple lies in latitude 27°03′24.82″ N and longitude 79°55′32.77″ E (Fig. 868).

Fig. No. 868: Satellite image of Jer Qila, Tiliya Kannauj

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 869: Broken figures of three deities

It is a sculptural fragment showing broken figures of three deities in standing posture. It is of 8th-9th century A.D.
Fig. No. 870: Dancing figure of Ganeśa

It is a sculptural fragment showing the dancing figure of Ganeśa. It is of 8th-9th century A.D.
Fig. No. 871: A Male figure

It is a sculptural fragment showing a male figure. It is of 8th-9th century A.D.
Fig. No. 872: Figure of a female ad an attendant

It is a sculptural fragment showing the standing figure of a female deity and an attendant. It is of 8th-9th century A.D.
Fig. No. 873: Figure of Kuber

It is a sculptural fragment showing the figure of Kuber standing inside a rathikā. He is holding a money bag and a small animal is sitting on his right side. It is of 8th-9th century A.D.
Fig. No. 874: An Architectural fragment

It is an architectural fragment decorated with chaitya, amalak and Tula end motifs. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 875: Figure of a deity

It is a sculptural fragment showing the defaced and broken figure of a deity. It is of 8th-9th century A.D.
It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
It is a sculptural fragment showing a deity sitting in *dhyāna mudrā* and flanked by two divine attendants. It is of 8th-9th century A.D.
Fig. No. 878: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls, *ghata pallava* motif and *mālādhārī vidyādhāras*. It is of 8th-9th century A.D.
Fig. No. 879: Figure of a deity

It is a sculptural fragment showing the figure of a deity housed inside a rathikā. It is of 9th century A.D.
Fig. No. 880: Figure of dancing Ganeśa

It is a sculptural fragment showing the broken figure of dancing Ganeśa. It is of 9th century A.D.
Fig. No. 881: Head of *Narsimha Avatār*

It is a sculptural fragment showing the head of *Narsimha Avatār*. It is of 9th century A.D.
Fig. No. 882: Standing figures of a male and a female

It is a sculptural fragment showing the standing figures of a female and a male deity. It is of 9th-10th century A.D.
Fig. No. 883: Figure of a deity

It is a sculptural fragment showing the sitting figure of a deity. It is of 9th-10th century A.D.
Fig. No. 884: Parikar of some image

It is a sculptural fragment showing the Parikar of an image. It is of 9th-10th century A.D.
Fig. No. 885: Standing female deity

It is a sculptural fragment showing a standing female deity accompanied with an animal. It is of 9th-10th century A.D.
Fig. No. 886: Image of load bearers

It is a sculptural fragment showing the image of load bearers carved on the capital of fragment of a pillar. It is of 9th-10th century A.D.

Fig. No. 887: Navagraha panel

It is a sculptural fragment showing the Navagraha panel. It is of 10th century A.D.
Fig. No. 888: A sculptural fragment

It is a sculptural fragment showing defaced figures of two females and one dwarf. It is of 10th century A.D.
Fig. No. 889: Figure of a sitting lion

It is a sculptural fragment showing the figure of a sitting lion. It is of 10th century A.D.
It is an architectural fragment showing a piece of a doorjamb. It shows the figures of a standing river goddess and her attendant. It is of 8th-9th century A.D.
03.13- **Kshemkali Temple**: The temple lies in latitude 27°03’25.13” N and longitude 79°55’34.04” E (Fig. 891).

![Satellite image of Kshemkali Temple](image1)

The antiquities, architectural and sculptural fragments found here are described below.

![Image of Kshemkali Temple](image2)
These sculptures have been fixed in the wall of open verandah like structure called Kshemkali temple. There is a thick coat of vermillion mixed with oil on these Kankar sculptures. It is so much changed that no image is identified. The sculptures belong to 8th century A.D.

A kankar stone panel painted with thick coat of vermillion mixed with oil fixed on one of the wall of the Kshemkali temple. Nothing can be identified in this image. It is of 8th–9th century A.D.

Fig. No. 894: Part of the lalatabimba of a door
It is a sculptural fragment showing the part of the *lalatabimba* of a door. The top most row shows *Navagrahas* and the bottom is *pushpa shakha* terminating in the hands of *Garuna* situated at the bottom left side of this piece. It is of 8th-9th century A.D.

![Fig. No. 895: Ābhāmandala and part of the parikar](image)

It is a sculptural fragment showing the Ābhāmandala and part of the *Parikar* of the large image of some deity. It is of 8th-9th century A.D.
Fig. No. 896: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 897: A sculptural fragment

It is a sculptural fragment. It is a pillar. It is of 8th-9th century A.D.
Fig. No. 898: An Architectural fragment

It is an architectural fragment decorated with stylized *chandraśālā* motif. It is of 8\(^{th}\)-9\(^{th}\) century A.D.
Fig. No. 899: Part of some pillar

It is an architectural fragment. It is the part of a pillar decorated with ghata pallava motif, floral motif and human figures. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 900: An Architectural fragment

It is an architectural fragment. It is the lower part of a pillar decorated with *ghata pallava* motifs. It is of 9th century A.D.
Fig. No. 901: Figure of mother goddess

It is a sculptural fragment showing the broken figure of mother goddess. It is of 9th century A.D.

Fig. No. 902: An Architectural fragment

It is an architectural fragment showing human figures. It is of 9th century A.D.
Fig. No. 903: A sculptural fragment

It is a sculptural fragment showing a defaced deity sitting inside a round pillared rathikā. It is of 9th century A.D.
Fig. No. 904: Defaced female figure

It is a sculptural fragment showing the broken and defaced female figure. It is of 9th-10th century A.D.
Fig. No. 905: Bracket of a pillar

It is a sculptural fragment showing the bracket of a pillar showing load bearers. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.

Fig. No. 906: An Architectural fragment

It is an architectural fragment. It is the part of a \textit{dwa\'{r}a\'{s}\'{a}kh\'{a}}. It shows \textit{rupa shakha} and garland of oval shaped beads. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 907: Standing human figures

It is an architectural fragment decorated with human figures standing inside niches. It is of 9th-10th century A.D.
Fig. No. 908: An Architectural fragment

It is an architectural fragment decorated with kīrtimukha. It is of 10th century A.D.

Fig. No. 909: Image of Chandraśālā

It is a sculptural fragment. It is a chandraśālā painted with red vermilion mixed with oil. It is of 10th century A.D.
Fig. No. 910: Part of parikar of some deity

It is a sculptural fragment showing the part of Parikar of some large showing the attendants of some deity. It is of 10th century A.D.
Fig. No. 911: Lower part of the image of *Mahisasuramardini*

It is a sculptural fragment showing the lower part of the image of *Mahisasuramardini*. It is of 10th century A.D.

Fig. No. 912: Image of *Ambikā*

It is a sculptural fragment showing the part of the image of *Jain goddess Ambikā*. It shows the head of a lion on the left side of the goddess. Legs of the child is sitting on her left. It is of 10th century A.D.
03.14- Lidpuri (01): The village lies in latitude 27°03’35.1″ N and longitude 79°55’26.36″ E (Fig. 913).

The antiquities, architectural and sculptural fragments found here are described below.

![Satellite image of Lidpuri (01), Kannauj](image)

It is an architectural fragment showing the upper portion of rathikā topped with chandraśālā motifs and flanked by mālādhārī vidyādharas. It is of 8th-9th century A.D.
It is an architectural fragment showing a female carved on a pillar topped with *chandraśālā* motifs. It is of 9th century. It is of 8th-9th century A.D.
Fig. No. 916: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity seated on a *siṃhāsana* flanked by two female deities. It is of 9th century A.D.
Fig. No. 917: Standing figures of a male and a female

It is a sculptural fragment showing a male deity with a female standing on his right. It is of 9th century A.D.
It is a sculptural fragment showing the mutilated upper portion of the image of Ganeśa. It is of 9th century A.D.
Fig. No. 919: Standing male figure

It is a sculptural fragment showing a standing male figure. It is of 9th century A.D.

Fig. No. 920: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
03.15- Lidpuri 02: The village lies in latitude 27°03’31.98” N and longitude 79°55’20.14” E (Fig. 921).

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 922: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motifs. It is of 8th-9th century A.D.
It is an architectural fragment. It is part of a doorjamb showing a standing river goddess carrying a water vessel. The doorjamb has *puspa šākhā* and *padma patra šākhā*. It is of 8th-9th century A.D.
Fig. No. 924: Mutilated male figure

It is a sculptural fragment showing a mutilated male figure. It is of 8th-9th century A.D.
Fig. No. 925: Standing Human figures

It is a sculptural fragment showing human figures in different postures. It is of 9th century A.D.

Fig. No. 926: Standing human figures

It is a sculptural fragment showing human figures in different postures. It is of 9th century A.D.
Fig. No. 927: Part of a doorjamb

It is part of some door jamb. It shows *puśpa śākhā* and *patra śākhā*. It is of 9th century A.D.
Fig. No. 928: Round pillared rathikā

It is a sculptural fragment showing a broken round pillared rathikā. The central deity is missing but the two flanking figures of attendants are visible. The figure of vyāla, mālādhāri vidyādha and other celestial beings are visible on the lower side. It is of 9th-10th century A.D.
Fig. No. 929: A Female figure

It is a sculptural fragment showing a female figure. It is of 9th-10th century A.D.

Fig. No. 929: An Architectural fragment

It is an architectural fragment carved with floral designs. It is of 10th century A.D.
Fig. No. 930: An Architectural fragment

It is the end of a pranalika carved in the shape of open kīrtimukha. It is of 10th century A.D.
Fig. No. 931: An Architectural fragment

It is an architectural fragment showing a *rathikā* housing a diamond. *Rathikā* has *phansana shikhar*. It is of 10th-11th century A.D.
Fig. No. 932: An Architectural fragment

It is an architectural fragment.
03.16- Mubarakpur Tila: The temple lies in latitude 27°03’52.14’’ N and longitude 79°55’10.61’’ E, at a distance of 3 km to the North from p.s. Sadar Kotwali, Kannauj (Fig. 933). The area of the mound is 1 acres. The height of the mound is 9.14 meters. The bricks found at this site are of the following sizes: 7x5x2, 9x6x3 and 7x6x1 inch. The ceramic industry found here NBP, OCP, K, G and TC disks.

Fig. No. 933: Satellite image of Mubarakpur Tila, Kannauj
Fig. No. 934: TC disk

Fig. No. 935: TC objects
Fig. No. 936: OCP found from Mubarakpur Tila, Kannauj

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 937: An Architectural fragment

It is an architectural fragment made of *kankar* decorated with *chaitya* motif. It is of 8th century A.D.
It is the image of Mahāvarāha drifting goddess Prithvi. His left part is being worshipped by Nagas of different sizes. His head is covered with a canopy. Mālādhārī vidyādharas are shown above his shoulders. It is of 8th-9th century A.D.
Fig. No. 939: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 940: A sculptural fragment

It is a sculptural fragment showing a round device housing a fish eating another fish. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
It is a sculptural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 942: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. A lion is seen sitting on the right side and there is a female standing behind the lion. It is of 9th-10th century A.D.
Fig. No. 943: Lower part of Rāvaṇānugraha image

It is a sculptural fragment showing the lower part of the Rāvaṇānugraha image of Śiva showing Rāvaṇa lifting mount Kailash. It is of 9th-10th century A.D.

Fig. No. 944: An Architectural fragment

It is an architectural fragment made of kankar decorated with danturika design. It is of 9th-10th century A.D.
Fig. No. 945: An Architectural fragment

It is piece of Kutachhadya fixed in the wall of kankar. It is also made of kankar. It is of 9th-10th century A.D.
03.17- Mohalla Qajipura, Kannauj: The Mohalla lies in latitude 27°03’51” N and longitude 79°55’18” E (Fig. 946).

The antiquities, architectural and sculptural fragments found here are described below.

It is an architectural fragment decorated with chandraśālā motif. It is of 8th-9th century A.D.
It is a sculptural fragment decorated with chandraśālā motif. It is of 8th-9th century A.D.

It is an architectural fragment decorated with chandraśālā motifs. It is of 8th-9th century A.D.
Fig. No. 950: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.

Fig. No. 951: Torso of a male

It is a sculptural fragment showing a mutilated torso of a male. It is of 8th-9th century A.D.
Fig. No. 952: An Architectural fragment

It is a sculptural fragment decorated with floral motifs. It is of 9th-10th century A.D.
Fig. No. 953: Standing male figure

It is a sculptural fragment showing a standing male figure. It is of 10th century A.D.
Fig. No. 954: Torso of a male

It is a sculptural fragment showing a torso of a male. It is of 10th century A.D.

Fig. No. 955: Mutilated human figure

It is a sculptural fragment showing a mutilated human figure. It is of 10th century A.D.
Fig. No. 956: Torso of a male

It is a sculptural fragment showing a mutilated torso of a male. It is of 10th century A.D.

**Baram Baba ka Sthan, Qajipura:** The shrine lies in Latitude 27°03′49.43″ N and Longitude 79°55′17.62″ E at a distance of 2 km to the North from p.s. Sadar Kotwali, Kannauj. The area of the mound is 3 acres. The height of the mound is 7.62 meters. The bricks found at this site are of the following sizes: 17x9x2, 9x7x2½ and 7x6x2 inch. The ceramic industry found here is LM.

**Temple of Lord Buddha, Qajipura:** The temple is situated at a distance of 5 km to the East from p.s. Sadar Kotwali, Kannauj. The area of the mound is 10 acres. The height of the mound is 18.28 meters. The bricks found at this site are of the following sizes: 8x6x5, 7x5x2½ and 8x5x2½ inch. The ceramic industry found here are NBP and LM.
03.18- Rauza Ajaipal, Kannauj: Sayyid Muhammad of Kannauj, the tutor of the Emperor Aurangzeb, was celebrated in the whole of Hindustan. He rebuilt Rang Mahal in Mohalla Ajaipal in 1685 A.D. and named it Jasmine or little pearl (Motiya). There were five very strong forts which belonged to this city, of which scarcely a vestige now remains. His tomb/ Rauza situated in Mohalla Ajaipal11. It lies in latitude 27°03’29.14” N and longitude 79°55’1.44” E (Fig. 957).

Fig. No. 957: Satellite Image of Rauza, Temple of Ajaypal & Rang Mahal @ Motia Mahal

Fig. No. 958: General view of Rauza, mohalla Ajaipal Kannauj
03.19- Sadarpur Tila: The Mohalla lies in Latitude 27°03’46.03” N and Longitude 79°55’04.38” E (Fig. 959). The area of the mound is 5 acres. The height of the mound is 6 meters. The bricks found at this site are of the following sizes: 9x7x2, 15x6x2½ and 7x5x2 inch. The ceramic industry found here K, EM, LM and TC.
03.20- Saiyyed Baba Tomb, Saiyyed Bajariya: The Mohalla lies in Latitude 27°03’35.54” N and Longitude 79°55’02.23” E at a distance of 2 km to the North-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 4 acres. The height of the mound is 7.62 meters. The bricks found at this site are of the following sizes: 15x5x2, 9x6x2, 11x9x2 and 8x6x2 inch. The ceramic industry found here K, TC disks and animals (Fig. 961).

Fig. No. 961: TC object found from Saiyyed Baba Tomb, Saiyyed Bajariya Kannauj
03.21- Shamim Mian’s House: The place lies in latitude 27°03’53.27” N and longitude 79°55’04.61” E (Fig. 962).

Fig. No. 962: Satellite image of Shamim Mian’s house

Fig. No. 963: Panoramic view of Shamim Mian’s house
03.22- Temple Haji Sharif, Tila Bishunpur: The temple lies in latitude 27°03’43.41” N and longitude 79°55’09.58” E.

Fig. No. 964: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.
Fig. No. 965: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 966: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.

Fig. No. 967: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 968: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.

Fig. No. 969: An Architectural fragment

It is an architectural fragment carved with kīrtimukha. It is of 8th-9th century A.D.
Fig. No. 970: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.

Fig. No. 971: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 8th-9th century A.D.
Fig. No. 972: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.

Fig. No. 973: An Architectural fragment

It is an architectural fragment carved with chaitya motif. It is of 9th century A.D.
Fig. No. 974: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.

Fig. No. 975: Part of the pillar

It is an architectural fragment. It is a part of the pillar decorated with kirtimukha and ghata pallava motif. It is of 9th century A.D.
Fig. No. 976: Image of Kīrtimukha headed Pranalaka

It is a sculptural fragment showing the image of *kīrtimukha* headed *Pranalaka*. It is of 9th century A.D.

Fig. No. 977: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of *mālādhārī vidyādhara*. It is of 9th century A.D.
Fig. No. 978: An Architectural fragment

It is an architectural fragment. It is a part of the pilaster decorated with a human figure standing in a niche. It is of 9th-10th century A.D.

Fig. No. 979: Upper part of Kīrtimukha

It is an architectural fragment showing the upper portion of kīrtimukha. It is of 9th-10th century A.D.
Fig. No. 980: Lowermost part of Umā-Maheśa image

It is a sculptural fragment showing the lower most part of the image of Umā-Maheśa. From right to left, the images of a male attendant, Nandi, lion, Bhringi Rishi and another male attendant can be seen. It is of 10th century A.D.
Fig. No. 981: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced image of *mālādhārī vidyādhara*. It is of 10th century A.D.
Fig. No. 982: Head of a bull

It is a sculptural fragment showing the head of a bull. It is of 10th century A.D.

Fig. No. 983: Headless image of a lion

It is a sculptural fragment showing the headless image of a lion. It is of 10th century A.D.
Fig. No. 984: Headless human figure

It is a sculptural fragment showing a headless human figure sitting in lalitāsana. It is of 10th century A.D.
Fig. No. 985: A sculptural fragment

It is a sculptural fragment. Left hand of a man is visible on the right side of this piece. It is of 10th century A.D.
Fig. No. 986: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of a deity. It shows a defaced standing human figure. It is of 10th century A.D.
Fig. No. 987: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It shows the worn out figures of a male and a female attendants. It is of 10th century A.D.
Fig. No. 988: An Architectural fragment

It is an architectural fragment. It is a piece of pilaster decorated with a vertical band of floral scrolls.
Fig. No. 989: Part of the parikar

It is a sculptural fragment showing the upper left part of the Parikar of Uma Mahesh idol.

Fig. No. 990: An Architectural fragment

It is an architectural fragment.
03.23- Valmiki Tola, Lidpuri, Kannauj: The tola lies in latitude 27°03’34” N and longitude 79°55’31” E (Fig. 991).

The antiquities, architectural and sculptural fragments found here are described below.

It is a sculptural fragment showing a broken male torso. It is of 8th century A.D.
Fig. No. 993: Headless torso of a male

It is a sculptural fragment showing a headless torso of a male. It is of 8th-9th century A.D.
Fig. No. 994: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 995: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motifs. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 996: Figure of seated Lakṣmī

It is a sculptural fragment showing the figure of seated Lakṣmī (?). It is of 8th-9th century A.D.

Fig. No. 997: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
It is an architectural fragment decorated with *chandraśālā* motifs. It is of 8th-9th century A.D.

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 1000: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motif. It is of 8th-9th century A.D.

Fig. No. 1001: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motif. It is of 8th-9th century A.D.
Fig. No. 1002: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 1003: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motif. It is of 8th-9th century A.D.
Fig. No. 1004: An Architectural fragment

It is an architectural fragment showing a *kutachhadya* and floral designs. It is of 8th-9th century A.D.
Fig. No. 1005: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 1006: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 1007: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 1008: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8\textsuperscript{th}–9\textsuperscript{th} century A.D.

Fig. No. 1009: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8\textsuperscript{th}–9\textsuperscript{th} century A.D.
It is an architectural fragment decorated with chandraśālā motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 1011: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 1012: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 8th-9th century A.D.
Fig. No. 1013: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā aamlaka* and *chhadya* motif. It is of 8th-9th century A.D.
Fig. No. 1014: A sculptural fragment

It is a sculptural fragment showing ghata pallava at the top. It is of 8th-9th century A.D.
Fig. No. 1015: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 1016: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motif. It is of 8th.-9th. century A.D.
Fig. No. 1017: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.

Fig. No. 1018: An Architectural fragment

It is a sculptural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 1019: Mutilated figures of attendants of a deity

It is a sculptural fragment showing mutilated figures of attendants of a deity. The horse rider on lower left side indicates that the deity may be Viṣṇu and his Parikar included his ten incarnations. It is of 9th century A.D.
Fig. No. 1020: Figures of a male and a female

It is a sculptural fragment showing a male and female. It is of 9th century A.D.
It is an architectural fragment. It is of 9th century A.D.
Fig. No. 1022: Mutilated figure of Viṣṇu and Mālādhārī vidyādhara

It is a sculptural fragment showing mutilated figure of Viṣṇu (?) and mālādhārī vidyādhara. It is of 9th century A.D.
Fig. No. 1023: Mutilated male figure

It is a sculptural fragment showing a mutilated male figure. It is of 9th century A.D.

Fig. No. 1024: Image of Navagrahas

It is a sculptural fragment showing Navagrahas. It is probably a part of door lintel. It is of 9th century A.D.
Fig. No. 1025: Lower portion of the image of some deity

It is a sculptural fragment showing the lower portion of the image of a deity sitting in *lalitāsana*. It is of 9th century A.D.
It is an architectural fragment. It is part of a door jamb showing different *shakhas*. Lower part depicts river goddess accompanied by two female attendants, a flying dwarf and a *Naga*. It is of 9th century A.D.
It is a sculptural fragment showing a female attendant. It is part of some large image of a deity. It is of 9th century A.D.
Fig. No. 1028: Part of the Ābhāmandala

It is a sculptural fragment showing part of the Ābhāmandala of a deity and two human figures on the top left side. It is of 9th century A.D.

Fig. No. 1029: Figure of Ganeśa

It is a sculptural fragment showing mutilated figure of Ganeśa. It is of 9th century A.D.
Fig. No. 1030: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.
It is a sculptural fragment showing *mālādhārī vidyādhara*. This piece is the part of a large image of a deity. It is of 9th century A.D.
Fig. No. 1032: Part of a male torso

It is a sculptural fragment showing the mutilated lower portion of a male torso. It is of 9th century A.D.

Fig. No. 1033: Figure of a horse rider

It is a sculptural fragment showing a horse rider. It is of 9th century A.D.
It is a sculptural fragment showing Matsyavatār and Varāhavatār. It appears to be a portion of Viśnu image. It is of 9th century A.D.

It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 1036: Parikar of a deity

It is a sculptural fragment. It is a part of the Parikar of a deity. Mālādhārī vidyādhara is visible on the right side. It is of 9th century A.D.
Fig. No. 1037: Mutilated figure of a male deity

It is a sculptural fragment showing a mutilated male deity. It is of 9th century A.D.

Fig. No. 1038: Image of a lion seen from the top

It is a sculptural fragment showing a lion seen from the top. It is of 9th century A.D.
Fig. No. 1039: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 9th century A.D.
Fig. No. 1040: Mutilated figure of Varāha

It is a sculptural fragment showing the mutilated figure of Varāha. It is of 9th century A.D.
Fig. No. 1041: Figure of a Śivalinga

It is the figure of a Śivalinga. It is of 9th century A.D.
Fig. No. 1042: Part of a door lintel

It is the part of a door lintel showing Navgrahas and puspa śākhā. It is of 9th-10th century A.D.
Fig. No. 1043: Standing male figure housed inside a *rathikā*

It is an architectural fragment showing a standing male figure housed inside a *rathikā* on the face of a pillar. It is of 9th-10th century A.D.
Fig. No. 1044: Parikar of a deity

It is a sculptural fragment. It is part of the Parikar of a deity. It shows a female deity on the top left side and a standing male deity flanked by two vyālas. The male deity is housed inside a pillared rathikā. It is of 9th-10th century A.D.
Fig. No. 1045: Hand of a mother goddess holding a *Khetaka*

It is a sculptural fragment, probably hand of a mother goddess holding a *khetaka*. It is of 9th-10th century A.D.

Fig. No. 1046: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1047: Mutilated figure of Kārtikeya

It is a sculptural fragment showing the mutilated figure of Kārtikeya seated on peacock. It is made of kankar stone. It is of 9th-10th century A.D.
It is a sculptural fragment showing the hand of Viṣṇu holding chakra. Figure of vyāla is visible on the left side. It is of 9th-10th century A.D.
Fig. No. 1049: Headless male torso

It is a sculptural fragment showing a headless male torso. It is of 9th-10th century A.D.

Fig. No. 1050: Feet of a deity and his attendant

It is a sculptural fragment showing feet of a deity and his attendant. It is of 9th-10th century A.D.
Fig. No. 1051: Parikar of a deity

It is a sculptural fragment showing part of the Parikar of a deity. It is carved with five miniature Śivalingas and three human figures in different postures. It is of 9th-10th century A.D.
Fig. No. 1052: Image of a horse rider

It is a sculptural fragment showing a horse rider. It is of 9th-10th century A.D.

Fig. No. 1053: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1054: Part of the figure of Viṣṇu

It is a sculptural fragment showing a part of the figure of Viṣṇu. His hand is holding chakra. A female figure is visible on the left side. It is of 9th-10th century A.D.
Fig. No. 1055: Part of Kirtimukha

It is a sculptural fragment showing left portion of a *kirtimukha*. It is of 9th-10th century A.D.

Fig. No. 1056: Lower part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. On the left side, are visible a female sitting on a platform and a male standing to his right. It is of 9th-10th century A.D.
Fig. No. 1057: Mutilated female figure

It is a sculptural fragment showing a mutilated female figure. It is of 9th-10th century A.D.

Fig. No. 1058: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1059: Part of the image of a deity

It is a sculptural fragment showing a portion of the deity. It is of 9th-10th century A.D.
Fig. No. 1060: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th-10th century A.D.
It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1062: An Architectural fragment

It is an architectural fragment showing the ghata portion of a pillar. It is of 10th century A.D.
Fig. No. 1063: Part of the image of Kārīkēya

It is a sculptural fragment showing a portion of Kārīkēya sitting on peacock and a miniature devotee on the left side. It is of 10th century A.D.

Fig. No. 1064: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 1065: A sculptural fragment

It is an unidentified sculptural fragment. It is of 10th century A.D.
Fig. No. 1066: Image of Narsingha killing Hiranyakashyapa

It is a sculptural fragment showing Narsingha killing Hiranyakashyapa. It is of 10th century A.D.
Fig. No. 1067: Figure of a male

It is a sculptural fragment showing the figure of a male standing behind a bull. It is of 10th century A.D.

Fig. No. 1068: Figure of some deity

It is a sculptural fragment showing a mutilated figure of some deity. It is of 10th century A.D.
Fig. No. 1069: Corroded figure of Umā-Maheśa

It is a sculptural fragment showing the upper portion of the corroded figure of Umā-Maheśa. It is of 10th century A.D.

Fig. No. 1070: A standing male figure

It is a sculptural fragment showing a male figure. It is of 10th century A.D.
Fig. No. 1071: Figure of Brahmā

It is a sculptural fragment showing a broken figure of standing Brahmā. It is of 10th century A.D.
Fig. No. 1072: Female deity

It is a sculptural fragment showing a female deity. It is of 10th century A.D.
Fig. No. 1073: Figure of Kārtikeya

It is a sculptural fragment showing a mutilated figure of Kārtikeya. It is of 10th century A.D.

Fig. No. 1074: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 1075: A sculptural fragment

It is a sculptural fragment. It is of 10\textsuperscript{th} century A.D.
Fig. No. 1076: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 1077: Part of the dwārasākhā

It is an architectural fragment. It is a piece of dwārasākhā of some temple. It is of 10th century A.D.
Fig. No. 1078: Figure of Mālādhārī vidyādhara

It is a sculptural fragment showing mālādhārī vidyādhara hovering a hand holding chakra. It is of 10th century A.D.
Fig. No. 1079: Figure of Chamundā

It is a sculptural fragment showing a part of the emaciated figure of Chamundā. It is of 10th century A.D.

Fig. No. 1080: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
It is a sculptural fragment. It is of 10th century A.D.

It is a sculptural fragment showing broken sitting human figures. It is of 10th century A.D.
Fig. No. 1083: Upper part of the figure of Ambikā

It is a sculptural fragment showing the upper portion of the figure of Ambikā. It is of 10th century A.D.
Fig. No. 1084: Figure of Vyāla

It is a sculptural fragment showing a vyāla. It is of 10th century A.D.

Fig. No. 1085: Part of the siṃhāsana of a deity

It is a sculptural fragment showing a portion of the siṃhāsana of a deity. It is of 10th century A.D.
Fig. No. 1086: Mutilated figure of a deity

It is a sculptural fragment showing the mutilated figure of a deity. It is of 10th century A.D.

Fig. No. 1087: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 1088: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.

Fig. No. 1089: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 1090: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.

Fig. No. 1091: Female head

It is a sculptural fragment showing a female head. It is of 10th century A.D.
Fig. No. 1092: Mālādhārī vidyādhara

It is a sculptural fragment showing mālādhārī vidyādhara. It is of 10th century A.D.

Fig. No. 1093: Figure of a male

It is a sculptural fragment showing a male figure. It is of 10th-11th century A.D.
Fig. No. 1094: Figure of a lion

It is a sculptural fragment showing a lion. It is of 10th-11th century A.D.

Fig. No. 1095: Figure of a lion

It is a sculptural piece. It is a broken figure of lion. It is of 10th-11th century A.D.
Fig. No. 1096: Mutilated male torso

It is a sculptural fragment showing mutilated male torso. It is of 10th-11th century A.D.
Fig. No. 1097: Figure of a female

It is a sculptural fragment showing a female figure. It is of 10th-11th century A.D.
Fig. No. 1098: An Architectural fragment

It is an architectural fragment decorated with floral scrolls and a kirtimukha housed in a round pillared rathikā. It is of 11th-12th century A.D.

Fig. No. 1099: A sculptural fragment

It is a sculptural fragment.
Fig. No. 1100: An Architectural fragment

It is an architectural fragment.

Fig. No. 1101: A sculptural fragment

It is a sculptural fragment.
Fig. No. 1102: A sculptural fragment

It is a sculptural fragment.

Fig. No. 1103: A sculptural fragment

It is a sculptural fragment.
Fig. No. 1104: An architectural fragment

It is an architectural fragment.

Fig. No. 1105: A sculptural fragment

It is a sculptural fragment.
Fig. No. 1106: Mutilated male torso

It is a sculptural fragment showing mutilated male torso.
Fig. No. 1107: A sculptural fragment

It is a sculptural fragment.

Fig. No. 1108: An architectural fragment

It is an architectural fragment.
Fig. No. 1109: An architectural fragment

It is an architectural fragment.

Fig. No. 1110: An architectural fragment

It is an architectural fragment.
Fig. No. 1111: An architectural fragment

It is an architectural fragment.
03.24- **Wadulla Shah**: This mosque lies in Mohalla Hajiganj of Kannauj city. It was built by two brother, Wadulla Shah and Habibulla Shah. They were local jamindars. It lies in latitude 27°03′26.91″ N and longitude 79°54′40.80″ E\(^\text{12}\) (Fig. 1112).

![Satellite image of Wadulla Shah](image1)

**Fig. No. 1112: Satellite image of Wadulla Shah**

![Western side view of the mosque and the tomb of Wadulla Shah/ Habibulla Shah](image2)

**Fig. No. 1113: Western side view of the mosque and the tomb of Wadulla Shah/ Habibulla Shah**
Fig. No. 1114: Rear façade of the mosque of Wadulla Shah/Habibulla Shah Complex
Fig. No. 1115: Southern façade of the tomb in Wadulla Shah/ Habibulla Shah Complex
Chapter 04- South Kannauj City Group

Fig. No. 1116: Satellite Map of the Index of South Kannauj City Group

The guide map of the South Kannauj city group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.
04.1- Bilochipura: The Mohalla lies in Latitude 27°03’12.75” N and Longitude 79°55’40.52” E at a distance of 4 km to the West from p.s. Sadar Kotwali, Kannauj (Fig. 1117). The area of the mound is 3 acres. The height of the mound is 10.66 meters. The bricks found at this site are of the following sizes: 8x6x2½, 8x6x3 and 9x7x2 inch. The ceramic industry found here are EM, LM, GW, PGW, K and G.

Fig. No. 1117: Satellite Map of Bilochipura, Kannauj
04.2- Chandrika Devi, Mohalla Sarai Bahadur, Kannauj: The temple lies in latitude 27°03′20.96″ N and longitude 79°55′18.99″ E (Fig. 1118).

The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1118: Satellite Map of Chandrika Devi, Mohalla Sarai Bahadur, Kannauj

Fig. No. 1119: Antiquities kept inside Chandrika Devi, Mohalla Sarai Bahadur, Kannauj
Fig. No. 1120: Two human figures

It is a sculptural fragment showing two human figures. One sitting in *dhyāna mudrā* and the other sitting in *lalitāsana*. It is of 8th-9th century A.D.
Fig. No. 1121: Standing female figure
It is a sculptural fragment showing a female figure in standing posture. It is of 8th-9th century A.D.

Fig. No. 1122: Image of Mālādhārī vidyādha
It is a sculptural fragment showing the defaced image of mālādhārī vidyādha. It is of 8th-9th century A.D.
Fig. No. 1123: Image of a dwarf

It is a sculptural fragment showing a worn out image of a dwarf. It is of 8th-9th century A.D.
It is a sculptural fragment showing the image of Ganeśa. It is of 9th century A.D.
Fig. No. 1125: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukhas* and floral scrolls. It is of 9th century A.D.
Fig. No. 1126: An Architectural fragment

It is an architectural fragment decorated with kīrtimukha motif. It is of 9th century A.D.

Fig. No. 1127: A sculptural fragment

It is a sculptural fragment showing a man housed inside a square pillared rathikā. It is of 9th-10th century A.D.
Fig. No. 1128: Image of a defaced deity
It is a sculptural fragment showing a defaced deity. It is of 9<sup>th</sup>-10<sup>th</sup> century A.D.

Fig. No. 1129: An Architectural fragment
It is an architectural fragment. It is of 9<sup>th</sup>-10<sup>th</sup> century A.D.
It is a sculptural fragment showing the head of a deity wearing a *kirītamukuta*. It is of 9th-10th century A.D.

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1132: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1133: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1134: Image of a *gada*

It is a sculptural fragment showing the image of *gada*. It is of 9th-10th century A.D.

Fig. No. 1135: Image of mother goddesses and musicians

It is a sculptural fragment showing mother goddesses and musicians in different postures. It is of 9th-10th century A.D.
Fig. No. 1136: Defaced image of a deity

It is a sculptural fragment showing defaced image of a deity sitting inside a round pillared rathikā. It is of 9th-10th century A.D.
Fig. No. 1137: Lowermost part of the image of a deity

It is a sculptural fragment showing the lower most portion of the image of a deity. It is of 9th-10th century A.D.
It is a sculptural fragment showing the image of a kneeling devotee with folded hands. It is of 9th-10th century A.D.

It is a sculptural fragment showing the defaced deity standing inside a round pillared rathikā topped with chhadya decorated with chaitya motif. It is of 9th-10th century A.D.
Fig. No. 1140: Figure of a human

It is a sculptural fragment showing a human figure. It is of 9th-10th century A.D.
Fig. No. 1141: Mutilated human figures

It is a sculptural fragment showing the mutilated human figures. It is of 9th-10th century A.D.

Fig. No. 1142: Lowe part of Rāvaṇānugraha image

It is a sculptural fragment showing the lower part of Rāvaṇānugraha image. The small images of Ganeśa, Nandi, Bhringi and Kārtikeya are visible near the feet of the couple. It is of 9th-10th century A.D.
Fig. No. 1143: Defaced image of Śiva

It is a sculptural fragment showing the defaced image of Śiva. On the right side is visible a pilaster decorated with *ghata pallava* motif and floral scrolls. It is of 9th-10th century A.D.

Fig. No. 1144: Lower portion of the image of Surya

It is a sculptural fragment showing the lower portion of Surya image. It is of 9th-10th century A.D.
It is a sculptural fragment showing the defaced figure of a deity on lower left side and other human figures. It is of 9th-10th century A.D.
It is a sculptural fragment showing the part of the Parikar of a deity. It is of 10th century A.D.
It is a sculptural fragment showing a hand holding an elongated vessel.
04.3- Graveyard opposite Kashiram Awas: The graveyard lies in latitude 27°03′01.81″ N and longitude 79°54′50.37″ E near Kashiram Avas (Fig. 1148). It consists of a gate in front of a grave of some eminent personality. There are many sculptural pieces lying at different points of the graveyard. These belonged to period from 7th to 9th century A.D. An archaeological study of this graveyard indicates once there was a structural complex existing at the same location. Presently some ruinous structure confirms its antiquity. For example, the ruins of an entrance gate on the southern side and surviving parts of a kanati mosque.

Ahmadi Tola near Kashiram Awas: The Mohalla lies in Latitude 27°03′28.91″ N and Longitude 79°55′12.32″ E at a distance of 1 km to the North from p.s. Sadar Kotwali, Kannauj. The area of the mound is 1 acres. The height of the mound is 5.18 meters. The bricks found at this site are of the following sizes: 9x6x1, 8x6x2 and 7x5x2 inch. The ceramic industry found here are NBP, K, OCP and TC.
Fig. No. 1150: TC figure

Fig. No. 1151: TC Object
Fig. No. 1152: Entrance gate of the enclosure of graveyard near Kashiram Awas (looking from South)
Fig. No. 1153: The gate, modern tomb and graves of graveyard near Kashiram Awas looking from west
The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1155: An Architectural fragment
It is an architectural fragment decorated with chaitya motif. It is of 7th-8th century A.D.
It is a sculptural fragment decorated with brackets and *chaitya* motif. It is of 7th-8th century A.D.
It is an architectural fragment showing a pillar decorated with floral scrolls and *ghata pallava* motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
It is an architectural fragment showing a pillar decorated with ghata pallava motif. It is of 8th-9th century A.D.
Fig. No. 1158: Kanati mosque in the graveyard near Kashiram Awas
Fig. No. 1159: Rear façade of Kanati masjid in the graveyard near Kashiram Awas
04.4- House of Harinarayan Tandon, Mohalla Farsha Kannauj: These images are in the possession of Shri. Harinarayan Tandon, Mohalla Farsha Kannauj U.P. lies in latitude 27°03′19.57″ N and longitude 79°55′12.64″ E (Fig. 1160).

The antiquities, architectural and sculptural fragments found here are described below.
It shows the scene of marriage of Śiva and Pārvatī. Brahma is performing the fire ritual sitting between the two. The two sakhis of Pārvatī are seen on both sides of the two deities. The following gods are present in the ceremony Viṣṇu, Kuber, Vayu, Bhairava, Kārtikeya, Ganeśa etc. It is of 8th–9th century A.D.
Fig. No. 1162: Image of dancing Ganeśa

It is the image of dancing Ganeśa kept in the house of Shri. Harinarayan Tandon, Mohalla Farsha, Kannauj U.P. This idol was found on Qila Jaichand mound. It is of 8th-9th century A.D.
04.5- **Jageshwar Mandir, Gwal Maidan, Kannauj**: The temple lies in latitude 27°03’14.96” N and longitude 79°55’20.12” E (Fig. 1163).

![Satellite image of Jageshwar Mandir, Gwal Maidan Kannauj](image)

*Fig. No. 1163: Satellite image of Jageshwar Mandir, Gwal Maidan Kannauj*

The antiquity found in *Jageshwar* temple is described below.
It is a sculptural fragment showing the image of Kārtikeya riding a peacock. It is of 8th-9th century A.D.
04.6- **Kamnanath Temple, Mausampur Alhad, Kannauj:** The temple lies in latitude 27°03’19” N and longitude 79°55’43” E (Fig. 1165).

![Fig. No. 1165: Satellite image of Kamnanath temple](image)

The antiquities, architectural and sculptural fragments found here are described below.

![Fig. No. 1166: An Architectural fragment](image)

It is an architectural fragment decorated with *chaitya* motif and small brackets. It is of 8th-9th century A.D.
Fig. No. 1167: An Architectural fragment
It is an architectural fragment having a human head inside the round window. It is of 8th-9th century A.D.

Fig. No. 1168: An Architectural fragment
It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1169: Part of the image of Viṣṇu

It is a sculptural fragment showing part of the image of Viṣṇu depicting hands holding chakra and mālādhāri vidyādhara. It is of 8th-9th century A.D.
Fig. No. 1170: Image of a deity

It is a sculptural fragment showing a deity sitting in lalitāsana on an embroidered cushion. It is of 9th century A.D.

Fig. No. 1171: Image of a racket carved with load bearers

It is a sculptural fragment showing the image of a racket carved with load bearers. It is of 9th century A.D.
Fig. No. 1172: An Architectural fragment

It is an architectural fragment showing part of Rāvaṇānugraha image. It is of 9th century A.D.

Fig. No. 1173: Part of the lalātabimba

It is an architectural fragment showing part of lalātabimba. It is decorated with a deity seated inside round pillared rathikā and Navagrahas. It is of 9th century A.D.
Fig. No. 1174: Lower part of the image of the deity

It is a sculptural fragment showing the lower portion of the image of a deity. A devotee is sitting near the feet. It is of 9th-10th century A.D.

Fig. No. 1175: Figure of a female deity

It is a sculptural fragment showing the figure of a female deity seated on a lion. It is of 9th-10th century A.D.
Fig. No. 1176: An Architectural fragment
It is an architectural fragment probably a piece of lalātabimba decorated with mālādhārī vidyādharas and horse riding warriors. It is of 9th-10th century A.D.

Fig. No. 1177: Figure of Śiva
It is a sculptural fragment showing the figure of Śiva seated inside a rathikā. It is of 9th-10th century A.D.
Fig. No. 1178: An Architectural fragment
It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.

Fig. No. 1179: Front paw of a lion
It is a sculptural fragment showing the front paw of a lion. It is of 9th-10th century A.D.
Fig. No. 1180: Parikar of a large image
It is a sculptural fragment showing part of the Parikar of a large image. It shows a deity placed inside a square pillared rathikā. It is of 9th-10th century A.D.

Fig. No. 1181: Lower side part of the image of a deity
It is a sculptural fragment showing lower right side part of the image of a deity. It shows his feet, a female attendant and a male devotee. It is of 9th-10th century A.D.
Fig. No. 1182: An Architectural fragment

It is an architectural fragment showing a doorjamb. It has *rūpa śākhā* and *patra śākhā*. It is of 9th-10th century A.D.
Fig. No. 1183: Mālādhārī vidyādhara couple

It is a sculptural fragment showing mālādhārī vidyādhara couple. It is part of the Parikar of some large image. It is of 10th century A.D.

Fig. No. 1184: Lower part of the image of some deity

It is a sculptural fragment showing the lower portion of some deity sitting in lalitāsana on a thick cushion. It is of 10th century A.D.
Fig. No. 1185: An Architectural fragment

It is an architectural fragment showing a broken piece of door jamb. It shows a standing female deity. It is of 10th century A.D.
Fig. No. 1186: An Architectural fragment

It is an architectural fragment a *kutachadya* and upper portion of a *rathikā*. It is of 10th century A.D.
Fig. No. 1187: Part of the image of some deity

It is a sculptural fragment showing the part of the image of a deity showing a male attendant. It is of 10th century A.D.
It is a sculptural fragment showing a female deity sitting inside a round pillared *rathikā*. A *Naag* with folded hands is sitting on his upper right side. It is of 10th century A.D.
Fig. No. 1189: An Architectural fragment
It is an architectural fragment decorated with garlands and kirtimukha. It is of 10th century A.D.

Fig. No. 1190: Head of a male
It is a sculptural fragment showing a head of a male. It is of 10th-11th century A.D.
Fig. No. 1191: Part of the parikar of a deity
It is a sculptural fragment showing the part of the Parikar of the image of a deity. It is of 10th-11th century A.D.
Fig. No. 1192: An Architectural fragment
It is an architectural fragment showing the part of a doorjamb having a *puspa śākhā*. 
It is an architectural fragment.
04.7- Kherapati Devi, Kannauj: The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1194: An Architectural fragment

It is an architectural fragment decorated with diamond motif housed inside rathikās. These rathikās are topped with chandraśālā motif. It is of 9th century A.D.
Fig. No. 1195: Part of the parikar of a deity

It is a sculptural fragment showing the lower left part of the Parikar of a deity. It shows divine attendants in standing posture and a female devotee is sitting in kneeling posture and with folded hands. It is of 9th century A.D.
Fig. No. 1196: Part of the finial of a Shikhara

It is an architectural fragment. It is a part of the finial of a Shikhara. It shows a ghata and a bijapuraka.
04.8- Makhdum Jahaniya Jahangasht: Other buildings belonging to the 15th century are the mosques of Makhdum Jahaniya Jahangasht and the tomb of Makhdum Akbai. It lies in latitude 27°03′5.48″ N and longitude 79°55′42.40″ E (Fig. 1197). The famous saint Makhdum Jahaniya Jahangasht who lived from 1308-1384 with his headquarters at Uch district Bahawalpur Pakistan, belonged to Suhrawardi sect of Sufis. His father was Sayyed Ahmad and his grandfather was Jalalludin Surkha Posh. His son was Nasiruddin Mahmud whose son Shah Jalal came to live in Kannauj. Shah Jalal had many sons. The tombs of his three sons, Shah Umar, Shah Mahmud and Shah Kabir exist in Shikarpur. One of his sons, Shah Qutub Alam lived in Gujarat.

Fig. No. 1197: Satellite Image of Makhdum Jahaniya Jahangasht

Fig. No. 1198: Aerial view of Makhdum Jahaniya complex from South-east
Fig. No. 1199: Aerial view of *Makhdum Jahaniya* complex from West
04.9- Mohalla Kanunagoyana: Mohalla Kanunagoyana lies in Latitude 27°03′15.73″ N and Longitude 79°55′28.70″ E, at a distance of 500 m to the North from p.s. Sadar Kotwali, Kannauj (Fig. 1200). The area of the mound is 7 acres. The height of the mound is 9.14 meters. The bricks found at this site are of the following sizes: 9x7x3, 7x6x3 and 8x6x2½ inch. The ceramic industry found here PGW, OCP, K and TC Archaic.
Fig. No. 1202: TC Archaic

Fig. No. 1203: TC Archaic
04.10- House of Nanhe, Mohalla Tiliya, Kannauj: It lies in latitude 27°03′18″ N and longitude 79°55′26″ E. The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1204: Image of a female
It is a sculptural fragment showing the image of a female. It is of 8th-9th century A.D.
Fig. No. 1205: Part of the parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It is carved with two female attendants. It is of 9th century A.D.
Fig. No. 1206: An Architectural fragment
It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.

Fig. No. 1207: Image of Chamundā
It is a sculptural fragment showing the broken image of Chamundā. It is of 9th century A.D.
Fig. No. 1208: Śivalinga kept on Argha

It is a sculptural fragment showing Śivalinga kept on Argha. It is the part of a large Shaiva image. It is of 9th century A.D.
In this inscription some Guru has been praised. It is three line inscription and reads as “(1) Vādo chchhalatavah... (2) yumanāhpatitigurubrahmānonanda. . (3) Yamadrishyamvahati vindhyasya. . “. It is of 9th-10th century A.D.

It is a sculptural fragment showing the broken figure of a lion. It is of 9th-10th century A.D.
Fig. No. 1211: Lower side of the *parikar* of a deity

It is a sculptural fragment showing the lower right side of the *Parikar* of a deity which is carved with lotus flower with stacks, two standing divine attendants (one male and one female) and a sitting devotee. It is of 9th-10th century A.D.
Fig. No. 1212: Image of a flute player

It is a sculptural fragment showing the upper portion of a flute player. It is of 10th century A.D.

Fig. No. 1213: Part of the kīrtimukha

It is a sculptural fragment showing the part of a kīrtimukha. It is of 10th century A.D.
Fig. No. 1214: Image of a load bearer

It is a sculptural fragment showing a load bearer. It is of 10th century A.D.
Fig. No. 1215: Image of a three headed deity

It is a sculptural fragment showing the three headed deity (Brahma?). It is of 10th century A.D.
Fig. No. 1216: Votive figure of mother goddess

It is a sculptural fragment showing a votive figure of a mother goddess. It is of 11th-12th century A.D.
Fig. No. 1217: Image of a defaced *trishul*

It is a sculptural fragment showing a defaced *trishul.*
04.11- **Qaji Tola:** The *Mohalla* lies in Latitude 27°02′52.9″ N and Longitude 79°55′17.61″ E at a distance of 500 m to the South from p.s. Sadar Kotwali, Kannauj (Fig. 1218). The area of the mound is 1 acres. The height of the mound is 3.04 meters. The bricks found at this site are of the following sizes: 10x7x3, 9x7x2½, 8x6x2 and 9x6x3 inch. The ceramic industry found here are NBP, PGW, EM and LM.

*Fig. No. 1218: Satellite image of Mohalla Qaji Tola*
Saiyyed Baba ka Sthan, Qaji Tola: The Mohalla lies in Latitude 27°02’49.88” N and Longitude 79°55’28.70” E at a distance of 300 m to the South from p.s. Sadar Kotwali, Kannauj. The area of the mound is 5 acres. The height of the mound is 4.57 meters. The bricks found at this site are of the following sizes: 9x6x2½, 10x8x2½ and 9x6x2½ inch. The ceramic industry found here OCP and LM.

Fig. No. 1219: OCP found from Saiyyed Baba ka Sthan, Qaji Tola
Fig. No. 1220: OCP found from Saiyyed Baba ka Sthan, Qaji Tola

Fig. No. 1221: OCP found from Saiyyed Baba ka Sthan, Qaji Tola
04.12- Sahaya Devi Temple: The temple lies in latitude $27^\circ03'11''$ N and longitude $79^\circ55'14''$ E (Fig. 1222).

![Satellite image of Sahaya Devi Temple](image)

Fig. No. 1222: Satellite image of Sahaya Devi Temple

The antiquities, architectural and sculptural fragments found here are described below.
It is the four handed image of Tapaswīnī Pārvatī standing inside a niche topped with chaitya motif. She is attended by four female attendants. A lion and two deer are sitting near her feet. An emaciated figure is standing on her left side. On her upper right side, mālādhārī vidyādhara is depicted. It is of 8th-9th century A.D.
It is the mutilated image of Surya (?) which has recently been repaired using cement. It is housed inside the Chandrika Devi temple. It is of 8th–9th century A.D.
It is the image of Mahiṣāsuramardini. It shows the goddess killing the buffalo demon, her lion pouncing upon the headless buffalo demon. The human form of demon is coming out of the neck of the buffalo. A small rakṣasa is shooting at the goddess from below the buffalo. On the left side stands a rakṣasa holding a sword and a small shield. At the top left side of the image are shown, a female nursing a child. Her feet are pressed by another female. On the right side is shown a male attended by two retainers. It is of 9th century A.D.
Fig. No. 1226: Image of Tapaswini Pārvati

It is a broken and weathered image of Tapaswini Pārvati. She is attended by four female attendants. A lion and deer are shown near her feet. It is of 9th century A.D.
Fig. No. 1227: Image of a standing human figure

It is the image of a standing human figure. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
04.13- **Mihariya Field, Sheikhpura**: The *Mohalla* lies in Latitude 27°02′48.45″ N and Longitude 79°55′17.02″ E at a distance of 1 km to the South from p.s. Sadar Kotwali, Kannauj (Fig. 1228). The area of the mound is 5 acres. The height of the mound is 4.57 meters. The bricks found at this site are of the following sizes: 9x6x2½, 7x5x2 and 8x6x2½ inch. The ceramic industry found here are K and LM.

![Satellite image of Mihariya Field, Sheikhpura Kannauj](image-url)
04.14- Tajpur Naukhast, Allauddinpur, Kannauj: The temple lies in latitude 27°02′55.70″ N and longitude 79°54′53.72″ E (Fig. 1229).

Fig. No. 1229: Satellite image of Tajpur Naukhast, Allauddinpur, Kannauj

The antiquities, architectural and sculptural fragments found here are described below.
It is the figure of Aparajitā (a Buddhist goddess). Below her lotus pedestal, one can see Ganeśa, four female devotees and two male ascetics. She is flanked by two standing female attendants and two sitting female attendants above the pedestal. It is of 9th century A.D.
Fig. No. 1231: Image of Ganeśa

It is a sculptural fragment showing Ganeśa. It is of 9th-10th century A.D.
04.15- T.B. Hospital, Gwal Maidan, Kannauj: The place lies in latitude 27°03’19” N and longitude 79°55’22” E (Fig. 1232).

![Google Earth Image](image_url)

Fig. No. 1232: Satellite image of T.B. Hospital, Gwal Maidan Kannauj

The antiquities, architectural and sculptural fragments found here are described below.

![Architectural Fragment](image_url)

Fig. No. 1233: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 1234: An Architectural fragment
It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.

Fig. No. 1235: Figure of a dwarf
It is a sculptural fragment showing the figure of a dwarf housed inside a square pillared niche. It is of 8th-9th century A.D.
It is an architectural fragment decorated with *chandraśālā* motif. It is of 8th-9th century A.D.
It is an architectural fragment decorated with chandraśālā and amalak motif. It is of 8th-9th century A.D.

It is a sculptural fragment showing the lowermost portion of Rāvanānugraha scene. It is of 9th century A.D.
Fig. No. 1239: An Architectural fragment
It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.

Fig. No. 1240: An Architectural fragment
It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.
Fig. No. 1241: Parikar of Viṣṇu idol

It is a sculptural fragment showing the part of the Parikar of Viṣṇu idol showing Mahavaraha lifting prithvi. It is of 9th century A.D.

Fig. No. 1242: Abhamandala of a deity

It is a sculptural fragment showing the Abhamandala of a deity. It is of 9th century A.D.
Fig. No. 1243: Defaced female figure

It is a sculptural fragment showing a defaced female figure. It is of 9th century A.D.
Fig. No. 1244: An Architectural fragment

It is an architectural fragment showing kirtimukha. It is of 9th century A.D.
Fig. No. 1245: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.

Fig. No. 1246: A sculptural fragment

It is a sculptural fragment. It is of 9th century A.D.
Fig. No. 1247: Figure of a female deity

It is a sculptural fragment showing the figure of a female deity. It is of 9th-10th century A.D.
Fig. No. 1248: Part of the parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity carved with standing male figure and a garland. It is of 9th-10th century A.D.
It is a sculptural fragment showing the figure of *Mahiṣāsuramardinī* housed inside a square pillared rathika. It is of 9th-10th century A.D.
Fig. No. 1250: Figure of Chamundā

It is a sculptural fragment showing the worn out figure of Chamundā. It is of 9th-10th century A.D.
Fig. No. 1251: Defaced image of Brahma

It is a sculptural fragment showing the defaced image of Brahma. It is probably part of some large image. It is of 9th-10th century A.D.
It is a sculptural fragment. It is broken Rāvaṇānugraha idol. It is of 9th-10th century A.D.

It is a sculptural fragment showing a male figure standing inside a square pillared rathikā. It is of 9th-10th century A.D.
It is a sculptural fragment showing a human figure. It is of $9^{th}-10^{th}$ century A.D.
Fig. No. 1255: Figure of a human

It is a sculptural fragment showing a human figure standing inside a round pillared *rathikā*. It is of 9th-10th century A.D.
Fig. No. 1256: Image of a deity

It is a sculptural fragment showing a deity sitting in *lalitāsana* on a cushion. It is of 9th-10th century A.D.

Fig. No. 1257: Broken figure of *Ganeśa*

It is a sculptural fragment showing a broken figure of *Ganeśa*. It is of 9th-10th century A.D.
Fig. No. 1258: Figure of Ganeśa

It is a sculptural fragment showing a broken figure of Ganeśa. It is of 9th-10th century A.D.
It is an architectural fragment decorated with female figures and diamond motif. It is of 9th-10th century A.D.
It is a sculptural fragment showing a defaced female figure. It is of 9th-10th century A.D.
Fig. No. 1261: Image of Narsingha Avatar

It is a sculptural fragment showing Narsingha Avatar. It is the part of Parikar of the Dashavatara image. It is of 9th-10th century A.D.
Fig. No. 1262: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 1263: Image of a deity

It is a sculptural fragment showing a deity sitting in a round pillared rathikā. He is flanked by a vyala and a male figure. It is of 10th century A.D.
Fig. No. 1264: An Architectural fragment
It is an architectural fragment decorated with diamond motif. It is of 10th century A.D.

Fig. No. 1265: Figure of a female
It is a sculptural fragment showing a female figure. It is of 10th century A.D.
Fig. No. 1266: Feet of a deity
It is a sculptural fragment showing the feet of deity and his attendants. It is of 10th century A.D.

Fig. No. 1267: An Architectural fragment
It is an architectural fragment decorated with flower motif and lotus petals. It is of 10th century A.D.
Fig. No. 1268: Figure of a chanvar bearer

It is a sculptural fragment showing a broken *chanvar* bearer. It is of 10th century A.D.
Fig. No. 1269: Part of a doorjamb
It is an architectural fragment showing the part of a doorjamb showing Navagahas. It is of 10th century A.D.

Fig. No. 1270: Standing figure of a female
It is a sculptural fragment showing a broken standing female figure. It is of 10th century A.D.
Fig. No. 1271: Figure of a human

It is a sculptural fragment showing the lower portion of a human figure. It is of 10th century A.D.

Fig. No. 1272: An Architectural fragment

It is an architectural fragment. It is part of a pillar. It is of 10th century A.D.
Fig. No. 1273: Figure of a standing couple

It is a sculptural fragment showing a mutilated standing couple accompanied by two human figures. It is of 10th century A.D.
Fig. No. 1274: A sculptural fragment

It is a sculptural fragment showing the two attendants of a deity. It is of 10th century A.D.
Fig. No. 1275: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.

Fig. No. 1276: Image of a deity

It is a sculptural fragment showing some deity sitting on a cushion. It is of 10th century A.D.
Fig. No. 1277: Part of a doorjamb

It is an architectural fragment showing a part of a doorjamb. It is of 10th century A.D.
Fig. No. 1278: Image of a defaced deity

It is a sculptural fragment showing a defaced deity sitting in lalitāsana on a thick cushion. It is of 10th century A.D.

Fig. No. 1279: Image of a human

It is a sculptural fragment showing a broken human figure standing inside a rathikā. It is of 10th century A.D.
Fig. No. 1280: Image of a deity sitting in lalitāsana
It is a sculptural fragment showing a deity sitting in *lalitāsana*. It is of 10th century A.D.

Fig. No. 1281: A half-finished image
It is a sculptural fragment showing a half-finished image. It is of 10th century A.D.
Fig. No. 1282: Figure of an animal

It is a sculptural fragment showing an animal. It is of 10th-11th century A.D.

Fig. No. 1283: Part of a large image

It is a sculptural fragment showing the part of a large image showing the feet of some deity and Parikar carved with divinities & human devotees. It is of 10th-11th century A.D.
Fig. No. 1284: Lower portion of the image of Mahiṣāsuramardinī

It is a sculptural fragment showing the lower portion of the image of Mahiṣāsuramardinī. It depicts buffalo demon, the feet of the deity and the lion biting the tail of buffalo. It is of 10th-11th century A.D.

Fig. No. 1285: Figure of Viṣnu and Lakshmi

It is a sculptural fragment showing the figure of lying Viṣnu and Lakshmi. It is of 10th-11th century A.D.
Fig. No. 1286: Image of Surya

It is a sculptural fragment showing the upper portion of the image of Sun. It is of 10th-11th century A.D.
It is a sculptural fragment showing feet of some deity standing on a dwarf.
Chapter 05- South-West Kannauj City Group

The guide map of the South-West Kannauj city group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.
05.1- Bankhandeshwar, Akbarpur, Sarai Ghagh, Kannauj: The shrine lies in latitude 27°02′22″ N and longitude 79°55′09″ E (Fig. 1289).

The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1289: Satellite Map of Bankhandeshwar, Akbarpur, Sarai Ghagh, Kannauj

It is a sculptural fragment showing a male torso. It is of 8th-9th century A.D.
Fig. No. 1290: Figure of Pārvatī

It is a sculptural fragment showing the headless figure of Pārvatī sitting on a lotus seat. Two lions are sitting below her seat. She is holding her usual attributes. It is of 9th century A.D.
Fig. No. 1291: An Architectural fragment

It is an architectural fragment decorated with stylized chaitya motif. It is of 9th century A.D.

Fig. No. 1292: Part of a multi-armed deity

It is a sculptural fragment showing the part of a multi-armed deity. It is of 9th century A.D.
Fig. No. 1293: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9\textsuperscript{th} century A.D.
Fig. No. 1294: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 1295: Part of Viṣṇu image

It is a sculptural fragment showing probably part of a Viṣṇu image showing Nṛisingha sitting in Lalitāsana (top) and Kalkī riding a horse (bottom). It is of 9th-10th century A.D.
Fig. No. 1296: Parikar of Surya image

It is a sculptural fragment showing parikar of a Surya image (?) showing horse riding Revant and two male attendants, probably on the right stands pingal. It is of 9th-10th century A.D.
Fig. No. 1297: Headless figure of Ganeśa

It is a sculptural fragment showing the headless figure of Ganeśa sitting on a cushion. It is of 10th century A.D.
Fig. No. 1298: Part of a large image

It is a sculptural fragment showing the part of a large image. It shows the leg of a deity standing on a lotus flower. It is of 10th century A.D.
It is the part of a larger image showing the lower left portion of the image of Umā-Maheśa. Ganeśa, Nandi, Bhringi and Kārtikeya are visible between the legs of the two. It is of 10th century A.D.
Fig. No. 1300: Headless figure of Mahāvarāha

It is a sculptural fragment showing the headless figure of Mahāvarāha. It is of 10th century A.D.
Fig. No. 1301: Figure of a sitting deity

It is a sculptural fragment showing a deity seated inside a round pillared rathikā. It is of 10th century A.D.

Fig. No. 1302: A sculptural fragment

It is a sculptural fragment.
05.2- **Bhuiya Devi Temple, Akbarpur, Sarai Ghagh, Kannauj:** The shrine lies in latitude 27°02′13″ N and longitude 79°55′09″ E (Fig. 1303).

The antiquities, architectural and sculptural fragments found here are described below.

**Fig. No. 1303: Satellite image of Bhuiya Devi Temple, Akbarpur, Sarai Ghagh, Kannauj**

It is an architectural fragment decorated with *chaitya* motif. It is of 10th century A.D.
05.3- **Hardev Baba’s Sthan, Yusufpur Bhagwan, Kannauj**: The shrine lies in latitude 27°02′37.83″ N and longitude 79°54′28.52″ E (Fig. 1305). It’s only a square platform on which broken sculptural pieces and architectural fragments have been kept.

![Satellite image of Hardev Baba’s Sthan, Yusufpur Bhagwan, Kannauj](image)

*Fig. No. 1305: Satellite image of Hardev Baba’s Sthan, Yusufpur Bhagwan, Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 1306: Image of a couple

It is a sculptural fragment showing a couple on the left of a square pillar. It is of 8th-9th century A.D.
Fig. No. 1307: An Architectural fragment

It is an architectural fragment decorated with chandraśālā motif. It is of 8th-9th century A.D.

Fig. No. 1308: An Architectural fragment

It is an architectural fragment showing the figure of load bearer. It is of 9th-10th century A.D.
Fig. No. 1309: A sculptural fragment

It is a sculptural fragment showing floral motifs, *danturika* design and rounded pillar. It is of 10th century A.D.

Fig. No. 1310: Figure of a man riding an animal

It is a sculptural fragment showing a man riding an animal. It is of 10th century A.D.
Fig. No. 1310: A sculptural fragment

It is a sculptural fragment showing a *rathikā* housing some deity located on a miniature *phansana shikhar*. It is of 10th century A.D.

Fig. No. 1311: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 1312: Image of Viṣṇu

It is a sculptural fragment of Viṣṇu showing a bearded figure housed inside a round pillared *rathikā* and *Bhūvaraha* on his left side. It is of 10th century A.D.

Fig. No. 1313: An Architectural fragment

It is an architectural fragment. It is decorated with stylized *chandraśālā* motif. It is of 10th-11th century A.D.
Fig. No. 1314: Image of Śiva-Pārvatī

It is the broken image of Śiva Pārvatī showing its lower part. It depicts Śiva Pārvatī and below them as we move from right to left, the deities are Ganeśa, Nandi, Bhringi Rishi and Kārtikeya. It is of 10th-11th century A.D.
Fig. No. 1315: An Architectural fragment

It is an architectural fragment showing an unidentified figure.
05.4- **House of Jagat Narayan Kapoor:** It lies in latitude 27°01’57.63” N and longitude 79°55’20.48” E (Fig. 1316).

![Satellite image of House of Jagat Narayan Kapoor](image)

The antiquities, architectural and sculptural fragments found here are described below.
It is the image of a tirthankara Pārśvanātha sitting in dhyāna mudrā on a simhāsana. He is flanked by Indra and Upendra. Seven hooded snake is visible behind his head. Two mūladhāri vidyādhāras are shown above his shoulders. Two devotees are sitting at the bottom on both sides of the singhasana. One line inscription reads the name of female devotee who got this image installed. It is of 9th-10th century A.D.
It is the image of the inscription found on the bottom of the image of tirthankara Parshvanatha and it reads “Veljaka Śrāvikā”. This inscription can be dated to 9th-10th century A.D.

05.5- Mahila Thana, Makrand Nagar, Kannauj: Mahila Thana lies in latitude 27°02’21” N and longitude 79°54’43” E (Fig. 1319).
Narewale Baba, Makrand Nagar, Kannauj: The construction of this tomb building can be ascribed to 19th century A.D. (Fig. 1320).

Fig. No. 1320: Southern façade of the Akbarshah Baba @ Narewala Baba
Tomb inside *Mahila Thana, Makrand Nagar*: The tomb building represents the architecture of 19th century A.D. (Fig. 1321).

**Fig. No. 1321: Southern façade of the Unknown Tomb, Mahila Thana Kannauj**

*Tomb, Makrand Nagar*: The construction of the tomb can be dated to the closing years of *Aurangzeb* or early years of 18th century.
05.6- Maurari Devi Temple, Mausampur Maurara, Makrandnagar, Kannauj: The temple lies in latitude 27°02’38.14” N and longitude 79°54’4.52” E, at a distance of 4 km to the South-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 5 acres. The height of the mound is 3.04 meters. The bricks found at this site are of the following sizes: 10x8x1½, 8x6x2½ and 10x9x2 inch. The ceramic industry found here NBP, EM, LM and TC animals.
The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 1325: Standing female figure

It is a sculptural fragment showing a standing female figure and *Makara vyāla* on her left. It is of 8th century A.D.
Fig. No. 1326: Part of a deity

It is a sculptural fragment showing part of a deity and a devotee. It is of 8th-9th century A.D.
It is a sculptural fragment, part of the Parikar of a deity showing a female deity sitting on a lotus pedestal. Figure of vyāla is shown on his left. Mutilated figures of Mālādhārī vidyādharas couples can be seen above her. It is of 8th-9th century A.D.
Fig. No. 1328: Saptamatrika image

It is a sculptural fragment showing five of the Saptamatrikas. They are sitting in Lalitāsana on thick cushions. It is of 8th-9th century A.D.

Fig. No. 1329: Monolithic sculptural fragment

It is a monolithic sculptural fragment showing khura, kumbha, kalasha, kapot and pillars. It is of 8th-9th century A.D.
Fig. No. 1330: An Architectural fragment

It is an architectural fragment carved with chaitya motifs. It is of 8th-9th century A.D.

Fig. No. 1331: Figure of a standing male deity

It is a sculptural fragment showing standing male deity (Bhairava) holding a khatwang and a female figure. It is made of kankar stone. It is of 8th-9th century A.D.
Fig. No. 1332: A sculptural fragment

It is a sculptural fragment showing a man sitting on a low pedestal and a musician playing flute. It is of 8th-9th century A.D.
Fig. No. 1333: Figure of a vyāla and a man

It is a sculptural fragment showing figures of a vyāla and a man. It is of 8th-9th century A.D.
It is a sculptural fragment. It appears to be the part of a large image. It shows a standing male divinity and a female attendant. It is of 8th-9th century A.D.
It is a sculptural fragment showing a deity sitting on a lotus flower and housed inside a *rathikā*. It is of 8th-9th century A.D.
Fig. No. 1336: Figure of a female deity

It is a sculptural fragment showing a female deity. It is of 8th-9th century A.D.
Fig. No. 1337: A standing male figure

It is a sculptural fragment showing a mutilated standing female figure. It is of 9th century A.D.
Fig. No. 1338: Foot of a deity placed on a lotus flower

It is a sculptural fragment showing the foot of a deity placed on a lotus flower. It is of 9th century A.D.
Fig. No. 1339: An Architectural fragment

It is an architectural fragment decorated with kīrtimukha. It is of 9th century A.D.
Fig. No. 1340: Parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. Figures of mālādhārī vidyādhara and elephant are shown on the upper left side. It is of 9th century A.D.
Fig. No. 1341: Two human figures

It is a sculptural fragment showing two human figures housed inside square pillared rathikās. It is of 9th century A.D.
It is a sculptural fragment showing two mutilated female deities. It is of 9th century A.D.
Fig. No. 1343: Torso of a male

It is a sculptural fragment showing mutilated torso of a male. It is of 9th century A.D.
It is a corroded figure of Surya flanked by his attendants. Bhudevi is standing between his booted legs. It is of 9th century A.D.
Fig. No. 1345: Figure of a vyāla

It is a sculptural fragment showing mutilated figure of a vyāla. It is of 9th-10th century A.D.
It is a sculptural fragment. It is part of a large image showing pillar on the right side and a lady with *vyāla* above her is shown on the left side. It is of 9th-10th century A.D.
Fig. No. 1347: Image of a female deity

It is a sculptural fragment showing a female deity housed inside a square pillared rathikā topped with chhadya decorated with chandraśālā motif. It is made of kankar stone. It is of 9th-10th century A.D.

Fig. No. 1348: Part of the pillar

It is the part of a pillar decorated with a female sitting & holding something and a flute player. It is of 9th-10th century A.D.
Fig. No. 1349: Figure of a female deity

It is a sculptural fragment showing a female deity. It is of 9th-10th century A.D.

Fig. No. 1350: Part of the image of Tirthankara

It is a sculptural fragment showing the upper portion of the image of a Tirthankara. It is carved with tree and two human figures. It is of 10th century A.D.
Fig. No. 1351: Figure of a deity housed in a rathikā

It is a sculptural fragment showing a deity housed in a rathikā. Deity is holding a club. He is flanked by two female deities and a vyāla is shown on his right side. On the top right, is a female sitting in Lalitāsana. It is of 10th century A.D.
Fig. No. 1352: An Architectural fragment

It is an architectural fragment decorated with *chandrasāla* motif. It is of 10th century A.D.
Fig. No. 1353: Two standing male figures

It is a sculptural fragment showing two standing male figures. It is of 10th century A.D.
Fig. No. 1354: Deity housed inside a *rathikā* and Mālādhārī vidyādharas

It is a sculptural fragment showing a deity housed inside a *rathikā* and flanked by *mālādhārī vidyādharas*. It is of 10th century A.D.

Fig. No. 1355: An Architectural fragment

It is an architectural fragment decorated with stylized *chandraśālā* & floral motifs, a male flute player and a dancer. It is of 10th century A.D.
It is an unidentified sculptural fragment.
05.7- House of Ram Kapoor, Sarai Meera, Kannauj: The temple lies in latitude 27°01′55.22″ N and longitude 79°55′23.47″ E (Fig. 1357).

Fig. No. 1357: Satellite image of House of Ram Kapoor, Sarai Meera, Kannauj

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 1357: Image of Śivalinga carved with the standing figures of Surya and Brahma
It is the image of a Śivalinga carved with the standing figures of Surya on the right side and Brahma on the left side. They are attended by male and female attendants. At the bottom of both the deities can be seen devotees sitting in the branches of some sort of plant. It is of 8th-9th century A.D.
It is the image of four handed standing Viṣṇu flanked by ayudhapurushas. He is holding shankha, chakra and gada in three hands. His fourth hand is held in varada mudra. Mālādhārī vidyādharas are hovering above his shoulder. It is of 8th-9th century A.D.
It is the image of Hanumān in vyākhyāna mudra. His right hand is raised above his head. It is of 8th-9th century A.D.
05.8- **Ram Laxman Temple, Kutlupur, Kannauj**: The temple lies on latitude 27°2′41″ N and longitude 79°54′38″ E (Fig. 1361).

![Satellite image of Ram Laxman Temple, Kutlupur, Kannauj](image)

Fig. No. 1361: Satellite image of **Ram Laxman Temple, Kutlupur, Kannauj**

The antiquities, architectural and sculptural fragments found here are described below.
This image is kept in Ram Laxman temple, Qutlupur, Kannauj U.P. It is 9th century image of Vishwarupa.
Fig. No. 1363: Image of Vishwarupa

This image is kept in Ram Laxman temple, Qutlupur, Kannauj U.P. It is 9th century image of Vishwarupa.
It is the image of Ekmukhi Śivalinga kept inside the Ram Laxman temple. It is of 9th century A.D.
05.9- **Temple Sarai Ghagh:** The shrine is situated between Bankhandeshwar temple and Bhujia devi temple. It lies in latitude 27°02’16.95” N and longitude 79°55’05.09” E (Fig. 1365).

![Satellite image of Temple Sarai Ghagh](image)

Fig. No. 1365: Satellite image of Temple Sarai Ghagh

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 1366: An Architectural fragment

It is an architectural fragment decorated with *chandraśālā* motif. It is of 9th century A.D.

Fig. No. 1367: Part of an Udambara

It is a sculptural fragment showing the part of an *Udambara* carved with the figure of a lion and woman riding a *Makara vyāla* and a lotus as we move from left to right. It is of 9th century A.D.
Fig. No. 1368: Part of the image of a deity

It is a sculptural fragment showing the upper portion of the image of a deity. It is of 9th century A.D.

Fig. No. 1369: An Architectural fragment

It is an architectural fragment decorated with hanging *kinkirnika*. It is of 9th century A.D.
Fig. No. 1370: An Architectural fragment

It is an architectural fragment showing the part of the *Abhamandala* of an image. It is of 9th century A.D.
Fig. No. 1371: Head of Ganeśa

It is a sculptural fragment showing the head of Ganeśa. It is of 9th-10th century A.D.
It is a sculptural fragment showing a broken standing female figure. It is of 9th-10th century A.D.
Fig. No. 1373: An Architectural fragment

It is an architectural fragment showing a rathikā. It is of 9th-10th century A.D.
It is a sculptural fragment showing the Parikara of an image showing a female deity housed in a rathikā flanked by two female attendants and Brahma & Viṣṇu housed in similar rathikās on right and left respectively. It is of 10th century A.D.
Fig. No. 1375: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of a deity showing a defaced female deity housed in a rathikā. It is of 10th century A.D.
Fig. No. 1376: Defaced figure of a deity

It is a sculptural fragment showing a defaced figure of a deity. It is of 10th century A.D.

Fig. No. 1377: An Architectural fragment

It is an architectural fragment. It is image of Pranalaka carved in the shape of kirtimukha. It is of 10th century A.D.
Fig. No. 1378: Figure of a vyāla

It is a sculptural fragment showing a vyāla. It is of 10th century A.D.

Fig. No. 1379: Image of a female deity

It is a sculptural fragment showing a female deity standing on a lotus shaped bracket. It is of 10th century A.D.
Fig. No. 1380: Part of a female figure

It is a sculptural fragment showing the middle portion of a female figure. It is of 10th century A.D.
Fig. No. 1381: Standing female figure

It is a sculptural fragment showing a defaced broken standing female figure. It is of 10th century A.D.
Fig. No. 1382: Feet of some deity

It is a sculptural fragment showing the feet of some deity.
Chapter 06- South-East Kannauj City Group

The guide map of the South-East Kannauj city group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

06.1- Athdara: Athdara lies in latitude 27°02'40.51” N and longitude 79°56'06.64” E, to the south of the road going on Police line-Shikhana¹⁶ (Fig. 1384).
06.2- **Gujara Nala, Police Line (In front of St. Xavier School):** The mound lies near Gujara Nala in Latitude 27°02’14.52” N and Longitude 79°56’08.12” E at a distance of 2½ km to the South from p.s. Sadar Kotwali, Kannauj (Fig. 1386). The area of the mound is 6 acres. The height of the mound is 4.57 meters. The bricks found at this site are of the following sizes: 8x6x3, 7x5x2½ and 7x6x2½ inch. The ceramic industry found here is LM.
Meeting Hall, Police Line: The mound lies in Latitude 27°02′26.22″ N and Longitude 79°56′07.75″ E at a distance of 3 km to the South from p.s. Sadar Kotwali, Kannauj. The area of the mound is 1 acres. The height of the mound is 7.62 meters. The bricks found at this site are of the following sizes: 7x5x2½, 6x5x2½ and 9x6x2½ inch. The ceramic industry found here are NBP and G.

06.3- Rauza Sarai Meera: Another important tomb is that of Saiyyed Muhammed Kannauji, the tutor of Aurangzeb and the founder of Sarai Miran. The tomb lies on Latitude 27°33′33.42″ N and Longitude 79°55′48.90″ E (Fig. 1388). The sarai lies on its western side across G. T. road at a distance of 60 meters.
Fig. No. 1389: Southern façade of Rauza Saraimeera Kannauj

Fig. No. 1390: View of Rauza Saraimeera Kannauj from North-east
Sarai Mira: *Mohalla Sarai Mira* lies in Latitude 27°02’03.15” N and Longitude 79°55’53.70” E at a distance of 3 km to the North from p.s. Sadar Kotwali, Kannauj. The mound is located at 400 meters to the south of the *Mohalla*. The area of the mound is 5 acres. The height of the mound is 4.57 meters. The bricks found at this site are of the following sizes: 9x6x2, 8x6x2 and 7x5x2½ inch. The ceramic industry found here are EM and LM.

06.4- Temple Hanuman Garhi, Gangadharpur: The village lies in Latitude 27°01’50.58” N and Longitude 79°55’49.80” E at a distance of 6 km to the South-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 2.5 acres. The height of the mound is 10.66 meters. The bricks found at this site are of the following sizes: 13x9x2, 10x8x2½, 9x7x3 and 8x7x2½ inch. The ceramic industry found here are PGW, G, EM and LM.
Chapter 07 - Rijgirhar Group

Fig. No. 1392: Satellite Map of the Index of Rijgirhar

The guide map of the Rijgirhar group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.

07.1- Deokali Bangar: The village lies in latitude 27°01′42.71″ N and longitude 79°05′16.15″ E (Fig. 1393).

Fig. No. 1393: Satellite image of Deokali Bangar
The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1394: Image of Mahiṣāsuramardinī

It is a sculptural fragment showing the defaced image of Mahiṣāsuramardinī killing the buffalo demon. Head of the buffalo is lying below the animal and the demon is emerging from his neck. The lion is attacking the buffalo from the rear. It is of 8th-9th century A.D.
It is a pillar decorated with the image of Kārtikeya at the front side of a ghata pallava figure. It is of 8th-9th century A.D.
Fig. No. 1396: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of a deity. It shows ghata pallava motif, vyāla figure and a female figure. It is of 8th-9th century A.D.
It is an architectural fragment showing Ganeśa is sitting inside a square pillared rathikā topped chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1398: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1399: A sculptural fragment

It is a sculptural fragment showing the head of a tirthankara, two miniature Tirthankaras and a flying vīdyādhara. It is of 8th-9th century A.D.
Fig. No. 1400: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8<sup>th</sup>-9<sup>th</sup> century A.D.

Fig. No. 1401: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8<sup>th</sup>-9<sup>th</sup> century A.D.
Fig. No. 1402: An Architectural fragment

It is an architectural fragment decorated with chaitya motif and ghata pallava design. It is of 8th-9th century A.D.
Fig. No. 1403: Torso of a male

It is a sculptural fragment showing the torso of a male. It is of 8th-9th century A.D.

Fig. No. 1404: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1405: A sculptural fragment

It is a sculptural fragment showing two animal figures housed inside a niche and another male figure standing with folded hands. Both the niche are round pillared and topped with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1406: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.
Fig. No. 1407: An Architectural fragment

It is an architectural fragment. It is the part of the pillar decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1408: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows a figure of standing *mālādhārī vidyādhara*. It is of 8th-9th century A.D.
Fig. No. 1409: An Architectural fragment

It is an architectural fragment decorated with chaitya and amalak motif. It is of 8th-9th century A.D.
Fig. No. 1410: Parikar of a deity

It is a sculptural fragment showing the lower right portion of Parikar of a deity. It shows two standing male attendants and a devotee. It is of 8th-9th century A.D.

Fig. No. 1411: An Architectural fragment

It is an architectural fragment decorated with Tula ends motif and a male figure sitting inside a square pillared rathikā. It is of 8th-9th century A.D.
Fig. No. 1412: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1413: Part of the Parikar

It is a sculptural fragment showing the part of the Parikar. It shows part of Abhamandala and miniature shikhara of a rathikā. A human figure is also shown on the left side. It is of 8th-9th century A.D.
Fig. No. 1414: Two defaced human figures

It is a sculptural fragment carved with two defaced human figures. It is of 8th-9th century A.D.
Fig. No. 1415: Head of a female

It is a sculptural fragment showing the defaced head of a female. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.

Fig. No. 1416: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 1417: A sculptural fragment

It is a sculptural fragment decorated with floral motifs. It is of 8th-9th century A.D.

Fig. No. 1418: An Architectural fragment

It is an architectural fragment showing a female deity housed in a rathikā topped with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1419: An Architectural fragment

It is an architectural fragment. It is probably the part of a Parikar decorated with chaitya motifs and floral designs. It is of 8th-9th century A.D.

Fig. No. 1420: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1421: An Architectural fragment

It is an architectural fragment decorated with chhadya motif and amalak figure. It is of 8th-9th century A.D.
Fig. No. 1422: Part of the *parikar*

It is a sculptural fragment showing the part of the *Parikar* of an image of a deity. It is of 8th-9th century A.D.
Fig. No. 1423: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.

Fig. No. 1424: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1425: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1426: An Architectural fragment

It is an architectural fragment. It is a piece of a pilaster. It is of 8th-9th century A.D.
Fig. No. 1427: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1428: An Architectural fragment

It is an architectural fragment decorated with chaitya and amalak motif. It is of 8th-9th century A.D.
It is an architectural fragment. It is of 8th-9th century A.D.
Fig. No. 1430: An Architectural fragment

It is an architectural fragment decorated with chaitya and amalak motif. It is of 8th-9th century A.D.
It is a sculptural fragment showing the defaced image of Surya. He is riding a chariot drawn by seven horses. Bhudevi stands between his feet. He is flanked by his two wives Usha and Pratyusha. He is holding two blooming lotus flowers. It is of 8th-9th century A.D.
Fig. No. 1432: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of a deity. It shows mālādhārī vidyādharā and the ring of Parikar. It is of 8th-9th century A.D.
Fig. No. 1433: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1434: Defaced head of a deity

It is a sculptural fragment showing the defaced head of a deity. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 1435: Figure of river goddess

It is an architectural fragment showing the figure of river goddess. It is of 8th-9th century A.D.
Fig. No. 1436: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1437: An Architectural fragment

It is a sculptural fragment. It is the part of the defaced image of Uma Mahesh. It is of 8th-9th century A.D.
Fig. No. 1438: Headless image of a deity

It is a sculptural fragment showing the headless image of a deity with part of the Parikar. It is of 9th century A.D.
Fig. No. 1439: A male figure

It is a sculptural fragment showing a male figure. It is of 9th century A.D.

Fig. No. 1440: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.
Fig. No. 1441: Parikar of the deity

It is a sculptural fragment showing the upper portion of the Parikar of a deity protected by a snake hood. Four seated human figures are shown in the image. It is of 9th century A.D.

Fig. No. 1442: Pairs of feet

It is a sculptural fragment showing the two pairs of feet. It is of 9th century A.D.
Fig. No. 1443: Mutilated figure of Viṣnu

It is a sculptural fragment showing the mutilated figure of Viṣnu. It is of 9th century A.D.

Fig. No. 1444: Defaced figure of Viṣnu

It is a sculptural fragment showing the defaced figure of Viṣnu (?). It is of 9th century A.D.
It is a sculptural fragment showing the part of the Parikar of an image. It is decorated with chaitya motif, floral designs and kirtimukha. It is of 9th century A.D.
Fig. No. 1446: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.

Fig. No. 1447: Defaced female bust

It is a sculptural fragment showing a defaced female bust. It is of 9th century A.D.
Fig. No. 1448: An Architectural fragment

It is an architectural fragment decorated with *Tula* end motif and festoons of garlands. It is of 9th century A.D.

Fig. No. 1449: Lower portion of a deity

It is a sculptural fragment showing the lower portion of a deity. He is flanked by a devotee and an attendant. Coils of snake can be seen behind his legs. It is of 9th century A.D.
Fig. No. 1450: Part of the lalātabimba

It is a sculptural fragment showing the part of the lalātabimba showing Navagrahas and puṣpa śākhā. It is of 9<sup>th</sup>-10<sup>th</sup> century A.D.

Fig. No. 1451: Three defaced divine figures

It is a sculptural fragment showing the three defaced divine figures. It is of 9<sup>th</sup>-10<sup>th</sup> century A.D.
Fig. No. 1452: A sculptural fragment

It is a sculptural fragment showing the celestial figures holding different objects in their hands. It is of 9th-10th century A.D.

Fig. No. 1453: Image of dancing Ganeśa

It is a sculptural fragment showing the upper part of the image of dancing Ganeśa. It is of 9th-10th century A.D.
It is an architectural fragment. It is a part of doorjamb showing *patra shakha*, *puṣpa śākhā*, *rupa shakha* and *lata shakha*. In *rupa shakha*, a four handed female deity can be seen. At the top, one can see part of the *Navagraha* panel. It is of 9th-10th century A.D.
Fig. No. 1455: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of the image of a deity. It is of 9th-10th century A.D.

Fig. No. 1456: Image of headless male figures

It is a sculptural fragment showing the headless image of two male figures. It is of 9th-10th century A.D.
Fig. No. 1457: A sculptural fragment

It is a sculptural fragment showing the image of two animals in front of a female figure. It is of 9th-10th century A.D.
Fig. No. 1458: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the defaced image of mālādhārī vidyādhara couple. It is of 9th-10th century A.D.

Fig. No. 1459: An Architectural fragment

It is an architectural fragment showing the top view of Pranalaka. It is of 9th-10th century A.D.
It is an architectural fragment showing a defaced piece of doorjamb. It has Naga shakha and defaced rupa shakha. It is of 9th-10th century A.D.
Fig. No. 1461: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.
Fig. No. 1462: Figure of a mother with a child

It is a sculptural fragment showing the defaced figure of a mother with a child. It is of 9th-10th century A.D.
Fig. No. 1463: Standing male and a female figure

It is a sculptural fragment showing the standing female and a male figure. It is of 9th-10th century A.D.
Fig. No. 1464: Image of Mālādhārī vidyādhara couple

It is a sculptural fragment showing the defaced image of Mālādhārī vidyādhara couple. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.

Fig. No. 1465: Head of a deity

It is a sculptural fragment showing the head of a deity. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 1466: An Architectural fragment

It is an architectural fragment. It is the part of a lalātabimba showing four divine figures holding pitcher and hand in varada mudra. On the left side, a four handed deity is sitting in dhyana mudra inside a square pillared rathikā. At the bottom side, puṣpa śākhā is shown. It is of 9th-10th century A.D.

Fig. No. 1467: An Architectural fragment

It is an architectural fragment. It is the part of lalātabimba of a door, decorated with Navagrahas. It is of 9th-10th century A.D.
Fig. No. 1468: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the figure of mālādhārī vidyādhara couple. It is of 9th-10th century A.D.
Fig. No. 1469: Figure of a lion faced deity

It is a sculptural fragment showing the figure of a lion faced deity. It is of 9th-10th century A.D.
Fig. No. 1470: Part of the *parikar* of a deity

It is a sculptural fragment showing the lower right portion of the *Parikar* of a deity. It shows a divine attendant and a devotee. It is of 9th-10th century A.D.
Fig. No. 1471: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.
Fig. No. 1472: Image of Abhamandala

It is a sculptural fragment showing a deity with the *Abhamandala*. *Mālādhārī vidyādhara* is shown on the right side. It is of 9th-10th century A.D.
Fig. No. 1473: An Architectural fragment

It is an architectural fragment decorated with chaitya, chhadya and amalak motifs. It is of 9th-10th century A.D.
Fig. No. 1474: An Architectural fragment

It is an architectural fragment. It is a part of the seat of a deity. It is of 9th-10th century A.D.

Fig. No. 1475: Defaced image of Chamundā

It is a sculptural fragment carved with the defaced figure of Chamundā. It is of 9th-10th century A.D.
It is an architectural fragment decorated with chaitya motif and stylized amalak. It is of 9th-10th century A.D.

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1478: Broken figure of Mālādhārī vidyādhara

It is a sculptural fragment showing the broken figure of mālādhārī vidyādhara. It is of 9th-10th century A.D.

Fig. No. 1479: An Architectural fragment

It is an architectural fragment decorated with Tula ends and kapotika. It is of 9th-10th century A.D.
Fig. No. 1480: A sculptural fragment

It is a defaced sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 1481: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of an image. It shows mālādhārī vidyādhara couple. It is of 9th-10th century A.D.
Fig. No. 1482: Lower portion of the image of a deity

It is a sculptural fragment showing the lower portion of the figure of a deity seated on a bird. It is of 9th-10th century A.D.

Fig. No. 1483: Figure of a lion

It is a sculptural fragment showing the broken figure of a lion. It is of 9th-10th century A.D.
Fig. No. 1484: Defaced figure of Tirthankara

It is a sculptural fragment showing a defaced figure of a tirthankara sitting on a simhāsana. It is of 9th-10th century A.D.
Fig. No. 1485: Standing male figure

It is a sculptural fragment carved with the standing female figure. It is of 9th-10th century A.D.

Fig. No. 1486: An Architectural fragment

It is an architectural fragment decorated with floral motif. It is of 9th-10th century A.D.
Fig. No. 1487: An Architectural fragment

It is an architectural fragment decorated with floral scrolls and lotus petals. It is of 9th-10th century A.D.

Fig. No. 1488: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of the image of a deity. It is of 9th-10th century A.D.
It is a sculptural fragment showing the part of Viṣṇu idol. It shows Varāha lifting earth. It is of 9th-10th century A.D.
Fig. No. 1490: Sitting human figure

It is a sculptural fragment showing a human figure sitting inside a round pillared niche. It is of 9th-10th century A.D.
Fig. No. 1491: Figure of multi-handed deity

It is a sculptural fragment showing multi handed deity (Viṣṇu?). A part of Vanamala and keyura in two arms can be seen in the figure. It is of 9th-10th century A.D.
Fig. No. 1492: Standing male divine figure

It is a sculptural fragment showing a standing male divine figure. It is of 9th-10th century A.D.
Fig. No. 1493: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th-10th century A.D.

Fig. No. 1494: Defaced image of male and female

It is a sculptural fragment showing the decade image of male and female sitting on cushions. Below them are carved the images of human figures sitting on the ground. It is of 9th-10th century A.D.
Fig. No. 1495: Image of Jain Tirthankara

It is a partly remodeled image of a Jain tirthankara sitting on a simhāsana carved with a male and female devotee. His simhāsana is flanked by yaksha and yakshi. He is flanked by his Indra and Upendra. It is of 9th-10th century A.D.
It is the *lalātabimba* of a door carved with the images of *Navagrahas* and a deity sitting in *dhyana mudra* in the middle. *Puṣpa śākhā* can be seen at the bottom. It is of 9th-10th century A.D.

It is a sculptural fragment showing the image of *Uma Mahesh* sitting in amorous pose. Below the seat, one can see *Ganeśa, Nandi, Bhringi* and *Kārtikeya* as we move from right to left. It is of 10th century A.D.
It is an architectural fragment showing the upper part of the gada of a large Viṣṇu image. It is of 10th century A.D.
Fig. No. 1499: Hand of a deity

It is a sculptural fragment showing the hand of a deity holding *pasha* and upper part of a male. On the top right side, anthropomorphic deity is standing. It is of 10\textsuperscript{th} century A.D.
Fig. No. 1500: Part of a human figure

It is a sculptural fragment showing the part of the lower body of a human figure. It is of 10th century A.D.
Fig. No. 1501: A sculptural fragment

It is a sculptural fragment decorated with floral motif. It is of 10th century A.D.
Fig. No. 1502: Defaced image of four handed deity

It is a sculptural fragment showing the defaced image of four handed deity seated in *padmasana*. It is of 10th century A.D.
Fig. No. 1503: A sculptural fragment

It is a sculptural fragment showing folded leg with a defaced hand. It is of 10th century A.D.

Fig. No. 1504: Head of a vyāla figure

It is a sculptural fragment showing the broken head of a vyāla figure. It is of 10th century A.D.
Fig. No. 1505: Image of a deity

It is a sculptural fragment showing the broken image of a deity sitting in lalitasana. It is of 10th century A.D.
Fig. No. 1506: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of the image of a deity. It shows a defaced load bearer on the right side. It is of 10th century A.D.
Fig. No. 1507: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.

Fig. No. 1508: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 10th century A.D.
Fig. No. 1509: Standing male figure

It is a sculptural fragment showing a standing female figure. It is of 10th century A.D.

Fig. No. 1510: An Architectural fragment

It is an architectural fragment decorated with ghata pallava motif. It is of 10th century A.D.
Fig. No. 1511: A sculptural fragment

It is a sculptural fragment. It is of 10\textsuperscript{th} century A.D.

Fig. No. 1512: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of the image of a deity. It shows a miniature figure of a deity sitting in lalitasana and the head of a human being below his seat. It is of 10\textsuperscript{th} century A.D.
Fig. No. 1513: An Architectural fragment

It is an architectural fragment decorated with *kīrtimukha*. It is of 10\textsuperscript{th} century A.D.

Fig. No. 1514: Mālāḍhārī vidyādhara couple

It is a sculptural fragment showing the defaced figure of mālāḍhārī vidyādhara couple. It is of 10\textsuperscript{th} century A.D.
Fig. No. 1515: Part of the *siṁhāsana*

It is a sculptural fragment showing the part of a *siṁhāsana*. It is carved with a lion. It is of 10th century A.D.

Fig. No. 1516: Figure of a *vyāla*

It is a sculptural fragment showing the figure of a *vyāla*. It is of 10th century A.D.
Fig. No. 1517: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
It is a sculptural fragment showing a defaced deity sitting in *lalitasana*. It is of 10th century A.D.
Fig. No. 1519: Lower part of the image of a deity

It is a sculptural fragment showing the lower portion of the image of a deity. It is of 10th century A.D.

Fig. No. 1520: An Architectural fragment

It is an architectural fragment decorated with flower motifs housed inside pillared niches. It is of 10th century A.D.
Fig. No. 1521: Headless image of a deity

It is a sculptural fragment showing the headless image of a deity. It is of 10\textsuperscript{th} century A.D.
Fig. No. 1522: Part of the parikar

It is a sculptural fragment showing the lower right portion of the Parikar of a deity (mother goddess). It shows two female attendants and feet of a deity. It is of 10th century A.D.
It is a sculptural fragment showing the part of the image of *Jain* goddess *Ambika*. It is of 10\textsuperscript{th} century A.D.

It is a sculptural fragment showing the lower portion of the *Ravananaugraha* image of *Shiva Parvati*. It is of 10\textsuperscript{th} century A.D.
Fig. No. 1525: Image of Shivalinga

It is the image of *Shivalinga* kept inside the shrine. It is of 10th century A.D.
Fig. No. 1526: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
It is a defaced *Ravananugraha* image. It is of 10th century A.D.
It is a sculptural fragment showing the defaced image of *mālādhārī vidyādhara*. It is of 10th-11th century A.D.
Fig. No. 1529: Part of some deity

It is a sculptural fragment showing the middle portion of some deity. It is of 10th-11th century A.D.

Fig. No. 1530: Defaced female figure

It is a sculptural fragment showing the defaced female figure. It is of 10th-11th century A.D.
Fig. No. 1531: An Architectural fragment

It is an architectural fragment. It is a part of a pillar decorated with male figures. It is of 10th-11th century A.D.
Fig. No. 1532: Figure of a human

It is a sculptural fragment showing a human figure holding a basket full of some type of fruit. It is of 10\textsuperscript{th}-11\textsuperscript{th} century A.D.

Fig. No. 1533: Mālādhārī vidyādhara

It is a sculptural fragment showing the hand of \textit{mālādhārī vidyādhara}. It is of 10\textsuperscript{th}-11\textsuperscript{th} century A.D.
Fig. No. 1534: A sculptural fragment

It is a sculptural fragment. It is a chakra held by some deity. It is of 10th-11th century A.D.

Fig. No. 1535: An Architectural fragment

It is an architectural fragment. It is part of a pillar decorated with floral designs. It is of 10th-11th century A.D.
Fig. No. 1536: An Architectural fragment

It is an architectural fragment. It is the lower part of a pilaster decorated with floral designs. It is of 10th-11th century A.D.

Fig. No. 1537: A sculptural fragment

It is a sculptural fragment showing the two feet of a deity.
Fig. No. 1538: A sculptural fragment

It is a sculptural fragment showing the two feet of a deity.

Fig. No. 1539: Defaced human head

It is a sculptural fragment showing a defaced human head.
Fig. No. 1540: A sculptural fragment

It is a sculptural fragment decorated with flower design.

Fig. No. 1541: Feet of a deity

It is a sculptural fragment showing the feet of a deity.
Fig. No. 1542: An Architectural fragment

It is an architectural fragment. It is a piece of a pilaster.

Fig. No. 1544: An Architectural fragment

It is a sculptural fragment showing the feet of some deity.
**Baram Deva Baba, Deokali Bangar:** The shrine lies in Latitude 27°01’52.13” N and Longitude 79°55’15.16” E at a distance of 3 km to the East from p.s. Sadar Kotwali, Kannauj. The area of the mound is 5 acres. The height of the mound is 7.62 meters. The bricks found at this site are of the following sizes: 9x6x3, 7x6x2½ and 9x8x2 inch.

**07.2- Hanuman/ Baram Deva Temple, Chaura Chandpur:** The temple lies in latitude 27°01’36” N and longitude 79°57’48” E (Fig. 1545).

![Satellite image of Hanuman/ Baram Deva Temple, Chaura Chandpur](image)

*Fig. No. 1545: Satellite image of Hanuman/ Baram Deva Temple, Chaura Chandpur*

The antiquities, architectural and sculptural fragments found here are described below.
It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
It is an architectural fragment. It is a part of the base of a pilaster decorated with pyramidal design and chandraśālā topped rathikā. It is of 8th-9th century A.D.
It is an architectural fragment. It is a part of the pilaster decorated with ghata pallava motif and floral scrolls. It is of 9th-10th century A.D.
Fig. No. 1549: An Architectural fragment

It is an architectural fragment decorated with floral design. It is of 9th-10th century A.D.
It is an architectural fragment. It is a sixteen faceted pillar decorated with ghata pallava motif, chain & bell motif, floral scrolls and a band decorated with kirtimukha at the upper side. It is of 9th-10th century A.D.
It is an architectural fragment. It is a sixteen faceted pilaster decorated with rathikās housing standing female figure and topped with multiple chaitya motifs, ghata pallava motif, chain & bell motif, floral scrolls and a band decorated with kirtimukha at the upper side. It is of 9th-10th century A.D.
It is an architectural fragment. It is Pranalaka of some temple made in the shape of a kirtimukha. It is of 10th century A.D.

It is a sculptural fragment. It is of 10th century A.D.
It is a sculptural fragment.
07.3- Ishuri Devi Temple: The temple lies in latitude 27°01′51.82″ N and longitude 79°57′04.89″ E (Fig. 1555).

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 1556: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 6th-7th century A.D.
Fig. No. 1557: An Architectural fragment

It is an architectural fragment. It is an elaborately carved Abhamandala decorated with lotus petals, two beaded strings and a band carved with floral scrolls. It is of 8th-9th century A.D.
Fig. No. 1558: An Architectural fragment

It is an architectural fragment. The piece is decorated with a miniature shikhara, three couples and a Śivalinga being garlanded by two mālādhāri vidyādhara. It is of 8th-9th century A.D.

Fig. No. 1559: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1560: Part of the Rāvaṇāṅgagraha image of Śiva

It is a sculptural fragment showing the lower portion of Rāvaṇāṅgagraha image of Śiva. It shows the Ravana and his followers in the bottom line. An attendant, Ganeśa, Nandi, Bhringi Rishi, Kārtikeya, lion and an attendant above them as we move from right to left. It is of 8th-9th century A.D.
Fig. No. 1561: Lower part of the *Umā-Maheśa* image

It is a sculptural fragment showing the lower most part of *Umā-Maheśa* image. It shows Nandi, Bhringi Rishi, a lion, Kārtikeya and an attendant as we move from right to left. It is of 8th-9th century A.D.
Fig. No. 1562: A sculptural fragment

It is a sculptural fragment showing the part of the Abhamandala, mālādhārī vidyādhara and one celestial being. It is of 8th-9th century A.D.
Fig. No. 1563: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of the image of a deity. It shows a defaced human figure, a vyāla at the bottom and a four handed deity at the top. It is of 8th-9th century A.D.
Fig. No. 1564: Part of the parikar of the deity

It is a sculptural fragment showing the part of the Parikar of a deity. On the lower left side, the head portion of vyāla is shown. On the upper right side, the broken image of Nrasingha is visible. It is of 8th-9th century A.D.
Fig. No. 1565: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.
Fig. No. 1566: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1567: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1568: Part of Navagraha panel

It is a sculptural fragment showing the part of a Navagraha panel (?). It is of 8th-9th century A.D.
It is an architectural fragment. It is a part of a Shikhara decorated with amalak and chaitya motif. It is of 8th-9th century A.D.
It is an architectural fragment. It is the lower part of a pilaster decorated with the image of Mahavaraha standing inside a square pillared rathikā topped with chaitya motif. He is surrounded by eight Nagas (?) sitting in lalitāsana. It is of 8th-9th century A.D.
Fig. No. 1571: Two standing human figures

It is the worn out image of two standing human figures. It is of 8th-9th century A.D.
It is a sculptural fragment showing a goddess sitting in *lalitāsana*. On his left, a male attendant is visible. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 1573: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1574: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 1575: Part of the parikar of some deity

It is a sculptural fragment. It is part of the Parikar of some deity. It shows a human figure standing inside a square pillared niche topped with chaitya motif, floral scrolls and a miniature shikhara. It is of 8th-9th century A.D.

Fig. No. 1576: A sculptural fragment

It is a sculptural fragment decorated with floral scrolls. It is of 8th-9th century A.D.
It is a sculptural fragment showing the part of the image of Surya riding a chariot drawn by seven horses. It is of 8th-9th century A.D.

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
It is a sculptural fragment showing the headless worn out image of a human figure. It is of 8th-9th century A.D.
Fig. No. 1580: Broken human figure

It is a sculptural fragment showing a broken human figure. It is of 8th-9th century A.D.
Fig. No. 1581: An Architectural fragment

It is an architectural fragment decorated with ghata pallava motif and floral scrolls. It is of 8th-9th century A.D.
Fig. No. 1582: An Architectural fragment

It is an architectural fragment. It is a part of the pilaster decorated with human figures and floral scrolls. It is of 8th-9th century A.D.
Fig. No. 1583: Figures of Mahiṣāsuramardini

It is a sculptural fragment showing the five images of Mahiṣāsuramardini, two bird faced goddesses and four mother goddesses. It is of 8th-9th century A.D.
Fig. No. 1584: Part of a male figure

It is a sculptural fragment showing the middle portion of a male figure. It is of 9th century A.D.
Fig. No. 1585: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.

Fig. No. 1586: Part of the image of a deity

It is a sculptural fragment showing the lower left part of the image of a deity. It shows a devotee kneeling and pressing the feet of some deity. It is of 9th century A.D.
Fig. No. 1587: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th century A.D.

Fig. No. 1588: Parikar of the deity

It is a sculptural fragment showing the Parikar of a deity. It is of 9th century A.D.
Fig. No. 1589: Part of the Rāvaṇānugraha image

It is a sculptural fragment showing the lower portion of Rāvaṇānugraha image of Śiva. It shows the Ravana and his followers in the bottom line. Nandi, an attendant, Ganeśa, Kārtikeya, Bhringi Rishi and an attendant above them. It is of 9th-10th century A.D.
Fig. No. 1590: A sculptural fragment

It is a sculptural fragment showing the legs of an extremely fat person and a miniature flute player on the left side. It is of 9th-10th century A.D.
Fig. No. 1591: Image of four handed deity

It is a sculptural fragment showing the right side part of a four handed deity. It is of 9th-10th century A.D.
Fig. No. 1592: A sculptural fragment

It is a sculptural fragment. It shows an ascetic sitting with a thick staff and two other ascetics as we move from left to right. It is of 9th-10th century A.D.

Fig. No. 1593: Mālādhārī vidyādha couple

It is a sculptural fragment showing the image of mālādhārī vidyādha couple. It is of 9th-10th century A.D.
It is a sculptural fragment showing the image of a divine figure sitting in *lalitāsana*. It is of 9th-10th century A.D.
Fig. No. 1595: Defaced image of Chamundā

It is a sculptural fragment showing the defaced image of Chamundā. It is of 9th-10th century A.D.
Archaeological Gazetteer of Kannauj City

Fig. No. 1596: Part of the image of the deity

It is a sculptural fragment showing the lower right portion of the image of a deity. It shows a human and a female kneeling over a water vessel as we move from left to right. It is of 9th-10th century A.D.
Fig. No. 1597: An Architectural fragment

It is an architectural fragment. It is of 9th-10th century A.D.

Fig. No. 1598: Part of the doorjamb

It is a sculptural fragment. It is a part of the lalātabimba of a doorjamb showing a Navagraha panel and Naga shakha being held by flying garuna in his human form. It is of 9th-10th century A.D.
Fig. No. 1599: A sculptural fragment

It is a sculptural fragment showing a hand and a *gada*. It is a part of the image of *Viṣṇu*. It is of 9th-10th century A.D.

Fig. No. 1600: An Architectural fragment

It is an architectural fragment decorated with stylized *ghata pallava* motif. It is of 9th-10th century A.D.
Fig. No. 1601: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.
Fig. No. 1602: Image of Surya

It is the image of two handed Surya holding two lotus flowers. Usha, an attendant, Bhudevi, an attendant and Pratyusha near his legs as we move from right to left. Two mālādhārī vidyādharas are hovering above his shoulders. It is of 9th-10th century A.D.
Fig. No. 1603: Image of an ascetic sitting in dhyan mudra

It is a sculptural fragment showing decorated with an ascetic sitting in dhyāna mudrā and mālādhārī vidyādhara. It is of 9th-10th century A.D.
Fig. No. 1604: Image of Makara vyāla

It is a sculptural fragment showing the image of a *Makara vyāla*. It is of 9th-10th century A.D.
Fig. No. 1605: Part of the image of Viṣṇu

It is a sculptural fragment showing the part of the image of Viṣṇu. The fragment shows his hand holding chakra and part of Vanamala. It is of 9th-10th century A.D.

Fig. No. 1606: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1607: Part of the parikar of an image

It is a sculptural fragment showing the lower left side of the Parikar of an image. It shows a human figure upholding a water vessel. It is of 9th-10th century A.D.
Fig. No. 1608: Figure of a man sitting in *dhyāna mudrā*

It is a sculptural fragment showing a man sitting in *dhyāna mudrā*. It is of 9th-10th century A.D.
Fig. No. 1609: A sculptural fragment

It is a sculptural fragment showing the head of Chamundā with Abhamandala. It is of 9th-10th century A.D.

Fig. No. 1610: Head of a deity

It is a sculptural fragment showing the crowned head of a deity. It is of 9th-10th century A.D.
Fig. No. 1611: Image of a load bearer

It is a sculptural fragment showing the image of a load bearer. It is of 9th-10th century A.D.
Fig. No. 1612: Head of a Shaiva deity

It is a sculptural fragment showing the head of a Shaiva female deity (Parvati?). It is of 9th-10th century A.D.
Fig. No. 1613: Parikar of the image of the deity

It is a sculptural fragment showing the part of the Parikar of the image of a deity. It is of 9th-10th century A.D.
Fig. No. 1614: Bust of a female figure

It is a sculptural fragment showing the bust of a female figure. It is of 9th-10th century A.D.
Fig. No. 1615: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 9th-10th century A.D.

Fig. No. 1616: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th-10th century A.D.
Fig. No. 1617: Worn out image of a deity

It is a sculptural fragment showing the upper part of a broken and worn out image of a deity. It is of 9th-10th century A.D.
It is an architectural fragment. It is a part of a doorjamb. At the bottom of the doorjamb, a female figure is standing. It is of 9th-10th century A.D.
Fig. No. 1619: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
It is a sculptural fragment showing the defaced image of Viṣṇu. It is of 10th century A.D.
Fig. No. 1621: Image of animal faced deity

It is a sculptural fragment showing an animal faced deity. It is of 10th century A.D.
Fig. No. 1622: An Architectural fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 1623: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.

Fig. No. 1624: A sculptural fragment

It is a sculptural fragment showing a broken hand holding a *gada*. It is part of the image of Viṣṇu. It is of 10th century A.D.
Fig. No. 1625: Lower part of the image of deity

It is a sculptural fragment showing the lower part of the image of a deity. It shows *Apasmarapurusha* lying on the ground and a miniature attendant standing on the left side. It is of 10th century A.D.
Fig. No. 1626: Parikar of the image of the deity

It is a sculptural fragment showing the lower left part of the Parikar of the image of a deity. It shows a devotee sitting with folded hands, one male and one female attendant. It is of 10th century A.D.
Fig. No. 1627: A sculptural fragment

It is a sculptural fragment. It is decorated with half flower. A human head is visible on lower left side. It is of 10th century A.D.

Fig. No. 1628: Bust of a lady

It is a sculptural fragment showing the bust of a lady. It is of 10th century A.D.
Fig. No. 1629: Part of the image of a deity

It is a sculptural fragment showing the lower part of the image of a deity. It shows the base of a pillar and a dwarf with raised hands. It is of 10th century A.D.
Fig. No. 1630: Part of the parikar of a deity

It is a sculptural fragment showing the Parikar of a deity. A vyāla figure is shown on the left side of the Parikar. It is of 10th century A.D.
Fig. No. 1631: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.

Fig. No. 1632: Mutilated human figure

It is a sculptural fragment showing the mutilated human figure. It is of 10th century A.D.
Fig. No. 1633: Part of the parikar of the deity

It is a sculptural fragment showing the part of the *Parikar* of the image of a deity. It shows part of the *mālādhārī vidyādhara*. It is of 10th century A.D.

Fig. No. 1634: Defaced image of *Mālādhārī vidyādhara*

It is a sculptural fragment showing the defaced figure of *mālādhārī vidyādhara*. It is of 10th century A.D.
It is a sculptural fragment showing a hand holding *chanvar* and mālādhārī vidyādhara. It is of 10th century A.D.
Fig. No. 1636: Part of a human figure

It is a sculptural fragment showing the middle portion of a human figure. It is of 10th century A.D.

Fig. No. 1637: An Architectural fragment

It is an architectural fragment decorated with kirtimukha and flying celestial being. It is of 10th century A.D.
Fig. No. 1638: Part of the image of Tirthankara

It is a sculptural fragment showing the upper part of the image of Tirthankara. It shows a miniature tirthankara flanked by mutilated attendants. It is of 10th century A.D.

Fig. No. 1639: Bust of a female figure

It is a sculptural fragment showing the bust of a female figure. It is of 10th-11th century A.D.
Fig. No. 1640: A sculptural fragment

It is a sculptural fragment carved with chevron figure.

Fig. No. 1641: A sculptural fragment

It is a sculptural fragment.
Fig. No. 1642: A sculptural fragment

It is a sculptural fragment.

Fig. No. 1643: Stone dabber

It is a stone dabber.
Fig. No. 1644: A sculptural fragment

It is a sculptural fragment.

Fig. No. 1645: An Architectural fragment

It is an architectural fragment. It is a fragment of *amalak*. 
Fig. No. 1646: A sculptural fragment

It is a sculptural fragment.
07.4 - Kherapati Devi Temple, Sheikhana, Bajariya: The temple lies in latitude 27°02′59.90″ N and longitude 79°55′51.53″ E (Fig. 1647).

Bajariya Sheikhana: The Mohalla lies in Latitude 27°03′07.45″ N and Longitude 79°55′43.61″ E at a distance of 800 m to the West from p.s. Sadar Kotwali, Kannauj. The area of the mound is 2 acres. The height of the mound is 9.14 meters. The bricks found at this site are of the following sizes: 7x6x2 and 8x5x1½ inch. The ceramic industry found here OCP, GW, G and LM.

Fig. No. 1647: Satellite image of Kherapati Devi Temple, Sheikhana, Bajariya

Fig. No. 1648: OCP found from Bajariya Sheikhana
Fig. No. 1649: TC Animal

Fig. No. 1650: TC Disk

Fig. No. 1651: TC object
The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1652: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 6th-7th century A.D.

Fig. No. 1653: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.
Fig. No. 1654: Defaced image of Varahi

It is a sculptural fragment showing the broken and defaced image of Varahi. It is of 8th-9th century A.D.

Fig. No. 1655: Defaced female attendant

It is a sculptural fragment showing the defaced female attendant. It is part of some larger image of a deity. It is of 8th-9th century A.D.
Fig. No. 1656: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of a deity. It shows mālādhārī vidyādhara at the upper right side. It is of 8th-9th century A.D.
Fig. No. 1657: A sculptural fragment

It is a sculptural fragment showing a female bust on the right side and a female sitting on the ground on left side. It is of 8th-9th century A.D.

Fig. No. 1658: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1659: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of a deity. It shows a miniature shrine on the right side. On the upper side two mālādhāri vidyādharas are shown. It is of 8th-9th century A.D.
It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* motif and floral scrolls. It is of 8th-9th century A.D.
Fig. No. 1661: Headless image of a man sitting in *dhyāna mudrā*

It is a sculptural fragment showing the headless image of a man sitting in *dhyāna mudrā*. It is of 8th-9th century A.D.
Fig. No. 1662: Worn out image of a female and two males

It is a sculptural fragment showing the worn out images of a female and two males. It is of 8th-9th century A.D.
Fig. No. 1663: Defaced head of a Buddha

It is a sculptural fragment showing the defaced head of Buddha. It is of 8th-9th century A.D.
Fig. No. 1664: Defaced standing male figure

It is a sculptural fragment showing a defaced standing female figure. It is of 9th century A.D.
Fig. No. 1665: Figure of a female deity

It is a sculptural fragment showing a female deity is standing inside a square pillared rathikā topped with chaitya motif. She is flanked by a dwarf. It is of 9th century A.D.
Fig. No. 1666: Headless torso of a deity

It is a sculptural fragment showing the headless torso of a deity. It is of 9th century A.D.
Fig. No. 1667: Image of a female deity

It is a sculptural fragment showing the worn out image of a female deity. It is of 9th century A.D.
Fig. No. 1668: Part of the parikar

It is a sculptural fragment showing the part of the *parikar* of some deity. It shows a male divine attendant. On his right side shows a smaller standing human figure. It is of 9th century A.D.
Fig. No. 1669: Part of the parikar of Shaiva deity

It is a sculptural fragment showing the part of the parikar of a Shaiva deity. It shows a flying mālādhārī vidyādhara and at the top are carved two miniature Śivalingas. It is of 9th century A.D.
Fig. No. 1670: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 1671: Headless image of a male deity

It is a sculptural fragment showing a headless image of a male deity. It is of 9th century A.D.

Fig. No. 1672: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.
It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* motif. It is of 9th century A.D.
Fig. No. 1674: Part of the parikar of the deity

It is a sculptural fragment showing the upper part of the Parikar of a deity. It shows mālādhārī vidyādhāras and two man sitting in lalitāsana on both the sides. It is of 9th-10th century A.D.

Fig. No. 1675: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 9th-10th century A.D.
It is a sculptural fragment showing a devotee sitting on the ground and an attendant standing on the right side. It is part of the Parikar of the larger image of some deity. It is of 9th-10th century A.D.
Fig. No. 1677: Defaced human figures

It is a sculptural fragment showing the defaced human figures. It is of 9th-10th century A.D.
It is a sculptural fragment carved with a standing male deity. It is of 9th-10th century A.D.
Fig. No. 1679: Image of Umā-Maheśa

It is a sculptural fragment showing the broken image of Umā-Maheśa. Near their feet can be seen Ganeśa, Nandi, Bhringi Rishi and Kārtikeya as we move from right to left. It is of 9th-10th century A.D.
Fig. No. 1680: Part of the parikar of Viṣṇu

It is a sculptural fragment showing the upper part of the parikar of Viṣṇu. At the bottom are shown a human figure sitting in lalitāsana inside a rathikā, Matsya avatar, Kurma avatar and another a man sitting in lalitāsana inside a rathikā. The top row shows Vaman, Varaha, Nrasingha and Parashuram avatars. The top carved in the shape of phansanakar shikhara. It is of 9th-10th century A.D.

Fig. No. 1681: Figure of a child and obese person

It is a sculptural fragment showing the figure of a child and an obese person. It is of 9th-10th century A.D.
It is a sculptural fragment showing the broken and worn out figures of Umā-Maheśa. At the top left side one can see Viṣṇu (?) sitting in lalitāsana. It is of 9th-10th century A.D.
Fig. No. 1683: Broken image of Ganeśa

It is a sculptural fragment showing the broken image of Ganeśa. It is of 9th-10th century A.D.
Fig. No. 1684: Image of a load bearer

It is a sculptural fragment showing the image of load bearer. It is of 9th-10th century A.D.
Fig. No. 1685: Headless image of a male

It is a sculptural fragment showing the headless image of a male. It is made of *kankar* sandstone. It is of 9th-10th century A.D.
Fig. No. 1686: Part of the parikar of a deity

It is a sculptural fragment showing the part of the *parikar* of a deity. It shows the figures of female goddesses sitting inside round pillared niches topped with *chaitya* motif. In between the *rathikās* stands a female. On the left side is carved the figure of a *vyāla*. It is of 9th-10th century A.D.

Fig. No. 1687: Defaced images of two musicians

It is a sculptural fragment showing the defaced images of two musicians. It is of 9th-10th century A.D.
Fig. No. 1688: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th-10th century A.D.

Fig. No. 1689: Part of the parikar of deity

It is a sculptural fragment showing the part of the parikar of the deity. It shows a three headed male deity housed inside a round pillared niche topped with chaitya and flanked by two vyāla figures. The rathikā is flanked by two sitting male figures. At the top right side, three standing human figures are shown. It is of 9th-10th century A.D.
It is a sculptural fragment showing a *rathikā* housing *Śiva* sitting in *lalitāsana*. On his right side, *Makara vyāla* is shown. It is of 10th century A.D.
It is a sculptural fragment showing the upper left part of the Parikar of some deity. It shows the head of a vyāla. It is of 10th century A.D.
Fig. No. 1692: Head of Parvati

It is a sculptural fragment showing the head of Parvati? She is wearing jatamukuta. It is of 10th century A.D.
Fig. No. 1693: Part of the parikar of deity

It is a sculptural fragment showing the lower right part of the *parikar* of a deity. It shows a standing male attendant, a sitting male devotee and a standing female attendant as we move from right to left. It is of 10th century A.D.
Fig. No. 1694: Defaced figure of vyāla

It is a sculptural fragment showing a defaced vyāla figure. It is of 10th century A.D.
Fig. No. 1695: Head of a deity

It is a sculptural fragment showing the head of a deity. He is wearing a *kiritamukuta*. It is of 10th-11th century A.D.
It is a sculptural fragment showing the head of a deity. He is wearing a *kiritamukuta*. It is of 10th-11th century A.D.
Fig. No. 1697: An Architectural fragment

It is an architectural fragment.
Fig. No. 1698: Terracotta female head

It is a *Kushan* terracotta and shows a female head.
Fig. No. 1699: An Architectural fragment

It is an architectural fragment. It is the finial of some *shikhara*.
07.5- **Kherapati Temple, Salempur, Tarabangar:** The temple lies in latitude 27°01’53” N and longitude 79°56’56” E (Fig. 1700).

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 1701: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 7th-8th century A.D.
Fig. No. 1702: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 1703: Part of the parikar of a deity

It is a sculptural fragment showing the lower right portion of the Parikar of a deity. It shows two devotees in the bottom carved on the base of the image. Above this, a devotee and divine attendants have been carved. It is of 8th-9th century A.D.
Fig. No. 1704: Head of a male deity

It is a sculptural fragment showing the head of a male deity covered with a *kiritamukuta*. It is of 8th-9th century A.D.
Fig. No. 1705: Image of a deity

It is a sculptural fragment showing the worn out image of a deity sitting in *lalitāsana*. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 1706: Headless image of a deity

It is a sculptural fragment showing the headless image of a standing deity. It is of 8th-9th century A.D.

Fig. No. 1707: Figures of musicians and dancers

It is a sculptural fragment carved the defaced figures of musicians and dancers. It is of 9th century A.D.
Fig. No. 1708: Defaced image of a female

It is a sculptural fragment showing the defaced image of a female. It is of 9th century A.D.

Fig. No. 1709: Bust of a female figure

It is a sculptural fragment showing the defaced bust of a female figure. It is of 9th century A.D.
Fig. No. 1710: Part of the parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It shows a defaced dwarf, a female devotee, a male & a female attendant and a horse rider at the upper side of the image. It is of 9th century A.D.
Fig. No. 1711: Image of Mahāvarāha

It is a sculptural fragment showing the broken image of Mahāvarāha. It is of 9th-10th century A.D.

Fig. No. 1712: Bust of a male

It is a sculptural fragment showing a defaced bust of a male. It is of 9th-10th century A.D.
Fig. No. 1713: Image of Ganeśa

It is a sculptural fragment showing the image of *Ganeśa*. It is of 9th-10th century A.D.

Fig. No. 1714: Parikar of a deity

It is a sculptural fragment showing the part of the *Parikar* of a deity. It shows the defaced images of a male & a female attendant and a devotee. It is of 9th-10th century A.D.
Fig. No. 1715: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 9th-10th century A.D.

Fig. No. 1716: Bust of a female

It is a sculptural fragment showing the headless bust of a female. It is of 9th-10th century A.D.
Fig. No. 1717: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 1718: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 9th-10th century A.D.
Fig. No. 1719: Figure of a male

It is a sculptural fragment showing a male figure is lifting something and a female figure. It is of 9th-10th century A.D.

Fig. No. 1720: An Architectural fragment

It is an architectural fragment. It is the part of the *lalātabimba* of a doorjamb decorated with a band of floral scrolls. It is of 9th-10th century A.D.
Fig. No. 1721: Part of the doorjamb

It is an architectural fragment. It is a part of the lalātabimba of a doorjamb. On the extreme right side shows the image of Ganeśa sitting in lalitāsana. It is of 9th-10th century A.D.

Fig. No. 1722: An Architectural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 1723: Part of the image of Viṣṇu

It is a sculptural fragment showing the part of the image of Viṣṇu holding his gada. It is of 10th century A.D.

Fig. No. 1724: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
Fig. No. 1725: Lower part of the image of Surya

It is a sculptural fragment showing the lower portion of the image of Surya. It shows a male attendant, a female devotee and Bhudevi is standing in between the legs of Surya. It is of 10th-11th century A.D.
Fig. No. 1726: Part of the parikar of Viṣṇu

It is a sculptural fragment showing the part of the Parikar of Viṣṇu. It shows a male and female divine attendant. On the extreme right side, the images of Buddha and Narsingha are visible. It is of 10th-11th century A.D.
Fig. No. 1727: A sculptural fragment

It is a sculptural fragment.

Fig. No. 1728: A sculptural fragment

It is a sculptural fragment.
Fig. No. 1729: An Architectural fragment

It is an architectural fragment. It is a *ghata* covered with *bijapuraka*. 
It is an architectural fragment. It is a *Pranalaka*.
07.6- **Makhdoom Akhi Jamshed**: The tomb of *Makhdoom Akhi Jamshed* lies in latitude 27°0’31” N and longitude 79°57’57” E, in village Rijgirhar, Kannauj (Fig. 1731). He was friend of *Makhdoom Jahaniya Jahangasht* and his tomb built in 842 H (1438 A.D.) was restored by Emporer Aurangzeb.

![Satellite image of Makhdoom Akhi Jamshed](image1)

**Fig. No. 1731: Satellite image of Makhdoom Akhi Jamshed**

![Gate of Makhdoom Akhi Jamshed complex and the wall](image2)

**Fig. No. 1732: Gate of Makhdoom Akhi Jamshed complex and the wall**
07.7- **Pyaz Godam, Rijgirhar Kannauj:** The place lies in latitude 27°01′40.67″ N and longitude 79°57′11.35″ E (Fig. 1733).

![Satellite image of Pyaz Godam, Rijgirhar Kannauj](image)

The antiquities, architectural and sculptural fragments found here are described below.

![An Architectural Fragment](image)

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.
Fig. No. 1735: Part of the image of Tirthankara

It is a sculptural fragment showing the part of the image of tirthankara. It shows four tirthankaras sitting in dhyāna mudrā. The one on the left side is shown sitting inside a rathikā which is topped by chaitya motifs. It is of 8th-9th century A.D.
It is an architectural fragment decorated with *chaitya* motif. It is of 8\(^{\text{th}}\)-9\(^{\text{th}}\) century A.D.

It is a sculptural fragment showing the part of the image of some deity decorated with floral scrolls. It is of 8\(^{\text{th}}\)-9\(^{\text{th}}\) century A.D.
Fig. No. 1738: An Architectural Fragment

It is an architectural fragment decorated with chaitya and amalak motif. It is of 8th-9th century A.D.
Fig. No. 1739: Part of the parikar of an image

It is a sculptural fragment showing the upper right portion of the Parikar of an image. It shows a deity sitting in lalitäsana and another divine figure standing below him. It is of 9th century A.D.
Fig. No. 1740: Defaced head of a deity

It is a sculptural fragment showing the defaced head of a deity. It is of 9th century A.D.

Fig. No. 1741: Figure of a female

It is a sculptural fragment showing the headless figure of a female. It is of 9th century A.D.
Fig. No. 1742: Part of a female deity

It is a sculptural fragment showing the upper portion of a female deity. One *mālādhārī vidyādhara* and a kneeling devotee are shown on her right side. It is of 9th century A.D.

Fig. No. 1743: Defaced image of Kārtikeya

It is a sculptural fragment showing the defaced image of *Kārtikeya*. It is of 9th century A.D.
Fig. No. 1744: Figures of standing a male and a female

It is the image of male and female figures standing under a tree. It is of 9th century A.D.
It is the image of Umā-Maheśa. They are flanked by Shaiva attendants. Below their seat can be seen Ganeśa, Nandi, Bhringi Rishi, lion and Kārtikeya. In the middle, two female attendants are visible. At the top, one can see Brahma and Viṣṇu. In the middle at the top, one can see five miniature Shivalingas placed on a ledge. It is of 9th century A.D.
Fig. No. 1746: Image of Umā-Maheśa

It is a sculptural fragment showing the lower part of Umā-Maheśa image. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.

Fig. No. 1747: A sculptural Fragment

It is a sculptural fragment. It is carved with two humans, a man and a deity riding some animals. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 1748: Defaced figure of a male

It is a sculptural fragment showing the defaced figure of a female. It is of 9th-10th century A.D.

Fig. No. 1749: Part of the Abhamandala

It is a sculptural fragment showing the part of the Abhamandala of a deity (Viṣṇu?). On the upper right side, mālādhārī vīdyādhara couple and a deity sitting in lalitāsana is visible. On the extreme right side, a fish carrying four vedas in human form is also visible. It is of 9th-10th century A.D.
Fig. No. 1750: An Architectural Fragment

It is the upper part of a rathikā. It shows phansanakar shikhara topped with an inverted bell. It is of 9th-10th century A.D.

Fig. No. 1751: Image of Ganeśa

It is a sculptural fragment showing the broken image of four handed dancing Ganeśa. It is of 9th-10th century A.D.
Fig. No. 1752: An Architectural Fragment

It is an architectural fragment decorated with floral scrolls. It is of 10th century A.D.

Fig. No. 1753: Torso of a deity

It is a sculptural fragment showing the headless torso of a deity. It is of 10th century A.D.
Fig. No. 1754: Defaced image of Viṣṇu

It is a sculptural fragment showing the defaced image of Viṣṇu. Chakra is visible on his left side. Mālādhārī vidyādhara is hovering above his shoulders. It is of 10th century A.D.

Fig. No. 1755: An Architectural Fragment

It is an architectural fragment decorated with diamond motif. It is of 10th century A.D.
Fig. No. 1756: Part of the parikar

It is a sculptural fragment. It is part of the *Parikar* of the image of the deity. It shows *vyala* on the left side and a deity in sitting posture on the right side. It is of 10th century A.D.
Fig. No. 1757: Standing female attendant

It is a pilaster carved with the figure of standing female attendant. It is of 10th century A.D.
Fig. No. 1758: Figure of a vyal<e>

It is a sculptural fragment showing the figure of a vyal<e>. It is of 10\textsuperscript{th} century A.D.
Fig. No. 1759: An Architectural Fragment

It is an architectural fragment.

Fig. No. 1760: An Architectural Fragment

It is an architectural fragment.
Fig. No. 1761: Feet of some deity

It is a sculptural fragment showing the feet of some deity.

Fig. No. 1762: Image of a deity

It is a sculptural fragment showing the defaced image of a deity (Durga).
Fig. No. 1763: A sculptural Fragment

It is a sculptural fragment.
07.8- **Rijgirhar Chabutara:** The place lies in latitude 27°01′45.33″ N and longitude 79°57′17.96″ E (Fig. 1764).

![Satellite image of Rajgirhar Chabutara](image)

Fig. No. 1764: Satellite image of **Rajgirhar Chabutara**

The antiquities, architectural and sculptural fragments found here are described below.

![An Architectural Fragment](image)

Fig. No. 1765: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 1766: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
It is an architectural fragment. It is the part of the pillar decorated with *chaitya* and *ghata pallava* motifs. It is of 8th-9th century A.D.
Fig. No. 1768: A sculptural Fragment

It is a sculptural fragment. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 1769: An Architectural Fragment

It is an architectural fragment decorated with *ghata pallava* motif. It is of 8th-9th century A.D.
Fig. No. 1770: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1771: Standing male figure

It is a sculptural fragment showing a standing female figure holding some object in her left hand. Another miniature defaced human figure is shown sitting on her left. It is of 8th-9th century A.D.
Fig. No. 1772: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1773: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1774: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1775: Defaced image of a deity

It is a sculptural fragment showing the defaced image of a four handed deity is sitting in lalitāsana inside a square pillared rathikā topped with chaitya motif. The deity is holding chakra in his upper right hand. It is of 8th-9th century A.D.
Fig. No. 1776: An Architectural Fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 1777: Figure of a female deity

It is a sculptural fragment showing a female deity sitting in lalitāsana on a cushion and housed inside a square pillared rathikā. It is of 8th-9th century A.D.
Fig. No. 1778: An Architectural Fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1779: Image of Tirthankara Neminatha

It is the broken image of a tirthankara Neminatha sitting in dhyāna mudrā on a cushion covered singhasana. Two Indra, Upendra, two divine figures, four miniature tirthankaras, Kaivalya vrikhsa and deva dundubhi are shown in his Parikar. Sankha is carved on the singhasana. It is of 9th century A.D.
Fig. No. 1780: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the figure of mālādhārī vidyādhara couple. It is of 9th century A.D.

Fig. No. 1781: Broken image of Tirthankara

It is a sculptural fragment showing a partly broken image of tirthankara sitting on a singhasana. It is of 9th century A.D.
Fig. No. 1782: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of some deity. It shows two standing attendants and one devotee sitting on the ground. It is of 9th century A.D.
Fig. No. 1783: Part of the parikar of a deity

It is a sculptural fragment showing the part of the Parikar of a deity. It shows one standing female figure, one male figure and three human figures. It is of 9th century A.D.
Fig. No. 1784: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the headless figure of mālādhārī vidyādhara couple. It is of 9th century A.D.

Fig. No. 1785: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the headless figures of mālādhārī vidyādhara couple. It is of 9th century A.D.
Fig. No. 1786: An Architectural Fragment

It is an architectural fragment. It is a part of the pilaster decorated with chaitya and ghata pallava motif. It is of 9th century A.D.
Fig. No. 1787: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of some Shaiva image. It shows Abhamandala of the deity and Brahma sitting on hansa. It is of 9th century A.D.
Fig. No. 1788: An Architectural Fragment

It is an architectural fragment. It is a part of the pilaster decorated with *ghata pallava* and floral motif. It is of 9th century A.D.
Fig. No. 1789: Mālādhārī vidyādhara

It is a sculptural fragment showing the defaced figure of mālādhārī vidyādhara. It is of 9th century A.D.
It is a sculptural fragment showing the mutilated image of female fly whisk bearer and another attendant. It is of 9th century A.D.
Fig. No. 1791: A sculptural Fragment

It is a sculptural fragment. It is of 9th-10th century A.D.
Fig. No. 1792: Standing divine figure

It is a sculptural fragment carved with a standing divine figure on the right side. It is of 9th-10th century A.D.
Fig. No. 1793: Three figures of Musicians

It is a sculptural fragment showing the three figure of musicians. It is of 9th-10th century A.D.

Fig. No. 1794: Image of Umā-Maheśa

It is a sculptural fragment showing the part of the image of Umā-Maheśa. It is of 9th-10th century A.D.
It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 1796: Lower part of a deity

It is a sculptural fragment showing the lower portion of a garlanded deity sitting in dhyāna mudrā on a cushion kept on an asana in the shape of lotus flower. Below the flower, one can see two female holding some musical instrument and two devotees. It is of 9th-10th century A.D.
It is a sculptural fragment showing the lower part of the *Ravanugraha* image of *Shiva*. Below the seat of *Shiva*, the images of *Ganeśa*, *Bhringi Rishi*, *Nandi* and *Kārtikeya* with peacock can be seen. A *Shaiva Pratihar* is also visible. He is standing above the figure of *Ganeśa*. It is of 9th-10th century A.D.
Fig. No. 1798: Defaced standing figure

It is a sculptural fragment showing the defaced standing figure of a human housed inside a square pillared niche. It is of 9th-10th century A.D.
It is a sculptural fragment showing the defaced figure of a female and a male. It appears to be the part of the Parikar of some deity. It is of 9th-10th century A.D.

It is a sculptural fragment showing the lower most part of the image of some deity. It shows a kneeling female devotee and other attendants. It is of 9th-10th century A.D.
Fig. No. 1801: Part of a female

It is a sculptural fragment showing the middle portion of a female. It is of 10th century A.D.

Fig. No. 1802: An Architectural Fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 1804: A sculptural Fragment

It is a sculptural fragment. It is of 10th century A.D.

Fig. No. 1805: Figure of a male and a female

It is a sculptural fragment showing the lower body of a male and female figure are visible on both sides of the floral device. It is of 10th century A.D.
Fig. No. 1806: An Architectural Fragment

It is an architectural fragment. It is a part of the *lalātabimba* of a doorjamb decorated with a band of diamond and flower motifs & lotus petals. It is of 10th century A.D.

Fig. No. 1807: Part of the doorjamb

It is a sculptural fragment showing the portion of doorjamb. Some human figures on the right and *Naga shakha* on the left are visible. It is of 10th century A.D.
Fig. No. 1808: Standing female figure

It is a sculptural fragment carved with a standing female figure. It is of 10th century A.D.

Fig. No. 1809: Standing figure of human

It is a sculptural fragment showing the two defaced standing human figures. It is of 10th century A.D.
Fig. No. 1810: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of a deity.

Fig. No. 1811: An Architectural Fragment

It is an architectural fragment decorated with kirtimukha motif. It is of 10th century A.D.
It is a sculptural fragment showing the lowermost part of the *Ravanugraha* image of Shiva. It shows *Ravana* and his team trying to lift Mount *Kailash*. It is of 10th century A.D.
Fig. No. 1813: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 10th century A.D.

Fig. No. 1814: An Architectural Fragment

It is an architectural fragment. It is of 10th century A.D.
Fig. No. 1815: Figure of a vyala

It is a sculptural fragment showing the figure of a vyala. It is of 10th century A.D.

Fig. No. 1816: Defaced image of Ganeśa

It is a sculptural fragment showing the defaced image of Ganeśa. It is of 10th century A.D.
Fig. No. 1817: Defaced human figure

It is a sculptural fragment showing a defaced human figure. It is of 10th century A.D.
Fig. No. 1818: Mutilated figure of attendants

It is a sculptural fragment showing the mutilated figures of attendants. It is of 10th century A.D.

Fig. No. 1819: Defaced human figure and a vyala figure

It is a sculptural fragment showing the defaced human figure and a vyala. It is part of the Parikar of a deity. It is of 10th century A.D.
Fig. No. 1820: Legs of a deity

It is a sculptural fragment showing the legs of a deity. It is of 10\textsuperscript{th}-11\textsuperscript{th} century A.D.

Fig. No. 1821: Image of a female deity

It is a sculptural fragment showing the defaced image of a female deity standing on a lotus flower. It is of 10\textsuperscript{th}-11\textsuperscript{th} century A.D.
Fig. No. 1822: Middle part of a female figure

It is a sculptural fragment showing the middle portion of a female figure. It is of 10th-11th century A.D.
Fig. No. 1823: Part of the *lalātabimba*

It is a sculptural fragment showing the part of the *lalātabimba*. *Rahu* is carved on this. Below him one can see, the *pushpa shakha* continuing on *lalātabimba*. It is of 10th-11th century A.D.
Fig. No. 1824: Part of the pilaster

It is an architectural fragment. It is a part of the pilaster carved with the figures of various deities, a defaced mythical animal, a *mālādhārī vidyādhara* and two human figures. It is of 11th century A.D.
Fig. No. 1825: Image of Ganeśa

It is a sculptural fragment showing the broken figure of Ganeśa. It is of 11th century A.D.

Fig. No. 1826: An Architectural Fragment

It is an architectural fragment.
Fig. No. 1827: A sculptural Fragment

It is a sculptural fragment.
Alha Udal Qila, Rijgirhar: The village Rijgirhar lies in Latitude 27°01’44.05” N and Longitude 79°57’26.50” E at a distance of 4 km to the North-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 14 acres. The height of the mound is 21.33 meters. The bricks found at this site are of the following sizes: 10x7x3, 8x6x2½ and 9x9x2 inch. The ceramic industry found here are NBP, OCP, PGW, EM, LM and TC (Fig. 1828, 1829 and 1830).

Fig. No. 1828: OCP found from Alha Udal Qila, Rijgirhar

Fig. No. 1829: TC Animal
07.9- Tila, Salempur Rijgirhar: The village lies in Latitude 27°01’54.63” N and Longitude 79°57’00.84” E at a distance of 3 km to the East from p.s. Sadar Kotwali, Kannauj. The area of the mound is 2 acres. The height of the mound is 9.14 meters. The bricks found at this site are of the following sizes: 7x6x2 and 6x5x2½ inch. The ceramic industry found here are EM and LM.
7.10- Tomb of Sheikh Fatahulla: The tomb of Sheikh Fatahulla lies in latitude 27°01′45.76″ N and longitude 79°57′21.78″ E (Fig. 1831). It is situated to the north-west of Makhduum Akhi’s tomb in village Rijgirhar, Kannauj. Fuhrer says that there was an inscription over the gate which informed that the tomb belonged to Sheikh Nagah who died in 1009 H or 1600 A.D.  

Fig. No. 1831: Satellite Image of tomb of Sheikh Fatahulla

Fig. No. 1832: Tomb of Sheikh Fatehullah and a dilapidated gate, looking from South
07.11- Tankeshwar Temple, Rajgirhar, Kannauj: The temple lies in latitude 27°01’47” N and longitude 79°57’30” E (Fig. 1833).

The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1833: Satellite Image of Tankeshwar Temple, Rajgirhar, Kannauj

Fig. No. 1834: Image of Shivalinga kept inside Tankeshwar temple

It is the image of a Shivalinga kept inside the Tankeshwar temple, Rajgirhar, Kannauj U.P.
Fig. No. 1835: Part of the Saptmatrika panel

It is a part of the Saptamatrika panel. It is of 9th century A.D.
Fig. No. 1836: Part of the pilaster

It is the part of the pilaster decorated with floral scrolls, *kirtimukha* and *ghata pallava* motif. It is of 9th century A.D.
Fig. No. 1837: Part of Saptamatrika panel

It is a part of the Saptamatrika panel. It is of 9th century A.D.
It is the part of the pilaster decorated with floral scrolls. It is of 9th century A.D.
It is an architectural piece carved with a male figure. It is of 9th century A.D.
Fig. No. 1840: Figure of a female

It is an architectural piece carved with a female figure. It is of 9th-10th century A.D.
Fig. No. 1841: Headless figure of Nandi

It is the headless figure of Nandi. It is of 9th-10th century A.D.
Fig. No. 1842: Image of Ambika

It is an architectural fragment probably a part of Parikar of Jain goddess Ambika. It shows a fruiting mango tree. It is of 10th century A.D.
07.12- *Gangeshwar Temple, Tarabangar:* The temple lies in latitude 27°01’53.29” N and longitude 79°57’06.87” E (Fig. 1843).

![Fig. No. 1843: Satellite image of Gangeshwar Temple, Tarabangar](image1)

The antiquities, architectural and sculptural fragments found here are described below.

![Fig. No. 1844: An Architectural fragment](image2)

It is an architectural fragment decorated with *chaitya* motif. It is of 7th-8th century A.D.
Fig. No. 1845: Figure of a male deity

It is a sculptural fragment showing a defaced figure of a male deity. It is of 8th-9th century A.D.

Fig. No. 1846: Part of the parikar of the deity

It is a sculptural fragment showing the part of the Parikar of a deity. On the right side, one can see Abhamandala with a flying celestial figure and on the right side, one can see the shikhara of a miniature shrine and a Makara vyalā. It is of 8th-9th century A.D.
Fig. No. 1847: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 8th-9th century A.D.

Fig. No. 1848: Image of a dwarf

It is a sculptural fragment showing the image of a dwarf holding a thick staff. It is made of sandstone. It is of 8th-9th century A.D.
Fig. No. 1849: Image of a female deity

It is the image of defaced female deity holding a full blown lotus flower. It is of 8th-9th century A.D.
Fig. No. 1850: Defaced image of a deity

It is the defaced image of a deity sitting in *lalitāsana*. It is of 8th-9th century A.D.
It is a sculptural fragment showing the broken image of a deity (Viṣṇu?). It is of 8th-9th century A.D.

It is the image of lalātabimba of a temple door. It is decorated with Ganeśa sitting in the middle. Pushpa shakha, stambha shakha and patra shakhas are visible in the lalātabimba. It is of 9th century A.D.
Fig. No. 1853: An Architectural fragment

It is an architectural fragment decorated with a male and a female attendants. It is of 9th century A.D.

Fig. No. 1854: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of a deity. It shows two defaced attendants, one is male and other one is female. It is of 9th-10th century A.D.
Fig. No. 1855: Part of the parikar of some deity

It is a sculptural fragment showing the Parikar of some deity showing a human figure riding some animal and a deity sitting in lalitāsana on his right side. It is of 9th-10th century A.D.
Fig. No. 1856: Ravanugraha idol of Shiva

It is the Ravanugraha idol of Shiva. At the bottom is situated Ravana accompanied by his team. Below the seat of Shiva sit Ganeśa, Bhringi Rishi and Kārtikeya. He is flanked by two divine figures sitting in lalitāsana. Above his shoulder, the image is topped with five Shivalingas placed on a ledge. It is of 9th-10th century A.D.
Fig. No. 1857: An Architectural fragment

It is an architectural fragment decorated with stenciled floral design. It is of 10th-11th century A.D.

Fig. No. 1858: Figure of Ganeśa

It is a sculptural fragment showing the defaced figure of Ganeśa. It is of 10th-11th century A.D.
Fig. No. 1859: Part of the singhasana of a deity

It is part of the singhasana of a deity. It is of 10th-11th century A.D.
07.13- Vishwanath Temple: The temple lies in latitude 27°02’05.30” N and longitude 79°56’41.30” E (Fig. 1860).

![Satellite image of Vishwanath temple](image)

Fig. No. 1860: Satellite image of Vishwanath temple

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 1861: Image of dancing Ganeśa

It is the image of eight handed dancing Ganeśa kept inside the Vishwanath temple. It is of 8th-9th century A.D.
Fig. No. 1862: Image of Mahisasuramardini

It is the image of Mahisasuramardini kept inside the Vishwanath temple. The Saptamatrikas have been shown in the top horizontal row. In the vertical column different female mother goddesses have been shown. It is of 8th-9th century A.D.
Fig. No. 1863: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 8th-9th century A.D.

Fig. No. 1864: Part of Navagraha panel

It is a sculptural fragment showing the part of some Navagraha panel. It is of 9th century A.D.
Fig. No. 1865: Part of the image of Kārtikeya

It is a sculptural fragment showing the part of the image of Kārtikeya (?) showing a peacock. A miniature deity sitting in Utkuta asana and a female attendant. It is of 9th century A.D.
Fig. No. 1866: Defaced figure of a deity

It is a sculptural fragment showing a defaced figure of a deity standing inside a square pillared rathikā. The rathikā is topped with chhadya decorated with chaitya motif. It is of 9th century A.D.
Fig. No. 1867: Defaced human figure

It is a sculptural fragment showing the defaced human figure. It is of 9th-10th century A.D.
Fig. No. 1868: Image of Garuna carrying Viṣṇu

It is a sculptural fragment showing the defaced image of Garuna carrying Viṣṇu. It is of 9th-10th century A.D.

Fig. No. 1869: Part of the image of Shiva

It is a sculptural fragment showing the lower part of the image of Shiva sitting in lalitāsana. The bull on right side and a miniature figure of deity on left side is visible. It is of 9th-10th century A.D.
Fig. No. 1870: A sculptural fragment

It is a sculptural fragment. It is of 9th-10th century A.D.

Fig. No. 1871: Image of a deity

It is a sculptural fragment showing the image of a deity housed inside a rathikā. It is of 9th-10th century A.D.
Fig. No. 1872: Image of a lead bearer

It is a sculptural fragment showing the defaced image of a load bearer. It is of 10th century A.D.

Fig. No. 1873: An Architectural fragment

It is an architectural fragment decorated with kirtimukha, chain and floral motifs. It is of 10th century A.D.
Fig. No. 1874: Figures of a divine couple

It is a sculptural fragment showing the figures of a divine couple. It is of 10th century A.D.
Fig. No. 1875: Part of the image of Surya

It is a sculptural fragment showing the part of the image of Surya. Defaced figure of Bhudevi is standing in between the legs of the image. It is of 10th century A.D.
Fig. No. 1876: Image of a deity

It is a sculptural fragment showing a deity sitting in *lalitāsana* and holding weapons in his hands. It is of 10\(^{th}\) century A.D.

Fig. No. 1877: Headless image of *Nandi*

It is the headless image of *Nandi* sitting on the ground. It is of 10\(^{th}\) century A.D.
It is the image of a Shivalinga kept in the local shrine.
Fig. No. 1879: Part of the pillar

It is an architectural fragment. It is a part of the pillar decorated with stenciled *ghata pallava* motif. It is of 10th-11th century A.D.
Fig. No. 1880: Image of Surya

It is a sculptural fragment showing the image of Surya (?) sitting in dhyāna mudrā housed inside a round pillared rathikā topped with chaitya motif. It is flanked by two vyalas on both sides. Below the rathikā, one can see two flying mālādhārī vidyādharas. It is of 10th-11th century A.D.
Chapter 08- Daipur Group

The guide map of the Daipur group showing the archaeological sites has been given above and it is followed by the detailed description of antiquities found at different sites falling within this group.
08.1- Bangla Ghat, Daipur, Kannauj: The following are the antiquities kept in a temple near Bangla Ghat, Daipur district Kannauj U.P. The village Daipur lies in latitude 26°57′53″ N and longitude 80°00′30″ E.

The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1882: An Architectural fragment

It is an architectural piece showing Chandraśālā motifs. It is a part of Shikhara of some temple. It is of 8th century A.D.
Fig. No. 1883: An Architectural fragment

It is an architectural piece showing *Chandraśālā* motif. It is of 8\(^{th}\)-9\(^{th}\) century A.D.
Fig. No. 1884: Figure of a couple

It is a sculptural piece showing a couple. It is of 8th-9th century A.D.
Fig. No. 1885: Figure of a man

It is a sculptural piece showing a man standing and holding some object. It is of 9th century A.D.
Fig. No. 1886: An Architectural fragment

It is an architectural piece showing a lotus flower. It is of 9th century A.D.

Fig. No. 1887: Mutilated human figure

It is a sculptural piece showing a mutilated human figure. It is of 9th century A.D.
It is a sculptural piece showing headless figure of Viṣṇu. It is of 9th century A.D.
Fig. No. 1889: A sculptural fragment

It is a sculptural piece showing a human figure and Chandraśālā motif. It is of 9th century A.D.
Fig. No. 1890: Figure of a lady

It is a sculptural piece showing figure of a lady sitting on a platform. It is of 9th century A.D.
Fig. No. 1891: A sculptural fragment

It is a sculptural piece showing a hand. It is of 9th century A.D.
Fig. No. 1892: An Architectural fragment

It is an architectural piece. It is part of a window. It is of 9th-10th century A.D.
Fig. No. 1893: Part of a female deity

It is a sculptural piece showing the lower part of a female deity seated on an animal. It is of 9th-10th century A.D.
Fig. No. 1894: Image of a lion attacking an elephant

It is a broken sculptural piece showing a lion attacking an elephant. It is of 10th century A.D.
Fig. No. 1895: A man riding a *vyāla*

It is a sculptural piece showing a man riding a *vyāla*. It is of 10th century A.D.
Fig. No. 1896: An Architectural fragment

It is a piece of some *Islamic* building carved with squares, circles and stars.
08.2- **Gumta, Daipur:** The tomb of unknown person known as *Gumta* situated in the village *Daipur* lies in latitude 26°57′46.27″ N and longitude 80°00′22.89″ E (Fig. 1897).

![Satellite image of Gumta, village Daipur district Kannauj U.P. India](image1)

**Fig. No. 1897:** Satellite image of *Gumta*, village *Daipur* district *Kannauj* U.P. India

![General view of the unknown tomb known as *Gumta*, village *Daipur*](image2)

**Fig. No. 1898:** General view of the unknown tomb known as *Gumta*, village *Daipur*
Some stone sculptures are kept under a tree situated to the South-east of Gumta tomb. The description of antiquities over there is as follows:

Fig. No. 1898: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 7th-8th century A.D.
Fig. No. 1899: Figure of a male

It is a sculptural fragment showing the broken figure of a male. It is of 8th-9th century A.D.
Fig. No. 1900: Image of a deity

It is a sculptural fragment showing the broken image of a deity. It is of 8th-9th century A.D.
Fig. No. 1901: An Architectural fragment

It is an architectural fragment showing a human figure. It is made of kankar stone. It is of 8th-9th century A.D.
Fig. No. 1902: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1903: Part of Saptamātrikā panel

It is a sculptural fragment showing the part of the Saptamātrikā panel. It shows two defaced figures of two mother goddesses. It is of 9th century A.D.
Fig. No. 1904: Part of the doorjamb

It is a sculptural fragment. It is the piece of a doorjamb showing *puṣpa śākhā* and *rupa śākhā*. It is of 9th century A.D.
It is a sculptural fragment showing the defaced and broken image of a deity. It is of 9th century A.D.
Fig. No. 1906: An Architectural fragment

It is an architectural fragment decorated with stenciled floral scrolls. It is of 9th century A.D.

Fig. No. 1907: A sculptural fragment

It is a sculptural fragment showing a deity sitting in lalitāsana on the left side of a plan. It is of 9th century A.D.
Fig. No. 1908: Part of a doorjamb

It is an architectural fragment showing the part of a doorjamb. It shows rupa śākhā and puṣpa śākhā. It is of 9th century A.D.

Fig. No. 1909: Part of Saptamatrika panel

It is a part of Saptamatrika Panel. It is of 9th century A.D.
Fig. No. 1910: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of an image of a deity showing mālādhārī vidyādhara couple, celestial beings and devotees. It is of 9th century A.D.

Fig. No. 1911: Figure of a female

It is a sculptural fragment showing the headless figure of female. It is of 9th century A.D.
Fig. No. 1912: Upper portion of Rathikā

It is a sculptural fragment showing the upper portion of rathikā. It is in the shape of phansanakar shikhar of a temple having the chaitya motif design in the front in the shape of a triangle. Divine figures can be seen on both sides of the miniature shikhara. It is of 9th century A.D.
Fig. No. 1913: Broken figure of deities

It is a sculptural fragment showing headless broken figures of deities. There is a row of miniature celestial figures at the top. It is of 9th-10th century A.D.
Fig. No. 1914: Image of a female deity

It is a sculptural fragment showing the broken image of a female deity. It is of 9th-10th century A.D.
Fig. No. 1915: Standing figure of Ganeśa

It is a sculptural fragment showing the standing figure of Ganeśa and his vehicle mouse carved on the pedestal. A defaced female attendant is carved on his right side. It is of 10th century A.D.
Fig. No. 1916: Part of the parikar

It is a sculptural fragment showing the part of the *parikar* of an image of a deity. It is of 10th century A.D.
Fig. No. 1917: Figures of a male and a female

It is a sculptural fragment showing the headless figures of a male and a female deity. It is of 10th century A.D.
Fig. No. 1918: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 10th century A.D.

Fig. No. 1919: Headless figure of a male

It is a sculptural fragment showing the headless figure of a male with a short stick. It is of 10th century A.D.
Fig. No. 1920: Torso of a female

It is a sculptural fragment showing the headless torso of a female. It is of 10th century A.D.

Fig. No. 1921: Part of the Rāvanaṅugraha image

It is a sculptural fragment showing the lower portion of Rāvanaṅugraha image of Śiva Parvati. It is of 10th century A.D.
It is a sculptural fragment showing the part of an image of a deity showing a devotee and his attendants. It is of 10th century A.D.
Fig. No. 1923: Image of horse rider

It is a sculptural fragment showing a horse rider. It is of 10\textsuperscript{th} century A.D.

Fig. No. 1924: An Architectural fragment

It is an architectural fragment decorated with flower designs. It is of 10\textsuperscript{th} century A.D.
Fig. No. 1925: Hand of Viṣṇu

It is a sculptural fragment showing the hand of Viṣṇu holding club. On his right side figure of a vyāla is shown. It is of 10th century A.D.
Fig. No. 1926: Part of a human figure

It is a sculptural fragment showing the middle portion of a human figure. It is of 11\textsuperscript{th} century A.D.
Fig. No. 1927: An Architectural fragment

It is an architectural fragment. It is the part of a pillar.
It is a sculptural fragment.
08.3- House of Rambabu Kashyap, Daipur, Kannauj: The house of Rambabu Kashyap lies in latitude 26°57′53.26″ N and longitude 80°00′32.32″ E. The antiquities kept in his house are described as follows.

It is an architectural fragment decorated with kīrtimukha, floral designs and ghata pallava motifs. It is of 8th-9th century A.D.
Fig. No. 1930: Part of the parikar

It is a sculptural fragment showing the part of the Parikar of some deity. It shows his attendants and a devotee. It is of 8th-9th century A.D.
Fig. No. 1931: Part of the pillar

It is an architectural fragment. It is a part of the pillar decorated with chaitya motif and ghata pallava motif. It is of 8th-9th century A.D.
Fig. No. 1932: An Architectural fragment

It is an architectural fragment decorated with chaitya motifs. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.

Fig. No. 1933: An Architectural fragment

It is an architectural fragment. It is a part of the pillar decorated with half flower motif, garland, bell, and chain & bell motifs. It is of 9\textsuperscript{th}-10\textsuperscript{th} century A.D.
Fig. No. 1934: An Architectural fragment

It is an architectural fragment showing the upper portion of a lalātabimba of a door. It shows part of Navagraha panel and a Naga-Nagi couple in amorous posture. It is of 9th-10th century A.D.
Fig. No. 1935: An Architectural fragment

It is an architectural fragment decorated with small bracketed pillars and a musician. It is of 9th-10th century A.D.
Fig. No. 1936: Image of a deity

It is a sculptural fragment showing a deity sitting in dhyāna mudrā housed inside a round pillared rathikā. He is flanked by two vyāla figures. It is of 9th-10th century A.D.
Fig. No. 1937: Figure of a female

It is a sculptural fragment showing the broken figure of a female. It is of 10th century A.D.
Fig. No. 1938: An Architectural fragment

It is an architectural fragment. It is of 10th-11th century A.D.
08.4- House of Rambabu II, Daipur, Kannauj: It lies in latitude 26°57’53.26” N and longitude 80°00’32.32” E. The antiquities, architectural and sculptural fragments found here are described below.

Fig. No. 1939: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1940: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.
Fig. No. 1941: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1942: A sculptural fragment

It is a sculptural fragment. It is of 8th-9th century A.D.
Fig. No. 1943: Figure of a Tirthankara

It is a sculptural fragment showing the headless figure of a tirthankara sitting in dhyāna mudrā. It is of 9th century A.D.
Fig. No. 1944: Defaced Male figure

It is a sculptural fragment showing the defaced male figure. It is of 9th-10th century A.D.
Fig. No. 1945: An Architectural fragment

It is an architectural fragment decorated with chaitya motif and amalak design. It is of 9th-10th century A.D.
Fig. No. 1946: Image of Umā-Maheśa

It is a sculptural fragment showing the upper right portion of the image of Umā-Maheśa. It is of 10th century A.D.
Fig. No. 1947: Part of the parikar of a deity

It is a sculptural fragment showing the lower right portion of the Parikar of a deity. It shows two of his attendants and one devotee. It is of 10th century A.D.
Fig. No. 1948: Figure of Nandi

It is a sculptural fragment showing the broken figure of Nandi. It is part of Shaiva image. It is of 10th century A.D.

Fig. No. 1949: A sculptural fragment

It is a sculptural fragment. It is of 10th century A.D.
08.5- *Kashyap Mohalla, Daipur, Kannauj*: The *mohalla* lies in latitude 26°57’52” N and longitude 80°0’37” E (Fig. 1950).

Fig. No. 1950: Satellite image of *Kashyap mohalla, Daipur Kannauj*

The antiquities, architectural and sculptural fragments found here are described below.
It is an architectural fragment. It is upper right side portion of the image of Śiva. It shows Kārtikeya seated on a peacock and mālādhārī vidyādhara. Above Ābhāmandala carved with floral motifs. It is of 8th-9th century A.D.
Fig. No. 1952: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motifs. It is of 8th-9th century A.D.
It is a sculptural fragment showing the upper portion of mutilated figure of Chamundā. It is of 8th-9th century A.D.
Fig. No. 1954: Ābhāmandala of a deity

It is a sculptural fragment showing part of the Ābhāmandala of a deity. It is of 8th-9th century A.D.
Fig. No. 1955: An Architectural fragment

It is an architectural fragment. It is of 9th century A.D.

Fig. No. 1956: A sculptural fragment

It is an unidentified sculptural piece. It is of 9th-10th century A.D.
Fig. No. 1957: Image of a horse rider

It is a sculptural fragment showing the figure of a mutilated horse rider. It is of 9th-10th century A.D.
Fig. No. 1958: Figure of a mother goddess

It is a sculptural fragment showing the mutilated figure of a mother goddess flanked on the left by another small female figure. There is a kirtimukha at the top of her Ābhāmandala. It is of 9th-10th century A.D.
It is a sculptural fragment showing a female deity. She is wearing a *kiritamukuta* and her sword is visible behind her head. It is of 10th century A.D.
Fig. No. 1960: Image of Śiva housed inside a round pillared niche

It is a sculptural fragment showing Śiva housed inside a round pillared niche. It is of 10th-11th century A.D.
08.6- **Shershah Mosque, Daipur Kannauj**: Jama masjid Muhammadi @ Shershah masjid, lies in latitude 26°57'49" N and longitude 80°00'35.09" E, in village Daipur. (Fig. 1961).

**Fig. No. 1961: Satellite Image of Shershah Masjid, Daipur**

**Fig. No. 1962: Shershah Masjid, Daipur looking from South-west**
Fig. No. 1963: *Shershah Masjid, Daipur* looking from west
08.7- *Masjid Daipur*: This mosque is situated on the bank of river *Ganges* (Fig. 1964). It contains an inscription in Arabic prose and Persian verse. It is written in *Naskha* and *Nastaliq* style. It states that this mosque was constructed by *Kamaluddin Hussain*. The inscription was written by *Muhibullah Rajgiri*. The surname obviously refers to the *Rajgirhar*. The chronogram gives the gate of this inscription as 1147 H (1734-35 A.D.)

![Satellite image of Masjid Daipur Kannauj](image)
Fig. No. 1965: Front façade of Masjid Daipur

Fig. No. 1966: Rear façade of Masjid Daipur
08.8- **Mohalla Bajariya, Daipur, Kannauj**: The Mohalla lies in latitude 26°57'41.45" N and longitude 80°0'36.73" E (Fig. 1967).

The antiquities, architectural and sculptural fragments found here are described below.

**Fig. No. 1967: Satellite image of Mohalla Bajariya, Daipur, Kannauj**

It is an architectural fragment. It is the upper part of *rathikā* decorated with *chaitya* motif and the broken head of a deity is shown below. It is of 8th-9th century A.D.
Fig. No. 1969: An Architectural fragment

It is an architectural fragment showing a deity is sitting in *lalitāsana* inside a *rathikā*. It is of 8th-9th century A.D.
Fig. No. 1970: Figure of a male

It is a sculptural fragment showing a male figure is standing inside a *rathikā* topped with *chaitya* motif. It is made of *kankar* stone. It is of 8th-9th century A.D.
Fig. No. 1971: An Architectural fragment

It is an architectural fragment decorated with *chaitya* motif. It is of 8th-9th century A.D.
Fig. No. 1972: An Architectural fragment

It is an architectural fragment decorated with chaitya motif. It is of 8th-9th century A.D.

Fig. No. 1973: An Architectural fragment

It is an architectural fragment having a female deity is sitting in lalitāsana inside a rathikā. It is of 9th century A.D.
Fig. No. 1974: Image of a Tirthankara sitting in dhyāna mudrā

It is a headless image of a tirthankara sitting in dhyāna mudrā on a singhasana covered with a cushion. He is flanked by his Indra and Upendra. It is of 9th-10th century A.D.
Fig. No. 1975: An Architectural fragment

It is an architectural fragment decorated with flower motif. It is of 9th-10th century A.D.

Fig. No. 1976: Mālādhārī vidyādhara couple

It is a sculptural fragment showing the figure of the couple of mālādhārī vidyādhara. It is of 9th-10th century A.D.
It is a sculptural fragment showing the figure of Varahi sitting in lalitāsana. It is of 10th century A.D.

It is a sculptural fragment. It shows standing male figures, human figures and a female seated on a takhta and flanked by two female figures. It is of 10th century A.D.
It is a sculptural fragment showing the feet of a deity.
08.9- **Temple, Mohalla Panditana, Daipur, Kannauj:** The temple lies in latitude 26°57′47″ N and longitude 80°0′31″ E (Fig. 1980).

![Satellite image of Temple, Mohalla Panditana, Daipur, Kannauj](image)

**Fig. No. 1980:** Satellite image of Temple, Mohalla Panditana, Daipur, Kannauj

The antiquities, architectural and sculptural fragments found here are described below.
Fig. No. 1981: An Architectural fragment

It is an architectural fragment decorated with floral scrolls and an elephant. It is of 7th-8th century A.D.
It is a sculptural fragment showing a standing male deity flanked by females and the male deity is housed inside a *rathikā*. It is of 8th-9th century A.D.
It is an architectural fragment decorated with Chandraśālā motifs. It is of 8th-9th century A.D.
Fig. No. 1984: An Architectural fragment

It is an architectural fragment carved with floral motifs and a human figure. It is of 8th-9th century A.D.

Fig. No. 1985: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motif. It is of 8th-9th century A.D.
It is an architectural fragment decorated with Chandrāśālā motifs. It is of 8th-9th century A.D.

It is a sculptural fragment (part of the image of a deity). It shows Ābhāmandala in the form of lotus flower, mālādhārī vidyādhara and floral scrolls. It is of 8th-9th century A.D.
Fig. No. 1988: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motifs. It is of 8th-9th century A.D.
Fig. No. 1989: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motifs. It is of 8th-9th century A.D.
Fig. No. 1990: Mutilated female figure

It is a sculptural fragment showing a mutilated female figure. It is of 8th-9th century A.D.
Fig. No. 1990: Part of a pillar

It is a pillar decorated with floral designs and a ghata pallava motif. It is of 8th-9th century A.D.
Fig. No. 1991: Figure of Ganeśa

It is a sculptural fragment showing a mutilated figure of a Ganeśa. It is of 8th-9th century A.D.
Fig. No. 1992: Figure of a male

It is a sculptural fragment showing a male figure. It is of 8th-9th century A.D.
Fig. No. 1993: Image of a couple

It is a sculptural fragment showing a couple. It is of 8th-9th century A.D.

Fig. No. 1994: An Architectural fragment

It is an architectural fragment decorated with floral designs. It is of 9th century A.D.
Fig. No. 1995: Part of a female figure

It is a sculptural fragment showing a female figure. It is of 9th century A.D.

Fig. No. 1996: Figure of a human

It is a sculptural fragment showing a human figure. It is of 9th century A.D.
Fig. No. 1997: Part of a Navagraha panel

It is a sculptural fragment showing the part of Navagraha panel. It is of 9th century A.D.
Fig. No. 1998: Image of Surya

It is a sculptural fragment showing image of Surya (?). It is of 9th century A.D.
Indian Journal of Archaeology

Fig. No. 1999: Part of the image of deity

It is a sculptural fragment showing the part of the image of a deity. It shows attendants and devotees. It is of 9th-10th century A.D.
Fig. No. 2000: Figure of a human riding an animal

It is a sculptural fragment showing a human figure riding on some animal. It is of 9th-10th century A.D.
Fig. No. 2001: Figure of a male

It is a sculptural fragment showing a male figure. It is of 9th-10th century A.D.
It is a sculptural fragment showing an armed male figure. It is of 10th century A.D.
Fig. No. 2003: Figure of Humans

It is a sculptural fragment showing human figures. It is of 10th century A.D.

Fig. No. 2004: Image of an unfinished deity

It is a sculptural fragment showing an unfinished deity. It is of 10th century A.D.
Fig. No. 2005: An Architectural fragment

It is an architectural fragment carved with floral motifs. It is of 10\textsuperscript{th} century A.D.

Fig. No. 2006: Unidentified sculptural fragment

It is an unidentified sculptural fragment.
08.10- **Shershah Suri ki Qila, Daipur, Kannauj:** The Qila lies in latitude 26°58’02.57” N and longitude 80°0’21.13” E (Fig. 2007).

![Satellite image of Shershah Suri ki Qila, Daipur, Kannauj](image)

**Fig. No. 2007: Satellite image of Shershah Suri ki Qila, Daipur, Kannauj**
Śiva temple, Daipur: The temple lies in Latitude 26°58′03.68″ N and Longitude 80°00′27.71″ E at a distance of 16 km to the South-west from p.s. Sadar Kotwali, Kannauj. The area of the mound is 10 acres. The height of the mound is 24.38 meters. The bricks found at this site are of the following sizes: 9x8x2 and 8x6x2 inch. The ceramic industry found here are NBP, PGW, K, G, EM and LM.

It is the figure of a Śivalinga placed on a square platform. It is of 8th-9th century A.D.
The antiquities, architectural and sculptural fragments found here are described below.

It is an architectural fragment showing a broken portion of a Chandraśālā motif. It is of 7th-8th century A.D.
Fig. No. 2011: An Architectural fragment

It is an architectural fragment decorated with floral scrolls. It is of 7th-8th century A.D.
Fig. No. 2012: An Architectural fragment

It is an architectural fragment decorated with Chandrāśālā motif. It is of 8th-9th century A.D.
Fig. No. 2013: An Architectural fragment

It is an architectural fragment. It is of 8th-9th century A.D.

Fig. No. 2014: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motif. It is of 8th-9th century A.D.
Fig. No. 2015: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.

Fig. No. 2016: An Architectural fragment

It is an architectural fragment decorated with *Chandraśālā* motif. It is of 8th-9th century A.D.
Fig. No. 2017: Part of the image of Viṣṇu

It is a sculptural fragment showing upper portion of the image of Viṣṇu. It is of 8th-9th century A.D.
Fig. No. 2018: Figure of a female

It is a sculptural fragment showing a female figure. It is of 8th-9th century A.D.
Fig. No. 2019: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motif. It is of 8th-9th century A.D.
It is an architectural fragment decorated with Chandraśālā motif. It is of 8th-9th century A.D.
Fig. No. 2021: Part of a female deity

It is a sculptural fragment showing a portion of a female deity accompanied by her attendants. It is of 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Fig. No. 2022: An Architectural fragment

It is an architectural fragment decorated with Chandraśālā motif. It is of 8th-9th century A.D.

Fig. No. 2023: Mālādhārī vidyādhara

It is a sculptural fragment showing a mālādhārī vidyādhara. It is of 9th century A.D.
Fig. No. 2024: Part of the parikar

It is a sculptural fragment showing part of the Parikar of a deity and another deity sitting in lalitāsana on the left side. It is of 9th century A.D.
Fig. No. 2025: An Architectural fragment

It is an architectural fragment decorated with floral motifs and chess board pattern. It is of 9th century A.D.
Fig. No. 2026: Part of the parikar of deity

It is a sculptural fragment showing the part of the Parikar of a deity. A miniature deity can be seen sitting in lalitāsana on the left side. It is of 9th century A.D.
Fig. No. 2027: Image of a three headed deity

It is a sculptural fragment showing a three headed deity (Śiva) sitting in lalitāsana. A vyāla figure and lower portion of a human figure can be seen on the left side. It is of 9th century A.D.
Fig. No. 2028: Part of the parikar

It is a sculptural fragment showing a portion of the Parikar of a deity (Parvati). She is attended by female attendants. Her mount lion is visible on the left side. It is of 9th century A.D.
Fig. No. 2029: A sculptural fragment

It is a sculptural fragment showing three ascetics seated on low pedestals. It is of 9th century A.D.

Fig. No. 2030: An Architectural fragment

It is an architectural decorated with floral motifs. It is of 9th century A.D.
It is an architectural fragment decorated with human figures and *ghata pallava*. It is broken piece of door jamb showing *stambha śākhā* and *rupa śākhā*. It is of 9th-10th century A.D.
Fig. No. 2032: Figure of Ganeśa

It is a sculptural fragment showing standing Ganeśa housed inside a round pillared rathikā flanked by vyāla. One vyāla is visible on the right side. It is of 9th-10th century A.D.
Fig. No. 2033: An Architectural fragment

It is an architectural fragment showing river goddess on the lower end. It is a part of a door jamb. It is of 9th-10th century A.D.
Fig. No. 2034: Figure of a male

It is a sculptural fragment showing a standing male figure. It is of 9th-10th century A.D.
Fig. No. 2035: Image of a deity housed in a *rathikā*

It is a sculptural fragment showing a deity housed in a *rathikā* at the top of the pillar and a *vyāla*. It is of 9th-10th century A.D.
It is a sculptural fragment showing a standing male figure. It is of 9th-10th century A.D.
Fig. No. 2037: Part of the parikar of a deity

It is a sculptural fragment showing the lower portion of the Parikar of a deity accompanied by female and male attendants. It is of 9th-10th century A.D.
Fig. No. 2038: Lower part of the image of a female deity

It is a sculptural fragment showing the lower portion of a female deity sitting on a *singhasana*. She is flanked by two attendants and two devotees sitting on the ground. It is of 10\textsuperscript{th} century A.D.

Fig. No. 2039: Figure of a *vyāla* and a human

It is a sculptural fragment showing a *Makara vyāla* and a human figure. It is of 10\textsuperscript{th} century A.D.
Fig. No. 2040: An Architectural fragment

It is an architectural fragment showing the canopy of a tree. It is of 10th century A.D.
Fig. No. 2041: Two standing female figure

It is a sculptural fragment showing two standing female figures. It is of 10th century A.D.
Fig. No. 2042: Image of a couple

It is a sculptural fragment showing a couple. It is of 10th century A.D.
Fig. No. 2043: An Architectural fragment

It is an architectural fragment decorated with kirtimukha and lotus petals. It is of 10th century A.D.

Fig. No. 2044: An Architectural fragment

It is an architectural fragment decorated with diamond motif and a drummer. It is of 10th century A.D.
Fig. No. 2045: An Architectural fragment

It is an architectural fragment.
Indian Journal of Archaeology

References:

5. Ibid. p. 227.
8. Ibid. pp. 280-89.
9. Ibid. p. 279.
15. Ibid. pp. 444-49.
17. Ibid. pp. 390-413.
19. Ibid. pp. 256-64.
22. Ibid. pp. 434-44.
The Coin hoard from *Imaliya Sultanpur* district *Sitapur*

Saurabh Kashyap,
122, Anand Nagar
Sitapur, U.P.

Pundareek Kumar,
85, Subhash Nagar,
Gonda, U.P.

Shyam Prakash @ Munuwa Seth,
Lal Kapda Kothi,
Sitapur, U.P.

Chandrika Prasad Rastogi @ Palu,
Sitapur, U.P.

Entire *Sitapur* district was studied and an Archaeological Gazetteer of the same was published in two parts in the April and July 2016 issues of Indian Journal of Archaeology ([www.ijarch.org](http://www.ijarch.org)) (Ref- Kumar, V. 2016. *Archeological Gazetteer of District Sitapur* [Part-I]. Indian Journal of Archaeology. [www.ijarch.org](http://www.ijarch.org)) (Ref- Kumar, V. 2016. *Archeological Gazetteer of District Sitapur* [Part-II]. Indian Journal of Archaeology. [www.ijarch.org](http://www.ijarch.org)). The coins found earlier from different sites of district *Sitapur* were studied by different scholars and the results were also published in different issues of this journal (Ref-Srivastava, P and Shamoon Ahmed. 2016. *Coins from District Sitapur, Uttar Pradesh*. Indian Journal of Archaeology. [www.ijarch.org](http://www.ijarch.org)) (Ref- Rathore, Y. 2016. *Coins of District Sitapur and Banda*. Indian Journal of Archaeology. [www.ijarch.org](http://www.ijarch.org)). Recently, five hundred fifty eight early punch marked coins and imperial coins were found from *Imaliya Sultanpur* area in district *Sitapur* U.P. India. *Imaliya Sultanpur* village lies in *tehsil Sadar*, in latitude 27°40′11.9″ N and longitude 80°36′42.3″ E., 01 km to the north of the P.S. These coins were purchased by *Chandrika Prasad Rastogi @ Palu* of district *Sitapur* U.P. These coins were brought to the notice of the first author and these were subsequently studied by the four authors of this article. All these coins are belonged to *Magadha* period. The catalogue of these coins is being produced below.
Coin No. 01

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 02

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 03

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh* India.

Coin No. 04

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.44 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh* India.
Coin No. 05

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 06

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 07

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 08

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 09

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Reverse

Coin No. 10

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Reverse
Coin No. 11

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 12

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 13

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 14

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
Coin No. 15

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 16

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
**Coin No. 17**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

**Coin No. 18**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 0.9x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
Coin No. 19

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 20

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.1x1.7 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 21

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.1x2.1 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 22

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.85 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 23

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.68 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 24

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 25

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 26

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 27

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Reverse

Coin No. 28

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 29

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.25 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 30

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 31

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.76 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 32

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.
Coin No. 33

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 34

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 35

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 0.9x1.0 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 36

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 37

![Obverse](image1)

![Reverse](image2)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.99 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 38

![Obverse](image3)

![Reverse](image4)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.86 gram. The size of the coin is 1.3x2.1 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 39

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.1x1.7 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 40

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 41

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 42

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
Coin No. 43

![Image of Coin No. 43](image)

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.71 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 44

![Image of Coin No. 44](image)

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.87 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 45

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 46

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.
Coin No. 47

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Reverse

Coin No. 48

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.96 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 49

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 50

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 51

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 52

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.76 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
Coin No. 53

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 54

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.2x1.9 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 55

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.72 gram. The size of the coin is 1.7x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 56

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 57

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 58

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 59

![Obverse](coin59_obverse.jpg) ![Reverse](coin59_reverse.jpg)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 60

![Obverse](coin60_obverse.jpg) ![Reverse](coin60_reverse.jpg)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.3x1.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.
Coin No. 61

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 62

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.8x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
Coin No. 63

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh* India.

Coin No. 64

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.3x1.7 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh* India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 65

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 66

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.28 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 67

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.8x1.5 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 68

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 69

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 70

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
Coin No. 71

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.72 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 72

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
Coin No. 73

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.40 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India.*

Coin No. 74

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India.*
Coin No. 75

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 76

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 77

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 78

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 79

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 80

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 81

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 0.9x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*.

Coin No. 82

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh India*. 
Coin No. 83

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.66 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 84

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.74 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 85

![Obverse](image1)
![Reverse](image2)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh* India.

Coin No. 86

![Obverse](image3)
![Reverse](image4)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur, Sitapur Uttar Pradesh* India.
Coin No. 87

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 88

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 89

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 90

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.
Coin No. 91

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur Uttar Pradesh India.

Coin No. 92

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.92 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 93

![Image of Coin No. 93 Obverse](image1)

![Image of Coin No. 93 Reverse](image2)

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.67 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 94

![Image of Coin No. 94 Obverse](image3)

![Image of Coin No. 94 Reverse](image4)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 95

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 96

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 97

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 98

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 0.9x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 99

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 100

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 101

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.88 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 102

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 103

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 104

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 105

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 106

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 107

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.70 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 108

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.3x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 109

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur* Sitapur, Uttar Pradesh, India.

Coin No. 110

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.41 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 111

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 112

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 0.9x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 113

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 114

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 115

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 116

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 117

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 118

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 119

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 120

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 121

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 122

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 123

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.78 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 124

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 125

Obverse  
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 126

Obverse  
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.2x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 127

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 128

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.3x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 129

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 130

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 131

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 132

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.74 gram. The size of the coin is 1.7x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 133

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 134

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.0x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 135

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 136

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.61 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 137

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 138

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.40 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.40 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 141

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 142

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 143

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.9x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 144

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.34 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 145

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.62 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Coin No. 146

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.62 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*
Coin No. 147

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.43 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Obverse

Reverse

Coin No. 148

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Obverse

Reverse
Coin No. 149

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.39 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 150

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 0.9x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 151

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 152

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.47 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 155

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 156

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 157

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.0x1.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 158

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 159

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 0.8x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 160

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 161

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 162

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.4x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 163

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.0x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 164

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 0.9x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 165

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 166

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 167

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.46 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 168

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.1x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 169

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.01 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 170

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 171

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.01 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 172

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 173

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.65 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 174

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 175

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 176

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 177

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.7x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 178

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 179

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 180

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 181

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 182

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 183

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.64 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 184

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 185

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.45 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Reverse

Coin No. 186

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.8x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Reverse
Coin No. 187

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.51 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Coin No. 188

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 0.9x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.
Coin No. 189

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 190

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 191

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.47 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 192

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.3x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 193

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 194

Obverse

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 195

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.45 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 196

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.53 gram. The size of the coin is 1.0x2.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 197

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 198

Obverse

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.1x1.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 199**

![Obverse](Image199Obverse) ![Reverse](Image199Reverse)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 200**

![Obverse](Image200Obverse) ![Reverse](Image200Reverse)
Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 201

Reverse

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 202
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 203

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 204

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.92 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 205

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 206

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.68 gram. The size of the coin is 1.0x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 208
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.79 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 209

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.86 gram. The size of the coin is 1.7x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 210

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.85 gram. The size of the coin is 1.8x0.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 211

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 0.8x2.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 212
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 214

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Reverse

Coin No. 215

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 216

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 217
The Coin hoard from Imaliya Sultanpur district Sitapur

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 0.9x1.1cm. The provenance of the coin is Imaliya Sultanpur, Uttar Pradesh, India.

Coin No. 218

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.4x1.7 cm. The provenance of the coin is Imaliya Sultanpur, Uttar Pradesh, India.

Coin No. 219

Obverse

Reverse
Indian Journal of Archaeology

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.3x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

**Coin No. 220**

![Obverse](image1.png) ![Reverse](image2.png)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

**Coin No. 221**
Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 222

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 223
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 0.8x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 224**

![Coin No. 224 Image]

**Obverse**

**Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 225**

![Coin No. 225 Image]

**Obverse**

**Reverse**
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 0.9x2.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 226**

![Obverse](image_url) ![Reverse](image_url)

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 227**
Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.34 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 228

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 229
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

**Coin No. 230**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

**Coin No. 231**
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 232

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 233
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.42 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 234

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 235
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.46 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is \textit{Imaliya Sultanpur Sitapur}, Uttar Pradesh, India.

\textbf{Coin No. 236}

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is \textit{Imaliya Sultanpur Sitapur}, Uttar Pradesh, India.

\textbf{Coin No. 237}
The Coin hoard from Imaliya Sultanpur district Sitapur

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.6x0.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 238

Coin No. 239
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.34 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

**Coin No. 240**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

**Coin No. 241**
The Coin hoard from Imaliya Sultanpur district Sitapur

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 242

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 243
Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.39 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 244

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 245
The Coin hoard from Imaliya Sultanpur district Sitapur

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 246

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.76 gram. The size of the coin is 1.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 247
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.46 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 248**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.61 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 249**
The Coin hoard from Imaliya Sultanpur district Sitapur

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.72 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 250

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 251
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.94 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 252**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 253**
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 254

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 255
Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 0.9x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 256

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 257
The Coin hoard from Imaliya Sultanpur district Sitapur

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.34 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 258

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.81 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 259
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 260**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 261**
The Coin hoard from Imaliya Sultanpur district Sitapur

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Coin No. 262

Reverse

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.0x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Coin No. 263

Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 264

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.40 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 265
The Coin hoard from Imaliya Sultanpur district Sitapur

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.61 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

**Coin No. 266**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.43 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

**Coin No. 267**
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 268**

**Obverse**

**Reverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 269**
The Coin hoard from Imaliya Sultanpur district Sitapur

Obverse

Re reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 270

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 271
Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.02 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 272

Reverse

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.01 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 273
The Coin hoard from Imaliya Sultanpur district Sitapur

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.41 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 274

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.81 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 275
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.79 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 276

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 0.8x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 277
The Coin hoard from Imaliya Sultanpur district Sitapur

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 0.8x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 278**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 279**
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.86 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 280**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 281**
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Obverse

Reverse

Coin No. 282

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Obverse

Reverse

Coin No. 283
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 284**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 285**
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 0.8x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 286

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.2x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 287
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 288

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 289
The Coin hoard from Imaliya Sultanpur district Sitapur

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 0.9x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 290

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 291
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 292**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 293

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 294

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 295

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Coin No. 296

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*. 

---

*Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*
Coin No. 297

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 298

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 299

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.2x1.2 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur, Uttar Pradesh, India.

Coin No. 300

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is Imaliya Sultanpur, Sitapur, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 301

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 302

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 303

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 304

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.1x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 305

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur* Sitapur, Uttar Pradesh, India.

Coin No. 306

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is *Imaliya Sultanpur* Sitapur, Uttar Pradesh, India.
Coin No. 307

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 308

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 309

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 310

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 311

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Coin No. 312

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.41 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*
Coin No. 313

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.94 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 314

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 315

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 1.3x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 316

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 317

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 318

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 0.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 319

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.81 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 320

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.33 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 321

Obverse  
Reverse  
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 322

Obverse  
Reverse  
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 323

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Reverse

Coin No. 324

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.
Coin No. 325

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 326

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 327

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 328

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 329

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.42 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 330

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 331

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 332

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.71 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 333

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 334

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 335

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.0x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 336

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.1x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 337

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.2x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 338

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 339

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 340

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.1x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 341

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.42 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 342

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 343

Obverse  
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 344

Obverse  
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 345

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 0.9x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 346

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.6x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 347

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.3x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Reverse

Coin No. 348

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Reverse
Coin No. 349

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.2x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 350

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.0x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 351

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 1.2x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 352

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 353

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 354

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 355

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.3x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 356

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.0x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 357

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.31 gram. The size of the coin is 1.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 358

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 359

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 360

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.93 gram. The size of the coin is 1.2x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 361

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.4x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 362

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.2x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 363

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.36 gram. The size of the coin is 1.5x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 364

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.60 gram. The size of the coin is 1.9x2.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 365

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 2.1x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Reverse

Coin No. 366

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.76 gram. The size of the coin is 2.3x1.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Reverse
Coin No. 367

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.9x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 368

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 369

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.9x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 370

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.03 gram. The size of the coin is 2.1x2.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 371

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.9x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 372

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 373

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.90 gram. The size of the coin is 1.3x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 374

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.5x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 375

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.69 gram. The size of the coin is 1.1x1.9 cm. The provenance of the coin is **Imaliya Sultanpur Sitapur, Uttar Pradesh, India**.

Coin No. 376

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is **Imaliya Sultanpur Sitapur, Uttar Pradesh, India**.
Coin No. 377

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 2.0x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 378

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 2.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 381

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.5x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 382

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.6x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 383

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.64 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 384

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.93 gram. The size of the coin is 1.9x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 385

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 386

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.57 gram. The size of the coin is 2.1x2.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 387

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.93 gram. The size of the coin is 2.0x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Obverse

Reverse

Coin No. 388

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.5x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Obverse

Reverse
Coin No. 389

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 390

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 1.8x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 391

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 392

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.00 gram. The size of the coin is 2.0x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 393

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.40 gram. The size of the coin is 2.1x2.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 394

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 2.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.9x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 397

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.59 gram. The size of the coin is 2.4x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 398

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.83 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 399

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 400

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.17 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 401

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 2.0x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 402

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 403

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 2.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 404

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.6x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 405

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.54 gram. The size of the coin is 1.4x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 406

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 407

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 408

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.80 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 409

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.2x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 410

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 411

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.5x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 412

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.63 gram. The size of the coin is 2.3x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 413

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 2.2x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 414

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.87 gram. The size of the coin is 1.6x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 415

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.79 gram. The size of the coin is 1.9x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 416

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.4x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 417

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.5x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 418

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 1.4x1.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 419

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 420

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.60 gram. The size of the coin is 2.2x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 421

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 2.3x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 422

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.14 gram. The size of the coin is 1.5x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 423

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 424

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.88 gram. The size of the coin is 0.9x2.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 425

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.30 gram. The size of the coin is 1.5x2.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Reverse


Coin No. 426

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.72 gram. The size of the coin is 1.6x2.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Reverse
Coin No. 427

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.31 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 428

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.1x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 429

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Reverse

Coin No. 430

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.35 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Reverse
Coin No. 431

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.80 gram. The size of the coin is 1.5x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 432

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 433

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.8x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 434

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.9x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 435

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.1x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 436

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.38 gram. The size of the coin is 1.2x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 437

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 2.0x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 438

Obverse
Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.9x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 439

**Obverse**
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.32 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Reverse**

Coin No. 440

**Obverse**
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.6x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Reverse**
Coin No. 441

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.90 gram. The size of the coin is 2.2x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 442

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.80 gram. The size of the coin is 1.3x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 443

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 1.6x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.

Coin No. 444

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.5x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India*.
Coin No. 445

**Obverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.7x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Reverse**

---

Coin No. 446

**Obverse**

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.91 gram. The size of the coin is 1.6x2.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Reverse**

---
Coin No. 447

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.18 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 448

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.7x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 449

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.8x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 450

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 2.0x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.22 gram. The size of the coin is 1.9x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.7x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 453

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.47 gram. The size of the coin is 2.1x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 454

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.63 gram. The size of the coin is 2.12x2.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 455

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 456

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.6x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 457

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.41 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 458

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.8x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 459

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 2.1x1.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 460

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.91 gram. The size of the coin is 1.3x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 461

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.95 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 462

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.3x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 463

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.8x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 464

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.36 gram. The size of the coin is 1.8x1.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 465

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.94 gram. The size of the coin is 1.4x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 466

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.21 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
Coin No. 467

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.7x2.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 468

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 1.9x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 469

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.30 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 470

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 1.8x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 471

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 2.1x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 472

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.7x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 473

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.84 gram. The size of the coin is 1.7x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Coin No. 474

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.64 gram. The size of the coin is 2.1x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*
Coin No. 475

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.04 gram. The size of the coin is 2.1x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse

Coin No. 476

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.1x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 477

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.98 gram. The size of the coin is 1.7x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 478

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 479

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.5x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 480

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 481

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.49 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 482

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.85 gram. The size of the coin is 2.0x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 483

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.00 gram. The size of the coin is 2.2x2.2 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 484

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 1.1x2.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 485

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.05 gram. The size of the coin is 1.4x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 486

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.23 gram. The size of the coin is 1.7x1.5 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 487

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.79 gram. The size of the coin is 2.0x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 488

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.94 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 489

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.03 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 490

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.23 gram. The size of the coin is 2.3x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 491

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.18 gram. The size of the coin is 2.2x2.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 492

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.37 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 493

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.31 gram. The size of the coin is 2.5x1.4 cm. The provenance of the coin is *Imaliya Sultanpur* Sitapur, Uttar Pradesh, India.

Coin No. 494

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.96 gram. The size of the coin is 1.5x2.1 cm. The provenance of the coin is *Imaliya Sultanpur* Sitapur, Uttar Pradesh, India.
Coin No. 495

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.97 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 496

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.89 gram. The size of the coin is 1.9x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 497

Obverse  
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.87 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 498

Obverse  
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 1.5x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 499

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 500

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.7x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 501

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.15 gram. The size of the coin is 1.6x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 502

Obverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 503

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 1.6x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 504

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.57 gram. The size of the coin is 2.0x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 505

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.06 gram. The size of the coin is 2.0x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Coin No. 506

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.91 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*
Coin No. 507

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 508

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.68 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 509

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.11 gram. The size of the coin is 2.1x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 510

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 2.0x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 511

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 2.0x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse

Coin No. 512

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.88 gram. The size of the coin is 1.5x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Reverse
Coin No. 513

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.03 gram. The size of the coin is 1.9x2.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 514

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.5x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 515

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 2.0x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 516

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.07 gram. The size of the coin is 1.6x1.7 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 517

Obverse
Revers

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.78 gram. The size of the coin is 1.7x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 518

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.9x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 519

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.29 gram. The size of the coin is 1.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.59 gram. The size of the coin is 2.5x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 520

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.91 gram. The size of the coin is 1.6x1.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 521

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.81 gram. The size of the coin is 2.1x2.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 522

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.99 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Reverse

Coin No. 523

Obverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 2.1x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Reverse
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.72 gram. The size of the coin is 1.9x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.57 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 526

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.5x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Coin No. 527

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.8x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*
The Coin hoard from Imaliya Sultanpur district Sitapur

**Coin No. 528**

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.0x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

**Coin No. 529**

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.68 gram. The size of the coin is 2.0x2.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.90 gram. The size of the coin is 1.7x2.3 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.61 gram. The size of the coin is 2.0x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 532

Obverse
Revision
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.5x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 533

Obverse
Revision
It is a Punch marked coin. It is made of silver. The weight of the coin is 2.86 gram. The size of the coin is 2.1x2.0 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 534

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.27 gram. The size of the coin is 1.6x1.0 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 535

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.7x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 536

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.8x1.9 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 537

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.59 gram. The size of the coin is 1.9x1.4 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 538

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.12 gram. The size of the coin is 1.8x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 539

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.25 gram. The size of the coin is 1.7x1.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 540

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.08 gram. The size of the coin is 1.5x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 541

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.20 gram. The size of the coin is 1.8x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 542

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.7x2.1 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 543

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 1.6x1.6 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 544

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.82 gram. The size of the coin is 1.9x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*

Coin No. 545

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.09 gram. The size of the coin is 1.8x1.6 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur, Uttar Pradesh, India.*
Coin No. 546

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.90 gram. The size of the coin is 2.2x1.9 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 547

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.8x2.3 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
The Coin hoard from Imaliya Sultanpur district Sitapur

Coin No. 548

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.26 gram. The size of the coin is 1.7x1.8 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 549

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.28 gram. The size of the coin is 1.9x1.7 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 550

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.10 gram. The size of the coin is 1.6x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 551

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.6x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
Coin No. 552

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.19 gram. The size of the coin is 1.3x1.2 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 553

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 2.0x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 554

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.13 gram. The size of the coin is 1.9x1.8 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.

Coin No. 555

Obverse
Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.41 gram. The size of the coin is 2.1x2.1 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Coin No. 556

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 2.73 gram. The size of the coin is 2.3x1.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.

Coin No. 557

Obverse

Reverse

It is a Punch marked coin. It is made of silver. The weight of the coin is 3.16 gram. The size of the coin is 1.1x2.4 cm. The provenance of the coin is Imaliya Sultanpur Sitapur, Uttar Pradesh, India.
It is a Punch marked coin. It is made of silver. The weight of the coin is 3.24 gram. The size of the coin is 2.1x1.5 cm. The provenance of the coin is *Imaliya Sultanpur Sitapur*, Uttar Pradesh, India.
Newly discovered Inscriptions of Kannauj

Dr. Alok Ranjan
Assistant Superintendent Epigraphist,
Archaeological Survey of India.

This research paper is written with the kind permission of the Director (Epigraphy), Archaeological Survey of India, Mysore.

Fig. No. 01

This inscription is engraved on a sealing (Fig. 01) preserved in the Kannauj museum and datable to about the 4th-5th century A.D. This inscription in Brahmi characters and Sanskrit language. The accession number of sealing is 75/18. The sealing shows the palm leaf. Below it is an inscription of two lines. The size of the sealing is 3.5x3x0.4 cm.

Text

1. Śrī Mahārāja Gu
2. pta kulas
This inscription is engraved on a sealing (Fig. 02) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/23. The size of the sealing is 4x3.5x1.3 cm. It is a six line inscription.

Text

1. Yē Dhammā
2. Prabhavā hētu .
3. Tathāgatō havada .
4. . . yo nirōdhō e
5. vaṁ vādī mahaśra
6. maṇaḥ
This inscription is engraved on a sealing (Fig. 03) preserved in the Kannauj museum and datable to about the 4th-5th century A.D. This inscription in Brahmi characters and Sanskrit language. The accession number of sealing is S/13. The size of the sealing is 3.7x3x0.7 cm. It shows a lion sitting in front of a wheel. There is a two line inscription below it.

Text

1. Damhatēyakasya

2. ....
This inscription is engraved on a sealing (Fig. 04) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accessesion number of sealing is S/27. The size of the sealing is 3.3x4x0.3 cm. It has five line inscription.

Text

1. Yē dharmā hētu pra
2. bhavō hētu tēsāṁ tathā
3. gatō havada tēsāṁ cha
4. Yo nirōdhō evaṁ va
5. dī mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 05) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/45. The size of the sealing is 3.2x3.5x0.6 cm. This inscription is worn out. It has five line inscription.

Text

1. Yē dhammā . .
2. .hētu . . .
3. Tēsāṁ . . . .
4. . . . . . .
5. Mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 06) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/32. The size of the sealing is 2.2x2.2x0.7 cm. It has a six line inscription. This inscription is worn out.

**Text**

1. Ye dhamma
2. prabhavā hetu.
3. tathāgatō havada ta
4. sam cha yo nirōdhoh e
5. vaṁvādi mahāśra
6. maṇah
This inscription is engraved on a sealing (Fig. 07) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/32. The size of the sealing is 2.3x2.2x0.7 cm. It has a six line inscription. This inscription is worn out.

Text

1. Yē dhammā hē
2. tu prabhavā hētu
3. tēsāṁ tathāga .
4. . . . . e
5. vaṁ vādī maha
6. śramanahā
This inscription is engraved on a sealing (Fig. 08) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accessesion number of sealing is S/22. The size of the sealing is 3.2X3.2x0.6 cm. It has a six line inscription.

Text

1. Yē dhammā hētu
2. Prabhavā hētu tēsāṁ
3. Tathāgatō havada te
4. sam cha yo nirōdhō
5. evam vādī mahāśra
6. maṇah
This inscription is engraved on a sealing (Fig. 09) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/69. The size of the sealing is 2.5x2.3x0.8 cm. It has a six line inscription.

Text

1. Yē dhammā hē
2. tu prabhavā hētu
3. tēsām tathāgaṭo ha
4. vada tēsām cha yo ni
5. rōdha evam vādī
6. mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 10) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accessesion number of sealing is S/82. The size of the sealing is 2.5x2.4x0.4 cm. It has a six line inscription. This inscription is worn out.

Text

1. Yē dhammā hētu
2. prabhavā...
3. .....  
4. ..... 
5. .....  
6. maṇaḥ
Fig. No. 11

This inscription is engraved on a sealing (Fig. 11) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/67. The size of the sealing is 3.2x3x0.6 cm. It has a six line inscription. This inscription is worn out.

Text

1. Yē dhammā hē
2. tu prabhavā hētu tē
3. sāṁ . . .
4. . . .
5. . . .
6. . . .
This inscription is engraved on a sealing (Fig. 12) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/87. The size of the sealing is 2.3x2.2x0.4 cm. It has a five line inscription. This inscription is worn out.

Text

1. Yē dhammā hē
2. tu prabhavā hētu
3. tēsāṁ tathāgatō havad tēsāṁ
4. cha yo nirōdhō evaṁ vādī
5. mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 13) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accessesion number of sealing is S/44. The size of the sealing is 3x2.8x0.5 cm. It has a six line inscription.

**Text**

1. Yē dharmā hētu
2. prabhavā hētu tē
3. sām ....
4. ....
5. .. mahā
6. śramaṇah
This inscription is engraved on a sealing (Fig. 14) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accessesion number of sealing is S/48. The size of the sealing is 2.8x3.2x0.4 cm. It has a five line inscription. This inscription is worn out.

Text

1. Yē dhammā hē
2. tu prabhavā hētu
3. ....
4. ..... 
5. mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 15) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/53. The size of the sealing is 3x3.3x0.8 cm. The provenance of the sealing is Kannauj. It has a five line inscription.

Text

1. Yē dhammā hē
2. tu prabhavā hētu tēsāṁ
3. ......
4. ......
5. mahāśramaṇāḥ
This inscription is engraved on a sealing (16) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/81. The size of the sealing is 2.5x2.2x0.2 cm. The provenance of the sealing is Kannauj. It has a five line inscription.

Text

1. Yē dhammā hētu pra
2. bhavā hētu tēsāṁ ta
3. thāgatō havada tēsāṁ
4. cha yo nirōdhō evam vādī
5. mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 17) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/75. The size of the sealing is 2.8x0.4 cm. It has a six line inscription.

Text

1. Yē dhammāḥ āḥ
2. tu prabhavāḥ āḥtu te
3. sāṁ tathāgatō havada
4. tēsāṁ cha yo ni
5. rōdha evam vādī mahā
6. śramaṇaḥ
This inscription is engraved on a sealing (Fig. 18) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accessesion number of sealing is S/34. The size of the sealing is 2.5x0.5 cm. It has a six line inscription.

**Text**

1. Yē dhammā hētu
2. Prabhavā hētu tēsāṁ
3. Tathāgatō havada tēsāṁ
4. Cha yo nirōdhō evam vā
5. dī Mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 19) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/60. The size of the sealing is 2.8x2.5x0.2 cm. It has a six line inscription.

**Text**

1. Yē dhammā hē
2. tu prabhavā hētu tē
3. sāṁ tathāgatō havada
4. tēsāṁ cha yo ni
5. rōdha evaṁ vādī mahā
6. śramaṇaḥ
This inscription is engraved on a sealing (Fig. 20) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is 88. The size of the sealing is 2.5x0.6 cm. It has a five line inscription.

Text

1. Yĕ dhammā hētu prabha
2. vā hētu tēsāṁ tathā
3. gatō havada tēsāṁ
4. cha yo nirōdhō evaṁ vādī
5. Mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 21) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/74. The size of the sealing is 3x0.5 cm. It has a six line inscription.

Text

1. Yē dhammā hē
2. tu prabhavā hētu
3. tēsāṁ tathāgatō
4. havada tēsāṁ cha yo nirōdhō
5. evam vadi Mahā
6. śramaṇaḥ
This inscription is engraved on a sealing (Fig. 22) preserved in the Kannauj museum and datable to about the 9\textsuperscript{th} century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/86. The size of the sealing is 2.5x0.4 cm. It has a six line inscription.

**Text**

1. Ye dhamma hē
2. tu prabhava hetu te
3. saṁ tathāgatō hava
4. da tesaṁ ....
5. .. vādi mahā
6. śramaṇaḥ
This inscription is engraved on a sealing (Fig. 23) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/37. The size of the sealing is 2.5x0.4 cm. The provenance of the sealing is Kannauj. It has a six line inscription.

Text

1. Yē dhammā hētu
2. Prabhavā hētu tēsāṁ tathā
3. gatō ... tēsāṁ
4. cha yo nirōdhō evaṁ vā
5. dī Mahāśramaṇaḥ
6. śramaṇaḥ
This inscription is engraved on a sealing (Fig. 24) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/35. The size of the sealing is 1.8x0.7 cm. It is broken and has a six line inscription.

Text

1. Yē dhammā hētu
2. Prabhavā hētu te
3. sam tathāgatō havada tēsāṃ
4. tēsāṃ cha yo nirōdhō
5. Mahāśrama
6. īh
This inscription is engraved on a sealing (Fig. 25) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accessesion number of sealing is S/89. The size of the sealing is 2.3x20.4 cm. It has a five line inscription.

**Text**

1. Yē dhammā hētu pra
2. bhavā hētu tēsāṁ ta
3. thāgatō havada tēsāṁ
4. cha yo nirōdhō evaṁ vā
5. dī mahāśramaṇaḥ
This inscription is engraved on a sealing (Fig. 26) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accessesion number of sealing is S/28. The size of the sealing is 2.4x0.7 cm. It has a six line inscription.

**Text**

1. Yē dhammā he
2. tu prabhavā hētu
3. tēsāṁ tathāgatō ha
4. vada tēsāṁ cha yo ni
5. rodha evaṁ vādī mahā
6. śramaṇaḥ
This inscription is engraved on a sealing (Fig. 27) preserved in the Kannauj museum and datable to about the 9th century A.D. This inscription in Nāgarī characters and Sanskrit language records the Buddhist formula. The accession number of sealing is S/77. The size of the sealing is 2.9x2.5x0.5 cm. It has a five line inscription. This inscription is worn out.

Text

1. Yē dhammā hētu
2. prabham hētu
3. tēsām tathāgatō havada tēsām
4. cha yo nirōdhō evam vadi
5. Mahāśramagha
This inscription is engraved on a sealing (Fig. 28) preserved in the Kannauj museum and datable to about the 6th-7th centuries A.D. This inscription in Nāgarī characters and Sanskrit language reads Dāgabāgharājah

Text

1. Dāgabāgharājah
This inscription is engraved on a seal preserved in the Kannauj museum and datable to about the 6th - 7th centuries A.D. This inscription in Nāgarī characters and Sanskrit language reads *Vatapi karaṇāṁ*

**Text**

1. *Vatapi karaṇāṁ*
This inscription engraved on a stone slab (Fig. 30) preserved in the Kannauj museum is damaged and worn out and datable to about the 9th century A.D. This inscription is in Nāgarī characters and Sanskrit language.

Text

1. ka . kalpāntaya
2. bhakti jala(ma)
The antiquity is preserved in Kannauj museum, Kannauj. It is the image of Riśabhanātha sitting in dhyāna mudrā (Fig. 31). The size of the antiquity is 39x23x8 cm. It shows the siōhāsana is carved with two bulls, one kneeling devotee and dharmā chakra. The siōhāsana is flanked by yakṣa and yakṣī of tirthankara. Indra and Upendra, two Mālādhārī vidyādhara, Trichatra, Dev Dundubhī and four miniature tirthankaras are shown in his parikar. Ābhāmandala is visible behind his head. At the bottom is the Navagrahas forming a band. It bears inscription. The inscription is engraved on the pedestal of the image and datable to about 8th -9th centuries A.D. This inscription in Nāgarī characters and Sanskrit language reads Bhavana.
The antiquity is preserved in Kannauj museum, Kannauj. It is an inscribed broken lower part of the image of Viṣṇu riding Garuṇa (Fig. 32). The size of the antiquity is 28x38x24 cm. It shows damaged figure of Garuṇa and the two legs of Viṣṇu. A female attendant is shown on the right side. There is a one line inscription on the pedestal of the image. This inscription in Nāgarī characters and Sanskrit language dated 1177(1120 A.D.), records the installation of an image by Sālīya, a maid of Śrī Rāmadattra.

TEXT

1. Saṁvat 1177 vaiśākha sudī 3 gurovāyaka Śrī Rāmadattra tasya dāsi Sālīya tena pratimā pratisṭhapitā
The inscription is engraved on the pedestal of the headless image of Mahavira and dated [Vikrama] 1178 (1121 A.D.) (Fig. 33). There is a representation of a lion engraved on the pedestal suggesting the image of Jaina tirthaṁkara Mahāvīra. This inscription in Nāgarī characters and Sanskrit language, records the gift of the image by Sumati, disciple of Yaśōbhrāchārya belonging to Rasadvi gachchha.

Text

1. Sam 1178 sravan vadi 11 sake Sri rasadvi gachchhe Sri Yaśōbha
2. drāchārya śisYēṇa Sumati guruvēna samasta gosṭhike
3. dēva dharmoyāṁ
This inscription is engraved on a Headless Buddha image preserved in the Kannauj museum and datable to about the 9th century A.D. (Fig. 34). This inscription is in Nāgarī characters and Sanskrit language records the Buddhist formula (Yē dharmā etc)

Text

1. Yē dhammā hētu prabhavō hētu tēsāṁ tathāgatō (Written vertically downward on upper left side)
2. cha yo nirōdhō evāṁ vādī mahāśrāmaṇāḥ (Written vertically upward on lower right side)
This inscription is engraved on an image lying loose at Ghuiyā Devī temple in Kannauj and dated [Vikrama] 1173 (1116 A.D.) (Fig. 35). This inscription in Nāgarī characters and local dialect mentions Satraguta.

**Text**

1. *Saṁvat 1173 māgha sudi 10 sadi saha Satraguta*
This inscription is engraved on a Headless Buddha image preserved in the Kannauj museum and datable to about the 9th century A.D. (Fig. 36). This inscription is in Nāgarī characters and Sanskrit language records the Buddhist formula (Yē dharma etc). The accession number of this antiquity is 19/197.

Text

1. Yē dhammā ātātā pra
2. bhavō ātātā tēsām
3. tathāgatō havada tēsām cha
4. yo nirodhā evam
5. vādi mahāśra
6. maṇāḥ
This inscription is engraved on the pedestal of a *jaina Tirthamkara* image kept in *Jagata* perfume factory and datable to about the 10th century A.D. (Fig. 37). This inscription is in *Nāgarī* characters and *Sanskrit* language reads *Veljaka Srāvikā*.

Text

1. *Veljaka Srāvikā*
Ancient Hindu Temple Architecture of South Kashmir from 7th Century A.D to 13th century A.D.

Arif Ahmad Dar  
MPhil (History),  
University of Baghwant Ajmer, Rajasthan.  
&  
Dr. Sandeep Kumar Pandey  
Assistant Professor,  
Department of History, University of Baghwant Ajmer, Rajasthan.

Introduction: The state of Jammu and Kashmir is located in the extreme north of India and occupies a most important position in the entire Himalayan region. Its borders touch China in north-east, Afghanistan in north-west, Pakistan in west and states of Punjab and Himachal in South.¹

There are three administrative divisions of Jammu and Kashmir namely “Jammu division, Kashmir division and Laddakh region which is included in Kashmir division for administrative purposes. Each division is further divided in districts. Kashmir division consist 10 districts.”² The most important part of the region is Kashmir Valley. It is most strategic region in the entire Himalaya, not only for India but also for the continent of Asia. Kashmir Valley is an oval dun (valley) of tectonic origin. On a relief map the valley of Kashmir looks like a white foot print set in the mass of black mountains.³

South of Kashmir valley consist four districts- Anantanag, Pulwama, Kulgam and Shopian. Anantanag is 52 km’s to the south of Srinagar. It is an important town the biggest after Srinagar. It is the land of countless ancient Hindu temples such as Kouther temples, Martand temple, Mamal temple etc. Pulwama district is situated 32 km’s from Srinagar. It is a place having lots of ancient beautiful temples such as Vishnu and Shiva temples of Avantipor; Vishnu temple of Payar etc. carved out of Anantanag district the Pulwama district came into being in 1979. District Kulgam is situated on the banks of river Vishav, at a distance of about 70 km’s from Srinagar, it is known for its holy ancient temple of Devsar. District Shopian a foot hill 55 km’s from Srinagar is lying in the close proximity of Pir Panjal mountain range, the town is famous for its apples but lacks ancient
temple architecture. The ancient temples of this district are not present perhaps because of ravages of time.  

The ancient Hindu temple architecture of south Kashmir is discussed district wise as follows: 

**Kouthar Temple**

It is about 20 km’s far away from main Anantanag town. It is situated on right side of Achabal-Chittergul road. During ancient times it was called as Kothier. It is an interesting historical site. It consists of a water tank, some rooms and temples of ancient times. These monuments are discussed one by one as under:

During the visit, the first author found a water tank in front of the temples. This water tank is circular shaped made up of Devri stones fixed each other without any ‘Mud Motor’. On the left side of main entrance gate I found nine small rooms of rectangular shape, the length and breadth of each room is 4×4 ft.

On the left side of main entrance a square shaped temple of Devri stones was built by some unknown person. This temple consists of circular top and eight staircases. Both square and round shaped Devri stones were used in this temple. This temple consist ‘L’ shaped corners. The length & breadth of this temple is 43×26 ft.

This site also consists of another square temple situated on left side of main entrance. It has Verandah (balcony). The base of this temple is made up of three layers of Devri stones. The length & breadth of this temple is 34×33 ft.

On the left side of the main entrance, seven rooms were built perhaps for Brahmanical priests. In front of these seven rooms another square temple of Devri stones is present. Its length & breadth is 10×10 ft., internally it is square but its top is circular. The ceiling of this temple is decorated with Sunflower motif.

Another square temple is situated on backside of water tank. In this temple both square and rectangular Devri stones have been used. It has four staircases. It’s length, breadth & height is 8×8×15 ft.

On right side of main entrance, the first author found a ruined wall of Devri stones. Among these stones each stone consist 7×6 ft. in length & breadth.

These monuments were built by an unknown person. There is no any information about their time period. Presently these monuments are in ruined condition.
Martand Temple

Martand is situated at a distance 8 kms from Anantanag. Martand literally means Sun, and is now applied to the ruined temple of the Sun, standing on the top of the lofty plateau of the same name, and commanding a superb view of the valley below. It is the situation on the site of the temple that has added to its grandeur and has excited admiration from all. Fergusson remarks: “it is the
architectural lion of Kashmir, and all tourists think it necessary to go into raptures about its beauty and magnificence comparing it to Palmyra or Thebes or other wonderful groups of ruins of the old world”.  

The sun temple of Martand is one of the most famous and interesting monument of medieval Indian art. At Bhavan (Matan) in Kashmir, six miles from Anantanag-islamabad, a spring comes out of the toe of a vast plateau, feeding a tank where, according to local priestly tradition, the sun god had been born. On the plateau, at a distance of more than a mile, the temple stands, at one time it overlooked a strong town in the midst of irrigated gardens, and even today a vast vista over the whole Kashmir valley in the direction of the sun setting behind the ridges of the Pir Panjal is visible from this position. Illustrations of this ruin are found in most books on Kashmir or Indian art.  

Sir Alexander Cunningham and James Fergusson have paid their tribute to it. The Kashmir Archaeological Department has excavated its court and saved the shrine from further collapse. R. C. Kak has carefully described it in his book ‘Ancient Monuments of Kashmir’. Nevertheless the temple has never been critically studied and only P. Brown has realized the exceptional position
which the Martand temple occupies in the history of Indian art. He has correctly pointed out its connection with Roman architecture.  

Like most medieval temples of Kashmir, Martand consists of a courtyard with the principal shrine in the middle and a colonnaded peristyle. The latter is 220′ long by 142′ broad and contains eighty four fluted columns facing the courtyard. The peristyle is externally plain, except on the west side, which originally had a row of columns similar to that of the Avantipur temples. The entrance, or gateway, stands in the middle of the western side of the quadrangle, and is of the same width as the temple itself. This proportion is in accordance with the ideas of Hindu architectural grandeur. The rules laid down by the classical texts, as quoted by Ram Raz, give different proportions from six-sevenths to ten-elevenths of the width of the temple, for each different style of gateway from the most simple to the most magnificent.

Outwardly the Martand gateway resembles the temple itself in the disposition of its parts and in the decoration of its pediments and pilasters. It was open to west and east, and was divided into distinct portions forming an inner and outer portico, by a cross wall with a doorway in the centre, which was no doubt closed with a wooden door.

On each flank of the gateway the pediment was supported by massive fluted pillars, 17′ in height or 8′ higher than those in the quadrangle. One of these is still standing to the south of the entrance.

This temple is 60 ft. long and 38 ft. wide, its height when complete must have been 75 ft. the courtyard that surrounds and encloses the temple, is a more remarkable object than the temples itself. Its internal dimensions are 220 by 142 ft. On each face is a central cella, larger and higher than the colonnade in which it is placed. The height is 30 ft. and the pillars on each side are 9 ft. high—not lofty but they have a Grecian aspect which is interesting.

It is thought that the whole of the interior of the quadrangle was originally filled with water to a level up-to one foot of the base of the columns and that access to the temple was gained by a raised pathway of slabs supported on solid blocks at short intervals which connected the gateway flight of steps with that leading to the temple. The same kind of path way stretched right across the quadrangle from one side door way to the other.

A constant supply of fresh water was kept up through a canal from the River Lidar, which was conducted along the side of the mountain for the service of the village close by.

The date of this temple is favoured to be 8th century by some Archaeologists. Cunningham places date between 370-500 A. D. But Ferguson does not admit its foundation before the 8th century. Roughly speaking it is between 2,000 and 1,500 years old. The temple of Martand appears to be the ruins of a grand old temple 63 ft. long enclosed in a quadrangle of columns and arches forming cloisters all round it. It is about 200 ft. long and 142 ft. broad. There are about 84 carved pillars many of which lie prostrate on the ground.

Martand with its beauty in desolation has stirred the poet’s vision of a Heber and compelled the homage of the wisest critics of Indian art. It is a dream in stones designed by Titans and
Ancient Hindu Temple Architecture of South Kashmir from 7th Century A.D to 13th century A.D.

finished by jewellers. It only needed a glass case. Its architecture is fairer than the site of the Parthenon, or of the Taj or of St. Peter, or of the Escorial.  

The temple at Martand marks an attestation to the facts mentioned above. Equilateral triangles at the gables reveal a similarity with the early Byzantine buildings and ivories. Similar references of the trilobate arches are observed in the early medieval European and Arab art. However this pattern may be a result of coincidence.  

For in the arches of the temple entrance and between its various halls these trilobate arches grown to dimensions for beyond those which the Gandhara or Gupta artists had been accustomed to construct by means of corbelling. But here we find not only the use of the true arch, but also of cement and of steel dowels; method alien to Indian art, but customary in Roman and Byzantine art.  

Among the images carved on the walls of the antarala and the ante chamber, we notice on the left wall of the former a well-executed image of the river goddess Ganga, standing upon her vehicle, the crocodile, which is looking up towards her. A female attendant on her right holds an umbrella over her head, and a chorbt-bearer is on her left. She holds her usual emblems, a water pot in her left hand and the stalk of a lotus flower in her right. (She is crowned with a double conical tiara). On the opposite side of the antarala is the river goddess Yamuna, with her vehicle, the tortoise.  

Above the niche in the north wall is a relief consisting of a pair of Gandharvas in flight with an umbrella over them. The statues on the western walls of the ante chamber are undoubtedly representations of Vishnu, and what Mr. Ferguson mistook for hoods of snakes are in reality points of their coronets.  

According to Dr. Goetz, “Martand stands not quite isolated. It has a smaller counterpart in the plains, the temple of Malot in the Salt Range. Malot raises the problems of the Martand temple even more acutely. For it has a façade of purely Roman Corinthian half pillars enclosing trilobate archways crowned by a set of high Sikharas”.  

H. Goetz observes that, “The temple of Martand sets the model for Kashmiri-Hindu art for the centuries to come. Thus Lalitaditya must be regarded as the founder not only of a short-lived empire, but also of six centuries of Kashmiri-Hindu art.  

During the visit, the first author found an outer-path of Devri stones. The length and breadth of path is 260×12.5, which connects it with the NH 1A (National Highway 1 A). There are 22 staircases outside main entrance. Main gate is situated on Anantanag side, its height is 18 ft. it consist eight staircases out-side and three staircases inside. There are ruined sculptures of gods and goddesses on the walls of main gate. The length and breadth of path between main entrance and main shrine is 24×3 ft. A square water tank is situated between main entrance and main shrine, internally its length and breadth is 11×11 ft. it consists of six steps. The main temple is surrounded by square Devri stone wall, its height is six ft. pillars of stones are erected on it. The pillars consist of base, shaft and capital. Every pillar is about 6 ft. Every pillar consist of square base, cylindrical shaft and square capital. The stones of this wall around the main shrine are fixed.
without any motor. There are five subsidiary shrines on front side of main temple. The length and breadth of these subsidiary shrines are 17×19 ft. there are two square subsidiary shrines on the back side of this temple. These two consists of “L” shaped round corners. On the back side of main temple at left corner, the first author found an inscription of six lines (perhaps in Sharda script) of an unknown authority on the base wall of subsidiary shrine.

The main temple is square shaped. It consist 18 steps on front side. Its length and breadth is 19×18 ft. The height of its base is 3.5 ft. Its base consist of motifs of different gods and goddesses especially lord Vishnu and Lord Shiva. The main temple is surrounded by Devri stone path. Its base is about 6.5 ft. The main temple consists of arch shaped gate with stone beam on front side. The above portion of main temple consists of the images of goddess Ganga and Yamuna.
**Mamal Temple:**

In Lidder valley at Mamal (anciently called Mamalaka) on the beautiful hillside, covered with blue pines and Himalayan spruce, opposite the Pahalgam camping-ground, 46 miles from Srinagar, nestle the ruins of a small Shiva temple of sculptured stones. The linga in it is, according to Kalhans Rajatarangini, called Mammeshvara. The temple forms a cella of the usual style, measuring 7-3/4 feet square, with a porch resting on columns. In front of it is a stone-lined spring about 12 feet square, containing limpid water? This temple escaped destruction at the hands of Sikandar, the 'Iconoclast'. He had, however, gone up the Lidder valley with the intension of proceeding to the cave of Amarnath and breaking the Ice-linga there and also the temple of Mamal en route. On reaching Ganeshbal, he broke the stone image of Ganesh standing in the middle of the Lambodari or Lidar River there. It is said that, when the knee of the image was struck by Sikandar with a hammer, a flood of blood flowed down. On witnessing this frightful spectacle, the Iconoclast got terrified and thenceforth desisted from further destruction of the Hindu temples and images. He then abandoned the idea of going farther to Amarnath and returned, regretting his past sacrilegious acts and deeds.

**Avantiswami and Avantisivara Temples:**

Avantiverman, who ascended to the throne of Kashmir in the latter half of the 9th century, ushered in another memorable era of architecture. He built a group of temples at Avantipur, a township eighteen miles from Srinagar, among which that of Avantiswamin, dedicated to Vishnu, still survives in part. It has been said that whereas the Martand temple is the expression of a "sudden glory", the Avantiswamin temple shows greater maturity of experience and has therefore more sophistication and elegance. Graceful colonnades of pillars form an arced portico around the shrine and a monolithic pillar before the entrance bears a metal figure of Garuda, the king of birds and vehicle of Lord Vishnu.

The stone with which these buildings are erected is so friable and the structure themselves are so ruined, that there might be difficulty in ascertaining to what religion they were dedicated, if the 'Rajatarangini' were not so distinct in describing this monarch as follows, “The king was a follower of Shiva, whilst he had been brought up as a worshipper of Vishnu. He dedicated one temple to Vishnu. After his accession, and conversion to Shaivism, he dedicated another temple to Shiva calling it Avantiswara”.

The two principal ruins stand in courtyards of nearly the same size, about 200 ft. by 160 ft. or 170 ft. internally. One has pillars all round, like Martand, and almost identical in design and dimensions. The other is astylar, but the temple itself was much more important than in the first example.

The central shrines of both have been reduced to heaps of stones, and it is now impossible to determine which was the Vaishnava and which the Shiva shrine. In the smaller temple, owing to part of a court having been long since silted up, there are more remains than of the other, from which every pillar has been removed, possibly by Shah Jahan and other Mughal emperors, for
their summer palaces and Shalimar gardens near Srinagar. Portions of the gateways of both still remain. 31, 32, 33

The characteristic that seems most clearly to distinguish the style of the temples at Martand from that of those at Avantipur is the greater richness of detail which the later exhibit. Such a tendency of moving towards elaborate carvings of the Hindu style is because of the difference in dates of construction. Several of these have been given by the three authors to whose works I have so often had occasion to allude, and to which the reader is referred; but the annexed fragment (Woodcut No. 150) of one of its columns is as elegant in itself, and almost as interesting historically, as the Doric columns of the examples quoted above. It seems difficult to escape the conviction that the column was derived from some common source. At all events, there is nothing between the Peloponnesus and Kashmir, so far as we now know, that so nearly resembles it. 34, 35

Motifs borrowed from many sources, both foreign and indigenous, appear in the decorative carving, but these have been tastefully integrated into an ordered system with a recognizable unity. Designs reminiscent of Buddhist stone carvers of the Ashokan age and of the craftsmen of the Pala school are frequent, and symbols traceable to Byzantium, ancient Persia and Syria are also found. The conspicuously angular aspect of this temple is derived from the wooden houses of the valley where accumulation of heavy snow on roofs is prevented by their sloping character. 36

However, during this period iconographic dictates seem to have been toned-down. Images of gods were characterised with in a frame work, e.g. the images of Vishnu in his cosmic aspect, bearing four arms and three heads with either a lion or elephant head on top were in vogue. Similar typified forms reveal a mark of Kushana mannerism. Herman Goetz writes that “Generally the typology sticks to its Kanauj-late Gupta origin, but with a considerable admixture of Kushana (Gandhara). Sassanian and Central Asian, Iranian costume and ornament features”. 37

The balconies of these temples are alternate angular and rounded fluting set off the natural contrasts of massive stones of which they are built. Nothing sadder or more beautiful exists in India than this deserted city, the silent witness of a vanished dream. It still stands with its long circuit, its bastioned gates, its wonderful palaces, peerless in the whole Hindustan for its noble design and delicate adornment. 38

Its carvings stand as they stood in Avantiverman’s time but now a body without a soul. Ruins of the city have remained ever since, desolate and abandoned. No later ruler of Kashmir has even aspired to dwell in Avantiverman’s Versailles. 39

Both these temples are now shapeless masses of ruins, but the gateways of both are standing and the colonnade of the smaller temple, which had been completely buried under ground, has been excavated. The style corresponds with that of the Martanda quadrangle, but the semi-attached pillars of the arched recesses are enriched with elaborate carving of very varied character, while the large detached columns are somewhat less elegantly proportioned. Recent excavations at Avantipura have proved successful and the buildings & sculptures have been unearthed there. 40
Presently we find the temples of Avantiverman in ruins. The first ruin is the Avantiswamin dedicated to Lord Vishnu. Vaikunta Vishnu was the presiding deity in this temple. This imposing monument has been built on a two tiered base in the centre of a paved courtyard. Buddhist influence is quite evident in the architecture. The outer boundary wall or the courtyard has four shrines in its four corners. The entrance to the temple is located in the middle of the west wall and can be approached by a flight of steps. The walls have beautiful designs and images of gods. Even though the temple is dedicated to Vishnu, images of Shiva can also be seen on the pillars and stones. Even after 1200 years, the sculpted images are distinctly visible and impressive.\textsuperscript{41}

The Avantiswamin temple repeats the plan of Martanda on a smaller scale. The temple consists of a colonnaded peristyle comprising of 69 miniature cells, enclosing a stone paved courtyard. The main sanctum built on a double base in the centre of the courtyard and at its four corners are four subsidiary shrines. The double chambered gateway of the temple is profusely carved both externally and internally. Among the elegant sculptured reliefs, are the scenes representing Kamadeva seated with his consorts Rati and Priti; king Avantiverman before his accession and at the coronation ceremony with his queen and attendants. The Avantiswamin temple repeats the architectural development as the older structures but one does see increased refinement in architectural unity.\textsuperscript{42}

The other temple built by Avantiverman is Avantisvara temple, dedicated to Shiva. The temple is panchayatana type, having main temple at the centre of the Court and four subsidiary shrines at four corners of the main sanctum. The gateway of the temple is double chambered and is devoid of any ornamentation. The main sanctum is raised on a high platform. It has staircase on each of its four sides. Among the sculptured stones in this temple is one of the king Avantivarman and his queen.\textsuperscript{43}

These two temples were destroyed by Sikandar, the ‘Iconoclast’. Sir Alexander Cunningham thinks that these massive buildings could not have been overthrown except by using gunpowder which, it is not unlikely, he got from Tamerlane, with whom he exchanged friendly presents. It is recorded that he got among the presents, “villainous saltpetre”.\textsuperscript{44}

![Fig. No. 08: Avantiswamin Temple](image1)

![Fig. No. 09: King Avantiverman with his family members](image2)
Payar Temple

About 19 miles towards the south from Srinagar lay the village of Payar. On the south side of this village, situated in a small green space near the bank of a stream, is an ancient temple which, in intrinsic beauty and elegance of outline, is superior to all the existing remains in Kashmir of similar dimensions.\footnote{36}

The name Payar, which has obtained currency through Vigne and Cunningham, is not known locally. The identification of the temple with the temple of Narendrasvami, built by Narendraditya circa A.D. 483-490, proposed by General Cunningham, is in keeping neither with the style of architecture according to which it could be assigned to, about the eleventh century A.D., nor with its dedication to Siva, as the name Narendrasvami would presuppose its dedication to Vishnu.\footnote{46}

During the visit, first author found an outer path which is 25×10 ft. in length & breadth. The main temple is square with five outer staircases. The length & breadth of the main temple is 9×9 ft. This temple is based on five stone layers, rectangular, cylinder shaped, ‘L’ shaped on corners, square and three edged.

This temple has three windows with 4.5×2.2 length & breadth. There were the images of Shiva on the outer-side of temple. The image of Parvati was found on left corner. The front side was decorated with bird and flower motifs (peacock and duck).

During the visit, first author found image of Lotus on the top of the temple and below lotus the sculpture of Cobra/Snake. Shivlinga is also present in the garbhagriha. The length & breadth of Shivlinga is 3×4 ft.

The super-structure of the temple has been made of 10 stones only. This temple is erected on the four pillars on four corners, which consist of Base (square), Shaft (square) and Capital (square) with decorated motifs. Each pillar is 7 ft. 9 inch in height.

A sculpture of Umbrella type Dome with four images of Shiva and Vishnu on four corners on the inner side of roof and on top of the door was found. A cross-legged image of Shiva was also found there.

This little Temple, according to Fergusson, is made of only six pieces of stone, four for the walls and two for the roofs while R.C. Kak mentions the super-structure to have been made of ten stones only. This measured number of blocks has lent it a certain dignity and importance, though its dimensions are-hardly 8 ft. square internally and 21 ft. high, including the moulded basement.\footnote{47}

The sanctum inside is open on all the four sides though approached by a single flight of steps on the east. The doorways are rectangular, each surmounted by a trefoil arch over which rises the pediment. There pediment rests on the capitals of pilasters carved with pairs of geese, while the capitals of trefoil arches bear recumbent bull figures. Each trefoil itself bears carved relief of Shiva in one or other of his many aspects,-in one seated cross-legged with devotees, in the other as Bhairava, in the third six-armed dancing posture, and in the last the three headed form.\footnote{48}

The pyramidal roof is divided into two sections by a square-spaced band decorated by flowers
and mouldings. Gabled niches with trefoil filled with floral carvings are on the sides of the upper pyramid. In the interior it is all plain on the walls, but the ceiling is hollowed out into the shape of a dome with a full-blown lotus flower at the apex. The lower edge of the dome is also decorated with fillets and beaded circle. Naked and winged yaksha figures fill the spandrels, appearing to support the roof with their outstretched hands and legs. The ceiling here is just a replica, on a small scale, of the temple at Pandrethan. 69

Vishnu Temple Devasar:
In the year 1931 the executions revealed the base of Vishnu temple at Devasar (ancient Devsarasa) a village in the south east of Kashmir Valley and situated on the top upper course of the river Vishoka (Vishau).50 The base of this Vishnu temple is square which measures 30×30 ft. here, a large frame of brass weighting about 99 kilograms and measures 6 ft. long and 4.4 ft. broad was found by the excavator. The frame is rectangular in shape and is oval at the top. Its border and central part are adorned with the incarnations of Vishnu. It is presently kept in S.P.S. museum Srinagar.51 It is about 6 km’s from the district Kulgam. It is situated on the right side of Devasar Akhal road. During the visit, the first author found this temple completely in ruins but the base of the temple still persists. The base of this temple is square and cylinder shaped. The length and breadth of this temple is 26×26 ft.

This temple is made up of Devri stones. The Devri stone which is 3.5 feet in length and 1.5 feet in breadth was found in the centre of the temple. A top of pillar was also found in front of the temple which is 1.8 ft. in height and 1.8 ft. in width. Devasar, ancient ‘Devesarsa’, which today enjoys the status of only a large village, has in the past witnessed several historical events and cultural developments. It once used to be a centre of Buddhist art. There are several curious events
and legends associated with this village. Many of these events are well documented in the annals of Kashmir history.

The village situated on the foothill of South Kashmir, in the medieval periods had been a great centre for casting of Bronze images. Several bronze sculptures are being reported to have been found in Devsar in past, but unfortunately most of such images had gone unrecorded. Either those artefacts had been destroyed or taken to other places, reveal the reports.

Devsar’s cultural significance got revealed in year 1931 when an archaeological find in shape of a bronze frame incidentally made its appearance in the village. It depicted various images of a Hindu deity and is dated to the period of Shankarvarman. The king in 10th Century AD is said to have constructed many royal places in Devsar besides few Hindu temples. However the place besides revealing few artefacts and coins preserved in the basement of a temple identified as Narisema temple.

There had been some unofficial reports in the past that a few spots of the village the debris of few old places had made their appearance but such materials have more or less have got either unrecorded or have been used for other purposes. Of all the Devsar finds what is being preserved in the state’s museum at Lalmandi Srinagar are few coins, a rare bronze sculpture of Lord Buddha and the bronze frame.

The bronze sculpture and the frame which depicts several incarnations lord Vishnu are the masterpieces of Kashmir’s ancient metal art. These figures had been brilliantly caste and the eyes in these sculptures are inlaid with silver. The sculpture of Buddha is also recorded as the earliest bronze sculpture of Kashmir and it also depicts the strong influence of Gandhara art. The bronze frame which besides other incarnations also carries the wonderful incarnation of Surya (the sun God) measures 6’ 2” ft. long 4’ 4” ft. broad about 1’ 2” ft. thick and 3 mounds and four seers in weight. It is oval shaped with its bottom end flattered on its borders it carries images of Hindu deities. The images are brilliantly cast.52

![Fig. No. 12: Main Temple at Devsar](image1.jpg)

![Fig. No. 13: Base of Devsar Temple](image2.jpg)
**Conclusion:** All the temples of south Kashmir were built from 7th century to 13th century. These are built of Devri stones. These stones are extraordinarily massive. These stones, before being placed in their proper position were only roughly dressed. Mud mortar was undoubtedly used but in less quantity. In plan the temples are rectangular quadrangle pierced with cells facing the courtyard. The temples usually consists of a single chamber while as the entrance has double chambered structures and is built in the middle of the shorter side of the peristyle. The entrance has a double flight of steps one external and the other facing the temple. There existed no traces whatever of any window or openings in any of the known temples of south Kashmir during this period. This is probably due to the fact that the light and air entered through a single large doorway. The roofs are invariably pyramidal. Perhaps the most striking feature of these temples is the majestic columns, which surrounds the temple on its all sides. The columns are either smooth or fluted. The ornaments of the temples consists of sculptured figures, geometrical and floral patterns which are mostly intermingled. The most common motif of the former type is the figure of a god or goddess. The figures carved on temples consists mostly of Shiva, Vishnu, Kamdev, Yamuna, Ganga and also some secular figures such as figure of king Avantivarman, his queen and his court scenes at Avantipora. The lovers of Hinduism of ancient south Kashmir choose the most beautiful and impressive spots for the construction of these temples. At last it is better to insist “the ancient monumental Garden” which is bounded by ancient Hindu monuments and natural charm and it will linger long in the memory of the visitors. I hope this humble endeavour of mine would invoke more interest in concerned and interested people to jump more deep in the subject of south Kashmir to unfold the greatness of it and of its unsung heroes.

**References:**

7. *Ibid*.
11. *Ibid*.
17. Khosa. Sunil. Dr; Art History of Kashmir and Laddakh (Medieval Period), Sagar Pub., New Delhi, P- 39
18. *Ibid*.
Indian Journal of Archaeology

20. Ibid.
25. Ibid. P- 75.
26. Ibid.
32. Stein. M. A; Kalhanas Rajatarangini, Chronicle of the Kings of Kashmir, Vol. I &II Delhi, (Reprint), 1979. P-76-
33. Shali. S. L.; History and Archaeology through the ages, Indus pub., Delhi, 1993, P-161.
39. Ibid.
42. Lawrence. R. Walter; the Valley of Kashmir, London, 1895.
48. Ibid. P-53-54.
49. Ibid.
50. Shali. S. L; Kashmir history and Archaeology through ages, Indus Pub., Delhi P-178.
An Image of Kūrmāvatāra from Naresar, District Morena, M.P.

Rajendra Yadav
Dy. Superintending Archaeologist
A.S.I, Bhopal Circle,
Bhopal, M.P., India
E-mail- ryasi69@yahoo.com

Pratihār temple complex of Naresar or ancient Naleshawar, is situated in the hills of the district Morena M.P. This place is situated at a distance of 30 kms south-east of Morena and 18 kms north-east of Gwalior, in a gorge of sandstone hills. These temples are situated on northern slope of the hill where it is forming a gorge due to vertical cliff of hillock. Six temples, a pond and some mandapika type of shrines in different stages of conservation are found here (Fig. 01 & 02). As evident from the architecture style, most of these temples were built during 8th century A.D., though, the construction of temples were continued till 1200 A.D. The important temples of this complex are Karkotakeshwar, Bhittuprineshwar Deva, Shitaleshwar, Durgā, Mata and Śiva temples.

These temples have been constructed on five terraces cut in the slope of the hill. Three temples (Temple No. 01, 02 and 03) have been built in the upper course of Nala. The six temples (Temple No. 04-09) have been built on the second terrace. These have phansa Zā type of śikharas. In fact, there were eighteen temples which have lost their existence over period of time. The plan of these temples can be traced on this terrace. Once, these temples were housed 12th century inscribed yoginī images¹. But at present its garbhagriha is empty. There is a staircase to reach the water from the second terrace. The third terrace has four temples (Temple No. 10-13) having phansa Zā type of śikhara. Located on the west side of gorge, is a dedicated to Durgā (Temple No. 14) having Nāgara śikharas. In addition to these temples, there are remains of a medieval Haveli on this terrace. There is a staircase connecting the third and fourth terraces. The fourth terrace has the five most important temples of this complex (Temple No. 18-23) which are located on the western side of Nala (Fig. 03).
Fig. 01: Satellite Map of the temples of Naresar district Morena M.P.
Fig. 02: Site Plan of the temples at Naresar District Morena M.P.
Fig. 03: Panoramic view of the Naresar temple complex

There are three more temples (Temple No. 15-17) on right side of the gorge. These are mostly dilapidated. A little above this terrace, a plain ground has been prepared by cutting the stones. Four temples (Temple No. 10-13) are situated on this leveled ground. Temple no. 10 & 15 has *phansana shikharas* and Temple no. 11 & 12 have *Nāgara śikhara*. The fourth terrace has *Karkotakeshwara*, *Bhittuprineshwar Deva*, *Shitaleshwar*, *Mātā* and *Śiva* temples which are assignable to c. 8th century A.D. To the north of these temples, the ruins of residences are visible. It is said that, the inhabitants of this place migrated to the modern village of *Naresar*, after a great famine.

During my recent visit at Naresar, I saw one elliptical shaped stone sculpture lying near temple No. 18. The caretaker of this place told me that this image was obtained from the *Nala*, when it was being conserved. It was picked from there and kept near *Śiva Mandir* (Temple no. 18). A *chakra* and foot was visible on one side of this image, when I went near this and overturned the image, it prove to be the image of *Kūrma*, one of the *avatārs* of *Viṣṇu*. There is one line inscription in *Devanagari* script on this image.
Other than India, in different parts of Asia and America, the legends about tortoise incarnation are popular\(^2\). There are many legends in Indian literature about tortoise. The tortoise is called the Lord of Water in *Shukla Yajurveda*. There is reference to Kūrma by the name of Kaśyapa in *Vedic* period.

\[\text{�त लेचन्त्र कस्यपरोचनावद यत सहितःपुष्कलभिन्नावु} / \]
\[\text{यस्मिन्न्यूर्धर्विन्तासस्ततसाकतयः}}......\]

(yat techandrao kaśyaparochenavad yat saōhitaōpuškalachitrabbhānu
yasminsūryāarpitāsaptāsākatasya………………)

In another place in *Atharvaveda*, Kaśyapa is called *Prajāpati* (protector of people) and *Swayambhū* (self-born).

\[\text{काल: प्रजा: अनुपुतकालोअप्रजापतिम} / \]
\[\text{स्वयंपू: कस्यप: कालात तप: कालाद्वायत} / \]
(kālāy prajāy asrijatakāloagraprajāpatiō
Swayamabhuś kaśyapaś kālāta tapā kālādājayata)

He is called the master of water and assistant of *Varuṇa* in *Śatpatha Brahmana*. It is said that when the cosmos was created, *Prajāpati* took the form of Kūrma\(^5\). Kūrma has been considered as Kaśyapa, the *Prajāpati* who created the living beings. The hills have also being equated with tortoise. In fact, the part of *Uttarakhand* namely Kumaon (Kūrmachal) got its name from Kūrma. The second stage of evolution is symbolized by Kūrma *Avatār*.

\[\text{“पुरामुर्ततदेशदात: सहदेवता: मध्यनमंदरं क्रृतामन्मंशु : क्षीरसागरम्}
\text{मध्यमनेत्रदतिसिङ्गृपंस्तेषांनन्दनातितकामया”} \]

(purāmūrtārthadaiteyadānavai sahadevata manthānaoṃmandaraō kritwamanthuṣ kṣīrasāgarāo
Mathyamānetadātātsminśūmarūpijanārdanaś babhāramandaraōdevodevānoāhitakāmyayā)

A legend about churning of ocean was also popular in India. *Aprājitāprachachha*, a book on architecture mentions that all the animals did *Samudra-manthana* by making *Mandrāchala*, the churning rod and *Vasukī Nāga*, the rope, to obtained Śrī, *Kamdhenu*, Amrita, etc. which was hidden in *Kshīra Sāgār*. As the process was started, *Mandrāchal* started subsiding in the ocean, then Viṣṇu took the form of Kūrma and supported the *Mandrāchal*. On one side of *Mandrāchal*, the rope in the shape of Šeṣnāga was pulled by *Devas* and on the other side by Dānvas. This story is also mentioned in *Nṛnrisingha Puraṇa* (53.18), *Agni Puraṇa* (49.1), Viṣṇu Dharmottara *Puraṇa* (3.85.58), *Shiva Puraṇa* (Chapter 76, Stanza 2-3), *Matsyapura* (249.15), *Bhagwatapura* (1.3.16) and Viṣṇupura (1.9.63-112).
This story is also mentioned in *Mahābhārata* (Ādiparva, 17.19), *Taittariya Aranyak* (1.23.3), *Shatapatha Brahmana* (7.5, 1.5) and *Jaiminiya Brahmana* (3.272). This story has been depicted in the sculptures of Uttar Pradesh, Madhya Pradesh, Bihar and Gujarat in Northern India, *Halebidu, Madurai, Kanchi, Badami, Pattadakal* in South India, *Orissa* and South-east Asia.

The treaties on sculptures give two types of Kūrma images, (1) animal form (*Paśuvigraha*) and (2) anthropomorphic form (*Mānava-paśuvigraha*). In *Kūrmavigraha*, Viṣṇu was made like a tortoise. In *Mānava-paśuvigraha*, the upper part is depicted as man and while the lower part is depicted as tortoise. He had four arms, two hands are held in *varada mudrā* & *abhayamudrā* while in the other two hands held *śankha* & *chakra*. The heads of second type of image were decorated with *kirītamukuta* and ornaments. From the point of view of iconography, there are four types of depictions of *Kūrmavigraha*:

1. Ordinary tortoise, for example the images kept in the museums of *Ahada, Aasopa* and *Merta*,
2. In *Daśāvatāra* panels, for example the images kept in the museums of *Nagada, Jhalrapatan* and *Kota*,
3. *Kūravatāra* in *Samudra-manthan* scenes, for example the images from Osian,
4. *Narakūrma* form, for example the image from *Surya* temple of *Jhalrapatan*. The images of *Narakūrma* of the fourth type were mostly made in South India.

This image of *Kūrmavatāra* of Viṣṇu found at *Naresar* is unique image in which Kūrma is shown in the form of a large oval shaped flattish tortoise. Its size is 115x43x73 cm. His stomach is flat and unfinished while upper part of the body is well finished. Four feet of the tortoise are coming out from the sides. The back is raised but is flat in the middle unlike the real creature (Fig. No. 04-07). The right side is carved with *gadā* & *padma* and the left side is carved with *chakra* & *śankha* as we move downwards. The image has the attributes of the human depiction of Viṣṇu. The head of tortoise is missing but something was carved at the top which is broken. There is a mark of breaking in the middle and lower portion of the back.
Fig. 04: Kūrmavatāra image Samvata 1545 (1488 A.D.)

Fig. 05: Gada and Chakra carved on the right side of image of Kūrma
Fig. 06: Śankha and Chakra carved on the left side of image of Kūrma

Fig. 07: Close view of gada and front foot carved on the image of Kūrmaavatāra
In the front part of the image, there is a one line Devanagari inscription (Fig. No. 08). This belongs to Samvata 1545 (1488 A.D.) It falls later than the inscriptions of Karkotakeshwār, Bhittupriñeshwar Deva temples. These two inscriptions were made when the temples were erected because, these mention the names of the temples. The inscription on tortoise image reads as follows:

“संवा 1545 वदि 10 वल्लभ प्रणयति।”

“Saòvatu 1545 vadi 10 Vallabha pra Žamati.”

After seeing this image, the question may arise in one’s mind, “What principle the sculptor followed when carving this? Was this image according to the principle laid down by classical authorities or the carver did it according to his own imagination?” No classical reference for making this type of image is available. The literature says that only symbolic depiction of Kūrmavitāra is to be done. The published images of Kūrmavitāra are from Garhwa, district Allahabad and Bharat Kala Bhawan, Varanasi. In these images, the deity is depicted in animal form. Similarly, in one image kept in Gujari Mahal Museum, Gwalior, M.P., Kūrmavitāra is shown as the part of Samudra-manthana scene. In pradakshinapatha of Laxmana Temple, Khajuraho, M.P., the Kūrmavitāra form of Viṣṇu has been shown in a slightly different manner. In this, four handed Viṣṇu is shown seated in yogasana-mudra on the back of the tortoise. His two lower hands are in yogasana posture and the two upper hands are holding chakra and gada.
Kalpana Desai quotes the stories of this Avatāra given in Ramayana & Mahābhārata and concludes that the legend was originally related to the myth of evolution of the universe. The Vaishnava religion probably transformed the original story into the new myth of the Avatāras of Viṣṇu. This evolution myth was first introduced by Viṣṇu Dharmottara Purāṇa written during Gupta period and inserted into the story of Samudra-manthana, because no early Brahmanical literature gives any importance to Kūrmavatāra or praises him. It appears that in the beginning Kūrma was not directly related to the cult of Viṣṇu, therefore, it was not depicted in the sculptures of that time. The number of worshippers of tortoise would have been less. It is probable that tortoise was earlier worshipped by some tribal group and was later adopted in the Vaishnava pantheon.

Naresar was the center of Shaiva worship. This is proved by complete absence of Vaishnava images at this place. This is the only image of Kūrmavatāra form of Viṣṇu reported as so far. The stomach part of the tortoise is roughly hewn. Seeing its shape, it appears that it was placed on a flat surface. It is difficult to prove that whether this image was made according to the principles laid down by classical texts or it is merely an imagination of sculptor. The special aspect of this image is that neither it is complete human form nor classical animal form of the Kūrma. It is identifiable on the basis of attributes of Viṣṇu which have been carved on either side of his body. This form was definitely conceived by the sculptor unhampered by the principles laid in the canonicals.

Acknowledgements: I am indebted to Dr. Surendra Kumar Yadav, Assistant Professor, Ancient Indian History and Archaeology, Sagar University, Sagar M.P. for providing references for this write-up and to Mr. Alok Ranjan, Assistant Superintending Epigraphist A.S.I Lucknow for deciphering the inscription.

References:

4. Ibid. 4.20.7.
7. Ibid. p. 03.
9. Ibid. p. 68.
10. Ibid. p. 67.
11. Ibid. p. 69.
“Commonality of Bharatiya Tradition and Art – with Reference to the Story of Śibī and Megharatha”

Dr. Shanti Swaroop Sinha
History of Visual Arts & Design
Faculty of Visual Arts
Banaras Hindu University
Varanasi – 221005
Email. sssbhu@gmail.com,
Mob. No. 09453466880

The present paper aims at discussing a rare episode, which is commonly found in all the three traditions (Vaidik-Puranic, Buddhism and Jainism) and which originated from the Mahābhārata (Vana-parva, 131. 1-31).

The main objectives of the present study are:-

1. How the traditional story makes a trend for other traditions and becomes core of Indian culture.

2. What message is transmitted through art depictions? Usually such core spirits of non-violence and truth become the Pan-Indian and Pan-Religious concept.

3. Through the study we shall try to underline how a concept or trend, shared by all cults, becomes model of social-ethical ideals and values?

The commonality of the story of the Śibī lies in the core spirit of Indian culture in which Ahiṁsā (non-violence) becomes a tool to save the life of someone, seeking shelter (refuge - Śaraṇa)¹. In the story of Śibī or Megharatha (in Jaina context) the ruler in all the traditions is Cakravartin and assured to save the life of a pigeon (dove, some god in disguise) from the threat of falcon. The narration of this story is first found in the Mahābhārata and then in the Buddhist Jātaka (Śibī-Jātaka) in early centuries of Common Era. Thereafter the story was assimilated in Jaina tradition as early as 11th-12th century A.D. Although the narrative depiction in Vaidik-Puranic context is rarely found (perhaps to be
seen on Hoyasala temples) yet Buddhist tradition takes lead in its visual renderings, which are early, found from Śuṅga period (first-second century A.D. onwards) at Bharhut.

However in Buddhist tradition also we have the identical story of Śibī mentioned in Śibī-Jātaka with two different stories. The first story exactly follows the story of Mahābhārata, while the second story does not refer to saving life of pigeon from falcon but mentions about the liberal donation made by Śibī, who also donated his eyes (netra-dāna), highlighting his Dāna-vṛtti2. The depiction of the Buddhist story is found as early as second century A.D. at Bharhut (M.P.) followed by Amarāvatī, Nāgarjunikoṇḍa (Andhra-Pradesh), Gandhāra (first-second century A.D., fig. 01) and Ajantā (fifth century A.D., Maharashtra). Interestingly its representation in Buddhist context is found also on Buddhist stūpa of Borobudur (Java, Indonesia, 9th century A.D., fig. 02), which is important since it shows the extension of the common story of Śibī outside India.

Fig. No. 01: The story of Śibī-Jātaka, on a slab, from Gandhāra, first-second century A.D., now in British Museum, London
On the other hand in Jaina tradition the textual references, and the visual depictions are found from 11th-12th century A.D. onwards, mainly at Śvetāmbara Jaina sites of Western India. Now we take up detailed study of story of Cakravartin Megharatha in Jaina tradition, who was destined to take birth as 16th Jīna Śāntinātha. The name and the cognizance deer of Jīna Śāntinātha are suggestive of Śānti (Peace) which is the ultimate objective of human life and which could be experienced through Ahimsā and Śaraṇāgata-bhāva. Its comparison with earlier tradition of Mahābhārata and also the tradition of Buddhist Jātakas (Śibī-Jātaka) hint at the element of commonality in all the traditions.

The 16th Tīrthaṅkara Śāntinātha in his previous existence as Cakravartin ruler Megharatha became the epitome of compassion and non-violence by offering his own flesh to save the life of a pigeon (kapota). This episode is mentioned at length in the Jaina works namely the Triṣaṣṭiśalākāpurusacaritra (5.4.253-322) of Hemacandra Sūri (12th century A.D.), Śrī Śāntinātha Caritra of Bhāvacandra Sūri (14th century A.D.) and Śrī Śāntinātha Caritra of Ācārya Ajitaprabha Sūri (in the form of manuscript, latter half of 14th century A.D.)3 and which was represented in the narrative art found at the important Jaina sites of 11th – 12th century A.D. namely Kumbhāriyā
Commonality of Bharatiya Tradition and Art – with Reference to the Story of Śībī and Megharatha

(Śāntinātha temple, Banaskantha, Gujarat, 11th century A.D., figs. 03 and 04) and Delvāḍā (Vimala-Vasahī, Mt. Ābū, Rajasthan, mid-12th century A.D., fig. 02).

Fig. No. 03: Narratives from the life of Śāntinātha showing also the episode of Megharatha saving life of a pigeon, aisle ceiling, Śāntinātha temple, Kumbhāriyā (Banaskantha, Gujarat), 11th century A.D.

Fig. No. 04: Details of story of Megharatha, aisle ceiling, Śāntinātha temple, Kumbhāriyā, 11th century A.D.
The present study aims at probing into how and with what socio-religious objectives this particular episode of the life 16th Jina Śāntinātha was assimilated in Jainism from the Mahābhārata (1000 A.D.) in 11th – 12th century A.D. The name of the ruler in Mahābhārata was Śibī, who stood for the cause of saving the life of pigeon from the threat of falcon by way of offering his body to pacify its hunger. The falcon did specifically ask for the flesh from the body of the Mahārāja Śibī, while in Jaina texts the falcon said that it eats only the meat (Mānsa), therefore in place of pigeon it should be provided with human flesh equal to weight of pigeon.

The detailed story of king Megharatha is given in the Triśaṭiśalākāpurusācaritra. It shows that as Megharatha Cakravartin he earned merit by way of following the highest ideals of Ahimsā (Śaraṇāgata-bhāva). The text says that once Indra in his deva-sabhā was praising the religious practices (Dharmacarana) of Megharatha. On this the god Surūpa wanted to test the religious merit of Megharatha...
and entered the body of a pigeon, who was fleeing from a falcon to save his life. The pigeon came to the lap of king Megharatha and requested for saving his life from the falcon, which was chasing the pigeon. Naturally the falcon also came after a while and asked to give him the pigeon, because he was hungry. On this what Megharatha said was very important that to save the life of someone taking refuge was the Kshatriya-Dharma. Megharatha further asked the falcon to take milk and something else in place of pigeon. Megharatha also preached the falcon to follow the path of Ahiṁsā (non-violence) and keep himself away from the killing. But since falcon and pigeon were part of test to the Dharmācaraṇa of Megharatha, falcon said ‘I am in the habit of eating the meat of birds and animals’. Then Megharatha offered to give the flesh of his body equal to the weight of the pigeon to pacify his hunger. The king immediately ordered for a balance and started taking out his own flesh and putting it on the scale against the weight of the pigeon. But the god Surūpa in pigeon’s body went on to increase its weight till Megharatha decided to offer whole of his body by putting himself in the scale. Then the god in the pigeon appeared and blessed Megharatha who was born as Śāntinātha in his next birth. Almost the same story is mentioned in other two Jaina texts (the Śrī Śāntinātha Caritra of Bhāvacandra Sūri and the Śrī Śāntinātha Caritra of Ācārya Ajitaprabha Sūri).

In art depictions the verbal story is represented in brief and capsule form in which the suggestion of the story is given which helps in identifying the entire narrative depictions in the ceilings showing the Pańcakalyāṇakas of the Tīrthankara. The Pańcakalyāṇakas include the descend of the soul of the Jinas from the heaven into the wombs of their respective mothers (cyavana), birth (janma), initiation into ascetic life (dīkṣā), attainment of omniscience (kevala-jiñāna) and the emancipation (nirvāṇa). These five auspicious events occurred in the life of each of the 24 Jinas and hence find invariable representations in all the instances of the narrative scenes in the Western Indian Jaina temples. On the basis of the figures of balance (tulā) in the examples from Kumbhāriyā (Śāntinātha temple, figs. 03 and 04) and Delvāḍā (Vimala-Vasahī, fig. 05) and on its one side the figure of pigeon while on other side human figure of Megharatha, the same could be identified with the episode of Megharatha and hence with previous life of Śāntinātha.

The scenes pertaining to Śāntinātha-carita is carved in the western bay ceilings of the Śāntinātha and Mahāvīra temples of Kumbhāriyā. Besides the usual auspicious events, the episode from his previous existence as king Megharatha is also carved in Śāntinātha temple. According to the Śvetāmbara tradition, king Megharatha weighed his body against a pigeon to save the latter’s life. The scene in the Śāntinātha temple (figs. 03 and 04) as usual is divided into three rectangular boxes. The outermost paṭṭikā on west shows Śāntinātha in his previous existence as king Megharatha, sitting in a pavilion in the midst of dancers, musicians and warriors. Further ahead is shown a tulā showing the figure of Megharatha on one side and the pigeon on the other. [In one of the panels, presently in British Museum, London, showing Śibī-Jātaka found from Gandhāra (fig. 01) and dateable to first-second century A.D., weigh balance is shown and on its right side a pigeon appears while on left side
Bodhisattva is standing in spirit of weighing his whole body. Another interesting example of Śibī-Jātaka is carved on Buddhist stūpa of Borobudur (Java, Indonesia, 9th century A.D., fig 02), in which balance is shown and on left side pigeon sits while on its right side Bodhisattva is preparing himself to weigh his body as demanded by falcon. Thus it represents the moments when Megharatha offered the whole of his flesh to save the life of a pigeon from a falcon. The story narrates that god Surūpa entered the body of a pigeon who was fleeing from a falcon to test the steadfastness of kind hearted Megharatha. The scenes in the ceilings of Mahāvīra temple, Kumbhāriyā also are divided into crucified boxes; but here the episode of Megharatha is not shown. The scenes are being labelled13. A subsequent example of mid-12th century A.D. showing identical scene, though not so detailed, is found in the ceiling of Vimala-Vasahī (cell no. 12, Delvāḍā, fig. 05)14.

Thus in conclusion we should note that the stories of King Śibī in Brahmanical and Buddhist traditions and that of Megharatha in Jaina tradition are identical. There are several other such stories and episodes which reveal the commonality and assimilation having some distinctive features as we find in case of present story in respect of its literary references and visual renderings. The story undoubtedly first appears in the Mahābhārata which was subsequently followed in other traditions. The story has three main characters the king who was kind hearted, the pigeon (god in disguise) and falcon. Through the entire story the core spirit of non-violence and saving the life of the Śaraṇāgata are boldly projected. However the earliest depiction of this story is found in Buddhist art. In Jaina literature and art it appears only during 11th-12th century A.D. and onwards.

References:-

1. The Śaraṇāgata-bhāva, is eloquently mentioned in Sundarakāṅḍa, of the Rāmacaritmānasa of Tulasidās (early 17th century A.D.), when Vibhīṣaṇa younger brother of Rāvaṇa takes refuge to Rāma.
3. Śrī Śāntinātha Caritra of Āchārya Ajitaprabha Sūri, manuscript, latter half of 14th century A.D., UNESCO declared in 2013 as world heritage property.
7. Triśaṭṭiśalākāpuruṣacaritra (abbreviation – TSP)-5.4.253-322
10. TSP – 5.4.274.
12. Maruti Nandan Prasad Tiwari, Prācī-Prabhā, p. 362
The trends in writing history has come a long way and successfully brought many new avenues into it. The pages of history books have seen variant fields of political, social, economic, cultural and art history. Still feminist history and inclusion of women in making history is yet to see full growth. Honestly, when men and women are two species of humankind how could can the former be solely responsible for all landmarks. Influential factors like power, class, caste, the state and patriarchy seem to have left the women folk traceless in this field. This recalls to mind Adolf Hitler, who compares the home to a smaller world, and the world to a bigger home, and cautious that if the smaller one is not cared of, it would become impossible to care for the bigger one, thus laying stress on the importance of the smaller household chores of women.

“If we say the world of men is the state, his commitment, his struggle on behalf of the community, we could then perhaps say that the world of the women is a smaller world. For her world is her husband, her family, her children, her home. But where would the big world be if no one wanted to look after the small world? How could the big world continue to exist, if there was no one to make the task of caring for the small world at the centre of their lives? No, the big world rests upon the small world. The big world cannot survive if the small world is not secure”.

From the late 19th century onwards women began to appear in history writings. RC Dutta in his book *A History of Civilization in Ancient India* wrote about ‘the status of women’ and from this time
onwards women appeared as ‘pegs to hold cultural values’. Generally they have been looked at as daughters, mother, wife and a widow, without any division of class, or caste but looked as one single community. The property and educational rights of the elite were treated as common to all women. Thus many writers were self-satisfied and declared that there were no restrictions on them in the society, especially the ancient and the medieval.

In the nineteenth century, history writers often write in constructing our ancient past, felt that there were no ‘unhealthy’ restrictions: the lack of education and the custom of purdah, or the confinement of women within the four walls of the house. They also made comparisons with ancient Greece and Rome, which was a popular theme of the 19th century writing on Indian women. 'The historian of India who has studied the literature of the ancient Hindus will have no hesitation in asserting that never in the most polished days of Greece and Rome were women held in such high regard in those countries as in India three thousand years ago'.

Nearly fifty years after, A. S. Altekar (1929), an influential writer, pointed out, ‘to understand any given civilization in its fullest sense and to realize its limitations and excellencies, it is essential to study the position of women and their status in it'. Moreover he was still of the view that the status of women in the ‘ancient past’ was a positive one. He argued that the community ‘on the whole’ showed proper concern and respect for women, allowing them considerable freedom in the different activities of the social and political life of that time.

Feminist her'storians began their work on gender by countering the nationalist reconstructions of history. For example, Chakravarti and Roy (1988) pointed out that the parameters for the exploration of women’s roles set by the nationalist historians resulted in seeing them within the family and not beyond. Vijaya Ramasamy, A. Padma, R. Lalitha have come out with some works on south Indian women in all periods prior to the modern. The women have been shown working in the fields, hawking, weaving and engaged other petty jobs. There are also research article like ‘Female functionaries of medieval south Indian temples’ etc. portraying women in different jobs.

Thus one may find separate works on women but still we lack a complete inclusive history book or any such publication. It is high time such inclusive research works be brought to the print world adding adequately the new findings and reach the students’ text books.

An attempt has been made here to bring forth the active role played by women in the ‘outer space’, apart from home in the early medieval period of south India with special attention to the times of the Cholas who ruled a major part of south India from roughly 9th century to 13th century AD. The main source of this piece of research are Chola epigraphs.

An abundant number of inscriptions has been found on the walls of big and small temples that existed up to the time. It is the fact that the temples and temple culture saw its water mark at this time. The inscriptions do tell us the various spheres where the women folk were carrying out their duties.
However, the source that helps us in reconstructing or locating women in space beyond home are concerned with temple issues only. Hence we are afforded only a partial view of a section of women only and not the whole scenario of all women who were in action beyond home.

Two important fields where women were found in action in large numbers relate to temple and royal household. First when we look to temple women, they were the ones who were better known as Devaradiyar, derived from Devar + Adiyar, in which the former denotes gods of all types and gender and the rather is normally understood as a servant of god and not slave. It is necessary to understand here though the practice was an adoption of a brahmanical practice, the Sanskrit term ‘devadasi’ gives the meaning of slave of god. Generally it was believed that women or devaradiyar were inducted in temples to perform dance and sing. They were considered as free sex workers until a detailed study on them appeared in 2005, describing the numerous functions that discharged by them in temples\(^7\). All volumes of Annual Reports on Epigraphy and South Indian Inscriptions till date do refer them as ‘dancing girls’ only. But this idea has been proved wrong and it is high time for us to correct ourselves.

These temple women are referred to our inscriptions. Various as Tali parivaram, Talichcherry pendugal, Nakkan, Nachchi, Mannikam, Tevanar makal, and Kotti. Tali generally referred to temples though it literally meant stone structures. Tali parivaram is also a more collective term to mark all functionaries of a temple. The temple women who settled around temple arena were known as Talichcherry Pendugal. Devanar makal gives the meaning of ‘daughter of God’, while Nakkan, Mannikam and Nachchi were the honorific titles given to these temple women. Kotti is the single term that refers to a female dancer.

Inscriptions give us a very good picture of the various duties referred by ladies in the temples. They were appointed as temple servants to stand in front of the shrine\(^8\). Some were to bear fly whisks called vensamaram\(^9\), while some were to hold the lamps\(^10\). A few were to help in arranging food offerings\(^11\). Some followed the idol as it was being taken for rounds in the temple\(^12\). Many women were engaged in husking the temple paddy\(^13\), (Brahmadesam, Thanjavur, Koll, 688) while some husked the paddy meant specifically for preparing food offerings to the deities \(^14\)(Brahmadesam, Thanjavur koll,699). Some were engaged in cleaning and decorating the temple floors with cow dung\(^15\), (Tiruvorriyur, Chennai) while some other women collected flowers or were engaged in garland making\(^16\) (Thanjavur Koll, 688). Some women carried torches\(^17\). There were some who performed dances\(^18\)(Tiruvorriyur, Chennai) and other sang sacred hymns\(^19\). The dancers were divided in different groups and performed different types of dances\(^20\) (Tiruvorriyur, Chennai, 1338 A.D.). Some temple girls were supposed to husk paddy besides dancing\(^21\). Some were appointed as Musicians in the temple. (565/1916, Karisulnda mg, Trunelveli Dt) Sometimes they were purchased or received as gifts by the temples, for performing festival dance and singing Tamil devotional songs.\(^22\) Attending to the gods and waving lamps (alatti) as jobs of few were specified at the time of gift or purchase itself. Some temple women of Tirunelveli district could be seen performing duties like cleaning and decorating temple...
floors and applying *kappu* (with substance like sandal paste for ritual, protection and adornment) to the images of gods in the temple. A section of the female functionaries performed singing and dancing either individually or in groups. Tiruppavai, Tiruvempavai, and Devaram hymns generally referred to as Tamil Vedas were sung with tune in temples. The songs were preceded or followed by dance. Inscriptions throw a flood of light on these issues. *Sakkai kuttu*, a particular type of dance, had five parts (*angas*) which was performed before Lord Maheshvara on specified occasions (Tirukkuvalai Vill, Nagapattinam Tk, Thanjavur Dt); the same was divided in to seven parts at times. *Agamarga* and *santikuttu* are the other types of dances mentioned. Even *varikolam* seems to be a type of dance.

The sacred hymns were also sectioned in to different parts and the right to sing the same had been distributed to many service holders. There are many instances to show that Tiruppavai, and Devaram were divided in to three parts as first, middle and last and the singing rights were given to *devaradiyars* (Nallur Vill, Virudachalam Tk, South Arcot Dt).

There was hierarchy among these temple female servants. The senior and junior were referred in the inscriptions. They performed their duties in groups. The remuneration to the group was made in the name of the group leader. The allotment of houses and lands perhaps depended on the hierarchy. That may be the reason for change or transfer of their residences in case of certain groups of dancers. An undated record from Mannarkoil village, Tirunelveli District of Tamilnadu conveys that Anandavalli was to be the third *Kudi* service holder in the temple of Alagiyammananar of Rajaraja Chaturvedi Mangalam in the place of Valli Manikkamalai while she and her team were transferred to the fourth *Kudi* (Bramhmadesam Vill,Thanjavur Dt). The devaradiyars had kings’ and queens’ names and titles along with their names denoting the high social status like any other chieftain and renowned technicians like royal carpenter, smith and musician. Sembian Devaradigalar, Mitadaiyar Kannaran Madevadigalar, (South Arcot 992A.D) Seramangai, Rajakesari, Rajaraji, Iravikulamanikkam etc. Eduttapadam, Paravai, Narayani, Ali, Tiruneelakandi, Samundi, Tirumalai, Umai are some the names of these female servants that denote titles both Saivite and Vishnavite gods tittles. Some had place names and some the tittles of Alvars and Nayanmars who sang of gods of both sects of Hinduism. These facts reveal the actual place held by them in society and their relation to the temples.

The female servants who were appointed by the royal and temple authorities were paid for their job by them and a housing site was also granted at par with other functionaries. They were able to live by their profession. When these females were made as donations to temple, they were remunerated by the temple. But when they sold themselves to temple we could not gather information from epigraphs how they were maintained. Even then it is quite understandable that they would have been fed by the temple and *mutts* with which they were connected. Some revenue from the public also flowed in to the temples to maintain these temple functionaries. A lady by name Korriyammai donated 25 kalams
of paddy to feed female servants especially on Chittirai festival\textsuperscript{33} celebrated in the month of Chittirai, the first month of Tamil year which falls on 13\textsuperscript{th} or 14\textsuperscript{th} of April. It was perhaps the first celebration of a New Year. For those who may wonder how many of women community could have held such positions, a big temple like Rajarajeswaram constructed by the King Rajaraja I, had 400 women among the total strength of 900 employees appointed by the emperor. It is quite natural to have more number of women folk in the temple employment as its functions were more feminine in nature.

Many female servants especially the devaradiyars, were economically well off to make donations to temples\textsuperscript{34}. They have donated lamps\textsuperscript{35}, (Thanjavur 1004A.D) Sheep*(631/1916), Cow, and Goat\textsuperscript{36} (South Arcot 1075A.D) to maintain lamps, paddy\textsuperscript{37} (Thanjaur 1021A.D) land, gold\textsuperscript{38} (South Arcot) and cash*(16/1918, 720/1916, Viravanallur, Amba Samudram Tk, Tirunelveli Dt) on various occasions to temples. Certain devaradiyars have paid tax to the government in the 11\textsuperscript{-th} century in the Karnataka State and also four temple girls were exempted from the payment of house tax and a mirror tax\textsuperscript{39}. Epigraphs provide rich information on this aspect. Their sons and daughters too have occupied a good status economically and socially and made donations. An Inscription from 16\textsuperscript{-th} century (1501 AD) says that a person named Suryadeva, son of a devaradiyal named Anganame Adaippu Tittal has been gifted of one house site, two looms, some lands and a share of food offerings for some service rendered by him\textsuperscript{40}. Some were able to establish images in the temples and gifted Stridhana to goddess of temples\textsuperscript{41}.

Next big avenue that gave employment opportunity to women was the job in royal household. The royal establishment was very large comprising of the king, his queens, princes and princesses, in the first line and the brothers and sisters and their spouses and children of the king, and the relatives of the queens like mother and others. The retinue required a large number of servants and attendants. The palace needed them in many aspects of daily routine like royal kitchen, bath establishment, personal care like dressing, make-up etc. Wet nurses were a compulsory need to attend to the health issues and bring up children. Massagers and recreation providers like musicians and dancers were also employed by the members of royal family. To draw a parallel from ancient north India, Bana Bhatta in his work the Harsha Charita, refers to the post lunch time of the king, father of Harsha Vardhana who was resting with the Queen in the palace. Bana describes that there was a melodious music and vocal singing going on there in the portion where both of them were resting. The theme of the song served as a reminder for the king to think about getting his daughter Rajyasri married\textsuperscript{42}.

But what concerns us here is that the king and royal family engaged troupes of people for their entertainment in their private apartments too. So there must be more than one troupe which performed such programs in turns for the members of the palace. Though this reference is from 7\textsuperscript{-th} century A.D, we may not be far from truth if we consider such things to have happened in the time period of our study. There were personal attendants and waiters to answer their calls. Some had the duty of caring
the pets and some of carrying a box contained beetle leaves and other necessities to serve them whenever they needed and wherever they went. For an example, in the novel Vasavadatta, there is a reference about young girls who lived in the mansion of the princess Vasavadatta. Subandhu the novelist has mentioned the names of thirty four such girls which have been listed in the annexure-1.

They were employed for cleaning rice, serving food, washing feet, dressing hair, applying pungent. The personal bodyguards of the kings sometimes also seem to be women. The other service holders may include floor cleaners, decorators, lamp lighters, flower collectors, garland makers, washer women and many more.

Apart from the above mentioned women there were concubines and courtesans too. There were a number of palaces in different cities under the Cholas like Kanchipuram, Tanjavur, Kudamukku, Gangaikonda Cholapuram etc. Such service holders would have been employed in these palaces too. This style of life was followed by chieftains, nobles, and officers. While the male members of the royal household had an option of appointing male servants, women went only for female servants. Every one of them had a separate set of servants who looked after their daily needs like the bathing establishment, their food and dressing and at the same time they provided personal comforts to their masters. Their work was supervised by a supervisor and perhaps they too had shifts or turns to serve. Generally elderly and experienced women were engaged to supervise such royal house hold female servants.

Contemporary epigraphical records provide much information on the different duties performed by the females in the Chola royal household. There were women servants who used to serve them with fans, water and perfumes. One such servant named Adupulottedi Angandi (feet massager) of Kulottunga Chola Deva I, the Chola king is a donor to a temple. Women were employed to cook and serve food to the palace residents, especially to the king, even if we accept the concept of a single kitchen the personal food servers may be different from person to person. Only women were appointed to guards the inner apartments of the palace and as the personal body guard of queen and other female members of the palace.

Women were appointed as personal attendants of kings. One such incident is known from an inscription from the 12th century. It says that anukkiyar and pendatti of the king made donation in the form of gold to the temple and mentioned that they belonged to the bathing establishment (thirumanjanattu Velam). The Tamil word ‘anukkiyar’ is generally understood as a very close attendant of the king while the other word refers to a female personal attendant. Anukkiyar may also mean to be a mistress, a concubine, a courtesan, or simply an attendant of the king. But anyway these terms indicate a close association with the king suggesting that these people had won his confidence of him. Hence this record proves the nature and importance of the duties carried out by women of that age.
Besides their appreciable talent to function in the palace, we could also understand their economic status through their charity to religious institutions. This also indicates that they were not slaves attached to the palace but servants whose labour was perhaps remunerated. The palace may have engaged were more women than the temples. Some women took up the specific job of applying make-up to the queens\(^48\). This was the department specially meant for women. This job would have required specialized skills in art, like hair dressing, beautification process and making different kinds of garlands etc. We lack evidence to know how they were paid, recruited and treated. Mostly their names were associated with many titles of the royal family members.

It was a part of Indian culture to maintain women with special status to provide comfort and entertainment to the male community. Concubines, courtesans and prostitutes belong to this class.” Their professions were recognized by law and brought under its protection by family rules of succession and maintenance as distinct from those of the family women. There were also laws to protect them from the danger of their profession”\(^49\)

The royal household women made donations to temples in the form of money, gold, land, livestock and vessels for various purposes like maintaining perpetual lamps, food offerings etc. This is proof for their economic independence to earn and spend that they experienced at that time. They took their masters as role models and spent a part of their economic resource to charity through temples which was definitely a mark of prestige to one and all in the society of the medieval period. We find them giving alms directly by themselves and not through any one like their supervisor or master and the charity has been initiated in their personal name only, avoiding all intermediaries.

Some of these women who worked in the palace, had kings’ and queens’ names and titles as their names. Nigarili Lokamadevi Perri Ponnambalam was a servant of Queen Lokamadevi\(^50\) who had donated gold for maintaining two perpetual lamps in a temple during the rule of Rajendra Chola. Sembikula Mannikkattar was an anukkiyar of King Kulottunga\(^51\), who had made some charity to another temple.

Apart from these two major fields the women were generally found performing a number of tasks in many sectors beside men. But in some areas of activity, they had no freedom in decision making and disbursement of funds. One such area is agricultural industry. In this industry they exclusively performed jobs like weeding, planting, guarding, husking, winnowing and pounding of paddy. These practices continue to be an exclusive field of women in agricultural industry even today. Not only this but even sowing and transplantation also had remained in the hands of women only till date. The Periyapuranam, a literal text of the Chola period mentions the engaging of Pulatti in husking paddy while her husband Pulaiya is described as working in the fields\(^52\).

In pastoral economy women tamed the livestock and they hawked milk and milk products and this is a very common sight in the countryside of south India even in this age. The same is the case of
fisher women while one is sure to find women vegetable sellers hawking in the roads of towns and cities even today. But again these women lacked the right to spend the money they had earned. Mostly the cash gained through their actions simply moved to the hands of men in their homes who were the decision makers.

In the medieval period weaving was a blooming industry in which women did their functions very silently. Spinning, washing and bleaching has been done by them since ages. Liquor industry and construction industry also engaged them. In the field of handicrafts women always had a major share. Tailoring, toy making, basket making etc. are still some fields where women earn their livelihood. An inscription from Pudukkottai State shows women being engaged in unorganized sector. We understand that Valaiyar caste women were hired as professional mourners. They covered their faces with cloth and wailed loudly to mourn the dead.

Such were the role played by women in different fields of religion, culture, industry, craft, economy etc., from their family space. So were women active in the space beyond their home. It was more an inclusive society. Though women are not known to have played a direct role in politics (we do not come across women rulers as in some other areas and time period in Indian History) a role behind the screen would have been possible. Hence there is dire necessity for research on Chola history which should include the role of women in society.

Acknowledgement - I wish to deeply acknowledge, Prof. Rani Majumdar for helping me with Sanskrit Literature.

ANNEXURE-I

The list of names of girls given by Subandhu in Vasavadatta:

1. Kalavati
2. Nigalita
3. Capela
4. Surekha
5. Kalaha
6. Malaya
7. Kalika
8. Avantisena
9. Lavangika
10. Anangalekha
11. Sativratr
12. Kuntalika
13. Keralika
14. Muralika
15. Madanamalini
16. Kurangika
17. Kisorika
18. Taralika
19. Karpurika
20. Matangika
21. Sasilekha
22. Katikeka
23. Sakunika
24. Madanmanjari
25. Srngarmangari
26. Sanjivika
27. Pallavika
28. Sahakarmanjari
29. Madanailekh
30. Mranalika
31. Vilasawati
32. Tamalika
33. Kankanika
34. Pravanika.

References:

2. RC. Dutt wrote, 'Still more [appealing] to us is the picture of cultured ladies who were themselves rishis, and composed hymns and performed sacrifices like men. For there were no unhealthy restrictions against women in those days....'
4. AS. Altekar, Position of Women in Hindu Civilization from Prehistoric to Present Day, p.3
The economic status of women under the imperial Cholas, Essays in Indian History and Culture, Ed.Y. Krishnan, Delhi, Leslie C. Orr, Donors, Devotees and Daughters: Temple Women in Medieval Tamilnadu, New Delhi, 2000
7. S. Chandni Bi, Female Functionaries of Medieval South Indian Temples, Journal of Indian History and Culture, Sept 2005.
WOMEN’S WORLD IN THE CHOLA PERIOD- THROUGH EPIGRAPHY

11 R.Tirumalai, Rajendra Vinnagar, p-47
12 Aloka Parasher Sen, Op cit.,
13 ARE 384/1916
14 ARE 387/1916
15 ARE 212/1913
16 ARE 384/1916
17 Ibid
18 ARE 195/1913
19 Ibid
20 ARE 196/1913
21 ARE 384/1916
22 ARE 176/1940-41
23 ARE 374/1972-73
24 ARE 272/1950-51,65/1914
25 SII V-iv no-718
26 ARE 196/1913, Appendix-B
27 ARE 143,144,149,154,157/1940-41
28 R. Tirumalai, Op cit.Ch-v, p 44
29 ARE 388/1916
30 ARE 39/1918
31 ARE 49/1918
32 Vide Appendix-II
33 ARE 29/1918
34 Vide appendices for further understanding.
35 ARE 16/1918
36 ARE 173/1918
37 ARE 29/1918
38 ARE 39/1918
40 ARE 303/1964-65
41 ARE 345/1911, 445/1902
42 Bana Bhatta, Harsha Charita,
43 Maan Singh, Subandhu and Dandin, New Delhi,1979, p- 229
44 Jyotsana K. Kamath, Social Life in Medieval Karnrataka,p.119
45 SII V-iv, no 1249
46 A.S. Altekar, Position of Women in Hindu Civilization from Prehistoric Times to Present Day, P-16.
47 ARE 328/1964-65
48 A. Padma, Socio Cultural World of Women in the Medieval Andhra ( from 11th to 13th century A.D)p- 60
49 Ibid, p-63
50 Are 73/1921
51 ARE 328/1911
52 K.A. Nilakanta Sastri, The Cholas, pp. 568-9
53 ARE 223/1917
Mughal Rulers were the prolific builders and they embellished their cities with large varieties of buildings of varied nature. These Mughal buildings represent the superb architecture which was the product of the synthesis of various indigenous and foreign styles. Under the Mughals, building technology continued to evolve and various building materials such as stones and bricks were used with mortar of lime and surkhi. In all the Mughal capital cities e.g. Agra, Delhi, Lahore, Burhanpur, Mughal rulers and their nobles constructed a large number of mosques, tomb buildings, palaces, hammams, forts, fortresses, water pavilions, sarais and water bodies.

At Agra from the time of its inception as Capital till the beginning of 18th century, every Mughal Rulers built structures as per their own taste in architecture. Under Shahjahan, Mughal architecture reached its zenith and Mughal architecture culminated into very advanced buildings such as Taj Mahal so far as space organization, architecture, building technology and decoration are concerned. During the period, Shahjahan’s Daughter Jahanara commissioned the construction of a congregational mosque locally known as Jama Masjid. The mosque exemplified the typical characteristic features of architecture evolved or developed under Shahjahan.

Presently an attempt is made to study the Jama Masjid of Agra with the help of the archaeological tools. Archaeology is now being applied to study Medieval Monuments and to verify the facts of medieval history. This approach is conceptualized as Medieval Archaeology.

Jama Masjid is situated at latitude 27°10'55.15" N and longitude 78°00'57.0" E, in front of Delhi gate of Red Fort, Agra. It is located on the eastern side of Kinari bazaar near the Bus Stand of Agra.
Jama Masjid was constructed by Jahanara; a daughter of Shahjahan. It was completed in 1649. An inscription exists in the masjid which informs us that its construction was completed in AH 1058/1649 AD. The construction of the mosque costed five lakhs of rupees.

Jama Masjid exists on one storey high plinth (Fig. 01). Its length is 100 meters from east to west and width is 83.60 meters from north to south (Fig. 02). The raised plinth of the mosque accommodates the doubled bayed chambers in the inner side on all the three sides namely north, south and eastern side (Fig. 02). These chambers have arched openings towards outside. Presently these chambers are being used as shops.
The structure of the *Jama Masjid* is aligned on east west axis (Fig. 02). It consists of a central courtyard with a masonry pond in the centre, surrounded by a sanctuary on western side and cloisters on eastern, northern and southern sides (Fig. 02, 03, 04, 05 and 06).
Fig. No. 03: A general view, Jama Masjid
Fig. No. 04: Inner view of southern wing, Jama Masjid

Fig. No. 05: Inner view of northern wing, Jama Masjid
Fig. No. 06: A view of hauj, Jama Masjid

Mosque has three gates in the centre of eastern, northern and southern side (Fig. 01, 02, 04, 05, 07 and 08).
Fig. No. 07: Inner view of southern gate, *Jama Masjid*

Fig. No. 08: Inner view of southern gate, *Jama Masjid*
These gates are built as gate house (Fig. 02). The eastern gate is monumental as its construction was elaborated and its dimension is bigger than the northern and southern gates. Northern and southern gatehouses are similar to each other so far as their orientation and dimension is concerned (Fig. 02, 07 & 08). Eastern gate house and eastern wing of cloister was destroyed by the British during the revolt of 1857.

From the foundation of the eastern gate house one can assess its space organization. Eastern gate is composed of a central octagonal chamber through which passage was made (Fig. 02). To approach this gate covered steps have been provided from ground level running east to west. These steps lead to an arched gate which opens in the central octagonal chamber. On the western side once this octagonal chamber had arched gate to enter into the central courtyard.

The northern and southern gates are composed of an oblong chamber which has archway on both sides (Fig. 02). Inner façade of these gates is composed of an arched opening in the centre, flanked by double storey blind arched niches on both sides (Fig. 04, 05, 07 & 08). The central archway has been fixed in the two bigger arches with rope moulding one above the other (Fig. 04, 05, 07 & 08). At the roof level, projected eaves supported on stone corbelled brackets have been built. The inner facade of the gate has been elevated little more than the flanking roof of the cloisters (Fig. 04, 05, 07 & 08). Outer façade of these gates is composed of a central arched gate in the centre, flanked by double storey alcoves on both sides. The structure of these gates has been projected outside the wall by one meter (Fig. 01, 02, 04 and 05). The central arched opening and side alcove (Fig. 09) are fixed in the rectangular frame and the whole structure is surmounted by inscribed oblong panels placed in horizontal orientation (Fig. 01).

Fig. No. 09: A view of alcove of facade, Jama Masjid
All the arches used in these gates are embellished with rope moulding (Fig. 01, 04 & 05). The structure of these gates is enhanced in elevation than the flanking roofs of the cloisters (Fig. 01, 04 & 05). On the inner and outer facades at the roof level, three small domed chhatris/ pillared pavilion have been built which add more aesthetic beauty to the skyline of these gates (Fig. 01, 04 & 05).

Cloisters on northern wing and southern wing are symmetrical and similar in orientation and dimension (Fig. 02, 04, 05 & 10).

Cloisters are composed of pillars which consists of pyramidal base inscribed with multi foliation, fluted shaft and corbelled capital which in turn support the multi cusped arches above fixed in rectangular frame and bears the burden of lintels (Fig. 04, 05 & 11). These cloisters are one bay deep and these pillars divide it into similar bays (Fig. 02, 04, 05 & 11). The northern and southern wings, flanking the gates consist of the same number of the bays of cloisters i.e. nine bays in the flanking portion of the wings of cloisters (Fig. 02, 04, 05 & 11). At the roof level these cloisters provide projected dropping eaves with the support of brackets (Fig. 04, 05 & 11). At the roof level, above each pillar, there exists domed square pillared pavilion/ small chhatris (Fig. 04, 05 & 11). In other words it can be said that the skyline of the cloisters consists of small chhatris.
The central courtyard is built on rectangular plan which measures 72.26 from north to south and 64.60 meters from east to west (Fig. 02, 03, 04 & 05). In the centre of the courtyard a masonry pond / hauj is exists for ablution purpose before namaz (Fig. 02 and 06). It is built on square plan measuring 12 meters each side. Its sides are raised to .25 meters and its width is .15 meter. On each corner of the pond, a pillared pavilion (Fig. 06 & 12) has been built on square plan. It measures .15 x .15 meter (Fig. 02). These pavilions consist of four square pillars which are composed of square base, square shaft and corbelled brackets (Fig. 12). These pillars support the corbelled brackets which bear the lintels. These small pavilions are roofed with a fluted dome crowned with lotus and finial. The roofing dome is based on square drum (Fig. 12).
Fig. No. 12: A view of corner pavilion of hauj, Jama Masjid

Prayer hall built on western side of courtyard is aligned on north south axis and it measures 83.60 by 29.85 meters (Fig. 02, 03, 13 & 14).

Fig. No. 13: Longitudinal section, Jama Masjid
The prayer hall exists on the plinth of .25 meter (Fig. 03 & 14). It is divided in the central nave and flanking double aisles which are further divided into two bays (Fig. 02, 03, 15, 16 & 17). It means that the nave is flanked by four bays arranged into two aisles on each side. Each bay in the aisles measures 9.40 by 9.29 meters and the central nave is square where each side is of 15.10 meters (Fig. 02).
The nave and the bays of the aisles are converted into cruciform shape (Fig. 02). In front of the nave there exists a huge pistaq which is rectangular on plan (Fig. 02, 03 & 18). It measures 12.63 by 10 meters (Fig. 01). It has been provided with two gates in side walls to get it connected with bays of the side aisles. On the both corners, flanking the aisles three small rooms have been built which have
oblong orientation (Fig. 02 & 19). These are identical to each other in dimension and orientation (Fig. 02).

Aisles are connected with the side rooms by gates, though the central room is connected with side rooms and has no entrance towards aisles (Fig. 02 & 17). These rooms measures 4.85 by 3.85 meters (Fig. 02). The connecting doors are arched gates fixed in rectangular orientation (Fig. 17 & 19). The
arched opening which connect the side rooms with aisles are surmounted by arched ventilators (Fig. 17). These three side rooms open towards the outer side through the three big arched openings which are closed with lattices (Fig. 01, 02, 17, 19 & 20). These rooms have been provided with dado of stone of brownish colour and floor too has been built with the similar type of stone (Fig. 19). Floor is divided into rectangular panels (Fig. 19).

The central nave and the bays of side aisles are connected by the big and huge archways (Fig. 02, 15 & 16). These archways have rope moulded arches. These arches are emphasized by lining with moulding (Fig. 15 & 16). The nave and aisles are embellished with dado (Fig. 15 & 16). The dado has been built with stucco and decorated with panels. These panels consist of designs contained within boarder of different colour. Each corner has been built as colonnette (Fig. 21) on which the rope moulded arches are based.
The central nave has a qibla (Fig. 02) provided in the western wall. The qibla of the nave is an alcove which has been built on hexagonal plan (Fig. 22). The alcove qibla is fixed in the centre of a big arch of rope moulding which in turn fixed in another bigger arch (Fig. 22).
The qibla is surmounted by an arched panel containing calligraphy (Fig. 22). The big arch is surrounded by band of calligraphy (Fig. 22). Side aisles too have qiblas fixed in the western wall but these are of simple nature and are not as ornamented as of qibla of the central nave (Fig. 23).

![Fig. No. 23: A view of qibla of the aisle, Jama Masjid](image)

The floors of the nave and side aisles are paved with sung-i, murmurm in oblong panels containing segmented arch (Fig. 24).

![Fig. No. 24: A view of floor, Jama Masjid](image)
The façade of the prayer hall is composed of a central pistaq/ portal flanked by two arched openings on each side (Fig. 03, 13, 14 & 18). It means that the façade contains five arched openings (Fig 02, 03 & 10). The central pistaq is composed of a half domed portal containing a big arch fixed in rectangular frame in the centre surrounded by a rectangular framed calligraphy (Fig. 18). Both corners of the central pistaq are occupied by the minars which are elevated high beyond the roof level of the pistaq. These miners are divided into six storeys by band of cornice and are octagonal on plan but three sides of the octagon are projected outside only (Fig. 18). The sixth storey of the minar has been built in the form of domed, pillared pavilion. Upper three storeys of the right side minar are presently missing (Fig. 14). The surfaces of these minars are decorated with chevron pattern (Fig. 18 & 25).

Fig. No. 25: A view of minarate with chevron, Jama Masjid

The pistaq has an arched opening oriented in the centre (Fig. 02 & 18). The arch opening of the pistaq is similar to the other flanking arched openings in size and dimension. Flanking parts of the pistaq contain two arched openings each is on front of side aisle. Each arched opening of the aisle is surmounted by an oblong panel placed horizontally (Fig. 14). The parts of the façade in front of aisles have been decorated with panels containing multi foliated arch (Fig. 14). At the roof level a cornice has been built covering the whole façade lengthwise (Fig. 03 & 14). At the roof level an array of small domed pillared pavilions has been built (Fig. 03). There are five small pavilions on the pistaq while on the flanking parts of the façade, six small chhatris have been provided on each side (Fig. 03). Hence the façade is having 17 small pavilion at the roof level. All the four corners of the prayer hall have been built in the form of towers (Fig. 01, 02, 03, 04, 05, 13, 20 & 26). These corner towers of the prayer hall are octagonal on plan and decorated with double storey arched panels headed with rectangular panels (Fig. 20 & 26). These towers are surmounted by pillared pavilion (Fig. 01, 03, 04, 05, 20 & 26). These
pillared pavilions are octagonal in shape and composed of eight balusters which supported the superstructure of engrailed arches and surmounted by the fluted domes (Fig. 01, 03, 04, 05, 20 & 26). Projected dropping eaves are too provided in these pillared pavilions.

The prayer hall is roofed by three huge domes (Fig. 03, 13, 26 & 27); one surmounts the central nave and two on the South West and North West bays of the side aisles (Fig. 02 & 10). In the phase of transition, both stages have been achieved with the help of squinch arches (Fig. 28). The ceiling of the central nave is concaved and decorated with medallion (Fig. 29). These domed are decorated with chevron pattern (Fig. 13, 26 & 27). The domes are crowned by huge inverted lotus and melon shaped finial (Fig. 13, 26 & 27).
Fig. No. 27: A view of central dome, *Jama Masjid*

Fig. No. 28: A view of squinch, *Jama Masjid*
Fig. No. 29: A view of ceiling of central dome, *Jama Masjid*

References:


