<table>
<thead>
<tr>
<th>S. No.</th>
<th>Contents</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>An observation on the use of Chert and their distribution in prehistoric</td>
<td>1-16</td>
</tr>
<tr>
<td></td>
<td>Sites of Tang River Valley in west Odisha, India</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sudam Deep</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Comparing Economy of Bronze Age Erlitou district Yanshi, Henan, China &amp;</td>
<td>17-40</td>
</tr>
<tr>
<td></td>
<td>Harappa district Sahiwal, Punjab, Pakistan: An Archaeological Observation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Qian Wang &amp; Anil K. Pokharia</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Copper Hoard Weapons &amp; Implements kept at State Museum Lucknow</td>
<td>41-116</td>
</tr>
<tr>
<td></td>
<td>Anand Kumar Singh</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Early Historic Culture of Sundar River Valley, Odisha</td>
<td>117-131</td>
</tr>
<tr>
<td></td>
<td>Kshyeera Sagara Rana &amp; Dr. Nalinikanta Rana</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>A Note on Early Historic Fortified Settlement of Jamsaragarh in Sundargarh</td>
<td>132-135</td>
</tr>
<tr>
<td></td>
<td>District, Odisha</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sakir Hussain</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>The All Embracing Indian Ethos: Reflections on Gupta Art</td>
<td>136-168</td>
</tr>
<tr>
<td></td>
<td>J. Manuel &amp; Rajendra Yadav</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vijay Kumar</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Gol-Gumbaz Geometrics for Hemispherical Domes for any Number of Echoes</td>
<td>1212-1218</td>
</tr>
<tr>
<td></td>
<td>K. V. Pramod, P. M. Munnoli &amp; Prasanna, P. N.</td>
<td></td>
</tr>
</tbody>
</table>
Editorial

The 17th issue of “Indian Journal of Archaeology (www.ijarch.org)” has eight articles. The first article titled ‘An observation on the use of Chert and their distribution in prehistoric sites of Tang River Valley in west Odisha, India’ by Sudam Deep discusses the use of chert in the microlithic settlements of Tang river valley and their probable source in the adjacent area. This study also throws light on the social organization of hunter-gatherers in this valley during ancient period. The second article titled ‘Comparing Economy of Bronze Age Erlitou, China and Harappa, Pakistan: An archaeological observation’ by Qian Wang & Anil K. Pokharia discusses the political organization of the two cities, their cropping patterns, different economies and different types of control of states over these economies. The third article titled ‘Copper Hoard Weapons & Implements kept in State Museum Lucknow’ by Anand Kumar Singh gives the catalogue of copper hoard antiquities, mostly from Uttar Pradesh and a few from Jharkhand. The fourth article titled ‘Early Historic Culture of Sundar River Valley, Odisha’ by Mr. Kshyeera Sagara Rana & Dr. Nalinikanta Rana gives the details of 11 sites belonging to early historical periods in Sundar river valley. The fifth article titled ‘A Note on Early Historic Fortified Settlement of Jamsaragarh in Sundargarh District, Odisha’ by Sakir Hussain gives the details about the site of Jamsaragarh which has yielded a variety of pottery pieces having different colors, fabrics and shapes. The sixth article titled ‘The All Embracing Indian Ethos: Reflections on Gupta Art’ by J. Manuel & Rajendra Yadav shows that the Gupta art came into existence by assimilating the art traditions of different eras and regions of India as well as the world. The seventh article titled ‘Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.’ by Vijay Kumar gives the catalogue of stone sculptures dateable from 3rd century B.C. to 9th-10th century A.D., presently kept in State Museum Lucknow U.P. The eighth article titled ‘Gol-Gumbaz Geometrics for Hemispherical Domes for any Number of Echoes’ by K. V. Pramod, P. M. Munnoli & Prasanna, P. N. discusses the engineering behind design of Gol-Gumbaz which produces seven echoes.

Vijay Kumar
Chief Editor
Indian Journal of Archaeology
An observation on the use of Chert and their distribution in prehistoric sites of Tang River Valley in west Odisha, India

Sudam Deep,
D.A.V. (Autonomous) College,
Titilagarh, Bolangir,
Odisha -767042
Email- sudamdeep09@gmail.com

Introduction: The archaeology deals with the study of material remains of past. While talking about the material remains, archaeologists pay specific attention to Stone Age material remains. Analysis of these material remains provide much information about the exploitation of the environment and human-environment relationship. The primary question that may come to the mind of an archaeologist while understanding prehistoric human behavior is how the early man procured raw material, how could they produce tools, for what purpose and so on. In this connection, for the last several decades archaeologists have been paying attention on the study of stone tools and are optimistic enough about the potentiality of stone tools found on the archaeological sites as these tools gives information about behavior of pre-historic men. Besides, the strategy of acquiring and exploiting of different types of raw materials represent the most important part of prehistoric economy and subsistence pattern. Thus, the ways in which hunter-gatherers organized to support themselves remain a topic of concern to archaeologists now. According to Binford the procurement of lithic materials is not the primary reason for moving about the landscape rather it was an allied activity embedded in other activities. The early mobile communities are assumed to have been primarily concerned with procurement of subsistence resource. Lithic procurement was their secondary activity and stone was collected if they had convenience. Thus it can be said that lithic raw material procurement might have been embedded in their subsistence system. As the people of this period considered raw material procurement as their opportunistic endeavor, they used to collect it they have free time or find the source close to their settlements. So to have a better understanding about subsistence strategy of early human, one has to understand their raw material acquisition. Understanding over raw material acquisition of early man may help the archaeologists to know the technology applied for tool production as well as the human behaviour. Stone tool manufacturing technologies and qualitative raw material exploitation, both are seen as adaptations to prevailing
environmental conditions too. As the raw materials are distributed fairly and evenly across the landscape, the mobile communities move sequentially from one resource location to another to satisfy their requirements\textsuperscript{5}. Some raw material may be readily available in the environment and yet remain unused and prehistoric people might have taken the advantage of the existing material available nearby. In this paper discussion has been made on how the early men in the Tang river valley focused on local sources of chert and manufactured tool for their subsistence. Although various types of raw material are found from the microlithic settlements of Tang River, only the Chert artifacts have been analysed and discussed here.

**Microlithic studies in Odisha:** For the last few decades many scholars have worked on the prehistoric culture of Odisha. An extensive research in this cultural phase has brought to light a number Stone Age sites throughout the state. G.C. Mohapatra\textsuperscript{6} was the first scholar to discover the middle stone culture in north Orissa, the first of its kind at that time to be noticed anywhere in eastern India. Further, Mohapatra has also reported the occurrence of microliths from the Brahmani and Baitarani river valleys. His investigation in the area of Mayurbhanj, Dhenkanal, Sambalpur and Sundargarh and brought to light eight microlithic sites. In all the sites Chert, jasper, opal, chalcedony and fine grain quartzite are the principal raw material used for tool production. Afterwards Tripathy\textsuperscript{7}, Nanda\textsuperscript{8}, Mohanty\textsuperscript{10} made valuable contributions towards the prehistoric studies. The work of Tripathy during the early 70’s in South-western Orissa has made known several Stone Age sites from the Tel river basin. He discovered three sites of pebble tool industry, sixteen sites giving flake tool industry of Middle Paleolithic cultures and twenty seven sites of flake-blade industry of Mesolithic period covering the districts of Phulbani, Bolangir, Kalahandi and Sambalpur. He collected 1781 artefacts from these sites and the lithic composition is dominated by Chert and Quartz tools\textsuperscript{11}. In 1983 S.C. Nanda\textsuperscript{12} studied a small geographical area around the Indravati Basin and reported some Upper Paleolithic and Mesolithic sites. His study revealed the General presence of geometric microliths in the assemblage composition and the domination of yellowish chert artifacts\textsuperscript{13}. S. B Ota\textsuperscript{14} made exploration in the Phulbani district, which brought to light 30 open air Microlithic sites on the bank of the Bagh and Mahanadi rivers. Lithic tools found in these sites are predominantly made of chert. Mohanty’s\textsuperscript{15} exploration in Keonjhar district resulted in the discovery of 58 Microlithic sites\textsuperscript{16}. The intensive exploration carried out by P.K. Behera\textsuperscript{17} has brought to light several Lower, Middle, Upper Paleolithic as well as Mesolithic and Neolithic sites in upper Brahmani valley and its tributaries in the Sundergarh district of Odisha. His survey in the Middle Mahanadi valley has also revealed 35 Microlithic settlements. Some sites reported by him are associated with heavy duty pebble tools\textsuperscript{18}. Thus, the microlithic sites in Odisha are more widely and profusely distributed around the rivers of Tel, Raul, Ong, Suktel, Girisul, Lanth, Ranj, Danta and Jira\textsuperscript{19}. Besides, the above mentioned area, occurrence of Microlithic industries was also reported from the Tang stream (Fig. 1),
a tributary of the river Undar, in Bolangir district of Orissa. In this paper attempt has been made to
discuss about 5 Microlithic sites of Tang River and the artefacts particularly made of chert are
analysed here.

Research Methodology: The primary intention of this research is to locate the Microlithic
assemblages in the Undar River and its tributary Tang River in Bolangir district. As the
archaeological antiquities are scattered over a vast geographical area, a detailed and highly
systematic exploration has been conducted in this valley. For identifying the exposure and rocky
outcrops, toposheets (64 L/16, 64 P/4) have been used during exploration. The toposheets are of great
help to locate the eroded surface and exposure present near the River bank, small hillocks, rocky
knobs and pediment areas. The whole of river Tang and its adjoining areas was surveyed for
understanding geo-archaeology. Microlithic settlements were identified in various contexts too.
Purpose of this research is to correlate geological formations to lithic artifacts from microlithic sites of
this region and also to collect information about possible chert sources.

Geography of the Study Area: Bolangir district is a district situated in the western part of Odisha.
It lies between latitude 20° 11’ 40” – 21° 05’ 08” North and longitude 82° 41’ 15” – 83° 40’ 22” East. It is
bounded by Sonepur and Boudh in the east, Nuapara in the west, Kalahandi in the south and
Bargarh in the north. The district can be divided into two broad physiographic units (i) undulating
plains (Pediments) dotted with residual hills and (ii) scattered hills and areas with high relief. The
undulating plains occupy the central and eastern parts of the district, average elevation being 200m to
300m above mean sea level with a general slope towards east. The areas with high relief and high
hills are situated in the north western, western and south eastern parts of the district. The main forest
area stretches along the western boundary bordering the Nuapada, Kalahandi district and then in
turns to the east running parallel to the Gandhamardhan range. The major hills of this district are
Gandhamardhan (3,296 ft), Butel (2,670 ft), Chandli (2,630 ft), Thuta (2,056 ft), Patpani, Bender
(1,920 ft), Chhatardandi and Matkhai (2,591) etc. The hill ranges belong to the Eastern Ghats having a
general trend of northeast – southwest.
An observation on the use of Chert and their distribution in prehistoric sites of Tang River Valley in west Odisha, India

The drainage pattern of the district is sub-dendritic to dendritic mainly controlled by river Suktel, Lanth, Ong, Lanth, Udei, Tel and Undar other small rivulets. The rivers are generally perennial in nature with a very nominal flow during summer months. The south-west monsoon is the principal source of rainfall in the district. Average annual rainfall of the district is 1229.47mm. About 80% of the total rainfall is received during the period from June-September. The climate of the district is tropical with hot and dry summer and pleasant winter. The distribution of different soil types in the district depends much on its physiographic and lithologic variations. Based on the physical and chemical characteristics, mode of origin and occurrence, soils of the district may be classified into three groups namely Alfisols, Ultisols and Vertisols. The area forms a part of Eastern Ghat Super group of rocks comprising of Khondalite Granite, Calc Granulite, Anorthside, Quartz vein and Pegmatite. Our study area is the Tang River located in southern part of the Bolangir district. The river Tang which is a minor tributary of river Undar has its origin from a plain open scrub near the village Sindhpali in south-western part of the district. To its lower course it is joined by many small seasonal rivulets like Debang Nala, and Gadia Jhor in the right banks. After flowing of about more than 40 km in southern direction it joins at the left bank of the river Undar near the village Diaton. To the down course Undar joins to the Tel River.
Site wise Lithic Artefacts: As many as five prehistoric settlements are explored in the study area. However, all the explored microlithic sites of Tang Stream are found either in foothill region or in the river bank. The sites like Bhoipada, Siletpada-1 and Siletpada-2 are riverbank sites whereas the sites Jhinkidunguri and Mahagaon are located near rocky outcrop area. A total of 854 lithic components have been reported from all sites (Table-1). The initial analysis involved the standard classification of all lithic artifacts from each of the sites into tools and debitage. During the analysis, a good number of finished tools have been observed in the chert and quartz components but the number tools are higher in chert components. In the total assemblage composition, Cores comprise 161 artefacts (19%) and Flakes consist of 387 artefacts with 45% of total assemblages. Blades constitute 6% of the total assemblages (Fig. 4) and the percentage of bladelets is only 7% which comprises 61 artefacts. Fragments of different distal, medial and proximal parts of both blades and bladelets form only 4% of the total artefacts collected from all the 5 sites. Chunks constitute the third largest category in artefacts with 19% which is 163 in number in the overall microlithic assemblages.

<table>
<thead>
<tr>
<th>Site Name</th>
<th>Blank forms</th>
<th>Core</th>
<th>Flake</th>
<th>Blade</th>
<th>Bladelet</th>
<th>Fragments</th>
<th>Chunks / Chips</th>
<th>Total</th>
<th>Grand total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Siletpada-1 (SLP-1)</td>
<td>Unretouched</td>
<td>61</td>
<td>125</td>
<td>15</td>
<td>14</td>
<td>6</td>
<td>24</td>
<td>245</td>
<td>285</td>
</tr>
<tr>
<td></td>
<td>Retouched</td>
<td>-</td>
<td>22</td>
<td>8</td>
<td>6</td>
<td>4</td>
<td>-</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>Siletpada-2 (SLP-2)</td>
<td>Unretouched</td>
<td>35</td>
<td>92</td>
<td>9</td>
<td>20</td>
<td>8</td>
<td>61</td>
<td>225</td>
<td>263</td>
</tr>
<tr>
<td></td>
<td>Retouched</td>
<td>-</td>
<td>19</td>
<td>8</td>
<td>7</td>
<td>4</td>
<td>-</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>Jhinkidunguri (JKD)</td>
<td>Unretouched</td>
<td>20</td>
<td>35</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>12</td>
<td>78</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>Retouched</td>
<td>-</td>
<td>12</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>-</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Mahagaon (MHG)</td>
<td>Unretouched</td>
<td>22</td>
<td>33</td>
<td>-</td>
<td>3</td>
<td>2</td>
<td>19</td>
<td>79</td>
<td>102</td>
</tr>
<tr>
<td></td>
<td>Retouched</td>
<td>-</td>
<td>17</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>-</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>Bhoipada (BHP)</td>
<td>Unretouched</td>
<td>22</td>
<td>20</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>47</td>
<td>90</td>
<td>106</td>
</tr>
<tr>
<td></td>
<td>Retouched</td>
<td>-</td>
<td>12</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>-</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

Classification of Chert types in the study area: The crystalline rocks like khondalites, granite gneisses, charnockites, quartzites and anorthosites, occupy a larger portion in the study area. These are the most predominant rock types occurring in the undulating plains and river banks. During exploration five variety of raw material are noticed in the Tang valley they are chert, quartz, chalcedony, agate and quartzite. Microlithic settlements located in this valley are basically dominated by chert of varied colours as the main raw material. The microlith using community seems to have preferred the river nodules instead of Chert outcrops. Regarding the accessibility and usefulness of 5
An observation on the use of Chert and their distribution in prehistoric sites of Tang River Valley in west Odisha, India

Cherts within the region, over half of all the outcrops offer very good quality or medium quality raw materials. Thus, Chert is the first preferred and common raw material utilized in the Tang river Valley for microlithic tool production. During the analysis of artefacts, colour of chert was taken into consideration for classification of chert components. As many as 12 types of Chert (Table-2) have been observed in total lithic composition. Such as black chert (4.21%), grey chert (12.41%), green chert (3.98%), yellowish grey chert (4.68%), brown chert (3.39%), banded reddish chert (7.72%), Blueish greyish chert (2.92%), coffee coloured chert (5.38%), Reddish off white chert (8.89%), Brownish greenish chert (3.63%), Pinkish greyish Chert (10.30%) and Blackish Grey Chert (1.52%) etc.

Table-2. Chert types with other Materials

<table>
<thead>
<tr>
<th>S.N</th>
<th>Raw materials</th>
<th>Types</th>
<th>Name of the sites</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>SLP-1</td>
</tr>
<tr>
<td>1</td>
<td>Chert</td>
<td>Brown chert</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Green Chert</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Black Chert</td>
<td>10</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Grey Chert</td>
<td>22</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>Banded Reddish Chert</td>
<td>34</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Blueish Greyish Chert</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Coffee Colored Chert</td>
<td>13</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Red off White Chert</td>
<td>41</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>Yellowish grey Chert</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>Brownish Greenish chert</td>
<td>22</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>Pinkish Greyish Chert</td>
<td>31</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>Blackish Grey Chert</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>Quartz</td>
<td>Milky quartz</td>
<td>66</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>Crystal quartz</td>
<td>32</td>
</tr>
<tr>
<td>15</td>
<td>Agate</td>
<td>Agate</td>
<td>3</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>Cherty Agate</td>
<td>6</td>
</tr>
</tbody>
</table>

6
Chert variety in Tool components: Chert is a sedimentary rock composed of microcrystalline or cryptocrystalline quartz, the minerals form of silicon dioxide (SiO$_2$). It occurs as nodules, concretionary masses, and also as layered deposits$^{21}$. As Chert breaks with a conchoidal fracture and produces very sharp edges, it was a preferable raw material for tool production in prehistoric age. It being a very hard and durable rock, when it breaks, the edges of broken chert tend to retain its sharpness for longer period of time. Crystalline structure of chert also influences stone tools workability. So the microlithic tool manufacturing people preferred cryptocrystalline materials for their predictability, superior brittleness, and sharp edges$^{22}$. It is argued that Early Mesolithic microliths were produced in large numbers ahead of time within a reliable weapons system focused on intercept hunting. While Later Mesolithic microliths were produced in smaller batches as needed, within a maintainable System optimized for encounter based hunting$^{23}$. In the study area large variety of good and medium quality chert is available in the form of nodule at the outcrops, as well as in the river channel.
An observation on the use of Chert and their distribution in prehistoric sites of Tang River Valley in west Odisha, India

Fig. No 2: Cores from Tang valley, 1-3-Flake core, 4-5-Blade core, 6-8-Bladelet core
Fig. No. 3: Flake tools, 1-4 Scrappers, 5-7 Denticulate

Fig. No. 4: Retouched Blades from Tang Assemblages
All the microlithic sites of Tang river valley are dominated by chert components in its assemblages. The typological analysis of lithic materials reveals that Chert was the most preferred raw material in the production of tools. A large number of chert nodules have been used as cores (Fig. 2), from which single or multiple blade and bladelets have been removed. Chert is quite predominant in tool types such as scraper, notch, denticulate, burin and awl. Besides, majority of geometric tools like triangle and lunate are only made of chert. The production of scrapers in the local chert was used in this valley. Scrapers of different varieties are also found in good number (16.79%) and are dominating tool types especially in the site of Siletpada and Jhinkidungri. These scrapers are clearly an important part of the tool kits and have occupied highest position (Fig. 3). Side scraper (16 nos), Concave Scraper (2 nos), End Scraper (4 nos), and Transverse scraper (3 nos), are made of chert of different colors, but majority are found in grey chert and black chert. However, scrapers are produced in fine, medium as well as coarse variety of chert. Perhaps early man of microlithic phase had standard choice of using fined variety of chert for tool production as there is less number of scraper noticed in the coarse variety of chert. It is noticed that most of the working edge of the scraper is opposite the striking platform of the flake. Notch (21 nos), is second category of tool which is manufactured in large numbers in all the sites. In cherts of all colors, Notch (Fig. 5) is commonly found but in the site Siletpada highest number of notch is reported in coffee coloured chert and these are medium grained. Denticulate is another tool type which is also very common in lithic composition of all sites and has 9.46% of the total lithic assemblages (Fig. 3). Most of the denticulated tools (17 nos), are made of chert and these are rarely made in quartz materials except a few in Bhoipada site. Many denticulates are noticed to have been made of coarse variety of brown chert and banded reddish chert. Tools like awl (10 nos), and borer (3 nos), although few in number in the total lithic composition, are made of green chert, red off white chert and black chert of fine variety. In tool composition burin as a tool is classified into 4 types such as axial dihedral burin, offset Burin at butt, offset dihedral burin and transverse burin. All the burins are made of fine variety and medium variety of chert. As many as 9
Burins are found in blackish grey Chert. Out of the 9 burin siletpada-1 site has yielded only 5 Axial Dihedral Burin. Marginally retouched (13 nos) and partially retouched tool (8 nos) are large in number in all the sites of Tang valley which are made of chert of various types. So far the geometric tools are concerned, their number is meagre in comparison to other tools but it is noticed that they all are made of fine grained variety of chert. Lunate (2 nos), Scalene triangle (1 nos) and Isosceles triangle (1 nos) are found in Yellowish grey Chert and black Chert. Local chert types have predominated in the lithic assemblage of the Tang valley Thus it can be said that sources of the material undoubtedly exist in the vicinity of microlithic settlements. The tools found in blade (Fig. 4 & 5) and bladelet (Fig. 6) components are made of fine variety of chert where as large number of flake tools are made of medium grained chert. Only some flake tools of coarse grained chert were found from the site of Jhinkidunguri. The site siletpada-2 and Mahagaon have some thin flakes, which are translucent, and made of grey or bluish-gray colour. As there was availability of local chert over the landscape particularly in foothill, outcrop and river channel, the archaic people exploited heavily for their subsistence.

**Raw material availability and Source area:** Raw material sources are generally distributed in patches in the landscape, and they provide a wide range of stones. These stones are the basic raw material for man during the prehistoric period. According to Goodyear many regions are characterized by an uneven distribution of raw material resources and hunter-gatherers preferred to position themselves on the landscape in relation to this non-mobile resource. Their mobility is very often linked with such distribution of food and raw material sources. So, the Source areas are the special places on the landscape linking generation after generations of hunter-gatherers that sought knappable stone for the manufacture of tools. Rocks of different types had played a critical role in the life ways of early archaic people. It is ubiquitous in character and widely distributed in all kinds of environmental setting. Various lithological environments contain siliceous rocks of different characters. In the study area crystalline rocks like khondalites, granite gneisses, charnockites, quartzites and anorthosites are abundantly available. A number of outcrops occur near the river bank or its adjoining area which might have been source area of chert for prehistoric man. The Chert components of lithic assemblages of Tang valley are classified into three major categories on the basis of its texture they are fine grained, medium grained and coarse grained (Fig. 7). The assemblage composition shows that the raw materials are completely local in character. Three varieties of chert nodules seem to have been utilized for tool production such as; pebbles found in river section, hill slope nodules and outcrop chunks. These outcrops and river channels are most probably highly exploited during upper palaeolithic to Mesolithic phase as this area is very rich in chert nodules. Thus, the region had an area supplying stone material, which is proved by the concentration of microlithic sites. The valley area had better quality of chert materials which might have been used at
large scale by early man. Better quality of raw material produced the desirable tool because raw material quality is always related to the workability of stone during knapping. Hence, differences in the quality of material will have an effect on the character of the assemblage, especially with regard to the production of tool forms. During the exploration, three chert sources have been identified in the Tang valley; two suitable chert outcrops which are located at the left bank of river Tang near the village Diaton and Mahagaon and one chert source is found in river channel near Siletpada where Chert pebbles are also scatterly lying near the river channel (Fig. 1). These sources of chert mostly catered to the need of early human settlements of this region. Vicinity of qualitative raw material might have helped them to exploit the landscape easily without sparing much time and effort. As the source of chert is situated close to the settlements in less than 10 km radius of the site, it can be considered as local raw materials. As the prehistoric people were mobile communities, they seemed to have move across the valley in search of better raw materials. Binford suggested that foragers exploited land by moving from place to place in large groups. With raw material quality playing a role in procurement strategies, it is assumed that the foragers passed up abundant lower quality material in favor of higher quality material. So the whole valley like hills slopes, rocky knobs, river banks and stony outcrops must have been explored by them in search of better quality materials. The outcrop located at Diaton and Mahagaon have left over large number of chert nodules over the surface and some are embedded in compact brownish yellowish soil. These locations are situated only in between 5to 6 km radius of Jhinkidungri and Mahagaon. Hence, the microlithic using communities might have either used these outcrop chunks or preferred to import chert pebbles from the river channel exposed near Siletpada. But there is every possibility that the prehistoric people of this valley preferred the river nodules instead of Chert outcrops. The reason for choosing the river nodule may be the ready availability of raw material which doesn’t need much physical labour to obtain it. Raw material procurement from outcrops was probably neglected as quarry from outcrop is a time consuming process and requires much physical labour along with transportation difficulties. However, majority of the sites in the study area have utilized the river pebbles as source of raw material. The following graph show the percentage of category of chert found in the total lithic assemblages of Tang valley.
**Inter site comparison:** A total of 854 microlithic artefacts were collected from the sites of Tang valley. All the five sites are found in two geomorphological contexts. The site Bhoipada, Siletpada-1 and Siletpada-2 are found along the river banks where as the site Jinkidunguri and Mahagaon sites are located near the rocky outcrops. The Bhoipada site has yielded 106 specimens. Out of these artefacts only 16 specimen are retouched tools. Among them, 12 are made on Flake (75%), 1 on blade (6.25%) and 2 on bladelet (12.5%). In this site tool are made of black chert, brown chert and reddish off white chert. The microlithic industry of Siletpada-1 and Siletpada-2 are found at the left bank of river Tang near a rock sheet very close to the river. The site Siletpada-2 is located only 400 mtrs south of previous site, on the right bank of the river. The compositions of microlithic component consist of core (21.40%), Flake (51.57%), blade (8.07%) and bladelet (7.01%). Chunks or debris is only 10.42% of the total assemblages. Chert is the dominant raw material in both sites. Fine variety of green chert and blackish grey chert have been maximally utilised for tool production. Both sites are similar in relation to lithic composition and raw materials. Most of the Cores from both the sites are made of river pebbles. Jhinkidunguri and Mahagaon are the sites located near the outcrop. The Percentage of retouched tool in Blade is very low in comparison to bladelet at both the sites. However, in these sites most of the tools are made on Flake components. Grey chert, brown chert and blueish grayish cherts have dominated the site and large numbers of tools are found in the chert of these colors. Above all, the sites explored in the Tang valley are homogenous in nature as they have revealed a high degree of similarity in raw material use. Obviously there is a little variation in chert types particularly in its texture. Large numbers of lithic artefacts are made of fine grained chert in the site of Siletpada and Bhoipada whereas the sites of outcrop area have artefacts of coarse and medium grained chert. Tools
in blade and bladelet have been noticed to have made in fine grained chert of varied colours. In flake components tools are made of both medium and coarse grained chert.

**Conclusion:** The techno-typological analysis of the surface materials of Tang river demonstrate that chert as raw material is generally present in all the microlithic settlements of this valley. Availability of chert source near the settlements enabled the prehistoric man to obtain the raw material of their choice. The study area being covered with small hillocks and forest tracts, food sources along with raw material was adequate over the vast landscape which might have attracted the prehistoric man to this locality for seasonal hunting or gathering. Much of the land surface and outcrops of this region are covered by small cobble sized chert nodules of variable quality especially from fine to coarse grained material. As these raw materials were located nearby, foragers in this valley had perfect knowledge of the resources in the environment and took ample opportunity to procure them. There is a common assertion that raw material is ubiquitous in its availability but lithic materials differ in their suitability for tool production. Andrefsky\(^\text{31}\) argued that the availability of lithic raw materials might be the most important factor in the organization of technology that influenced the settlement configurations. So the occurrence of stone tools in this area suggests that the encampments were temporarily settled during the Microlithic cultural phase, most probably for hunting purposes. The presence of cores, flakes and waste pieces of chert indicate that the tools were manufactured locally. Analysis of raw material of these settlements provide information on the exploitation of the local environment and human-environment relations. Besides, the distance of the sources from the settlement also point to the territory used or controlled by certain groups. Prehistoric people of this region had a mobile lifestyle moving across the landscape in search of various resources starting from raw material procurement to hunting-gathering and collecting of food items. So it can also be assumed that lithic procurement strategies of the early man in this region can be embedded in primarily subsistence activities, as well as be a part of direct procurement\(^\text{32}\). Thus the procurement of raw materials and lithic reduction strategy of the prehistoric man in this area suggests that large flake blanks were brought to the sites from the nearby source areas and were used to produce their tools for various purposes. However, at present the mobility patterns of the last hunter-gatherers can be established only on the basis of the circulation of the raw materials employed for the manufacture of the tools. Further investigation on prehistoric archaeology of this region with systematic excavation of stone tool antiquities would provide us some new light to understand the early human behaviour of this valley.

**Acknowledgement:** I am thankful to Dr. P.K. Behera, Reader, P.G. Department of History, Sambalpur University for his encouragement, suggestions and guidance for writing this paper. I am
also thankful to my friend Manoj Patel and Susanta Mahanand for their cooperation during field exploration.

References:


An observation on the use of Chert and their distribution in prehistoric sites of Tang River Valley in west Odisha, India


29. Ibid.


Comparing Economy of Bronze Age Erlitou district Yanshi, Henan, China and Harappa district Sahiwal, Punjab, Pakistan: An Archaeological Observation

Qian Wang,
School of Cultural Heritage,
Northwest University,
229 North Taibai Road,
710069, Xian, China

Anil K. Pokharia
Birbal Sahni Institute of Palaeosciences,
53 University Road,
Lucknow 226007, India

1. Introduction: Similarities and differences in human behavior are more important to understand early civilizations than their connections\(^1\). The two important sites Erlitou and Harappa have been studied as key to understand these. Although they are not contemporaneous, however, both have revealed stable agriculture system, professional craftsmanship and complex social stratification.

Erlitou is located in the west of Henan province and the east of Luoyang basin with an area of approximately 300 hectares and about 18,000 to 30,000 people\(^2\). This site was discovered in 1959 and excavated since then\(^3\). At present, the excavated area is about 40 hectares. The excavation at the site have revealed large palace, workshops related to copper and bone objects, terracotta figurines, place of worship, house, copper-hoards, pit and well relics etc. About 400 tombs were found with large number of potteries, stone, bone, shell, copper, jade and lacquer objects\(^4\). Harappa is situated
approximately 161 kilometers south of Lahore, Pakistan. It is about 150 hectares with 35,000 people. In 1826, Charles Masson was the first European visitor to subsequently report on Harappa. Since then, Harappa has been studied for years.

Reviewing the previous archaeological research work on both these sites, this paper compares the economy of Erlitou and Harappa from the angle of agriculture, craft and trade. A comparative study between Erlitou and Harappa is as follows.

2. Background and existing data (field and lab work)

(1) Erlitou: Erlitou is located in the Luoyang basin. The Luo River flows from west to east and the Yi River flows from southwest to northeast from the bottom of the basin. The pollen analysis have revealed that climate condition during 4000-3600 yrs BP was warm around Erlitou, which was conducive to agriculture. From 2001 to 2006, over 2272.5 liters of soil had been systematically collected and floated from a variety of locations. 157 flotation samples contained 122,835 carbonized seeds. Among them 99,085 were Chenopodium. Because 87.2% of Chenopodium came from one floatation sample from 2001VH11 in the late layers, Zhao believed they belong to some special cultural phenomenon. Beside Chenopodium, there were 23,750 other carbonized seeds, 77.6% were crops, such as foxtail millet (Setaria italica), proso millet (panicum miliaceum), rice (oryza sativa), wheat (Triticum aestivum), soya bean (glycine max) (Fig. 1). Foxtail millet was the main crop in Erlitou. Proso millet and rice also played an important role. In general, north china is regarded as a dry-land farming area based on foxtail millet and proso millet, while south china was a rice farming area. But the percentage and ubiquity of rice was very high in Erlitou. Especially in Erlitou period (1750-1530 BC), it was higher than the traditional northern crop proso millet. It seemed that at this time the environment of Erlitou was suitable for rice cultivation. Zhang measured carbon isotope ratios in 22 human bone samples from Erlitou. The result showed that
except two samples, the ratio of others ranged from \(-12\%\) to \(-6\%\) (Fig. 2), which belonged to C4 plants (such as foxtail millet and proso millet). The other two samples showed the presence of C3 plants (such as rice), which corroborate the results of macrobotanical floats.

![Graph showing percentage and ubiquity of main crops in Erlitou](image)

**Fig. No. 1:** Percentage and ubiquity of the main crops in Erlitou
Comparing Economy of Bronze Age Erlitou district Yanshi, Henan, China and Harappa district Sahiwal, Punjab, Pakistan: An Archaeological Observation

Weber\textsuperscript{13} carried out a systematic flotation of a total of 10,000 liters of soil from Harappa. There were 32 samples in the early stage (3300-2600BC), 41 samples in the mature stage (2600-1900BC) and 17 samples in the late stage (1900-1700BC). Barley (\textit{Hordeum}) and wheat (\textit{Triticum}) made up the majority of cereal seeds, accounting for 93\% (3300-2600BC), 81\% (2600-1900BC) and 75\% (1900-1700BC) of the total number of seeds (Fig. 3). Both barley and wheat originated in the Fertile Crescent zone of Western Asia, and was in cultivation in the Baluchistan region in the 6th millennium BC\textsuperscript{14}. In the early period, other crops, like millet (\textit{Panicum}), grape (\textit{Vitis}), date (\textit{Phoenix}),...
lentils (*Lentil*) and peas, made up for 1% of the total seeds. At the middle stage, there were new species of crops, such as rice (*Oryza*), cucumber, *Lathyrus sativus* and so on. In the late period, other crop seeds accounted for 5%\(^{15}\). Kenoyer\(^ {16}\) carried out carbon isotope analysis on 32 molar samples from Harappa. The result showed that all samples ranged from -14‰ and -8‰ (Fig. 4) and belonged to C3 plants (such as barley and wheat), which was consistent with the flotation results of plant remains at Harappa\(^ {17}\).

Fig. No. 3: Percentage, density and ubiquity of the main crops in Harappa
It can be said that both Harappa and Erlitou people adopted a multi-cropping agriculture system and grew annual grass plants. In the early time, it was a reasonable strategy designed to adjust to changing conditions over time. Both sites saw a significant increase in crop diversity from the early period to the late period. Harappa and Erlitou people broadened the use of crops without abandoning existing ones. At both sites these cereal crops remained relatively stable, without any sudden or rapid change.

3. Spatial and chronological patterning: Collated data (Yellow river and Indus river)

In order to understand agriculture-based subsistence economy we collated data from research papers on carbonized remains recorded from archaeological sites in domains of Yellow river and Indus River. Reviewed the studies on carbonized remains in upper and lower Yellow river sites.
from pre-Erlitou to post-Erlitou period, such as Jinchangou\textsuperscript{18}, Zhaojiazhuang\textsuperscript{19}, Dongzhao\textsuperscript{20}, Guchengzhai\textsuperscript{21}, Zhongtan\textsuperscript{22}, Wangchenggang\textsuperscript{23}, Yangjiazhaiyangpogen\textsuperscript{24}, Xiasunjiazhai\textsuperscript{25}, Erlitou\textsuperscript{26}, Nanwa\textsuperscript{27}, Dongfengxinan\textsuperscript{28}, Gongshijia\textsuperscript{29}, Shangxichuan\textsuperscript{30}, Jiaoridang\textsuperscript{31} and Wenjia\textsuperscript{32} (Fig. 5-8).

Fig. No. 5: Showing absolute counts (n) of cereal grains in Upper and Lower Yellow River during Pre-Erlitou Period\textsuperscript{33}
Comparing Economy of Bronze Age Erlitou district Yanshi, Henan, China and Harappa district Sahiwal, Punjab, Pakistan: An Archaeological Observation

Fig. No. 6: Showing absolute counts (n) of cereal grains in Upper and Lower Yellow River during Erlitou Period. 

Fig. No. 6: Showing absolute counts (n) of cereal grains in Upper and Lower Yellow River during Erlitou Period.
Fig. No. 7: Showing absolute counts \( n \) of cereal grains in Upper and Lower Yellow River during Post-Erlitou Period\textsuperscript{35}
The cumulative data from these sites have revealed that foxtail millet dominated in lower yellow river from 2100-1300BC, while proso millet played a more important role in upper yellow river. Compared to foxtail millet, proso millet preferred a drier environment\textsuperscript{36}. Barley and wheat are the
new plant species from the west. Compared to wheat, barley is a cold-tolerant crop, which is suitable for planting in the high-altitude area. Thus, more barley appeared in upper yellow river sites, while more wheat was found in lower yellow river. These differences are caused by the different geographical environment. These upper yellow river sites were mainly distributed in Qinghai province, which is located mostly on the high altitude Tibetan Plateau. The climate there was cold and dry, which has influenced the planting choice. According to fig.8, from 2100-1300BC, it seems that the differences caused by geographical environment were more than change of time. The same phenomena can be seen in the comparative study of cereals between upper and lower regions of Indus river. In early times, different regions adopted different agriculture strategies according to their geographical environment. The evidence shows that changes in agriculture strategies occurred gradually rather than abruptly.

3. Craft

(1) Copper or Bronze Objects: According to the published data, Erlitou unearthed 172 copper or bronze objects and Harappa found 297. In comparison to Harappa, Erlitou people used copper or bronze objects as an important status symbols in burials. These copper objects were found in the big tombs. As stated in the excavation report of Erlitou, tombs could be divided into three classes. First class was the big tomb, with more than 2 meters length and 1 meter width which contained abundant burial objects, such as bronze, jade, turquoise and pottery objects. The width of the medium one was 0.5 meters, in which only potteries could be found. The small ones with width less than 0.5 meters did not have burial objects.

The number of copper or bronze objects and the distribution of types for each site viz. Harappa,
Erlitou and their contemporaneous sites, such as Mohenjodaro, Lothal, Surkotada, Kanmer, Farmana, Kalibangan, Dongxianfeng, Wangjingtou, Donggangou, Wangchenggang, Gadawang and Xiawanggang are shown in Figs. 9–11.

![Graph](image)

Fig. No. 9: Absolute counts of copper artefacts from Erlitou and Harappan period sites. 

---

28
Fig. No. 10: Distribution of copper types from Erlitou and Harappan period site
As precious material in Bronze Age, copper was mainly used in big cities in early Chinese civilization. The number of copper or bronze objects unearthed in Erlitou was much larger than other sites. It seems that early civilization has strict hierarchy in the use of copper or bronze. In contrast to this, the distribution of copper or bronze objects in Harappa was not concentrated or did not show a hierarchy. Large number of copper wares were also found in some small sites, such as Kanmer (1.2 hectares), Lothal (4.2 hectares) and Surkotada (1.4 hectares). The differences might be because of political organization in city-states and territorial states. Erlitou (300 hectares) was much bigger than other contemporary sites in China, such as Dongxiafeng (25 hectares), Wangjinglou (37 hectares), Donggangou (15 hectares), Wangchenggang (30 hectares) and Xiawanggang (0.4 hectares). With royal tombs, bronze foundries and palatial buildings, Erlitou is...
always regarded as the capital city of Xia or Shang dynasty, which is full of controversies, because the existence of Xia dynasty is doubted. However, without any doubt Erlitou was a city center at that time. While in Indus valley civilization, there are several urban centers, such as Mohenjodaro (200 hectares), Harappa (150 hectares), Ganweriwala (80 hectares), Rakhigarhi (80 hectares) and Dholavira (100 hectares), which appear to be independent city-states.

According to the distribution of copper types (Fig. 10), copper ornaments namely bangles, rings and beads, played an important part in Indus valley civilization. Ritual bronzes were the most impressive and unique objects in Chinese early civilization, which were not found in other cultures. Tools were the objects that people can use to finish a mechanical or manual task, which were mainly used in each site. To be more specific, rod tools accounted for a large proportion in sites. While arrowheads which were normally regarded as weapons made up the largest proportion in Erlitou sites. As a precious metal, the use of copper or bronze to some extent reflects the social needs. It seems that bronze objects played an important role in defense and ritual affairs in Erlitou, which had a long-term influence in Chinese Bronze Age. The size of bronze objects in Erlitou was not more than 30cm. It became bigger, heavier, and more complex and developed following a strict hierarchy. In the tombs of royalty and nobility a large number of burial bronze wares could be seen. While for the commoner, bronze ware is taboo. Controlled and stimulated by the elite group, China has formed a special bronze culture. From early Harappa to Late Harappa, the copper industry was consistent and developed in another way. There was no evidence for elite control of metal production in Harappa. The use of copper ware seemed more connected with the daily life of citizens. Thus, small handy small and artistic copper or bronze objects were the trend in Harappan civilization.
(2) **Distinctive Artefacts:** Both Erlitou and Harappa unearthed some distinctive artefacts too. In Harappa, seals and weights played an important role. Regarded as personal or official stamps, seals were used to make an impression on goods for large-scale or long-distance trade, which might be only used by the governors and business men. Weights were important measuring objects in Harappa, which were highly standardized with less than 6% fluctuation within each class of weights. Weights, like seals, should be related to municipal administration and trade. Many finds made near the city gate, their use for taxation. Gamesman and dice were used for entertainment in daily life. These artefacts were common in Harappa but not found in Erlitou. Harappa also found hundreds of human and animal figurines. Among human figurines, 2/3 were female and 1/3 were male. Female figurines wore only a loin cloth with or without girdle, while males were all nude. Animal figurines were mainly made up of bulls, rhinoceros, goats and ram. Tigers, elephants, dogs, pigs, monkeys, cats, turtles, squirrels and snakes also could be seen. These were commonly made of terracotta and faience. The size of these figurines was quite small. The human ones were 3-15cm in height, with an average of about 8 cm. The animal ones were 2.7-20cm, averaging about 7 cm. These small figurines might be used as toys, commodities, amulets or ritual item. In Erlitou, a few small pieces of animal terracotta, such as monkey, bird and dog, bone and jade were found. While no human figurines were discovered so far in Erlitou.

Ritual vessels were the ceremonial utensils which were used in ritual activities such as sacrifices, banquets, funerals and important ceremonies. They were the most impressive objects in Chinese Bronze Age. Associated with status identity and power of users, ritual vessels had strict grade restrictions and combinations. In Erlitou, the common ritual group pottery vessels were Gu, Jue and He and ritual bronze vessels mainly was Jue. These vessel combinations changed with time. Oracle bones were another distinctive artefact in Erlitou. They were made of animal bones,
such as the scapula of cattle, pigs, sheep and deer. People used them for divination in Chinese Bronze Age.

To sum up it can be said that professional crafts were seen at both sites, but the differences in typology and function were surprising. The crafts in Erlitou seem more associated with political and ritual life, while in Harappa these were connected to business activities and daily life. These differences might be due to the two different kinds of political organization: city-states and territorial states, which had big influence on social economical behavior.

4. Trade

(1) Harappa: Trade connections between the Indus valley and Mesopotamia had a long history. Indus seals, cubical stone weights, shell bangles, agate beads and monkey figurines were found at many sites in Mesopotamia and western Iran. Agate beads from Harappa were found in the royal burial of Kish and Ur\(^6\). The trade with Oman played an important role in the sea trade of Harappa. Numerous Indus artifacts have been found there and along southern coast of the Arabian gulf\(^7\). Furthermore, the Lead isotope analysis of the copper assemblage from Harappa indicated that Oman was one of the main sources for obtaining copper raw material\(^8\). The majority of trade from Harappa to the west was across the sea to Oman and far up the Persian Gulf to the cities of Mesopotamia, and there was also evidence for limited overland trade through southern Iran\(^9\). Various sites in central Asia also yielded some objects from Harappa. Two Harappa-style seals, etched carnelian beads and ivory dice were found in Altyn-depe\(^70\). Harappa-style seals were also unearthed in Gonortepe\(^71\). In the north Afghanistan sites, etched carnelian beads from Indus valley were also found\(^72\). These discoveries indicated that Harappa and central Asia had close trade
relationships. There are some early bronze age sites in Xinjiang which could be dated back to 2000 BC, such as Tianshanbeilu cemetery\textsuperscript{73}, Saensayi cemetery\textsuperscript{74} and Gumugou cemetery\textsuperscript{75}. Both Tianshanbeilu and Saensayi cemetery found faience beads, which were believed to be imported from the northern Caucasus or the Steppe into Xinjiang\textsuperscript{76}.

(2) Erlitou: Erlitou was the largest city in yellow river region during late Bronze Age, which had obvious hierarchical differences with other sites. Most resources in Erlitou were obtained locally or nearby areas. The stone came from the nearby rivers\textsuperscript{77}. The lead isotope analysis on 62 copper samples of Erlitou, indicates that the copper supply was from single source. The copper raw materials in period 2 and 3 came from one place and during period 4 it came from another place\textsuperscript{78}. The comparison with the lead isotope data of copper ore from Zhongtiao mountains, indicates that the metal found at Erlitou in period 2 and 3 might be from Zhongtiao mountains, which is less than 200km far from Erlitou (Fig. 12)\textsuperscript{79}. Turquoise played an important part in Erlitou. According to Infrared transmission spectrum and Powder XRD patterns (a) and FTIR spectrum, the turquoise of Erlitou might have come from Yungaisi, which is about 300km far from Erlitou\textsuperscript{80} and there were some other functional small sites providing resources for Erlitou. For example, the site of Huizui played an important role in supplying raw stone material, semi-finished and finished stone objects to Erlitou\textsuperscript{81}. There was no evidence for the economic activities of individual merchants in Erlitou. Central government took in charge of all the resources within its rule. There were fewer external connections. In Erlitou, handled bronze knife with perforated grip\textsuperscript{82} and bronze battle-axe\textsuperscript{83} can be recognized as belonging to Northern Complex ware, which might have relationship with the pastoral cultures of the distant steppe regions\textsuperscript{84}.
In summary, it seemed that trade activities in Erlitou were not as vigorous as in Harappa. Merchants played an important role in Harappan culture but were missing in Erlitou. The trade relations existed between Harappa and west & central Asia. The economy in Erlitou was monopolized by central power.

5. **Summary**: The archaeological evidences show the similarities and differences between Harappa and Erlitou. The economic systems of both the sites were influenced by environment and political organization. Proximity to rivers, fertile soil, warm and humid climate, were important geographical factors for the early civilization. At this stage, a stable and continuous agriculture with a strategy of multiple cropping was adopted and adjusted to the changing environment.

Harappa and Erlitou exhibited two types of political organization: city-states and territorial states, which had big influences on economic behaviors. In Erlitou, the government controlled both
the local procurement of valuable raw materials and the production. In contrast to this, the economy of Harappa appeared to have depended significantly on trade, which lacks the evidence of control by the political elites.

Compared to Erlitou, the geographical environment in Harappa was economically more open and geographically closer to the other civilized centers. The competition between these city-states encouraged external trade and expansion. On the contrary, economically the environment in Erlitou was conservative. At the end of 2000BC, there were some huge sites in Yellow river and Yangtze river, such as Liangzhu, Taosi and Shimao, which caused controversy about the origin of Chinese civilization. After 2000BC, all these sites decayed and Erlitou remained the only huge site of that time, which lacked economic competition until the late period. As a state, political and ritual control played an important part in its economy.

References:

4. Ibid.
9. Ibid.


Comparing Economy of Bronze Age Erlitou district Yanshi, Henan, China and Harappa district Sahiwal, Punjab, Pakistan: An Archaeological Observation


Ibid.


IA, CASS. Opcit. 2014.


Ibid.

Ibid.


56. Ibid.

57. Ibid.


Comparing Economy of Bronze Age Erlitou district Yanshi, Henan, China and Harappa district Sahiwal, Punjab, Pakistan: An Archaeological Observation

80. Ibid.
Copper Hoard Weapons & Implements kept in State Museum Lucknow

Anand Kumar Singh
Director,
State Museum, Lucknow

The State Museum, Lucknow houses 90 copper hoards antiquities, mostly from Uttar Pradesh and two from Jharkhand. This collection has 41 flat celts, 20 shouldered axes, 9 harpoons, 9 chisels, 4 short swords, 3 bar celts, 2 anthropomorphic figures, 1 ingot and 1 dagger. The two types of axes namely flat celt and shouldered axe are represented in the collection. A rare double axe (Acc. No. G-25) is also displayed in this collection. The Harpoons are mostly of cold forged type. This collection also has a very large anthropomorphic figure (Acc. No. 2007.2).

Flat Celts:

![Flat Celt Image]

Fig. No. 1: Flat Celt

The accession number of the flat celt is A-220. It is made of copper. It size is 15x12x0.5 cm and its weight is 0.550 kg.
The accession number of the flat celt is A-221. It is made of copper. It size is 18x13x0.5 cm and its weight is 1.022 kg.
Fig. No. 3: Flat Celt

The accession number of the flat celt is A-222. It is made of copper. It size is 18x14x0.5 cm and its weight is 1.082 kg.
The accession number of the flat celt is A-223. It is made of copper. It size is 12x9x0.5 cm and its weight is 0.400 kg.
The accession number of the flat celt is A-224. It is made of copper. It size is 20x14x0.5 cm and its weight is 0.930 kg.
Fig. No. 6: Flat Celt

The accession number of the small flat celt is A-231. It is made of copper. It size is 14x7x0.5 cm and its weight is 0.375 kg.
The accession number of the flat celt is A-232. It is made of copper. It size is 18x11x0.5 cm and its weight is 0.770 kg.
The accession number of the small flat celt is G-23/4. Its provenance is *District Ranchi, Jharkhand*. It is made of copper. It size is 15x10x1 cm and its weight is 0.700 kg.
The accession number of the flat celt is G-60. Its provenance is Hardi district Sitapur U.P. It is made of copper. It size is 9x12x0.5 cm and its weight is 0.620 kg.
Fig. No. 10: Flat Celt

The accession number of the piece of flat celt is G-60. It is made of copper. It size is 9x10x0.5 cm and its weight is 0.500 kg.
Fig. No. 11: Flat Celt

The accession number of the piece of flat celt is G-190. It is made of copper. It size is 12x9x1 cm and its weight is 0.535 kg.
The accession number of the flat celt is O-34. It is made of copper. It size is 13x13.5x0.5 cm and its weight is 0.675 kg.
The accession number of the piece of celt is O-35. It is made of copper. It size is 11x11x2 cm and its weight is 0.390 kg.
The accession number of the flat celt is O-52. It is made of copper. Its size is 14x13.5x0.5 cm and its weight is 1.060 kg.
Fig. No. 15: Flat Celt

The accession number of the flat celt is O-96. It is made of copper. It size is 13x7x0.5 cm and its weight is 0.420 kg.
The accession number of the flat celt is O-98. It is made of copper. It size is 12x15x0.5 cm and its weight is 0.870 kg.
The accession number of the flat celt is O-132. It is made of copper. It size is 14x9x0.5 cm and its weight is 0.590 kg.
The accession number of the flat celt is O-148. Its provenance is district Haroi U.P. It is made of copper. It size is 17x13x1 cm and its weight is 1.650 kg.
The accession number of the flat celt is O-247. It is made of copper. It size is 17x12x0.5 cm and its weight is 0.840 kg.
The accession number of the flat celt is S-2521. It is made of copper. It size is 13x9x0.5 cm and its weight is 0.565 kg.
The accession number of the flat celt is 56.336/A. Its provenance is district Sitapur U.P. It is made of copper. It size is 18x12x0.5 cm and its weight is 1.860 kg.
The accession number of the flat celt is 56.336/B. Its provenance is District Sitapur U.P. It is made of copper. It size is 17x12.5x0.5 cm and its weight is 1.230 kg.
Fig. No. 23: Flat Celt

The accession number of the flat celt is 56.336/C. Its provenance is district Sitapur U.P. It is made of copper. It size is 17x11x0.5 cm and its weight is 0.920 kg.
The accession number of the small flat celt is 56.336/D. Its provenance is district Sitapur U.P. It is made of copper. It size is 16x10x0.5 cm and its weight is 0.780 kg.
The accession number of the flat celt is 56.336/E. Its provenance is district Sitapur U.P. It is made of copper. It size is 16x11x0.5 cm and its weight is 0.640 kg.
The accession number of the flat celt is 60.14. It is made of copper. It size is 11x13x0.5 cm and its weight is 0.820 kg.

Fig. No. 26: Flat Celt
The accession number of the flat celt is 81.57.2. It is made of copper. It size is 23x12x1 cm and its weight is 2.156 kg.
Fig. No. 28: Flat Celt

The accession number of the flat celt is 81.58.2. It is made of copper. It size is 24x12x1 cm and its weight is 1.580 kg.
Fig. No. 29: Flat Celt

The accession number of the flat celt is 81.59.2. It is made of copper. It size is 22x11x1 cm and its weight is 1.982 kg.
The accession number of the flat celt is 81.60.2. It is made of copper. It size is 20x11x1.5 cm and its weight is 2.186 kg.
The accession number of the flat celt is 81.61.2. It is made of copper. It size is 19x10x1.5 cm and its weight is 1.724 kg.
The accession number of the flat celt is 81.62.2. It is made of copper. It size is 19x10x1.5 cm and its weight is 1.776 kg.
The accession number of the flat celt is 81.63.2. It is made of copper. It size is 18x10x2 cm and its weight is 1.730 kg.
Fig. No. 34: Flat Celt

The accession number of the flat celt is 81.64.2. It is made of copper. It size is 18x10x1.5 cm and its weight is 1.7 kg.
The accession number of the flat celt is 81.65.2. It is made of copper. It size is 19x10x1.5 cm and its weight is 1.750 kg.
The accession number of the flat celt is 81.66.2. It is made of copper. It size is 18x10x1.5 cm and its weight is 1.670 kg.
The accession number of the flat celt is 81.67.2. It is made of copper. It size is 18x10x1.5 cm and its weight is 1.710 kg.
The accession number of the flat celt is 86.108. It is made of copper. It size is 16x11x0.5 cm and its weight is 0.945 kg.
The accession number of the flat celt is 86.111. It is made of copper. It size is 18x12x0.5 cm and its weight is 0.935 kg.
The accession number of the flat celt is 86.2. It is made of copper. It size is 17x11x0.5 cm and its weight is 0.785 kg.
The accession number of the flat celt is 2701. Its provenance is District Ranchi, Jharkhand. It is made of copper. It size is 14x10x1 cm and its weight is 0.820 kg.
Shouldered Axes:

Fig. No. 42: Shouldered Axe

The accession number of the shouldered axe is A-233. It is made of copper. It size is 18x15x0.5 cm and its weight is 0.984 kg.
The accession number of the shouldered axe is G-5. Its provenance is Sarthauli district Shahjahanpur. It is made of copper. It size is 18x23x0.5 cm and its weight is 0.986 kg.
The accession number of the double axe is G-25. It is made of copper. It size is 27x18x0.5 cm and its weight is 0.282 kg.
The accession number of the shouldered axe is G-231/1. It is made of copper. It size is 13x12.5x1 cm and its weight is 0.960 kg.
The accession number of the shouldered axe is G-231/2. It is made of copper. It size is 20x18x0.5 cm and its weight is 2.730 kg.
The accession number of the shouldered axe is O-51. It is made of copper. It size is 18x13x0.5 cm and its weight is 1.136 kg.
The accession number of the shouldered axe is O-217. It is made of copper. It size is 22x17x0.5 cm and its weight is 1.862 kg.
Fig. No. 49: Shouldered Axe

The accession number of the shouldered axe is O-218. It is made of copper. Its size is 22x17x0.5 cm and its weight is 1.642 kg.
The accession number of the shouldered axe is O-219. It is made of copper. It size is 22x18x0.5 cm and its weight is 1.770 kg.
The accession number of the shouldered axe is O-220. It is made of copper. Its size is 22x17x0.5 cm and its weight is 1.942 kg.
The accession number of the shouldered axe is O-221. It is made of copper. It size is 18x15x0.5 cm and its weight is 1.240 kg.
The accession number of the shouldered axe is 44.54. It is made of copper. Its size is 27x19x0.5 cm and its weight is 2.350 kg.
The accession number of the shouldered axe is 56.336/6. Its provenance is district Sitapur U.P. It is made of copper. It size is 13x12x0.5 cm and its weight is 0.520 kg.
The accession number of the shouldered axe is 56.336/7. Its provenance is district Sitapur U.P. It is made of copper. It size is 14x12x0.5 cm and its weight is 0.560 kg.
The accession number of the shouldered axe is 56.336/8. Its provenance is district Sitapur U.P. It is made of copper. It size is 14x10x0.5 cm and its weight is 0.560 kg.
Fig. No. 57: Shouldered Axe

The accession number of the shouldered axe is 69.3.2. It is made of copper. It size is 19x16x0.5 cm and its weight is 1.438 kg.
The accession number of the shouldered axe is 69.4.2. It is made of copper. It size is 19x17x0.5 cm and its weight is 1.420 kg.
Fig. No. 59: Shouldered Axe

The accession number of the shouldered axe is 69.5.2. It is made of copper. It size is 20x18x0.5 cm and its weight is 1.550 kg.
The accession number of the shouldered axe is 69.6.2. It is made of copper. It size is 19x19x0.5 cm and its weight is 1.880 kg.
Fig. No. 61: Shouldered Axe

The accession number of the shouldered axe is 80.13. It is made of copper. It size is 12x12x0.5 cm and its weight is 0.500 kg.
**Harpoons:**

[Fig. No. 62: Harpoon]

The accession number of the harpoon is A-227. It is made of copper. It size is 27x7x2.5 cm and its weight is 0.923 kg.

[Fig. No. 63: Harpoon]

The accession number of the harpoon is A-229. It is made of copper. It size is 35x7x2.5 cm and its weight is 1.125 kg.

[Fig. No. 64: Harpoon]

The accession number of the harpoon is A-234. It is made of copper. It size is 20x7x2 cm and its weight is 0.232 kg.
The accession number of the harpoon is G-4. Its provenance is Sarthauli district Shahjahanpur. It is made of copper. It size is 29x6x1 cm and its weight is 0.510 kg.

The accession number of the harpoon is 81.17.2. It is made of copper. It size is 29x5x3 cm and its weight is 0.880 kg.

The accession number of the harpoon is 81.18.3. It is made of copper. It size is 17.5x13.5x1.5 cm and its weight is 0.250 kg.
The accession number of the harpoon is 82.1.1. It is made of copper. Its size is 32x9x2.5 cm and its weight is 0.850 kg.

The accession number of the harpoon is 86.103. It is made of copper. Its size is 28x6x3 cm and its weight is 0.725 kg.

The accession number of the harpoon is 86.193. It is made of copper. Its size is 17x2x1.5 cm and its weight is 0.100 kg.
Chisels:

Fig. No. 71: Chisel
The accession number of the chisel is A-215. It is made of copper. It size is 14x4x0.5 cm and its weight is 0.270 kg.

Fig. No. 72: Chisel
The accession number of the chisel is A-218. It is made of copper. It size is 21x5.5x0.5 cm and its weight is 0.400 kg.
Fig. No. 73: Chisel

The accession number of the chisel is G-24/2. It is made of copper. It size is 40x7x2 cm and its weight is 2.100 kg.

Fig. No. 74: Chisel

The accession number of the chisel is O-39. It is made of copper. It size is 15x6x0.5 cm and its weight is 0.201 kg.
Fig. No. 75: Chisel

The accession number of the chisel is O-39 A. It is made of copper. It size is 14.5x3.5x1 cm and its weight is 0.310 kg.

Fig. No. 76: Chisel

The accession number of the chisel is 56.336/9. Its provenance is district Sitapur U.P. It is made of copper. It size is 11x6.5x0.5 cm and its weight is 0.180 kg.
Fig. No. 77: Chisel

The accession number of the chisel is 56.336/10. Its provenance is district Sitapur U.P. It is made of copper. It size is 12x6x0.5 cm and its weight is 0.170 kg.
Fig. No. 78: Chisel

The accession number of the chisel is 56.336/11. Its provenance is district Sitapur U.P. It is made of copper. Its size is 8x6x0.5 cm and its weight is 0.140 kg.
The accession number of the chisel is 56.336/12. Its provenance is district Sitapur U.P. It is made of copper. It size is 7x5x0.5 cm and its weight is 0.100 kg.
Short Swords:

Fig. No. 80: Short Sword

The accession number of the short sword is G-7. Its provenance is Sarthauli district Shahjahanpur. It is made of copper. It size is 39x6x1.5 cm and its weight is 0.696 kg.

Fig. No. 81: Short Sword

The accession number of the short sword is G-9. Its provenance is Sarthauli district Shahjahanpur. It is made of copper. It size is 44x7.5x1 cm and its weight is 1.125 kg.

Fig. No. 82: Short Sword

The accession number of the short sword is G-10. It is made of copper. It size is 52x7x1 cm and its weight is 1.070 kg.
Fig. No. 83: Short Sword

The accession number of the short sword is O-50. It is made of copper. It size is 38x7x1.5 cm and its weight is 0.886 kg.

Bar Celts:

Fig. No. 84: Bar Celt

The accession number of the bar celt is A-217. It is made of copper. It size is 30x1.5x1 cm and its weight is 0.340 kg.

Fig. No. 85: Bar Celt

The accession number of the bar celt is G-24/1. Its provenance is Sarthauli district Shahjahanpur. It is made of copper. It size is 48x7x3 cm and its weight is 2.233 kg.
The accession number of the bar celt is 217. It is made of copper. Its size is xx cm and its weight is kg.
**Anthropomorphic Figures:**

Fig. No. 87: Anthropomorphic Figure

The accession number of the anthropomorphic figure is O.370. It is made of copper. It size is 46×36×2.5 cm and its weight is 4.3 kg.
The accession number of the anthropomorphic figure is 2007.2. It is made of copper. It size is 62x44x0.5 cm and its weight is 3.173 kg.
Ingot:

The accession number of the ingot is 81.562. It is made of copper. It size is 24x12x1.5 cm and its weight is 2.217 kg.

Dagger:

The accession number of the dagger is G-6. Its provenance is Sarthauli district Shahjahanpur. It is made of copper. It size is 31x6x1 cm and its weight is 0.436 kg.
EARLY HISTORIC CULTURE OF SUNDAR RIVER VALLEY, ODISHA

Mr. Kshyeera Sagara Rana,
PhD Research Scholar,
Department of History,
NEHU, Shillong

Dr. Nalinikanta Rana
Lecturer in History,
Government College (Auto.)
Bhananipatna
Corresponding author: nalinikantarana@gmail.com

Introduction: The clear-cut division of early historic urbanism in South Asia cannot be said with precision, but following the current historiographical trend, a broad distinction may be envisaged between different chronological epochs of early historic urbanization (from Indus valley up to the 600 A.D). During these periods, this region has witnessed the rise of cities and complex politics along with the growth of heterodox creeds like Buddhism, Jainism and Ajivikas etc, throughout the continent.¹

Odisha has been the cradle of early civilization and lies along the east coast of India and it is bounded by Northern latitude 17⁰49’ and 22⁰34’ and Eastern longitude 81⁰27’ and 82⁰29’ which covers an area of 155845 sq. kms. The early civilization grew on the river banks. Mighty rivers, which are inter-states in nature such as- the Mahanadi, the Brahmarn, and the Vaitarani drains into the Bay of Bengal and like all big rivers of India, these three having received innumerable streams and tributaries and forms a large delta before it reach the sea². All rivers, small and big are mainly peninsular rivers that owe its origin from three geographical areas viz- (a) Chhotanagpur plateau, (b) Amarkantaka plateau, and (c) Eastern Ghats. Odishan Rivers are non-perennial in nature, as they do not received snow fed water. The whole river system of Odisha can be grouped into two parts such as: (a) the river originating outside Odisha, (b) the rivers originating within Odisha³.

The study area: The west Odisha is filled with archaeological vestiges. The districts included in this area are Sambalpur, Jharsuguda, Deogarh, Sundargarh, Bargarh, Sonepur, Boud, Balangir, Kalahandi, Nuapada and Athamallik, sub-division of Angul district. It is a vast geographical area, exhibiting a
great degree of cultural uniformity in terms of demography. The study area comprises the Balangir and Nuapada districts of western Odisha generally and Sinapali, Komna, Khariar block on Nuapada and Bangomunda, Muribahal and Titilagarh block Balangir in particular.

The Sundar (20° 18’ 52.36” N; 82° 48’ 38.26” E): In the post-carbonic phase, many regions of the eastern coast of India underwent a tectonic upliftment. After this, the Sundar came into existence from the Sunabeda plateau. River Sundar is a major tributary of the Tel on the left bank. Rising in the hill near the Ghochki, this is 1822 ft in height and situated in the Gatibeda forest block near Sunabeda plateau in Nuapada district of Odisha. The Sundar river is also known as Indra in some part of Nuapada district. It enters into bankapur region of Balangir district, circulating in easterly courses, it instantly flows in the south-east direction after its junction with southern Ayre stream in its left bank near Tukla village of Nuapada district. After covering 25 kms, it meets the Jor Tong in its left bank and later on join with Kankar and Yamuna Jor before confluence with the Tel. The total length of the river is around 123 kms. It is a non-perennial river due to its dependence on rain water. The bed of
the river is usually sandy. The Sundar river is better viewed from its breadth than depth. When, Sundar flows through Balangir district, it is known as “Undar”. Though it is a small river, its affluent occupies the flood plain. Finally the river meets with Tel river near Mahada, in the south of Titilagarh.

**Previous work:** The early history of Sundar Valley is revealed by sites of that period in this area. Endowed with natural resources and excellent riparian & communication system, the valley area was the cradle of civilization and culture. Beginning from the food gathering to food producing and subsequent urbanization in between 4th/3rd century B.C.E to 4th century C.E, is marked feature of material milieu of the Sundar Valley. This phase was characterized by the wealth of ceramics, elaborate urban setting, hydraulic technology, civic architecture, proliferation of art, coins, script and language. Early historic settlements, both rural and urban, explored and documented in the present research invariably demonstrate their location on the banks of the Sundar and its tributaries. Some of the fortified and non-fortified sites are found usually surrounded by agricultural hamlet as a support to the urban centre.

A number of early historic sites have been reported by various scholars in Sundar valley in past, e.g. Nehna, Diaton, Samiapada, Patharla, Antarla, Suknabhata- II, Suknabhata- III, Ghodar bridge and Shirekela by Rana. Following is an account of the early Historic sites discovered, reported and restudies.

<table>
<thead>
<tr>
<th>S. N</th>
<th>SITE</th>
<th>BLOCK</th>
<th>DISTRICT</th>
<th>LATITUDE/LONGITUDE</th>
<th>FINDINGS</th>
<th>PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Nehena</td>
<td>Khariar</td>
<td>Nuapada</td>
<td>20° 15’ 17” N; 82° 46’ 17” E</td>
<td>Beads, BSW, BRW, RW, RSW</td>
<td>Early historic</td>
</tr>
<tr>
<td>02</td>
<td>Debang</td>
<td>Muribahal</td>
<td>Balangir</td>
<td>20° 20’ 20.69” N; 82° 59’ 8.77” E</td>
<td>BSW, BRW, RSW</td>
<td>Early historic</td>
</tr>
<tr>
<td>03</td>
<td>Kumuda</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 15’ 31.55” N; 83° 02’ 41.53’ E</td>
<td>BSW, BRW, RW, RSW, Broken Bricks, iron ore</td>
<td>Early historic</td>
</tr>
<tr>
<td>04</td>
<td>Antarla</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 13’ 41.6” N; 83° 06’ 30.8” E</td>
<td>RW, BW, RSW</td>
<td>Early historic</td>
</tr>
<tr>
<td>05</td>
<td>Ghodar Bridge</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 13’ 21.5” N; 83° 07’ 26.7” E</td>
<td>RW, RSW</td>
<td>Early historic</td>
</tr>
<tr>
<td>06</td>
<td>Shirekela</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 11’ 26.3” N; 83° 11’ 10.4” E</td>
<td>RW, RSW, BW, Broken Bricks</td>
<td>Early historic</td>
</tr>
<tr>
<td>07</td>
<td>Suknabhata-II</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 13’ 03.0” N; 83° 06’ 13.0”</td>
<td>RW, RSW, BW</td>
<td>Early historic</td>
</tr>
<tr>
<td>08</td>
<td>Suknabhata-II</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 12’ 52.9” N; 83° 05’ 58.8” E</td>
<td>RW, RSW,</td>
<td>Early historic</td>
</tr>
<tr>
<td>09</td>
<td>Diaton</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 13’ 01.0” N; 83° 02’ 53.7” E</td>
<td>RW, RSW, BW</td>
<td>Early historic</td>
</tr>
<tr>
<td>10</td>
<td>Samiapada</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 13’ 03.0” N; 83° 02’ 34.0” E</td>
<td>RW, RSW, BW</td>
<td>Early historic</td>
</tr>
<tr>
<td>11</td>
<td>Patharla</td>
<td>Titilagarh</td>
<td>Balangir</td>
<td>20° 13’ 25.8” N; 83° 03’ 39.2 E</td>
<td>RW, RSW, BW</td>
<td>Early historic</td>
</tr>
</tbody>
</table>

Table No.1: Early Historic sites from Sundar River Valley (Balangir, Nuapada District), Odisha
Nehena (20° 15’ 17” N; 82° 46’ 17” E): In the Sundar valley, a few Iron age- early historic settlements have been documented. Among them Nehena is situated on the left bank of the sundar river and lies on latitude 20° 15’ 17” N and longitude 82° 46’ 17” E. The site is hardly three km away from the Khariar town of Nuapada district. Originally the site has occupied a broad tract of land among which not less than 90% of the area has been destroyed by agricultural operations, only a small fraction of settlement area of the dimension of 110 x 250 m’ in wide and length remains intact.

Singh Deo\textsuperscript{11} first reported the site in 1985. Subsequently, a team of ASI and state archaeology surveyed the site and reported it. In 1992-93, Brandtner\textsuperscript{12} explored it and laid out a trench. Despite heavy damaged by agricultural activities. Several mounds are scattered in and around the present Nehena village. In 1990, the team of the department of Archaeology and Museology of Khariar College undertook the excavation of one Megalithic burial that measures 4 m’ in circumference in Nehana. But no photo or drawing of this short excavation was available nor its stratigraphy were recorded. The antiquities obtained from this digging consisted of a long iron spear, fine black and red ware, red ware, iron slag are now preserved in the concerned department of Khariar college. Singh Deo\textsuperscript{13} reported Northern Black Polished Ware of inferior variety from this burial site.

However, the preliminary stratigraphy of the site is provided by Brandtner\textsuperscript{14}, that shows two distinct periods, i.e. period I belonged to early historic and period II belonged to early medieval times. Nehena sites thus provided the evidence of cultural sequence from Neolithic’s to early medieval period. Before study on the stratified layers and its studded antiquities, it is worth mentioning that the surface findings of Nehena in its early historic context revealed the basic features of urbanism. An earthen jug with a terracotta lioness on its top, collected from the habitation site, measuring 10 x 10 x 5 cm in length, height and width, is another fascinating artefact. It shows the influence of Indo-Roman art\textsuperscript{15}. Another lioness figure of Nehena is shaped on a bluish stone with crown symbol on its chest indicates the influence of Indo-Roman art\textsuperscript{16}. The art objects recovered from this site have been dated between 1\textsuperscript{st} century to 2\textsuperscript{nd} or 3\textsuperscript{rd} century A.D.
Besides, a stone seal marked on its reverse with an elephant motif was collected from the surface of the site. Some of the Satavahana coins bear such motif on their obverse indicate that this is a Satavahana seal\textsuperscript{17}. The finding of such seals in Nehena indicate trade relations of people living there with southern Deccan. In addition, Singh Deo attested the finding of a damaged gold coin of Gupta and gold coins of Sarabhapuriya from this site\textsuperscript{18}. Large number of bricks measuring 36 x 18 x 5 cm in were reported from this site. These bricks resemble those found that at Kharligarh and Asurgarh-Narla. No fortification survives today at the site.

Nehena has revealed a large variety of semi-precious stone beads and pendants. The shapes and sizes of these beads and pendants are varied. A few specimen of etched beads are also included in the collection beads from Nehena. Copper artefacts consisting of lamp, bird, bangles with intricate artistic decoration have also been reported from Nehena\textsuperscript{19}. 

**Fig. No.2: Terracotta lioness from Nehena courtesy Dr. Ranbir Singh**
Debang: The site is located at a distance of 1 km from the right bank of Tong Jor, a tributary of the river Sundar in Muribahal block of Bolangir district. As an early historic site it has yielded black slipped ware, black and red ware and red ware. The pottery types are vase, basin, bowl, and handi both small and big.
Diaton (20° 13’ 01” N; 83° 02’ 53.7” E): Diaton early historic mound is situated on the right bank of the Diaton nala and left bank of river Sundar in Titilagarh block of Balangir district. Surface exploration has yielded red ware and red slipped ware. Basically the ceramic assemblages have thick and thin fabric, medium texture. Ceramic of this site is both ill and well fired, wheel turned and made of coarse clay. The importance pottery types are handi, bowl, dish and basin. It is extends 150 x 100 mts with radish sandy soil. Site is disturbed due to the extensive agricultural activities.

Fig. No.4: Ceramic from Diaton

Fig. No.5: Graffiti mark pottery from Diaton

Samiapada (Diaton) (20° 13’ 03.0” N; 83° 02’ 34.0” E): This unfortified early historic site is located on the left bank of the river Sundar in the Titilagarh block of Balangir district. It area is 200 square meters and the soil type is radish & sandy. During the exploration a large number of pottery pieces were found from the site. These are mainly of red ware and red slipped ware. Some of these are rolled and some are well preserved. Basically the ceramic has thick & thin fabric and medium texture made of fine clay, wheel made and well fired. The important shapes are handis, bowls, storage jars, basins and dishes.

123
Patharla (20° 13’ 25.8” N; 83° 03’ 39.2 E): This early historic site is situated on the left bank of the river Sundar in Titilagarh block of Bolangir district. It is located 1 km away from present village Patharla. Its area is 100 sq. meters and the soil is radish sandy one. The mound has yielded red ware, red slipped ware, and black ware. The potteries have thick to thin fabric, coarse texture and important shapes are handis, bowls, dishes, basins and vessels. These are ill as well as well fired. The mound has been destroyed because of cotton cultivation and other seasonal crops.

Suknabhata-II (20° 13’ 03.0” N; 83° 06’ 13.0”): This early historic mound is located one km away from the Suknabhata village in the Titilagarh block of Bolangir district. It area is 100 sq. meters and the
underlying soil is yellowish sandy one. Generally, it is a non-fortified area. It is locally known as “Kumarkhani”. Ceramic types founds are red ware, red slipped ware and black ware. Red ware is prominent ceramic assemblage of this site. These have thick fabric, medium texture & are wheel made and well fired. The important pottery types are handis and bowls with variety of rims23.

Fig. No.7: Ceramic assemblages from Suknabhata II

**Suknabhata- III (20° 12’ 52.9” N; 83° 05’ 58.8” E)**: This archaeological site is situated on the right bank of the river Sundar about 800 meters from the river bank in the Titilagarh block of Bolangir district. Its area is 100 sq. meters and the soil is yellowish sandy one. It is lies on latitude 20° 12’ 52.9” N and longitude 83° 05’ 58.8” E. Ceramic assemblage found is red ware and red slipped ware. The red ware has thick to thin fabric, is wheel made and well fired. The pottery types are bowls, dishes, basins, handi etc. with variety of rims. The site has been destroyed by local peoples24.

**Atarla (20° 13’ 41.6” N; 83° 06’ 30.8” E)**: The historical mound is close to the left side of river Sundar in Titilagarh block of Bolangir district. Presently, the site is under cotton cultivation. It has area of 200 sq meters and the underlying soil is mostly yellowish sandy & partly cotton soil. The ceramic assemblages obtained from this site are red ware, black ware and red slipped ware. The site is locally known as “Gathanpadar”. This site is destroyed by cultivation. Like other historic site above mentions, pottery assemblage of this site have thick and thin fabric and medium or thick texture. These are wheel made, ill fired as well as well fired and made of clay mixed with sand. Most important pottery shapes are handis, bowls, dishes, basins and jars with variety of rims.

**Kumuda**: This early historic mound of the of the Kumda village located at a distance of 1 km from the village on the left flank of the *Suru Jor*, a tributary of *Sundar*. The site is locally known as
‘Gudibandh’ and the site is bounded by the Suru Jor from the north-west to Kumda village and Kendumuni on the north-east. The site has yielded red ware, red slipped ware and black slipped ware in the form of bowl, handi, basin and vase. The main pottery type of this site is red ware.

Fig. No.8: Ceramic obtained from Surface

Fig. No.9: Base partition from Kumuda
Fig. No.10: Ceramic and iron ore of Kumuda

**Ghodar bridge (20° 13’ 21.5” N; 83° 07’ 26.7” E):** The site is located around 1 km from the Ghodar village and is on the left bank of the river Sundar. The potteries were found on the surface of the mound. The important ceramic assemblages of this site are red ware and red slipped ware. The pottery shapes found are vases, bowls, handis and basins.

**Shirekela (20° 11’ 26.3” N; 83° 11’ 10.4” E):** It is a small mound which located on the right bank of the river Sundar in the Titilagarh block of Bolangir district. It locally known as “Sirekela padar” and the underlying soil type is yellowish sandy. Its area is 150 sq. meters. The ceramic industries found are red ware and red slipped ware. The red ware is predominant on this site and has thick & thin fabric and medium texture. Some important pottery shapes are handis, bowls and basins.
Material culture: Large varieties artefacts were recovered from the surface and these unfold varied taste of the people in contrast to the hunting-gathering egalitarian life style of the prehistoric era\textsuperscript{25}.

Potteries, as repositories of ceramic assemblage in the Sundar valley commonly bear affinity in shape and texture with those of other early historical sites of eastern, northern, southern and central India. The most common types obtained from this valley are black and red ware, red ware, red slipped ware, black ware etc. These are plain as well as decorated on inside and outside surfaces.

Ceramic assemblage of study areas has black and red ware which was used from proto to early historic periods in the valley. From early historic site of Nehena 20% of total ceramic assemblage was black & red ware. Usually the Sherds of Nehena show thin fabric and well levigated clay free from impurity and burnished surface. This pottery has been termed as Black & red ware and is different from ordinary red ware\textsuperscript{26}.
The popular shapes of black and red ware are basins, pots, bowls etc. Other variety of black and red ware found at this coarse and has thick fabric, often decorated. Perhaps, the latter variety was of everyday use. The black & red pottery is found all-over India in different cultural context.

The second type of ceramic assemblage obtained from the valley is red ware. It is the common pottery found in India right from the Neolithic to modern times. At Nehena the red ware pot sherds were abundant. Mostly these are plain but of some of them have graffiti marked on their exterior surface. The fabric is from coarse to fine. These might have prepared on fast as well as slow wheels. The well fired as well as ill fired varieties with decorations in the shape of horizontal band on the neck, vertical line, fingertip decoration, notch, cord mark, clay trip decoration, zigzag line, incision and triangle design have been found in this area.

The red polished ware is prolific in some early historical settlements of the valley. The ware shows dull to deep red slip having various designs on its body such as triangle, incision, simple horizontal band, cord mark, notch and fingertip decorations. Their fabric ranges from medium thick to fine. The shapes found are bowls, basins, dishes on stand, high neck jars etc. Some of these are well fired and made of well levigated clay. Moreover, they are wheel turned and free from impurity. Handmade variety has coarse surface and is ill fired. Generally the best variety of this pottery is sturdy and produces metallic sound. In the context of early historic India, red ware has been broadly dated from the 1st century B.C. to the 5th century A.D.

Black ware is another type of ceramic assemblage which is limited to early historical sites of the Sundar valley. The black ware pot sherds are porus & gritty and have medium fabric. The important shapes of this ware are bowls and dishes.

Black polished ware pottery occurs in plenty in this valley. They have fine metallic texture and are made of well levigated clay, wheel turned and well fired. This ware is called inferior variety of Northern Black Polished Ware. Black polished ware was first noticed at PGW level of Hastinapura. Subsequently, the ware was reported from many early historic settlements of the Gangetic plain. In Odisha barring Sundar valley, the ware is reported from Sisuplgarh, Narla-Asurgarh, Kharligarh and Nuagarh and Budhigarh.

The exploration in the valley and excavation at Nehena has yielded terracotta beads. The terracotta items obtained from the exploration include beads, hopscotch, spindle whorls, wheels, smoking device (Hooka), human and animal figurines and miniature cosmetic bowls/caskets etc. A flat circular pottery/ terracotta disc termed as hopscotch or game piece is a class of terracotta artefact invariably noticed in various early historic site of Sundar valley. These are found both in urban and non-urban settlements of the Tel Valley.
In the early historic Sundar valley, iron smelting and manufacture of tools was done. Excavated and non-excavated sites of the valley divulge slags and iron tools. Huge numbers of copper items were spotted at Nehena. Other items like lamp, miniature pots and other ritual items demonstrate the improved copper workmanship in pre-industrial Sundar valley.

Several early historic sites were discovered that have habitational deposits of thickness ranging from 2.5 to 1.00 m extending over an area of 200 m on an average. The surface collections from the habitational mounds include black ware, red ware, black and red ware, slipped ware with thumb impressed and appliqué designs on the rim portions. The most common pottery types were bowls, dishes and vases. Most of the pot sherds are in rolled condition. Other finds include iron objects and iron slag and fragments of stone pestle, ring stone, a broken stone tool made of quartzite, brick, flakes and cores of quartz of different size probably used for bead manufacturing, though there is no direct evidence for it.

These early settlement sites probably could not become urban centre. Nonetheless, the presence of polished ceramics and semi-precious stone beads indicate urbanism. Probably some of the sites may be ranked as semi urban in nature but others were agricultural settlements.

References:

21. Ibid.
22. Ibid.
23. Ibid.
24. Ibid.
31. Sharma, R.S. 1990. Urbanism in Early Historic India. The city in Indian History (I. Banga (Eds.), Delhi.
36. Ibid.
A Note on Early Historic Fortified Settlement of Jamsaragarh in Sundargarh District, Odisha

Sakir Hussain
Lecturer (Contractual),
P.G. Department of History,
Sambalpur University, Odisha.
Email- sakirhussain303@gmail.com

Introduction: Archaeological investigations conducted during the last few decades in various parts of Odisha have brought to light several Early Historic settlements, some of which are fortified. From the available literature, it appears that by the 5th-4th century B.C., there was a proliferation of urban centers of various sizes and styles in Odisha (Fig.1). These have been reported from three environmental zones: the Odisha Highlands comprising the hilly terrain of the Eastern Ghats and Chhottanagpur Plateau; the Coastal Plains comprising the alluvial stretch of the Mahanadi delta and the Rushikulya-Vamsadhara river systems; and the Littoral areas. In addition to the latter two environmental zones, highlands were also preferred obviously due to the availability of rich and varied mineral resources and a wide spectrum of subsistence-related forest products. Fortified settlements are mostly located on the bank of the river Mahanadi and its major and minor tributaries. Besides, a fortification of early historic date named Kishorgarh was located near Jamsaragarh village (Lat. 22°16’25.5” N; Long. 84°54’28.6” E), district Sundargarh, six kilometers east of the eastern edge of the big industrial town of Rourkela.

The Site: The site of Jamsaragarh (Fig. 2) is formed by a natural escarpment lying some 16m above the confluence of the rivers Koel to the north and Bisra Nullah to the south. The defences form in plan an irregular rectangle and are oriented along east-west axis. It measures 90 m along north-south and 250 m along east-west. Immediately to the east, an open field measuring some 100 x 100 m and it is probably the settlement. At the south-western corner gully-erosion and probably brick robbing have unearthed baked brick foundations of over 3m depth. Brick fortifications are visible on the north and south-east sides, complementing the natural slope. The size of the brick is 20 × 20 × 6 cm, more close to the early historic brick size. On the North Slope lay a concentration of early historic pot sherds.
Finding: The ceramic assemblages of this site consist of the dishes and bowls of Black-and-Red Ware with slightly inverted rim, convex body and of fine fabric; bowls of Dull Red Slipped Ware with external projecting rim, medium to thick wall, traces of slip is found on the outer surface and these are made of medium fabric. Vessels of Red Ware are found, which have externally projecting short-beaked rim and have medium fabric. Besides this, fragments of vessel (handi) of Red Slipped Ware with externally projecting short-beaked rim, narrow mouth, thin wall and fine fabric. Vases of Black
Slipped Ware are the prominent pottery types at the site. The other pottery types are large Red Ware basins with inverted simple rim and appliqué design on the neck and plain Grey Ware potteries.

Animal toys are numerous in the Early Historical period in this region. Among the animals the figures of bull, horse and elephant predominate. It is difficult to infer the chronology of these terracotta objects, because neither stratigraphic consideration nor stylistic features can help us much in this sphere. All the figurines are handmade, crude and anatomical details are rarely represented. The Iron objects collected from this site comprise fragments of nails and pieces of unidentifiable objects. Four legged and two legged saddle-querns are scattered in the settlement area. Similar stone objects are also reported from other early historic sites in the highland region of Odisha. Terracotta Beads of globular and cylindrical shapes are also found.

**Concluding Remarks:** The ceramic and other material remains found from the site show close affinity with those of other early historic settlements in Odisha. A large number of early historic fort sites, including the present one have been reported from this region, but an attempt has never been attempted to interpret the inter-regional and intra-regional settlement system.
References:

The All Embracing Indian Ethos: Reflections on Gupta Art

J. MANUEL
Dy. Superintending Archaeologist,
Archaeological Survey of India,
24 Tilak Marg,
New Delhi - 110001.
Email: manuelsmriti@gmail.com

RAJENDRA YADAV
Superintending Archaeologist (I/c),
Archaeological Survey of India,
Mumbai Circle,
Mumbai - 400022.
Email: ryasi69@yahoo.com

Introduction: From the times of Harappan Civilization, with mechanism of barter and trade movements across sea and land, many hundreds of kilometers from the urban and port centres, the sub-continent was aware of many civilizations and cultures across the then known world. Among the material remains of the Harappan times from the farthest known place is the image of Gorilla reported from Lothal\(^1\) which could not have been brought from any place other than Africa. The legend of Gilgamesh fighting the lions, common in Mesopotamia are replicated in Harappan seals, albeit showing tigers\(^2\); Agrawal\(^3\) mentions that the Indus region may have imported jade from Neolithic Kashmir, who themselves imported these from Khotan area in China. Pertinently, it is very well possible that the evidence of horse - albeit scarce-seen in the sprawling civilization could have been imported from that region along with jade. Although these are only some of the many aspects, yet the wide ranging links the sub-continent had during the Harappan times\(^4\) becomes obvious. On the literary front the Vedic seers also speak about many peoples and different kingdoms thousands of years ago. The diaspora of the Indian sub-continent was in fact never isolated from the rest of the world. On the other hand from the prehistoric times the land attracted many types of peoples: migrants, refugees and conquerors.
The All Embracing Indian Ethos: Reflections on Gupta Art

Each of the groups had in some way or other influenced the art and culture of the land. Evidently, the north-western part of the sub-continent saw most of the movements of such people and was the most conspicuously influenced by multiple quarters and this region was naturally the melting pot of diverse influences including those coming from east and south also. The invasions and the period of quiescence following the onslaughts whether by the Greeks, Sakas and Kushana, who had come along with their own baggage of art styles aggregated along their routes of movement, variously influenced the Indian art scenario; some of it resurfaced, strangely, centuries after period of its popularity and that too hundreds of kilometers away from its former nucleus zone. On the other hand the long tradition of Indian arts, traceable from prehistoric rock art, the Harappan civilization, and the art associated with the religious art of the Copper Hoard and Ochre Coloured Pottery culture did have an overbearing effect on art of North India. Perhaps there can be no better words to describe the ethos and the inclusiveness in art as during the Gupta period than what was said by Agrawala\textsuperscript{5}; ‘The ideal of Gupta Culture was harmony and synthesis’. In fact art evidences show incorporation of diverse elements, in Gupta art, the least said, such which are many hundreds of years earlier and hundreds of kilometers away from the original hub centre.

Influence of Copper Images: There are such elements of art which although go back to millenniums before the advent of the empire had continued to the Kushan art and was taken up by the Gupta artists; though with some modifications across the sprawling geographical extent when the dynasty was at its zenith. The copper anthropomorphic figures of the Copper Hoards are one such object which is important from the point of view of evolution of art and development of iconography. The anthropomorphic figures (Fig. 1) have been identified as Indra\textsuperscript{6} and some of them with much more long legs obtained from sites like Atwa, Jaora Khera in Kanpur district, and one from Fatehgarh, now in the Indian Museum, Kolkata have been identified as the Trivikrama avatara\textsuperscript{7} of Vishnu in the Vedic settings on the basis of the unusually long legs as that of Vishnu which enabled him to traverse the world in three steps.
In fact the copper anthropomorphic figures found mainly from in and around Ganga-Yamuna doab region and datable from about the advent of 2nd millennium BCE, with its akimbo arms and feet spread apart loomed large as representations of powerful deities initially of Indra and Vishnu. Developments in the Vedic pantheon caused the production of wide variety of anthropomorphic figures many of which find resonance in the Rgveda. The anthropomorphic figures with twice as much long legs than the normal types could be the images of Trivikrama feat of Surya so much praised in Vedic literature and later developed into the myth of Vamana-Vishnu measuring the kingdom of king Bali in three steps. Even more clearly identifiable is the therio-anthropomorphic figure identified as Varaha image from Kheri Gujjar (Fig. 2) with the noticeably akimbo arms which does not hold the earth, shown in the form of cow shown on the chest, as alluded in Vedic literature as like other earlier proto-historic figures the akimbo of the arms, not touching the waist, had to be clearly shown.
The close similarity of the copper Varaha image with the Varaha image in stone (Fig. 3), dated to the Kushana period (now in Mathura Museum) with its akimbo arms and legs spread apart replicates the same body language of power known from copper anthropomorphic figures from the Copper Hoard period. In fact any image which had to be shown as powerful was to have at least if not two, one arm akimbo; more commonly the left arm, while the right could as well be in abhaya or varada mudra. Continuity across the millenniums is seen, for instance through the copper therio-anthropomorphic figure (Fig. 2) obtained from Kheri Gujjar in Sonepat district, Haryana. This Varaha figure dateable to about 3rd-2nd century BC, on the basis of early Brahmi letters on it, is actually a continuation of the simple anthropomorphic figures associated with the Copper Hoards and the Ochre Coloured Pottery going back to about the start of 2nd millennium BC. This therio-anthropomorphic figure which has a lineage of nearly 2000 years is the link, clearly showing the effect of the copper anthropomorphic figures on the body language of the early images to be made in north India, also noticeable clearly till the end of mature Gupta art.
The copper anthropomorphs feet spread apart and akimbo disposition as seen in the Maurya/Sunga period copper therio-anthropomorphic figure of Kheri Gujjar and the Varaha of Mathura museum are only two of the earliest images among the numerous other images of the Kushana period which show Vishnu having one, especially left, or both arms akimbo and in some figures the leg spread apart. The figures of Vishnu/Vaikunth are often with half emergent diminutive earth shown between the feet, as at Taxila. There are many Visnu/Vaikuntha images in northern India which shows Bhudevi as a filler figure between the spread apart feet of the deity, the placing of legs in such manner being a continuation of the tradition of the copper anthropomorphic figures. The images of Vishnu with both arms akimbo reflecting the power of Vishnu, was very much replicated in many Gupta period depictions as at Udayagiri, district Vidisha (Fig. 4).
Fig. No. 4: Vishnu, Udayagiri Caves, Distt. Vidisha

An early Gupta period twin image of Vishnu- also identified as Surya, by some scholars- from Pawaya (district Gwalior) dateable to 4th century A.D. is unique, that both (Fig. 5) addorsed images have arms akimbo; one has both arms akimbo, while the other has only one arm akimbo. Perhaps by about this time the peripheral regions away from Mathura, like Pawaya, had discarded the legs wide apart body language as could be discerned by the extant portion of this twin image. A four armed image from Bhita of early Gupta Period holding the shanka, also does not touch the waist with its arm as like the copper anthropomorphic images. The right lower arm holding an orb in the palm also is somewhat akimbo. The image is having its legs placed apart, though not as much as is seen in the copper anthropomorphic images. As the pertinent image is broken below the knee, it cannot be known whether Bhudevi was located in the space between the feet placed wide apart. It is not that only Vaishnava figures were portraying the akimbo effect and the feet spread apart imagery but the Sramanical images had also incorporated the same to varying levels during the Gupta period.
Fig. No. 5: Vishnu / Surya from Pawaya, Gujri Mahal Museum, Gwalior
**Sramanical Images**: The Sramanical images of the Gupta period were also affected by the preceding art influences and have shown its incorporation to varying degrees while depicting both Buddha and Jaina images. Though the akimbo effect, it may be stated, was of relatively less intensity in Jaina images and is only perceptible in seated Tirthankaras. A Bodhisattva image found from Sarnath, established by the bhikshu Bala, probably a resident of Mathura, is inscribed and dated to 3rd year of Kanishka. The image is having the left arm akimbo, the right arm, without any support, may have been raised high in *abhaya-mudra*, is missing from the shoulder. The legs are shown apart—though not even half as much as is conventional in the copper anthropomorphic depictions of Indra and Vishnu nor even the Kushana image of Varaha of Mathura. Between the feet a diminutive lion has been carved which definitely replicates the images of Vishnu and Vaikuntha figures showing Bhudevi emerging from the space between the feet; here in the Buddhist context, instead of Bhudevi, lion the symbol of *dhamma* has been shown. In another figure almost a century later the Buddha image from Maholi (Mathura), dateable to 170 CE the body language is the same but the lion is now substituted by *‘cluster of lotus buds surmounting a coiled lotus garland’*. The effect of anthropomorphic images is also seen in the headless Boddhisattva image from Kausambi dated to 80 CE, here also with conspicuous akimbo posture of the left arm and the feet set apart is justified by placing a vase in between holding lotus buds and flower. As time passed the legs spread apart type of depiction was the first to fall out of favour and the akimbo also started to become less conspicuous. However, even when the tradition of legs being shown apart was becoming redundant, the bunch of lotus flowers being depicted had become a force of habit and is shown even though of smaller size while carving out Gupta Buddha sculptures as seen in Mathura museum exhibits, Acc. no B. 10 and Acc. no. 76.26 (Fig. 6). In both the images the leg are placed in normal standing position, but has, what is often described as small lotus or turban; though later images with about as much space in between the feet have no such depictions.
Fig. No. 6: Buddha with bunch of flowers between feet, Mathura Museum
The powerful akimbo imagery being handed down and in vogue for about two millennia, later, in conjunction with the Narayana bala belief\textsuperscript{13} about the Buddha caused such curious images of Buddha during the early centuries of the common era, that is not in consonance with the essence of Buddhas teachings. One of the earliest such image is from Mathura dated to first century CE\textsuperscript{14}. The seated Bodhisattva is a picture of strength and confidence and is shown assuring the devotees with the right arm raised in abhayamudra. The left arm is placed near the knee as like a wrestler, rather than a sage. An image also from the Mathura ateliers, obtained from Ahichchhatra, (Fig. 7), is having the same type of depiction with the left arm on the knee but now the fingers are turned in like a fist. Another, but a simpler figure of similar type of the Kushana period (Acc. 12.188), now in the Mathura museum, has been found from Gurgaon in Haryana. The ponderousness of the body is not less than that of a wrestler. The emphasis on the inherent physical strength of the deities, which in no less measure was being portrayed because of the psychological impact of the copper images did continue with varying expressions, well into the fourth century and depending on the region, religious dispensation as well as the choice of the patrons in the fifth century CE as well. Importantly, a very similar seated Buddha image from Bodhgaya is a replication in the Gupta period and is dated to 384 CE; according to Harle\textsuperscript{15} portrays exuberant vitality exuded by the pose and the powerful chest is similar to the Mathura images of the Kushana period, ‘the head, however is in the Gupta style.’ Curiously, not only Buddhism but there are examples of Jaina sculptures, wherein early Gupta seated images of Tirthankaras are having ‘exaggeratedly akimbo’ arms\textsuperscript{16}, which is definitely the effect of the akimbo of the anthropomorphs which the artists of the period also unabashedly embraced until later phase when such disposition of the arms became subdued and finally disappeared.
Fig. No. 7: Buddha from Ahichhatra, National Museum, New Delhi
Folk Deities: It is not that only deities of the established religions were influenced by the ancient copper images but it trickled down to folk beliefs also. Some of the god, goddesses (Fig. 8), yakshas, yakshinis and nagas depending upon the intensity of the antecedental influence continued to be depicted with akimbo arms even well into the Gupta period.

Fig. No. 8: Terracotta Devi figure, showing arms akimbo, Allahabad Museum

A yakshini from Mitaoli (Fig. 9) in Distt Morena, MP, now in the ASI Gwalior Museum is one among the many hundreds such example that provides the link of continuity to the Gupta period.
Nagas are portrayed in all religions as powerful beings. They are depicted as having one or both arms akimbo. In the Gupta period, the images at Sanchi show the artists following the powerful imagery of the copper anthropomorphic images. At Sanchi the standing image of Nagaraja dated to 1st/2nd quarter of fifth century\textsuperscript{17}, has his left arm akimbo holding a flask, while the right arm is turned up holding the stalk of lotus (padma). The akimbo is very similar to that of many Vishnu figures holding the shankha, clearly off the body as for example the images from Bhita, late 4th century CE, Udayagiri (Fig.4) dated 402 CE; besides Unchdih and Jhusi\textsuperscript{18}, for example. Another Nagaraja figure (Fig. 10) in the ASI Sanchi museum dated to 4th century CE has the right holding a lotus while the left holds a flask. Both his arms are akimbo and it is another clear example of the continuation of the akimbo effect in the Gupta period images also, though the antecedents of the anthropomorphic figures did go back more than 2000 years at that time.
On the other hand the depiction of Nagaraja Muchalinda which is shown from 2nd century BCE has continued in the Gupta art and beyond, albeit in a modified form. In early Buddhist art a roundel in the pillar in the railing of Stupa no. 2 show garland bearer on both sides of the multi headed snake recalling the story of Buddha being protected by Muchlinda. There are multi-hooded, ‘Muchlinda’ inscribed snake images looming large over a throne, as at Pauni in Maharashtra and Bharhut. An image dateable to about 1st century CE, from Sanchi has Muchlinda (Fig. 11) himself on the throne with his consort at his side. Perhaps the multi-hooded serpent over the throne had become a very popular theme with the artists depicting the stories related to Buddhism as seen from several examples of Muchlinda sheltering Buddha dated to 3rd century CE as at Nagarjunakonda and Amravati, and even later as at Bodhgaya dated about 6th-7th centuries CE.
The artists of the Gupta period fruitfully utilized the imagery available in creating the very similar seshasana Vishnu of Dashavatār temple, Deogarh (Fig. 12). Curiously the image from Sanchi has the closest parallels with that of the Deogarh one including the posture of legs and the raised right arm. During the five centuries separating the two, there would have been several examples closer in time to the Deogarh type as understood by examples from other sites, like those from Nagarjunakonda and Amravati of 3rd century CE, or perhaps nearer to Deogarh that may have been in vogue in the Kushana region.
A female deity amidst many lotus depictions in a medallion of a railing pillar of Sanchi Stupa no 2, dateable to about the last quarter of 2nd century BCE is shown standing on a lotus holding a lotus with her left arm, while her right is akimbo. Her diminutive attendants holds a water vessel and perhaps a tray full of grains is giving clue to the goddess as Mother Earth (Fig. 13), provider of water and food. Lush vegetation especially lotus and buds are seen coming out of vases in the panels on architraves of Sanchi and roundels of Bharhut. These may as well be symbolic of the luxuriant earth. Often a goddess is shown on the huge lotus on the vase with or without lustration by elephants. Even though most scholars and laymen alike identify the later as Gaja-Lakshmi; according to Agrawala\textsuperscript{22} who quotes Comaraswamy, ‘In Buddhist art this would represent the Nativity of Buddha, in Hindu art Gaja-Lakshmi, but what it represents in Jaina art, unless perhaps the Nativity of Mahavira, we do not know.’ The confusion arises due to the fact that the female deity lustrated by elephants, mentioned as Gajabhishikta devi herein and after, is none of these especially till the early centuries of the common era. It is actually a popular deity of folk religion mentioned in later insertion of Rigveda as ‘Mother Earth’\textsuperscript{23}. 

Fig. No. 12: Sheshasana Vishnu, Dashavatara Temple, Deogadh, Distt. Lalitpur
It is the special importance given by Buddhist towards Earth Goddess due to the Mara episode that her representation was numerously made in Buddhist context, though her popularity was reflected in coins even by foreign rulers like Azilises, Rajuvula and Sodasa\textsuperscript{24} besides in Jaina context as 2\textsuperscript{nd}-1\textsuperscript{st} century BCE depictions at Anantagumpha cave\textsuperscript{25}, Khandagiri, Orissa. Chakravarti\textsuperscript{26} mentions about 'folk inspirations behind the artistic expressions' at Sanchi and gives an example of kurma (tortoise) giving out bunch of lotuses from its mouth and that the elephant lustrated deity shown above on another pillar carving in the railing of Stupa no. 2 has allusions to fertility. Pertinently, he also informs that the 'tortoise as her adhara' (base) representing the Kachapanidhi is represented in the lower most part of this pillar in Stupa no 2. Strangely, in medieval images it is not Lakshmi but Bhudevi seated on a tortoise, bearing the much larger Vishnu images, as seen in several images of Vishnu in the ASI Khajuraho museum, indicating that the early historic figure of goddess associated with tortoise is Bhudevi. A Hari-Hara (Fig. 14) image from Mandsaur, now in Bhopal State Museum, is also showing Bhudev under the feet of the syncretic god seated on the kurma with her right hand in abhaya mudra and the left holding a vase.
The Bhudevi was not only a deity of abundance but also of fertility. Regarding the ring stone nude figures of goddesses, Agrawala27 quotes John Marshall ‘the nude figures engraved on them appear to represent a goddess of fertility, perhaps the Earth Goddess, Prithvi’. It is therefore not surprising that the Gajabhishikta devi although is well draped is occasionally shown with her reproductive organs visible, as at Sanchi (Fig. 15).
The *Gajabhishikta devi* especially in Buddhist context of the pre-Gupta period is nothing else other than Bhudevi\(^2\). More importantly, the powerful goddess Bhudevi often shown with her arms akimbo and also associated with lions as at Kushinagara\(^2\) was assimilated in the Vaishnava pantheon, as Lakshmi. The earliest known Lakshmi to the authors, presently, in proper Vaishnava context is at the Dashavatara temple where she is depicted as a dutiful spouse of Vishnu on the Sheshasana. Though the trend of showing this deity in Bhudevi depictions with akimbo also continued as can be discerned from the half medallion depiction, which is a clear replication of the earlier figures in this Late Gupta period temple. It may be observed that this popular goddess of the folks often shown lustrated by elephants in Buddhist and Jaina context, was embraced as Lakshmi/Gaja-Lakshmi in the Gupta period\(^3\) and therefore was represented in Brahmanical art also from this period. In the images to follow, from the early medieval period onwards, most often Lakshmi/Gaja-Lakshmi is shown as a picture of feminine charm, without a trace of akimbo. Apparently another imagery that was available and readily assimilated was the woman gracefully standing on a *makara* (crocodile) as like Ganga. Though many female figures are shown standing on recumbent dwarfs, and very rarely on animals like *shalabhanjika* on elephant head from Kankali Tila, Mathura\(^3\), it is the figures that show woman standing on *makara* as at Begram and Mathura that is of interest here. The 3 ivory figures from Begram cannot be thematically, a foreign origin.
precursor to the Ganga as the river flowing nearby, Panjshir, is not of such significance to merit devotion; further according to Mehendale, it seems reasonable to assume that these figurines, embellished furniture. Whereas the Mathura figure standing on the makara dated to the Kushana period, is shown putting a necklace and also does not appear to have any attribute of Ganga, except the makara, and is just like any other female figure of the railings at Mathura and its neighbourhood. It seems that such images already well known got associated as the image of Ganga because the female figure rides the makara, an animal associated with its waters. Pertinently in the early Gupta shrines like Udayagiri Cave no 6 (Fig 16), the river goddess at both sides of the door have makara underneath, the tortoise has not emerged, as yet.

Fig. No. 16: Two Female figure on makara, Cave no. 6, Udayagiri, Distt Vidisha

Major Deities: The assimilation or in other words all-embracing ethos of the Gupta period was not limited to replicating body language, whole imageries or accepting minor deities; even fountainheads of other religions were suitably accounted for propounding new legends. According to Thapliyal, Buddha and Rishabhnath are included in some Puranas in the list of avatars of Vishnu. Pande opines that ‘The Sramana systems like Buddhism and Jainism are accepted by modifying them according to the puranic system.’ She has quoted Suvira Jayaswal who mentions...
that in Lalitavistara Buddha has been compared to Narayana. This is in fact due to the increasing influence of Visnu as God that due cognizance was afforded by the Buddhist. Some scholars, on the other hand assume that Buddha, a popular God, was adapted as one of the ten avatars of Vishnu as early as 1st century BCE/1st century CE; though according to Pande, the claims are not substantiated. However, given the number of Buddha figures depicted as incarnations, he could be said to have been very well accepted as incarnation of Vishnu in the Gupta period. With the acceptance of Buddha primarily in the Vaisnava galaxy there could now be no inhibitions for incorporating characteristic Buddhist elements and imageries in Brahmanical art, as for example, the Vamana from Badoh, district Vidisha, M.P., now in Gujri Mahal Archaeological Museum, Gwalior (Acc. No. 91). It is not that the Buddha alone was thought of as part of Vaishnavism, as Jainism had also adopted various ‘Hindu gods like Kumara, Ganesa, Kubera and goddesses like Durga, Lakshmi, Saraswati’ in Mathura the depiction of the gods Balrama and Krishna, flanking the Tirthankara Neminatha, who are cousins of the Jina, according to Jaina beliefs, had been started in the Kushana period and continued in the Gupta period. points out an image of the Gupta period where both gods Balrama and Krishna are shown flanking the Jina, having four arms each, as is common for Vishnu.

Coins: Early inscriptions of the Gupta period mention the coins as ‘dinars’ which was based on the ‘weight standard of the Kushanas’, which continued till the time of Skandagupta. On the design front too, the king on the obverse side and deity on the reverse type can be traced back to Indo-Greeks though the early Gupta coins are closely linked to the later Kushana, depicting the goddess Ardhoksho on the reverse while ‘the emperor retain throughout costumes of indubitably Kushana inspiration with trousers and buttoned tunics’. While gradual indigenisation produced vast variety especially in gold coins that is quite overwhelming in theme and aesthetics. However, in these vastly improvised coins also the earlier influences across time and space was embraced. The depiction of general sense of power vested in the human body continued into the Gupta period in the coins as well like the images of deities of different religious affiliations. Often akimbo of either of the arms of the goddess-mostly left- and sometimes of king also, who may as well be shown with halo at par with the divine figures. He is depicted engaged in several types of valourous actions with broad shoulders and muscular body. The goddess identified as Lakshmi, or where she is shown seated on lion as Durga-Lakshmi often has akimbo of the left arm; sometimes in seated images her left arm is on her thigh or on the knee showing similarity to the powerful depiction of Kushana-Gupta Buddha images with his left arm near the knee. In the western Indian region Guptas used the Western Kshatrapa coin prototype for minting the coins in that region from late 4th century during the reign of Chandragupta II onwards continuing till Skandagupta and even further up to the fag end of 5th century CE. Unlike the other coins, the Gupta coins of the former Kshatrapa region bear the head of the ruler on the obverse while on the reverse date, emblem, and legend are shown. The square lead coins so much unlike that of the Gupta coins were also minted during the reign of Chandragupta II, Kumaragupta and Skandgupta in the
former Western Kshatrapa region. Like Chandragupta II, Ramagupta, his elder brother had minted tiny copper coins in continuation of the earlier coin type of the Naga rulers. The Guptas produced an impressive series of gold coins: Archer, Lion slayer, Tiger slayer, Lyrist, King as elephant rider and many more. Though no direct connection can be derived with the reliefs at Persepolis, which show the king as slayer of lions; it is interesting that the Guptas also issued several Lion slayer type of coins. Localized inspiration for the lion slayer type coin could be discerned from such portrayal as the panel showing a foreign warrior fighting a lion seen in the railings of Stupa no. 2 at Sanchi, dateable to 2nd/1st century BCE and of course there may have been similar ones nearer home in time and space as the theme of warrior fighting lion is quite common in Indian art. Pertinently the legend of Herakles killing the Nemean lion in whatsoever changed form could have been in vogue; such an image of Herakles strangling the Nemean lion was found by Cunningham at Mathura made by some Greek artist. The ‘elephant rider’ type of coin issued by Kumaragupta may as well have been inspired by the similar type of the Kushana emperor Huvishka. Similarly, Samudragupta issued a coin series called the ‘Lyrist’ type where he is shown playing the instrument; all these show that the Guptas did have a cosmopolitan outlook as much as art was concerned. However, if not for reiteration by several scholars across the many decades, for the present authors the long stringed instrument on a bow like frame without the connecting bridge between the two arms appears to be harp. Pertinently, while the emperor is said to be playing the ‘lyre’ there are certain depictions like the Loriyan Tangai, Kushana image of Indra visiting Buddha and the 4th/5th century CE, Pawaya lintel, (Fig.17) now in Gujri Mahal Museum, Gwalior which clearly show that harp was in vogue including in the Gupta domain. The earlier influences can be noticed from the example of Maholi-ki- Paur, Mathura, wherein a Kushana pillar shows a depiction of female harp player like the later one at Pawaya, also played by woman. Pertinently, ‘happy women’ portrayal with dancing woman and with woman playing harp has also been noticed at Mathura on a broken slab of Kushana period. Vanaja opines that certain elements of patterning seen in the coins, ‘which survived till the end of the dynasty is to be traced back through the later Kushana coinage to Chinese influence in Central Asia’.
Varied Influence on Gupta Art: When scholars link as a grandiose conception all art between early fourth century to about mid sixth century executed in almost the entire extra-peninsular sub-continent, not to leave out Ajanta, as dispensations of the Gupta art or art influenced by the Gupta art; obviously, the many differences, across time and space has to be given due cognizance. Therefore in the words of Agrawal\textsuperscript{51}, 'It was truly a nation-wide movement in the sphere of art with many a centre functioning in each direction and each region displaying a spontaneous exuberance'. This spontaneity, however, cannot be under influence of an overall guiding framework and therefore was powered by the cornucopia of earlier existing art forms of the region as well as openness towards developments elsewhere. Obviously, the dominant influence on the Gupta art was the Saka-Kushana school but the Greco-Indian school of Gandhara besides elements of Amravati and Nagarjunakonda also played a part\textsuperscript{52}. Gandhara and Mathura, not insignificantly, were influenced by Graeco-Roman world\textsuperscript{53} which surfaced off and on, often at a later date, farther east. On the other hand several elements appear to have been conceived earliest at Sanchi and other sramanical sites which have been replicated in late Gupta temples, clearly five or even six centuries later. The artists of Mathura did take up motifs, and architectural patterns from Sanchi and Bharhut on the
one hand and on the other assimilated the foreign art forms introduced by the Iranian and Hellenistic elements in the sub-continent before the Gupta period.

Regarding jewellery on the body Agrawala succinctly puts it as follows 'the beautiful ornaments on the head, bust and limbs that pressed into service glittering gold and jewellery to enhance physical charm, but with a restraint that is the sign of high nobility'. Truly in much of the areas where Gupta art prevailed the jewellery was restrained, until later; besides the simple crown most of the ornaments on the bust which was seen during the Kushana period were conspicuous by their absence except for the ekavali, which in itself was further restrained to a single short loop rather than the double loops often seen in Kushana images. In the early part of the Gupta period Kushana features like, heaviness and robusticity of the image continued. It is between the last decades of the 4th century and early decades of 5th century that older incongruous elements were slowly done away but till then a large body of Gupta art was in embrace with the earlier idioms. Joshi mentions that failing to receive supply of images from Mathura local carvers at Kausambi, Pawaya (district Gwalior), Jhusi (near Allahabad) and neighbourhood of Vidisha produced several admirable creations, but could not escape the influence of the Kushana school. According to him most of the reliefs in the Udayagiri caves 'is characterised by innovative forms and figural advancement but still most of the reliefs bear some sort of rigidity in poses and lack of desired facial expression.' He continues further naming the sites, 'Pawaya, Eran, Sanchi, Mandsaur and elsewhere', that 'the principal, which guided sculptors at most of these sites, was to express the divine power through strength rather than the expression', in the 5th century CE images. Herein the authors want to stress that it is not primarily the said Kushana predilection for physique, but the overwhelming imagery of the akimbo of the copper anthropomorphic figures which conveyed the idea of physical strength of gods and was being continued with most of them, yet being shown akimbo even when the style was in general by the end of 5th century CE, on the way out. On the other hand, way off from Mathura at sites like Udayagiri, Besnagar (Vidisha), Pawaya the Kushana style of Mathura is traceable in the characteristic portrayal of faces up to early 4th century CE. At Udayagiri the image of Visnu (Fig. 4) has wide bands from behind the crown, which though seen in Greek context, is traceable from the Sassanian art. The Gandhara art, a conglomerate of Graeco-Roman, Iranian and Indian elements did influence farther east and south even much later. That the terracotta sculptures of Mirpur Khas and Devnimori has significant influence of the Gandhara school may not be of much interest but knowing that terracotta figures of Rama and Lakshman from Newal in Unnao district, U.P., due to its 'drapery, peculiar head gear and full moustaches' is said to be influenced by Gandhara art does evince interest. Joshi on the other hand brings to attention beautiful stucco sculptures, even farther east, at Nalanda, that bear 'strong affiliation to the art tradition of Mirpur Khas. The famous lintel from Gadhwa (Fig. 18), according to Harle in the variety of poses and rhythmic relations between the figures is unequalled in all of Indian sculpture'. Entrenched well in the Gupta period in the Gupta heartland; it has marked differences including in poses, sinuosity of the body and paucity of ornaments all of which hint to some extraneous influence, what Harle mentions 'permeated with Attic grace, although the time-lag of eight centuries,
precludes any direct influence’. Similarly in the Brahmanical images of the Gupta period as at Samalaji (Gujarat) and Tanesar Mahadeva (Rajasthan) the influence that passed on through Gandhara region and art is noticeable.

Fig. No. 18: Lintel from Gadhwa, Lucknow Museum

Pillars: Free standing pillars were also very much in vogue during the Gupta period. These are known from Buddhist site, Sanchi and Vaishnava site, Eran which have lions atop in continuation from the Mauryan period seen in art and as pilaster\(^6\), in the intervening period. The Gupta pillar at Eran gives evidence of ‘archaizing tendency as evident in the retention of the bell capital, though in a modified flattened form’\(^6\). In fact the inscription on the Allahabad Mauryan pillar, as prashasti pertaining to Samudragupta, shows the royal interest in such colossal pillars even though almost six centuries had passed in between. Gupta sculptors were adept in embracing and translating new concept into images and profitably putting to reuse older material by making appropriate changes in imagery. The lion capital of Udayagiri (Vidisha district) is yet another example of the use of a Mauryan pillar by the Gupta planners. According to Joshi\(^6\) ‘originally the idea of planets, weekdays and solar zodiac was borrowed from the western world as a result of Roman contacts with India during the early centuries of Christian era.’ The ‘western astronomical and astrological concepts’ have been echoed in an aptly titled treatise, Romaka Siddhanta and the ‘signs of the Zodiac’, thereof ‘first appear in sculptural form in the Gupta period’\(^6\) by cutting into the abacus (Fig. 19: A & B) of the pillar.
from Udayagiri, to show the twelve zodiacal figures. Misra\textsuperscript{67} has traced the continuity of the lion motif from the Mauryan period on the free standing pillars and architectural pillars and pilasters as well as on sculptures in three phases of evolution till the end of the Gupta period. It may also be noted that as part of the Gupta sculptors penchant for taking up older motifs and depiction characteristics they portrayed the lions like the early Kushana with lions looking sideways rather than the front facing lions of the late Kushana, though occasionally, the later mode of depiction is also seen on the pedestal of the sculptures, for example, the Mankuwar Buddha, now in Lucknow museum.

![Lion Capital from Udayagiri, Vidisha M.P.](image)

Fig. No. 19. A: Lion capital from Udayagiri, Vidisha M.P.
**Miscellaneous Aspects:** In respect of other architectural characteristics and art embellishments also the Guptas have not remained muted in assimilating the impressive ones across region, religion and even those many centuries older, if it served the purpose of aesthetic improvement. The 'T'-shaped door frame so ornately seen at the entrance of shrines datable to early 5th century to early 6th century CE at sites like, Deogarh (U.P.), Udayagiri, Nachna, and lesser known sites like Tumain and Parsora, all in Madhya Pradesh, to name a few, is earlier seen in Kushana period remnants from Mathura.

Seemingly, another antecedent character of pillar decoration noticed in form of bracket figures often rearing position in toranas as at Sanchi; fragmentary evidence reported from Jankhat near Kannauj, UP hanging from the extreme ends of lower beam were continued even four-five centuries later in the Gupta period. This could have been a direct semblance of Sunga-Satavahana art and it is noticed in various temples such as Temple no. 17 at Sanchi, Cave no. 6 & 19 at Udayagiri (district, Vidisha), Teliya Math, Nachna (district Panna) all in MP, Kalinjar fort (Doc. No. 101), district Banda, Uttar Pradesh. The depiction was directly borrowed from earlier prototype of door frame format. Spink observes that “The panel in which they are carved have curving outer corners, a vestigial characteristic relating the design of the door to various doorway forms at other sites, none of which appear to be later than the 5th century. It is clear that the designers of this still rather
unsettled doorway conception have effected a kind of compromise between this older type of format and the more up-to-date strictly “T”-shaped type."

The deeply undercut vegetal scroll also first appears in the Kushana setting. Other motifs which are commonly seen in Gupta art including acanthus frieze, laurel wreath are also noticeable from the Kushana period onwards. Buddhist site including Sanchi, and Bodhgaya have a flower motif with intermittent opposite facing buds/small flowers in the space available between the flowers. The earliest such motif is seen on the railing of Stupa no.2 Sanchi carved out in later part of 2nd century BCE and later in the single gateway around Stupa no. 3 dated to 1st century CE have these frieze (Fig. 20).

The frieze on the gateway of Stupa no 3 is large and occupies the whole surface of one side. A very similar frieze of motifs is seen more than 4 centuries later in the entrance to the Brahmanical Caves at Udayagiri in District Vidisha, MP. At the entrance of the Dashavatara temple, Deogadh, also the frontal facing flowers are seen with small flowers/buds in the intervening spaces between the flowers and the border (Fig. 21). Thus the continuity of motifs of the Buddhist art done in Sunga-Satavahana period is known from the same motifs being replicated in the temples of the Gupta period. Harle giving the essence of the early Gupta style emphasizes that it is a mix of the earthy and the dainty, of the sublime and the grotesque and that ‘in the later period the paradoxes tend to be resolved into a uniquely graceful, harmonious and cohesive style, well exemplified by the small dwarf out of whose navel rises the vine scroll on the doorjambs of several Gupta temples’, as at Deogarh (Fig. 21).
However, herein it may be brought to attention that the imagery which supposedly is resolving the early Gupta paradoxes had been produced more than six centuries earlier. The same type of depiction is seen at Sanchi, Stupa no. 2 (Fig. 13) dated to last quarter of 2nd century BCE, and yet another similar one, reported from Kankali Tila, Mathura. The above mentioned decorative elements show that the artists of the Gupta period did freely incorporate not only the motifs and imageries of the preceding period but those which were much earlier in time and that they were not cynical about the merit of the art that flourished earlier.
Conclusion: North Western India was from time immemorial a vast region that was subject to influx of migrants, refugees and conquerors. All the peoples who came in brought their own baggage of art and culture collected en-route and influenced the subcontinent in numerous ways. Cyrus, Darius, Alexander and more prominently Indo-Greeks, Indo-Scythians, Kushanas and Western Kshatrapas did have varying effect on the political and cultural fabric of the respective regions some of which are traceable in art not only in the respective regions but far beyond. While Gupta rule was expanding towards west, new trends in what is termed as Gupta art was diffusing from the north and west, which does in no way mean that influences from eastern and central India was meagre. In fact the different centres of the sprawling geographical region covered under the term Gupta art were in a kind of spontaneous exuberance of productivity which evidently could not have been uniform considering the antecedental differences of each region, and each region contributed in some way or other. The ideal of Gupta culture, however, was harmony and synthesis\textsuperscript{76}. Truly, the Gupta culture not only brought about synthesis of the past and the then present, seen in many images having akimbo body language that had continued from 2\textsuperscript{nd} millennium BCE, but certainly presented philosophical framework also for carving out images like Navagrahas (though initially 7), Trivikrama, Ganga and Yamuna, Buddha as part of Dashavtara and assimilating Gajabhishikta devi as Ga\=jlakshmi in the larger framework. Evidently in creating the bounties of the Gupta art sculptural dispensations of the Saka, Kushana schools had a major role to play as a prototype; the legacies of the Mauryan, Sunga, Western Kshatrapa and none the less the folk art much of the latter, which could have been existing in perishable mediums cannot also be left aside. Add a pinch of Gandhara and all that passed through under the title, as well as the sculptural elements from Sanchi, Amrawati and Nagarjunakonda\textsuperscript{77}; all these may explain, at least to some extent the bewildering variety which the term Gupta art conveys. Yet in the great churning of many types of inputs the Gupta ethos permitted the incorporation of new ideas like ‘planets, weekdays and solar zodiac borrowed from the western world’\textsuperscript{78} and facilitated the carving of the zodiac on the re-cut abacus of Udayagiri Mauryan pillar. However, true to the spirit of synthesis at the very same site in the very same age the evidence of ‘lunar zodiac’ is also understood from the depiction on a broken ceiling slab, of some nakshatras\textsuperscript{79}, wife of the moon, one among the 27 or 28 such, as per the referred ancient text. Pertinently, the spirit of accommodation is also seen in the dancing figure on the lintel from Pawaya in which the women is accompanied by other women who play both the Indian veena and harp on each side (Fig. 17). There have been many art elements taken from the immediately preceding period of the same or neighbouring sites, but on the other hand many elements seem to have been replicated from art many hundred years ago, and from regions hundreds of kms apart.
References:

1. Indian Archaeology 1957-1958: A Review. p. 13, pl. XVIII.
8. RV 1. 22. 17 & 18; 1. 90. 9; 1. 154. 1; AV 7. 27.1.
9. RV 1. 160. 3; AV 4.39.2; 12.1.45.
11. Agrawala, V. S. Opcit. 2003. pp. 147-49, Fig. 77.
12. Ibid. pp. 147-48, Fig. 76.
16. Ibid. Fig. 20.
17. Ibid. p. 42.
18. Ibid. Fig. 61 & 62.


37. Ibid. p. 126.


44. Ibid.


49. Smith, V. A. 1994. The Jain Stupa and other antiquities of Mathura (Reprint) ASI, New Delhi. pls. XVIII.


55. Ibid. p. 199.


62. Ibid. p. 7.


68. Indian Archaeology 1958-1959: A Review. p.71, pl. LXXV.

69. Kumar, V. 2018. p. 87. Fig. 1.
75. Smith, V. A. Opcit. 1994. pl. XXVI.
78. Ibid. p. 43.
Catalogue of Antiquities of State Museum, Lucknow: Part-II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

By:

VIJAY KUMAR
## INDEX

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Content</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Introduction</td>
<td>172</td>
</tr>
<tr>
<td>2.</td>
<td>Evolution of <em>Simhasana</em> as seat of deities &amp; founders of religions</td>
<td>172-231</td>
</tr>
<tr>
<td>3.</td>
<td>Evolution of Lion &amp; other animals as mounts of deities and Founders of religions</td>
<td>232-278</td>
</tr>
<tr>
<td>4.</td>
<td>Catalogue of Antiquities dateable from 3&lt;sup&gt;rd&lt;/sup&gt; century B.C. to 9&lt;sup&gt;th&lt;/sup&gt;-10&lt;sup&gt;th&lt;/sup&gt; century A.D.</td>
<td>279-1202</td>
</tr>
<tr>
<td>4.1:</td>
<td>Sculptures of 3&lt;sup&gt;rd&lt;/sup&gt; century B.C.</td>
<td>279-282</td>
</tr>
<tr>
<td>4.2:</td>
<td>Sculptures of 2&lt;sup&gt;nd&lt;/sup&gt; century B.C.</td>
<td>283-284</td>
</tr>
<tr>
<td>4.3:</td>
<td>Sculptures of 2&lt;sup&gt;nd&lt;/sup&gt;-1&lt;sup&gt;st&lt;/sup&gt; century B.C.</td>
<td>285-289</td>
</tr>
<tr>
<td>4.4:</td>
<td>Sculptures of 1&lt;sup&gt;st&lt;/sup&gt; century B.C.</td>
<td>290-293</td>
</tr>
<tr>
<td>4.5:</td>
<td>Sculptures of 1&lt;sup&gt;st&lt;/sup&gt; century A.D.</td>
<td>294-298</td>
</tr>
<tr>
<td>4.6:</td>
<td>Sculptures of 1&lt;sup&gt;st&lt;/sup&gt;-2&lt;sup&gt;nd&lt;/sup&gt; century A.D.</td>
<td>299-461</td>
</tr>
<tr>
<td>4.7:</td>
<td>Sculptures of 2&lt;sup&gt;nd&lt;/sup&gt; century A.D.</td>
<td>462-471</td>
</tr>
<tr>
<td>4.8:</td>
<td>Sculptures of 2&lt;sup&gt;nd&lt;/sup&gt;-3&lt;sup&gt;rd&lt;/sup&gt; century A.D.</td>
<td>472-503</td>
</tr>
<tr>
<td>4.9:</td>
<td>Sculptures of 3&lt;sup&gt;rd&lt;/sup&gt; century A.D.</td>
<td>504-524</td>
</tr>
<tr>
<td>4.10:</td>
<td>Sculptures of 3&lt;sup&gt;rd&lt;/sup&gt;-4&lt;sup&gt;th&lt;/sup&gt; century A.D.</td>
<td>525-535</td>
</tr>
<tr>
<td>4.11:</td>
<td>Sculptures of 4&lt;sup&gt;th&lt;/sup&gt; century A.D.</td>
<td>536-539</td>
</tr>
<tr>
<td>4.12:</td>
<td>Sculptures of 4&lt;sup&gt;th&lt;/sup&gt;-5&lt;sup&gt;th&lt;/sup&gt; century A.D.</td>
<td>540-550</td>
</tr>
<tr>
<td>4.13:</td>
<td>Sculptures of 5&lt;sup&gt;th&lt;/sup&gt; century A.D.</td>
<td>551-564</td>
</tr>
<tr>
<td>4.14:</td>
<td>Sculptures of 5&lt;sup&gt;th&lt;/sup&gt;-6&lt;sup&gt;th&lt;/sup&gt; century A.D.</td>
<td>565-602</td>
</tr>
</tbody>
</table>
Indian Journal of Archaeology

4.15: Sculptures of 6th century A.D. 603-606
4.16: Sculptures of 6th-7th century A.D. 607-626
4.17: Sculptures of 7th century A.D. 627-632
4.18: Sculptures of 7th-8th century A.D. 633-664
4.19: Sculptures of 8th century A.D. 665-696
4.20: Sculptures of 8th-9th century A.D. 697-782
4.21: Sculptures of 9th century A.D. 783-958
4.22: Sculptures of 9th-10th century A.D. 959-1099
4.23: Sculptures of Medieval Period 1100-1202

5. References 1203-1211
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Vijay Kumar
Chief Editor
Indian Journal of Archaeology

Introduction: This is the second part of the catalogue published in previous issue. The antiquities kept at State Museum Lucknow provide glimpses into the evolution of the iconography & architecture. The development of simhasana & animal mounts of different deities is very interesting from evolutionary point of view. This evolutionary perspective also shows the change in the status & power of deities. It also shows the nature of religion related to these evolving with time. The changing mode of worship and the shift from basic tenets of original religion regarding the idol worship, is evident from this analysis. Following is the development of simhasana & animal mounts with time from hoary past to the present.

Evolution of Simhasana as seat of deities & founders of religions: Simhasana @ Lion throne has been frequently used by Indian sculptors of all ages to enthrone different deities as well as deified founders of religions like tirthankaras and Buddha. Simhasana was traditionally considered to be the standard seats for Kings. Buddha, Mahavira and all other tirthankaras were considered to be 'Dharmachakravartis', therefore the seat most befitting them was simhasana in line with the concept of Biblical Jesus, the king of Jews/ men. It appears that Indians developed this concept earlier than their Christian counter-parts. The four lions carrying the dharmachakra, the symbol of Buddha in Ashokan pillars (3rd century B.C.), is the earliest depiction of this concept. Although in India, first simhasana was made for placing Buddha and Tirthankaras, but making of simhasana and using of lion as the mount of deity has a very long tradition in the world. The first such simhasana supporting a powerful naked mother goddess (Fig. 1) was found at Catal Huyuk, Turkey. It is dateable to 8000 B.C. The goddess is seated on a throne and the two lionesses/ pantheresses make her hand rest. She is extremely fat. Lion, the most powerful and majestic animal which has always been the symbol of divinity has very small as compared to the goddess showing her power with respect to the king of animals. Nobody knows the real name and mythology of the goddess of Catal Huyuk but the lion rests of her seat symbolize her power and dignity. Her obesity symbolizes that she has enjoyed prosperous life for very-very long period, symbolizing the eternal life ascribed to Gods. The lion seat
The motif here has been used to emphasize the great power of the deity. This early simhasana is a fusion between a solid block as the seat for the deity and life like lions flanking this seat doing duty as the hand rest. This iconography of this goddess is continued in the cult of the Phrygian goddess Cybele @ Matar Kubileya/Kubeleya i.e. mountain mother but in her later avatar, she appears to be physically more fit.

A Harappan seal (Fig. 2) popularly known as Pashupati seal shows a deity sitting on a seat having kettle drum shaped legs. He is flanked by rhinoceros, buffalo, elephant and tiger. A pair of long horned goat/ibex is standing in front of the seal. The deity probably commands the most powerful animals named above and also protects smaller animals like goat which always had a cult status in the north-west Indian sub-continent. The headgear worn by the deity is shown like raised jatajuta of Kushan period terracotta images of Shiva. The two horns emerging from below the headgear definitely belonged to water buffalo. This seat reflects the concept of asana without an animal exclusively attached to it to increase the dignity of the deity and is the beginning of the idea of simhasana.
Another similar asana with apasmarpurusha touching the board instead of an animal is shown below (Fig. 3). This image of Parvati looking with awe, at the angry Shiva killing Gajasura belongs to 5th-6th century A.D. and is located on the a scarp near Menduki Bhairava, Kalinjar fort district Banda U.P. In fact, during Shunga, Kushan period, simple slab was the pedestal of most of the images. Some Shunga
terracotta figurines depicted Kartikeya sitting directly on peacock. The pillars of Bharhut show minor deities standing on their vehicles but the early seats of Buddha and Mahavira are simple slabs without ornamentation or sometimes showing donors/ inscriptions. This practice gradually changed into making of simhasana. We will trace the evolution globally and with particular focus on Indian sub-continent, in the following pages.

Fig. No. 03: Image of Parvati with apasmarpurusha touching the board
Picking the thread from *Catal Huyuk* mother goddess, we proceed to trace the gradual evolution in global prospective. In some cultures, the deified king has been equated to a lion. For example, the Great Sphinx of Giza is a limestone statue of a human headed lion (Fig. 4), situated on the Giza Plateau on the west bank of the Nile in Giza, Egypt. The face of the Sphinx is believed to represent the pharaoh Khafre. It is dated to the reign of the pharaoh Khafre (c. 2558–2532 BC). The sphinx symbolizes the power and strength of the king.

![Great Sphinx of Giza](image)

*Fig. No. 4: Great Sphinx of Giza*
The symbolism of lions was used in the 13th century B.C. gate of Mycenae, Southern Greece (Fig. 5) & Hattusa, Bogazkale, Corum Province Turkey (Fig. 6). It represents royal power & reminds the visitor that he was entering the premises of a King. This gate is surmounted by a roughly triangular sculpture showing two lions standing with their front feet kept on a pedestal supporting a pillar in the middle. The Hattusa lion gate consist of two lions carved on the two slightly curved pillars of the gate.

Fig. No. 5: 13th century B.C. gate of Mycenae, Southern Greece
The Mauryan lion capital (Fig. 8) of Sarnath, Varanasi U.P. dated 3rd century B.C., a compact form of full-fledged lion throne, supports the dhamma-chakra (the wheel of law) which symbolizes Buddha. The four lions looking in the four cardinal directions shows the power & influence of Dharmachakravarti Buddha. In fact, Buddha was also called Shakya Simha i.e. the lion of Shakya tribe in literature. The four lions of Mauryan pillar appear to be roaring the teachings of Buddha in the world. Earlier the lion which is the most powerful animal stood for the physical strength of a person but later on lion also stood for the influence of great teacher and philosopher & who commands moral superiority over the world, a slightly different concept from the superiority of physical strength and ferocity so admired in the animal world. The transition from first meaning to the second one gradually took place as we see in the case of Mahavira whose lanchchhan became lion and Buddha himself was called lion. In fact, the symbol of other powerful animals like elephant, bull and horse were also used to emphasize the influence of Buddha as his obvious from the variety of capitals used by Ashoka in his pillars.
Fig. No. 8: Sarnath (3rd century B.C.)
This *Mauryan* image of lions carrying *Dharmachakra* continued to be used during *Shunga* period as is clear from the relief from *Sanchi Torana* (Fig. 9) showing an octagonal pillar with inverted lotus top supporting disk shaped abacus on which are located four lions which support eighteen spoked *chakra*, the symbol of *Buddhist* religion. This pillar is slightly evolved form of *Mauryan* pillars which have round shafts. It also presents the early prototype of *maladhari vidyadhara* but drawn in a more realistic style with bird like wings and tail. They carry basket in one hand which contain flowers. Their other hand is free to shower the flowers on the *chakra* symbolizing *Buddha*.

![Fig. No. 9: A pillar carrying Dharmachakra being worshipped by people, a panel from Sanchi Stupa](image)
Another inscribed lion capital (Fig. 9 A) related to Buddhist religion, consisting of only two lions sitting back to back dated 1-10 A.D. made during the reign of Indo-Scythian king of Mathura, ‘Rajuvula’, has been modelled after Hakhmanian pillar capitals from Persepolis, Iran and obviously an inspiration for later Kushan pillar capital, presently kept in British Museum, London, shows a block carved with floral scrolls which carried some Buddhist symbol. It is obviously not inspired from the design of Mauryan pillar capitals.

Fig. No. 9 A: Lion Capital from Mathura

The pillar from Karla cave, Pune Maharashtra (Fig. 10-12) has a general design similar to Mauryan pillar (Photo Courtesy: Rajendra Yadav, Dy. S. A.; Bombay Circle Archaeological Survey of India). It has slightly tapering sixteen sided shaft with inverted lotus carrying an abacus decorated with round pillars on which is kept an inverted stepped pyramid supporting a block decorated with railing motif. At the top sit four lions.
Fig. No. 10: Chaitya cave (1930-31), Karla Caves, Pune Maharashtra
Fig. No. 11: Karla Caves, Pune Maharashtra
Another real large size four lions capital found from Kankali Tila, Mathura U.P., dateable to 1st-2nd century A.D.¹ (Acc. No. J-583, State Museum Lucknow) (Fig. 13) appears to follow the design of Ashokan pillars. The hole at the top of the capital indicates that something like dharmachakra was inserted into this.
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 13: Four lions capital found from Kankali Tila, Mathura U.P.
The four lions found from Kankali Tila, Mathura U.P., dateable to 1\textsuperscript{st}-2\textsuperscript{nd} century A.D.\textsuperscript{2} (Acc. No. J-569, State Museum Lucknow) supporting a truncated pyramid seated on a decorated circular abacus placed on an inverted lotus was the standard capital of Kushan pillars, which is slight deviation from Mauryan lion capital but it follows the Hakhmanian capitals showing mythical animals sitting back to back, although the large number of moldings of the original Persian pillars are ignored and the length of capital is considerably reduced in these pillars.

Fig. No. 14: Four lions supporting a truncated pyramid seated on a decorated circular abacus placed on an inverted lotus
The four majestic lions symbolizing power and influence supporting dharmachakra gave rise to the concept of simhasana a fitting seat for Dharmachakravartis. Coming to the earliest example of simhasana of a tirthankara (Fig. 15) found from Kankali Tila, Mathura U.P., dateable to 82 A.D. (Acc. No. J-3, State Museum, Lucknow) which curiously mentions two Jain ascetics named after lion (Simhamitra & Shastisimha), we can see two front facing lions shown at the extreme ends of the seat, supporting a slab resting on the Tula ends, on which the Tirthankara is seated in padmasana. The dharmachakra with short & stumpy axel kept on a squat pillar is being worshipped by eight standing and six sitting devotees/ donors located on both the sides.

Fig. No. 15: Lower part of simhasana of a Tirthankara
Another Sarvatobhadrika (Fig. 16) found from Kankali Tila, district Mathura U.P. (Acc. No. J-684, State Museum, Lucknow) dateable to 92 A.D., with lesser width replaces two lions with pillars which needed lesser space as compared to the animals. It is an adjustment done to increase the space for depicting devotes and dharmachakra, which is seen from the side and still has short axel. The pedestal is in the form of a slander pillar topped with a square abacus.

Fig. No. 16: Sarvatobhadrika found from Kankali Tila district Mathura U.P.
A pillar (Fig. 17) from Kankali Tila, Mathura U.P., dateable to 98 A.D. (Acc. No. J-9, State Museum Lucknow) which is slightly later than the earlier pillar shows the use of pillars in the place of lions.

Fig. No. 17: A pillar from Kankali Tila, Mathura U.P.
A pillar (Fig. 18) from *Kankali Tila, Mathura U.P.*, dateable to 100 A.D. (Acc. No. J-11, State Museum Lucknow) shows front facing lions in standing posture at the two extremities. The male & female devotees are worshipping *dharmachakra* seen from the direction of axel and placed on a man sitting on the ground.
An image (Fig. 19) found from Kankali Tila, Mathura U.P., dateable to 100 A.D.⁷ (Acc. No. J-31, State Museum Lucknow) shows Srivatsa symbol on the chest of Tirthankara, hands spread sideways and dharmachakra kept facing front on triratna at the top of a pillar.

Fig. No. 19: An image of Tirthankara from Kankali Tila, Mathura U.P
Another image (Fig. 20) found from *Kankali Tila, Mathura U.P.*, dateable to 107 A.D. made during the reign of *Huvishka* (Acc. No. J-13, State Museum Lucknow) shows for the first time an attendant on the side of a *tirthankara*.

![Fig. No. 20: An image from Kankali Tila, Mathura U.P](image)
Another pedestal (Fig. 21) from Kankali Tila, Mathura U.P., dateable to 107 A.D.⁹ (Acc. No. J-14, State Museum Lucknow) shows the lions seated on the extremities and looking towards the side and away from the center. The size of dharmachakra has become bigger and is shown being worshipped by a number of males & females.

**Fig. No. 21: A pedestal from Kankali Tila, Mathura U.P**
Sarvatobhadrika (Fig. 22) found from Kankali Tila, Mathura U.P., dateable to 118 A.D.¹⁰ (Acc. No. J-234, State Museum Lucknow) shows female & male attendants flanking the pedestal.
The image of Parshvanatha (Fig. 23) found from Kankali Tila, Mathura U.P., dateable to 122 A.D.¹¹ (Acc. No. J-25/ 113, State Museum Lucknow) shows lions standing facing front but looking towards tirthankara. A tree is also carved behind the back. It covers the whole back and drawn in the realistic style. It is the beginning of the tradition of making Kaivalya Vriksha on the parikar. Abhamandala appears for the first time in this image. It consists of an inner thin circular band decorated with oblique line and outer band decorated with gaja nakha motif.

Fig. No. 23: Image of Parshvanatha from Kankali Tila, Mathura U.P
The pedestal (Fig. 24) of the image found from Kankali Tila, Mathura U.P., dateable to 126 A.D. (Acc. No. J-19, State Museum Lucknow) shows dharmachakra kept on triratna symbol of the same size and the image of a male & a female devotee, although the inscription mentions two ladies only. This is a clear shift from a family as a whole donating the image as was done earlier. It appears that by 126 A.D., the religious gifts were becoming individualistic rather than a community affairs.
This pedestal (Fig. 25) found from Kankali Tila, Mathura U.P., dateable to 157 A.D.¹³ (Acc. No. J-20, State Museum Lucknow) shows that the images of Arhats different from 24 tirthankaras were also made as is the case with this image of Arhat Nandyavarta. The figures of male and female family members were carved on the pedestal, although the inscription carries the name of the one lady Dina. The ladies are wearing Sarees covering their full body and carrying lotus flowers to offer to the great man.

Fig. No. 25: A pedestal from Kankali Tila, Mathura U.P
This image (Fig. 26) found from *Kankali Tila, Mathura U.P.*, dateable to 277 A.D.\(^1\) (Acc. No. J-2, State Museum Lucknow) shows no *simhasana* but simple pedestal carved with two arches probably representing plant source flanked by the donors.

*Fig. No. 26: Another pedestal from Kankali Tila, Mathura U.P*
This image (Fig. 27) found from Kankali Tila, Mathura U.P., dateable to 1st-2nd century A.D.¹⁵ (Acc. No. J-67, State Museum Lucknow) shows the worshippers squatting in a very humble posture.
This pedestal (Fig. 28) found from *Kankali Tila, Mathura U.P.*, dateable to 1st-2nd century A.D.¹⁶ (Acc. No. J-30, State Museum Lucknow) shows lion facing front but looking towards the center.

Fig. No. 28: Image of a Tirthankara from *Kankali Tila, Mathura U.P*
This pedestal (Fig. 29) found from Kankali Tila, Mathura U.P., dateable to 1st-2nd century A.D. (Acc. No. J-54, State Museum Lucknow) shows the lion gazing at 45° angle from the center. There is a slight change in the Sarees of ladies. It has heavy one end hangs between the legs in the front and another end of the Saree forms a loop in front of the two legs.
The image (Fig. 30) found from Kankali Tila, Mathura U.P., dateable to 1st-2nd century A.D.\(^\text{18}\) (Acc. No. J-71, State Museum Lucknow) shows the lion having his proportionality short legs and the donor couple worshipping \textit{dharmachakra} kept on a very short stump. The man is holding a garland in his right hand and the lady is offering a bowl held with both hands.
This image (Fig. 31) found from *Kankali Tila, Mathura U.P.*, dateable to 1st-2nd century A.D.¹⁹ (Acc. No. J-136, State Museum Lucknow) shows the lion facing front are drawn in stylized form. The lolling tongue makes them look like domesticated dogs rather than ferocious king of animals.
This image (Fig. 32) found from Kankali Tila, Mathura U.P., dateable to 2nd century A.D.20 (Acc. No. J-60, State Museum Lucknow) shows Krishna & Balrama standing with folded hands on his flanks. Srivatsa symbol on his chest has become more stylized.
This image (Fig. 33) found from Kankali Tila, Mathura U.P., dateable to 2nd century A.D.\textsuperscript{21} (Acc. No. J-117, State Museum Lucknow) shows Neminatha flanked by Krishna & Balrama. A maladhari vidyadhara appears at the top and the Kaivalya Vriksha is shown on the front side. The abhamandala becomes slightly more complex. It has circular band at the center and spear head signifying the rays of the emanating from the head of Tirthankara contained in another ring of beaded string in the next band. The outer band is decorated with gaja nakha motif.
This image (Fig. 34) found from Kankali Tila, Mathura U.P., dateable to 2nd century A.D.\textsuperscript{22} (Acc. No. J-952, State Museum Lucknow) shows a dharmachakra kept on the ground. It is flanked by two lions facing outwards and their left & right four paws are raised. Their tail is shown curved above their back. The two donors are shown kneeling and standing on right & left ends. The slab on which Tirthankara is sitting is replaced by a thick cushion.
This pedestal (Fig. 35) found from *Kankali Tila, Mathura U.P.*, dateable to 2nd-3rd century A.D.\(^2\) (Acc. No. J-172, State Museum Lucknow) shows the *dharmachakra* kept on a slab. It is flanked by family kneeling with folded hands of the donor in very subdued posture. On the outermost side, the two lions are seated facing towards outside and their heads are turned towards the *dharmachakra*.

*Fig. No. 35: A pedestal from Kankali Tila, Mathura U.P*
This image (Fig. 36) found from Kankali Tila, Mathura U.P., dateable to 4th-5th century A.D. (Acc. No. J-36, State Museum Lucknow) shows dharmachakra is placed on a pedestal. It is like the earlier image (J-172).

Fig. No. 36: Headless image of Tirthankara from Kankali Tila, Mathura U.P.
This image (Fig. 37) found from Kankali Tila, Mathura U.P., dateable to 4th-5th century A.D. (Acc. No. J-118, State Museum Lucknow) shows abhamandala becomes more complex. The inner circle is in the shape of lotus flower surrounded by a band decorated with scrolls. Next are the bands formed by garland and beaded string. The outermost thin band is decorated with elephant nail motif. The parikar shows kaivalya vriksha and maladhari vidyadhara. The dharmachakra is placed on the ground. The lions are facing outer ends and looking towards the dharmachakra. The dharmachakra is flanked by the donor couple. The Tirthankara is flanked by two lions. The design of srivatsa symbol on the chest changes slightly.

Fig. No. 37: Image of a Tirthankara from Kankali Tila, Mathura U.P
This image of Mahavira\textsuperscript{26} (Sculpture No. 402) (Fig. 38) fixed in the Wall Gallery, Deogarh district Lalitpur U.P. dateable to 5\textsuperscript{th} century has a typical simhasana showing a very thick bi-conical wheel with axels projecting horizontally kept on two vertical supports. It is flanked by two tirthankaras sitting in dhyana mudra. The two disproportionality large lion heads & mane without legs are carved on the hands of the simhasana. Tirthankara is seated on a large lotus flower.

Fig. No. 38: Image of Mahavira
This 5th-6th century A.D. image of *Buddha* (Acc. No. 66.183.4, State Museum Lucknow) (Fig. 39) shows two stylized lions facing front and lolling tongues. Image of *Buddha* instead of *dharmachakra* is shown in the middle and is flanked by two donors on each side. Lotus seat is placed above the top slab and the *abhamandala* is in the shape of lotus flower. *Chakra* is carved on his right hand raised in *varada mudra* which also shows a web.
This lion capital found from Sanchi (Fig. 40) shows four lions supporting dharmachakra kept on a block carved with floral scrolls. The chakra represents Buddha and it is seated on four lions. This symbolism of Mauryan period continues even during Gupta period.

Fig. No. 40: Lion capital of 5th-6th century A.D. from Sanchi, Madhya Pradesh
Another lion capital found from Udayagiri, Vidisha M.P. (Fig. 41) has similar design (Photo Courtesy: Rajendra Yadav, Dy. S. A.; Bombay Circle Archaeological Survey of India). It appears that after Gupta period, this practice of representing Buddha in form of symbols was stopped altogether because we don't find such pillar capitals after this.

Fig. No. 41: Lion capital from Udayagiri, Vidisha M.P.
This image (Fig. 42) found from Kankali Tila, Mathura U.P., dateable to 5th-6th century A.D. (Acc. No. J-119, State Museum Lucknow) shows the lion looking towards front and his body is aligned towards the side. Their left and right hands are raised. The slab of simhasana is covered by a cloth. There is a cushion kept at the top. Indra & Upendra appear for the first time. Instead of one maladhari vidyadhara, maladhari vidyadhara couple is shown. Abhamandala remains like 4th-5th century A.D. abhamandala with a slight increase in the floral scroll band and introduction of cylindrical bead in the beaded string.
This image of a Tirthankara (Fig. 43) found from Kankali Tila, Mathura U.P., dateable to 8th-9th century A.D. (Acc. No. J-57, State Museum Lucknow) shows seated on a simhasana with dharmachakra in the middle. He has a parikar showing 23 tirthankaras sitting in dhyana mudra. His abhamandala is decorated with floral scrolls and a beaded circular band.
Indian Journal of Archaeology

This image of Neminatha (Fig. 44) found from Kankali Tila, Mathura U.P., dateable to 8th-9th century A.D. (Acc. No. J-78, State Museum Lucknow) shows the tirthankara seated in dhyana mudra on a simhasana showing lions facing sides but their heads are turned towards front. The dharmachakra is flanked by two devotees and two miniature animals namely bull and ram are shown below the devotees. The simhasana is flanked by Yaksha & Yakshi located above the heads of two devotees. He is flanked by Balrama & Krishna accompanied by a male & a female attendant. Indra & Upendra bearing fly whisks and two devotees sitting with folded hands. The abhamandala is in the shape of a lotus flower. The deity is sitting on padmapeetha kept on double molded slabs forming the top of the simhasana.

Fig. No. 44: Image of Neminatha
This image (Fig. 45) found from Ajaikhera, Etawah U.P., dateable to 9th-10th century A.D. (Acc. No. J-782, State Museum Lucknow) shows a tirthankara seated on a simhasana carved with the images of two lion with their body aligned towards outside and looking towards inside. Instead of dharmachakra, there is a goddess in the middle. Dharmachakra is carved on the lower slab and two lions are shown running towards this dharmachakra. The upper slab is covered with a cloth. The legs of simhasana are circular.

Fig. No. 45: Headless image of a Tirthankara from Kankali Tila, Mathura U.P
This image (Fig. 46) found from Ajaikhera, Etawah U.P., dateable to 9th-10th century A.D.31 (Acc. No. J-783, State Museum Lucknow) shows simhasana of Rishabhanatha has round leg and two lions with their bodies aligned along the sideways axis and looking towards the center. Only the linear rim of dharmachakra is visible from the front.

Fig. No. 46: A pedestal from Kankali Tila, Mathura U.P
This simhasana (Fig. 47) found from Mathura U.P., dateable to 9th-10th century A.D.32 (Acc. No. J-777, State Museum Lucknow) shows the body of a lion is aligned on the outwards axis and they are looking towards the front. Their right and left hands are raised. The upper slab of the simhasana is carved by padmapeetha covered with a cloth on which a decorated cushion has been place. Top of the cushion has a lotus design. Dharmachakra has disappeared.
This *simhasana* (Fig. 48) of this image found from *Mathura U.P.*, dateable to 9th-10th century A.D.33 (Acc. No. J-815, State Museum Lucknow) shows two lions with their bodies aligned along the transverse axis. There is a lotus stem covered with floral scrolls in the middle. This *simhasana* is an imitation of *Jain/ Baudha simhasanas*.
This simhasana of the image of Parshvanatha (Fig. 49) found from Kagrol, Agra U.P., dateable to 9th-10th century A.D. (Acc. No. 40.121, State Museum Lucknow) shows the two lions with their bodies aligned towards transverse axis but they are facing the front. They are hiding behind the cloth covering the top slab of simhasana. The small dharmachakra is visible at the bottom.
This *simhasana* (Fig. 50) found from *Farrukhhabad U.P.*, dateable to 9th-10th century A.D. (Acc. No. 66.43.4, State Museum Lucknow) cloth cover of the top slab. The *tirthankara* is flanked by *Upendra & Indra*. Parikar shows *gaja vyala*, *maladhari vuidyadhara* couple, *kaivalya vriskha* and *peepal tree*.

Fig. No. 50: Image of a *Tirthankara* from *Kankali Tila, Mathura U.L.P*
This image (Fig. 51) found from Mathura U.P., dateable to 10th century A.D. (Acc. No. J-787, State Museum Lucknow) shows simhasana with lion sitting facing the center and a small dharmachakra is located in the middle. The donor couple is flanking dharmachakra. The cloth covering the simhasana slab is carved with the image of bull. Tirthankara is seated on a cushion kept on the covering cloth. Srivatsa symbol has considerably change by this time.
This simhasana (Fig. 52) found from Mathura U.P., dateable to 10th century A.D. (Acc. No. J-789, State Museum Lucknow) shows lion looking towards front. The size of dharmachakra has considerably reduced. Covering cloth and cushion is shown prominently. The symbol of Rishabhanatha is carved on the bottom slab.

Fig. No. 52: Headless image of a Tirthankara from Kankali Tila, Mathura U.P
This image (Fig. 53) found from Mathura U.P., dateable to 10th century A.D.⁶ (Acc. No. J-876, State Museum Lucknow) shows the lions are looking towards the sideways and the dharmachakra has totally disappeared. Bull, the symbol of Rishabhanatha is carved below the hanging covering cloth.

Fig. No. 53: Tirthankara image from Kankali Tila, Mathura U.P.
This image (Fig. 54) found from Mathura U.P., dateable to 10th century A.D. (Acc. No. J-879, State Museum Lucknow) shows the body of the lion is aligned along transverse towards inside and looking outwards. The miniature dharmachakra placed below simhasana covering is flanked by donor couple.

Fig. No. 54: Image of Parshvanatha
This image of Rishabhanatha (Fig. 55) found from Kannauj U.P., dateable to 10th century A.D. (Kannauj Museum) shows him seated on a simhasana. The top slab is carved in the shape of a lotus flower. Dharmachakra is flanked by lions facing outsides and a donor couple. Simhasana is flanked by Ambika and Yaksha. Navagrahas are carved below simhasana on the Bhadra portion. Tirthankara is flanked by Indra, Upendra and maladhari vidyadharas. The top of the parikar is carved with trichhatra, deva dundubhi and four tirthankaras seated in dhyana mudra on projecting padmpeethas. Abhamandala is in the shape of simple lotus flowers surrounded by a circular band.

Fig. No. 55: Image of Rishabhanatha
This image of *Avalokiteshwara* (Fig. 56) found from *Mahoba U.P.*, dateable to 11th century A.D. (Acc. No. O-225, State Museum Lucknow) seated on lotus seat and the stem of lotus seat is flanked by a female devotee. The pedestal has *pancha ratha* plan. The central projection shows an elephant flanked by two lions. The bottom of the back slab is carved by two *bharaputrakas*.

*Fig. No. 56: Image of Avalokiteshwara*
This image of Buddha (Fig. 57) of 11th-12th century A.D. seated on simhasana. The dharmachakra is missing.

Fig. No. 57: Headless image of Buddha
This image (Fig. 58) kept at Lucknow museum, dateable to 12th-13th century A.D. (Acc. No. S-928, State Museum Lucknow) shows a boar and a lion flanking dharmachakra. The dharmachakra has fourteen spokes and a garland is hanging from the axel.

Fig. No. 58: A pedestal kept at State Museum Lucknow U.P
This image of *Tirthankara Suvratanatha* (Fig. 59) found from Kankali Tila, Mathura U.P., dateable to 13th-14th century A.D.⁹ (Acc. No. J-776, State Museum Lucknow) shows *simhasana* with very small *dharmachakra* shown below the cloth covering the top slab of *simhasana* which is decorated with wavy lines & three *kirtimukhas* giving out loops & pestles of ropes. The two devotees are shown worshipping the tortoise, the symbol of the *tirthankara*. *Simhasana* is flanked by a devotee and a female on the right side and two human figures on the left side. The *parikar* shows *Indra, Upendra*, two *Munis* wearing lower garments, two divine attendants & two *maladhari vidyadhara* couples, *trichhatra*, *kaivalya vriksha*, two elephants, two divine musicians and *Krishna & Balrama* flanking *Neminatha* who is seated inside a *rathika* which is topped with *kirtimukha*. His *abhamandala* is carved in the shape of lotus flower surrounded by a ring. Two animal heads are coming out of the shoulders of *tirthankara* in the imitation of *Vishwarupa* images of *Vishnu*.

---

Fig. No. 59: Image of *Tirthankara Suvratanatha*
Evolution of Lion & other animals as mounts of deities and founders of religions: Another line of thought was represented by people who directly placed Gods & Goddesses on animals instead of placing them on *simhasana*. The animal was the prop to show the power of a deity. One such case was Goddess *Inanna*, originally worshiped by Sumerians and later by the Akkadians, Babylonians, and Assyrians under the name Ishtar. She was known as the "Queen of Heaven" and was the patron goddess of the *Eanna* temple at the city of Uruk. She was worshipped there as early as 4000 B.C. - 3100 B.C. but her cult was not widespread. She was especially loved by the Assyrians, who elevated her to become the highest deity in their pantheon. *Inanna/Ishtar* is alluded to in the Hebrew Bible and she greatly influenced the Phoenician goddess *Astoreth*. She influenced the development of the Greek goddess *Aphrodite*. Her cult continued to flourish until its gradual decline between the first and sixth centuries AD in the wake of Christianity, though it survived in parts of Upper Mesopotamia among Assyrian communities as late as the 18th century. One seal (Fig. 60) from Akkadian empire dateable to 2350 B.C.-2150 B.C. depicts her. She has two wings and wearing a very long gown and a headgear having three pairs of bovine horns. The pairs of horn show her divinity and this imagery has been borrowed from the *Catal Huyuk* shrine of horns (Fig. 61). Bible in many places mentions the horns as symbolizing the power of a deity as well as men. She is riding a roaring lion and holding its back with reigns held in her right hand. Her bare foot kept on the lion appears to be that of a bird. She holds a scepter/whip in her left hand. She is carrying six weapons visible behind her back & above her shoulders. Her mount lion emphasizes her great power over animal as well as human world. Her symbol Venus, an eight pointed star, is shown on right side.
Fig. No. 60: Goddess Inanna/Ishtar on an Akkadian Empire seal dated 2350 B.C.-2150 B.C.
Her iconography changed with time. The Burney Relief (also known as the Queen of the Night relief), a Mesopotamian terracotta plaque dated to 1800 B.C. - 1750 B.C., depicts her as a nude, winged, goddess made in the likeness of a young woman (Fig. 62). She has bird’s talons, is flanked by owls, and perched upon two lions. However, whether it represents Lilitu, Inanna/Ishtar, or Ereshkigal is under debate. Her iconography is very interesting. She wears a headdress of four pairs of horns, very much like seal of Inanna/Ishtar described earlier. The two lions symbolize her strength. These are placed in placid attitude looking away from the center and seated in crouching posture. This composition was repeated in later simhasanas in India. The two flanking owls were appropriated first by Athena/Minerva of Greece (5th century B.C.)/Rome as their symbols. Lakshmi adopting owl as her mount is a very late phenomena because we don’t find her sculptures with owl till 13th century A.D., she is shown riding Garun as Vaishnavi not the owl.
The tradition of panther riding mother & daughter goddesses (Fig. 63 & 64) is seen in 14th century B.C. at Yazilikaya, Hattusa, capital city of the Hittite Empire, today located in the Çorum Province, Turkey.
Fig. No. 63: Panther riding mother & daughter goddesses at Yazilikaya, Hattusa

Fig. No. 64: Panther riding mother & daughter goddesses at Yazilikaya, Hattusa
Engraving from a relief (Fig. 65) at Yazilikaya by French archaeologist Charles Texier (1882) shows Teshub standing on two deified mountains (depicted as men) alongside his wife Hepatu, who is standing on the back of a panther. Behind her, their son Sarruma, their daughter Inara and grandchild are respectively carried by a smaller panther and a double-headed eagle.

The goddess Asherah was being worshipped in Middle East and her cult was introduced into Egypt during Hyksos invasion because we find a goddess called Qadesh (Asherah?) (Fig. 66 & 67) standing on lion in 14th century B.C. on two stela, one kept in Louvre Museum, Paris, France and the other in Museo Egizio, Turin, Piedmont Italy. She is wearing the headgear of Hathor namely sun disk with cow horns. It has similarity with horned headdress of Inanna.
Fig. No. 66: Qadesh (Asherah), standing on a lion, posed between the Egyptian gods Min and Resheph, Louvre Museum, France
The 8th century B.C. inscriptions at Kuntillet Ajrud & Khirbet al-Qom, dated 8th century B.C., distinctly shows the married status of Jewish God Yahweh and mentions goddess Asherah as his wife at that point of time. It appears that after 8th century B.C., single status was prescribed for the Yahweh as Judaism entered a new stage of monotheism and the prophets decreed that the poles and statues of Asherah should be destroyed. This change-over is obvious from the example of King Manasseh who placed an Asherah pole in the Holy Temple (Bible: 2 Kings 21:7) whereas King Josiah’s ordered destruction of Asherah poles in the late 7th century B.C. (Bible: 2 Kings 23:14). It appears that Judaism
was a mixture of folk religions of Canaan area with monotheistic leanings. Before it went turned completely monotheistic.

Cybele was the highest deity of the Phrygian state in early 6th century B.C. as revealed by an inscription calling her Matar Kubileya/Kubeleya found at a Phrygian rock-cut shrine (Fig. 68). She was later adopted into Greek and Roman pantheon. She is shown on her lion chariot on one 2nd century B.C. plaque from Ai Khanoum, Bactria Afghanistan. In this, she is drawn in her chariot by lions towards a place where sacrifice is to be performed. Above her are shown the Sun, Moon and a God.

![Fig. No. 68: Plaque showing Cybele drawn in her chariot, Ai Khanoum, Bactria (Afghanistan)](image)

In India, in 2nd century B.C., the sculptors at Bharhut were making goddesses who had different mounts peculiar to individual goddess, for example Yakshini Chanda (Fig. 69) was shown mounted on ram, Chulkoka Devta (goddess) (Fig. 70) was shown mounted on elephant and Yakshini Sudarshana
(Fig. 71) was shown mounted on crocodile (Fig. 191-3). These different types of mounts are powerful animals and their depiction in subjugated state indicates the power of goddesses.
Fig. No. 70: Chulkoka Devta
A Coin of Indo-Greek King Sapadbidzes (Fig. 72) dated 1st century B.C., who ruled in North-Pakistan/Afghanistan, shows the symbol of Inanna, crescent of moon and her mount lion. This find indicates that cult of Inanna was popular in North-west & South Asia.
This tradition of having a mount for a divine being, was continued in the making of doorjamb for the temple at Jankhat near Kannauj, U.P. (Fig. 73), now kept in Government Archaeological Museum, Kannauj U.P. These are unique architectural pieces and belong to 1st century B.C. It shows that Shalabhanjikas achieved the semi-divine status and because of their importance, they are shown standing on makaras.
The 50 A.D. image of Roman Cybele (provenance unknown) (Fig. 74) kept in Getty Museum, California U.S.A, shows the goddess sitting on a throne and her mount is looking at her from the right side of the seat.

Fig. No. 74: Cybele, 50 A.D. Getty Museum, Los Angeles, California U.S.A
The worship of goddess *Nana/ Inanna* was first brought to India by Indo-Greeks and was continued by Kushanas later on. Rabatak (Surkh Kotal, Afghanistan) inscription of Kanishka I dated 128 A.D. mentions the goddess. The coin of *Huvishka* (150-180 A.D.) (Fig. 75) show her seated on a lion, wearing a hat and holding a scepter. It is a great change from her early naked anthropomorphic & sensuous images. Now she is properly covered with clothes.

Fig. No. 75: Coin of *Huvishka* (150-180 A.D.)
A torana (Fig. 76) found from Mathura U.P.\textsuperscript{41} (Acc. No. J-595 B, State Museum Lucknow) dateable to 1st-2nd century A.D. shows Shalabhanjikas standing on males. It indicates the great power they commanded over males of both sober and lascivious variety.

Fig. No. 76: Torana found from Mathura U.P.
The following two *toranas* (Fig. 77) found from *Kankali* mound, *Mathura U.P.* (Acc. No. J-599 & J-135, State Museum Lucknow) dateable to 1st-2nd century A.D. shows *Shalabhanjikas* standing on the *makara* and Gangetic dolphin. This concept of animal mount indicates the divine power of the deity.

Fig. No. 77: Two *toranas* found from *Kankali* mound, *Mathura U.P.*
A statue of Cybele (Fig. 78) holding a cylinder & seated on a four wheeled chariot drawn by two lions dateable to 2nd century A.D., presently kept at Metropolitan Museum of Art, New York, U.S.A., indicates that the old connection of lion with the goddess was being translated into the iconography of this period by Roman artists.

Fig. No. 78: Bronze fountain statuette of Cybele, 2nd century CE at the Metropolitan Museum of Art, New York, U.S.A
The following statue of *Cybele* (Fig. 79) from Ostia, Rome, dated 2nd-3rd century A.D., sitting on a chair holding a cylinder shows her being flanked by two lions.

![Fig. No. 79: Statue of Cybele (2nd-3rd century A.D.), Ostia, Rome](image)
N. P. Joshi has referred to a Mahisasuramardini image accompanied by a lion of diminutive size presently kept in Mathura museum. This is the only Kushan image which shows the goddess and the lion in North India. It appears that at this point of time, the earlier image of Mahisasuramardini moving on foot and killing Mahisasura with her hands was modified by introducing lion as her mount under the influence of Central Asian/ Western Asian/ Greek lion riding goddesses (Joshi, N. P. 2000. Prachin Bhartiya Murtivigyan. Bihar Rashtrabhasha Parishad, Patna. Fig. no. 88 & p. 135).

A goddess riding a lion is also shown on reverse sides of Simhanihanta type of coins of Chandragupta Kumardevi (319 A.D.) (Fig. 80), Chandragupta II (380-415 A.D.) (Fig. 81) & Kumaragupta I (415-455 A.D.) (Fig. 82) coins. This is the first time that a goddess is shown riding on a lion. This image appears to be inspired from the image of lion riding Nana. All the three coins show the goddess holding pasha in her right hand. The three types of coins show her holding cornucopia, unidentified object and bijakosha in left hands respectively. Her attributes don’t match with image of any goddess. Some people have suggested that it is image of Lakshmi seated on lion but we can’t say it for sure. Whatever Indian goddess it was, the artist was still trying to imagine her iconography.

Fig. No. 80: Chandragupta I Kumardevi Coins (319 A.D.)
Fig. No. 81: *Chandragupta II* coin (380-415 A.D.)

Fig. No. 82: *Kumaragupta I* coin (415-455 A.D.)
This 4th century A.D. votive plaque from Greece shows Cybele (Fig. 83) with her consort Attis. It is presently kept at the National Archaeological Museum of Athens. She is accompanied by her lion and Attis is holding a shield. This sculpture prove that the tradition of a goddess with a lion was flourishing in Greece.

Fig. No. 83: Cybele and Attis (4th cent. A.D.), at the National Archaeological Museum of Athens
The doorjamb (Fig. 84) of rock cut temple of Udayagiri, district Vidisha M.P. India, show river goddess Ganga & Yamuna riding crocodile. This temple was made during the reign of Chandragupta II in 402 AD. Their riding on the most powerful animal of rivers shows the power they wield over the water-world.

Fig. No. 84: Udayagiri (Early-5th century A.D.)
The 5th century A.D. t.c. images of Ganga (Fig. 85) & Yamuna (Fig. 86) from Ahichhatra, Bareilly U.P. shows the two goddesses riding crocodile and tortoise & carrying water vessels. The brick temples of this period continued the tradition of showing the river goddesses with their vehicles. It appears that the sculptors wanted to assigned different vehicles to the goddesses and consequently Yamuna got tortoise as her mount.

Fig. No. 85: Ganga

Fig. No. 86: Yamuna
The doorjamb (Fig. 87) of 6th century A.D. Vishnu temple at Deogarh district Lalitpur U.P. continue with the new tradition of showing different mounts for the river goddesses.
This 5th-6th century A.D. terracotta image (Fig. 88) found from Afghanistan, shows the goddess Nana mounted on a lion. She is holding a branch with leaves in her left hand like later bronze plaque of Nana (Fig. 68). The object held in her right hand is broken. She is seated in a subdued posture. This image was to inspire the future images of Durga mounted on lion.

Fig. No. 88: Goddess Nana (5th-6th century)
Durga who was shown killing Mahisasura was represented in Kushan art but she was not shown seated on a lion. In Kushan & early Gupta, Saptamatrika images also Maheshvari, the spouse of Shiva is shown but without lion. This terracotta plaque found from Shrawasti U.P., is the first depiction of lion riding Durga/Parvati dateable to 5th-6th century A.D. (Acc. No. B-592, State Museum Lucknow) (Fig. 89). It shows the goddess sitting confidently in sukhasana on a lion in a benevolent mood. She is holding a trishula. This image appears to be inspired from lion riding Nana from Afghanistan described above or may be from the images of lion riding goddess shown on Kushan & Gupta coins.

Fig. No. 89: Figure of Durga (5th-6th century A.D.)
It appears that the cult of lion riding goddess lingered in Central Asia till coming of Islam. One silver bowl dated 658 A.D., (Fig. 90) discovered from Khwarazm presently kept in British Museum shows the goddess sitting on a lion. There is a dated inscription on the bowl. She is holding in her four hands, a stick, sun shaped like chakra, crescent of moon and a cup. Her crown is shaped like walls & crenelated towers of a fort in the manner of Greek & Roman Nana.

Figure No. 90: One silver bowl dated 658 A.D., (Fig. 90) discovered from Khwarazm presently kept in British Museum
It appears that the cult of lion riding goddess Nana survived in Afghanistan until the arrival of Islam. A bronze plate (Fig. 91) discovered from the Laghman valley dateable to 7th - 8th century A.D. She is flanked by flowers and has a flower garland in her hair. She wears a crown of disk & crescents. A large crescent is seen behind her. She is wearing a large hair ornament on her forehead & large ear ornaments. She is holding a long branch with leaves in her left hand & a cup in her right hand. She may have become associated with vegetation, nature, and fertility.
This doorjamb (Fig. 92) of Naresar temple shows Ganga & Yamuna at the base.

Fig. No. 92: Naresar, district Morena, M.P. (mid-8th century A.D.)
This image of Yakṣī Ambikā (Sculpture No. 417) (Fig. 93) fixed in the Wall Gallery, Deogarh district Lalitpur U.P. dateable to 8th century is one of the lion riding deity type image signifying a very powerful goddess. It shows the goddess holding her child on her lap with her left hand and a bunch of mangoes with her right hand. She is seated on a couch and her mount lion sits in front. A devotee is seated on the right side of her seat. She is covered by a mango tree carved in low relief with the image of a tirthankara sitting in dhyana mudra in the middle of the canopy.

Fig. No. 93: Image of Yakṣī Ambikā
Another image of Yakṣī Ambikā of 8th century A.D. (Sculpture No. 770) (Fig. 94) fixed in the Wall Gallery, Deogarh district Lalitpur U.P. shows her in standing posture with her two children, one held by her left hand and the other standing on her right side & touching the bunch of mangoes held in her right hand. The lion is sitting on the left side. Shortened parikar shows the canopy of a mango tree housing a tirthankara, flanked by two maladhari vidyadharas.
This image of 8th century A.D., from Abaneri district Dausa Rajasthan shows Durga (Fig. 95) looking into a mirror and doing makeup while seated on the lion. It is a new development in the iconography of Durga (Photo Courtesy: Rajendra Yadav, Dy. S. A.; Bombay Circle Archaeological Survey of India).

Fig. No. 95: Figure of Goddess Durga of Abaneri 8th century A.D. from district Dausa Rajasthan
This image of eighteen handed Mahsisāsura-mardinī (Sculpture No. 590) (Fig. 96) kept in the verandahs of western side inner rampart of Nilkantha temple, Kalinjar district Banda U.P. dateable to 8th-9th century A.D. It shows the goddess killing Mahisasura and accompanied by the lion.

Fig. No. 96: Image of eighteen handed Mahsisāsura-mardinī
This image found from Bhitari, Ghazipur U.P., dateable to 8th-9th century A.D. (Acc. No. 55.201, State Museum Lucknow) (Fig. 97) shows four handed Durga riding a lion and holding trishula, khadaga, khetaka and flower in her four hands.

Fig. No. 97: Durga found from Bhitari, Ghazipur U.P.
This image of 8th-9th century A.D. (Acc. No. 62.19, State Museum Lucknow) shows eight handed Durga seated on a lion in lalitasana (Fig. 98). Her right foot is placed on a lotus pedestal.

Fig. No. 98: Durga seated on a lion in lalitasana
Another image of 8th-9th century A.D. (Acc. No. 65.170 A, State Museum Lucknow) shows four handed Durga seated on a lion (Fig. 99). She is holding akshamala, trishula, flower and kamandala in her four hands. Instead on a simhasana, she is directly sitting on a lion.

Fig. No. 99: Durga seated on a lion
It is the image of Ambikā (Fig. 100) kept at Sahu Jain Museum, Deogarh district Lalitpur U.P. dateable to 9th century A.D. shows the goddess with her two sons seated on a couch. Her mount lion is sitting in front of the couch. The couch is flanked by male & female donors. Two tirthankaras, one of them Parshvanatha are carved in the parikar. Her abhamandala is complex and consists of central circular part decorated with floral and crossed hatched designs. The outer band is carved with lotus petals.

Fig. No. 100: Image of Ambikā (9th century)
This image found from Jaunpur U.P., dateable to 9th century A.D. (Acc. No. O-252, State Museum Lucknow) shows the ten handed Durga sitting on a couch (Fig. 101). Two lions of diminutive sizes sit in front of the couch, which is flanked by two female attendants. Her abhamandala is in the shape of lotus flower surrounded by double string. Floral scrolls are shown on the remaining right side parikar beyond abhamandala.

Fig. No. 101: Image of ten handed Durga sitting on a couch
The 10th century A.D. image of four handed Chamundâ (Fig. 102) kept at Kannauj Museum, Kannauj U.P. shows her riding an owl which is generally considered to be the vehicle of Lakshmi.
This 11\textsuperscript{th} century A.D. image of Gaja-Lakshmi (Fig. 103) from Saas Mandir, Gwalior M.P. shows the goddess flanked by two lions (Photo Courtesy: Rajendra Yadav, Dy. S. A.; Bombay Circle Archaeological Survey of India). This is an obvious deviation from the established iconography of Gaja-Lakshmi seen right from Shunga period.

Fig. No. 103: Image of Gaja-Lakshmi found from Saas Mandir, Gwalior M.P.
It appears that when *Buddhism* declined & laps into *Vajrayana*, they started imitating the iconography of *Hindu* gods & goddesses. Most of the time, the *Hindu* gods & goddesses are shown in extremely sub-ordinate position as compared to the main *Buddhist* deity. There are so many examples of this trend. This image of *Simhanada Avalokiteshwara* (Fig. 104) found from *Mahoba U.P.*, dateable to 11th century A.D. (Acc. No. O-224, State Museum Lucknow) sitting in *lalitasana* on a cushion kept on the back of a lion is appears to be inspired from the images of lion riding *Durga/Parvati* (B-592).

![Image of Simhanada Avalokiteshwara](image)

*Fig. No. 104: Image of Simhanada Avalokiteshwara found from Mahoba U.P.*
The fountain of *Cybele* (Fig. 105) named after the Phrygian goddess is a late 18th century A.D. sculpture, located in Madrid, Spain.
This image of *Simhavahini Durga* (Fig. 106) dateable to 19th-20th century A.D. (Acc. No. 66.229.4, State Museum Lucknow) shows the goddess aggressively keeping her right foot on the head of the lion. This is a clear deviation from the earlier images of goddess nicely seated on the back of the animal. This disrespectful way of treating the animal reflects the modern way of showing the domination of the powerful animal by the deity.

![Fig. No. 106: Image of Simhavahini Durga](image-url)
This four handed image of *Durga* (Fig. 107) dateable to 19th-20th century A.D. (Acc. No. 66.236, State Museum Lucknow) shows her holding *matulungā, khadga, shankha* and *chakra* as we move clockwise. Instead of *parikār*, an arched decorated with elongated petals is shown at the top. It indicates that the artist is completely cut-off from the classical tradition. She is wearing a blouse and a short *dhoti* of full length.

*Fig. No. 107: Four handed image of Durga*
This image dateable to 20th century A.D. (Acc. No. 66.112.4, State Museum Lucknow) shows four handed Durga riding a lion like a horse (Fig. 108). She is holding a bowl and a short baton (?) in her front right and left hands. She is wearing a proper Sari rapped around her upper portion. This image is influenced by the modern tradition of riding horse and the new way of wearing Sari.

Fig. No. 108: Headless image of four handed Durga riding a lion
Presently the iconography of *Durga* has undergone a great change. Now some photographs & sculptures show her sitting on a tiger (Fig. 109) instead of her ancient vehicle lion. It is because, at present, lion has disappeared from whole of India except Gir, Gujarat and the only large cats which are also disappearing fast are tiger and leopard. In the present circumstances, the artists have prudently switched over from lion to Tiger, when making the image of the deity and the popular songs praising the goddess, now call her the "*Sherawali*" (the Tiger goddess).

![Image of Sherawali (the Tiger goddess)](image)

The name of goddess *Naina* survives in the *Naina Devi* temples of district Bilaspur, Himachal Pradesh & Nainital, district Nainital, Uttrakhand but merely name. The latest story about the goddess *Naina* worshipped at these two places is that the eyes of *Sati* dropped here, when *Shiva* was roaming with her corps on his shoulder and her corps was cut into pieces by *chakra* of *Vishnu*. Following this theory, the *Nainital* temple houses two eyes of the goddess. Hinglaj Mata temple, also known as *Nani Mandir*, is a Hindu temple in Hinglaj, a town on the Makran coast in the Lasbela district of Baluchistan, Pakistan. It appears to be a relic of *Nana* cult. Presently she is worshipped as folk deity by local Hindus & Muslims. Some of the *Sufi* Muslims also associate with her cult.
Catalogue of Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.: Following is the catalogue of the antiquities dateable from 3rd century B.C. to 9th-10th century A.D., presently kept at State Museum Lucknow U.P.

Sculptures of 3rd Century B.C.:

Fig. No. 110: Part of an Ashokan pillar

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>A-46.10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>22x21x15 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>3rd century B.C.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is the inverted bell shaped part of an Ashokan pillar.</td>
</tr>
</tbody>
</table>
Fig. No. 111:
Fig. No. 112: Piece of Ashokan pillar

Antiquity No. - 55.284
Size - 82x70x74 cm
Material - Sandstone
Condition - Damaged
Provenance - Kannauj U.P.
Period - 3rd century B.C.
Description - It is the piece of Ashokan pillar. It shows Mauryan polish.
Fig. No. 113: Polished Mauryan pillar

Antiquity No. - 57.479
Size - 55x41x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Sarnath, Varanasi U.P.
Period - 3rd century B.C.
Description - It is a piece of a polished Mauryan pillar.
Sculptures of 2nd century B.C.:

Fig. No. 114: Polished Mauryan pillar

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>46.10.C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>23x25x11 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>2nd century B.C.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the fragment of a pillar having Mauryan polish.</td>
</tr>
</tbody>
</table>
Fig. No. 115: Pedestal of a colossal male figure with a long tenon

Antiquity No. - 55.288
Size - 133x66x55 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Padrauna, Deoria U.P.
Period - 2nd century B.C.
Description - It is the pedestal of a colossal male figure with a long tenon. It now preserves only the feet with strapped sandals. Size of the feet presupposes existence of a huge figure in all probabilities of Yaksha⁴.
Sculptures of 2nd-1st century B.C.:

Fig. No. 116: Image of a hand

Antiquity No. - 51.59
Size - 10x5x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhabad U.P.
Period - 2nd-1st century B.C.
Description - It is the hand of a human figure.55
Fig. No. 117: Stone pestle

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.170</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>12x7x4 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Musanagar, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>2nd-1st century B.C.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a broken stone pestle.</td>
</tr>
</tbody>
</table>
Fig. No. 117: Stone pestle

Antiquity No. - 55.219
Size - 6x4x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Temple of Anand Mai, Mirjapur U.P.
Period - 2nd-1st century B.C.
Description - It is a stone pestle.
Antiquity No. - 56,394
Size - 177x54x40 cm
Material - Sandstone
Condition - Damaged
Provenance - Bhita, Allahabad U.P.
Period - 2nd-1st century B.C.
Description - It is a four faced image of Yaksha. On one side is seen a crowned yaksha standing in abhaya mudra56.
Fig. No. 119: Piece of a torana beam

Antiquity No. - 66.239.4
Size - 48x22x13 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-1st century B.C.
Description - It is a piece of torana beam carved with the image of a makara and façade of a one storey house.
Sculptures of 1st century B.C.:

Fig. No. 120: Figures of a male and a female

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>45.76</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>25x33x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st century B.C.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with the figures of a male and a female in sitting posture.</td>
</tr>
</tbody>
</table>
Antiquity No. - 51.72  
Size - 18x18x5 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Sankisa, Farrukhabad U.P.  
Period - 1st century B.C.  
Description - It is the defaced upper part of a male. \(^{57}\)
<table>
<thead>
<tr>
<th><strong>Antiquity No.</strong></th>
<th>55.17</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>23x21x5 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Provenance</strong></td>
<td>Muktadevi temple, Kanpur U.P.</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>1st century B.C.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is a sculptural fragment showing a male carved in low relief.</td>
</tr>
</tbody>
</table>
Fig. No. 123: A sculptural fragment

Antiquity No. - 57.455
Size - 50x27x34 cm
Material - Sandstone
Condition - Damaged
Provenance - Deoria U.P.
Period - 1st century B.C.
Description - It is a sculptural fragment.
Sculptures of 1st century A.D.:

Fig. No. 124: Image of a Shivalinga

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>96x22x27 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a Shivalinga shaped like a phallus made in realistic style with a ribbon tied at the top.&quot;</td>
</tr>
</tbody>
</table>
Fig. No. 125: Piece of a *Shunga* pillar

Antiquity No. - 55.285  
Size - 34x18x13 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - *Padrauna, Deoria U.P.*  
Period - 1st century A.D.  
Description - It is the piece of a *Shunga* pillar.
Fig. No. 126: Broken torso of a man

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>60.174</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>14x11x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Baswa, Etah U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken torso of a round faced man holding cup in his right hand.</td>
</tr>
</tbody>
</table>
Fig. No. 127: Image of a mother goddess

Antiquity No. - 61.17
Size - 19x12x5 cm
Material - Sandstone
Condition - Damaged
Period - 1st century A.D.
Description - It is the image of a mother goddess in standing posture. Her right hand is raised in *varada mudra* and left hand is resting on waist. A basin is kept on a squat pillar on her right side.
Fig. No. 128: Cross-rail of a railing stone

Antiquity No. - 66.107.4
Size - 16x15x3 cm
Material - Sandstone
Condition - Damaged
Period - 1st century A.D.
Description - It is a broken cross rail of a stone railing decorated with a medallion carved with the figure of a duck & a lotus flower.
Sculptures of 1st-2nd century A.D.:

Fig. No. 129: Lower part of the image of Buddha

Antiquity No. - 66.48.4
Size - 44x80x30 cm
Material - Sandstone
Condition - Fair
Provenance - Shravasti, U.P.
Period - 1st-2nd century A.D.
Description - It is the lower part of the image of Buddha seated with folded legs. There is a four line inscription on the pedestal of the image.63
Antiquity No. - 88.25.4
Size - 9x8x2 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a miniature image of Lakshmi seated in utkuta asana on a simhasana and holding two flowers.
Antiquity No. - O-236
Size - 20x10x4 cm
Material - Red sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the image of Gaja-Lakshmi surrounded by lotus flowers. She is holding her right hand in Abhaya mudra. She is holding lotus flower in her left hand. Two elephants standing on lotus flowers are pouring water on her head with water vessels held in their trunks.
Fig. No. 132: Kuber & Lakshmi

Antiquity No. - O-235
Size - 19x18x6 cm
Material - Red sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a panel carved with the image of Kuber and Lakshmi.
Fig. No. 133: Broken image of a man

**Antiquity No.** - 60.167  
**Size** - 26x24x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Village Baswa, Etah U.P.  
**Period** - 1st-2nd century A.D.  
**Description** - It is a broken image of pot-bellied man (*Kuber?*) who is sitting on the ground in *utkuta asana* & has raised his left hand⁴⁴.
Fig. No. 134: Figure of Kuber & Hariti

Antiquity No. - 66.170.4
Size - 13x14x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura U.P.
Period - 1\textsuperscript{st}-2\textsuperscript{nd} century A.D.
Description - It is a stone panel showing the image of Kuber & Hariti seated in utkuta asan. Their right hands are raised in abhaya mudra\textsuperscript{65}. 
Antiquity No. - 57.457
Size - 40x35x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura Kanpur U.P.
Period - 1st-2nd century A.D.
Description - It is the broken image of Balrama. He is protected by seven hooded snake. His right hand is raised. 
Fig. No. 136: Head of Balrama

Antiquity No. - S-758
Size - 20x23x4 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the upper left part of the image of Neminatha showing head of Balrama holding a plough topped with a lion & Mūsal in his left and right hand respectively. On the left side part of the abhamandala consisting of a ring decorated with gaja nakha motif surrounding full blown lotus flower. 


Fig. No. 137: Kushan pillar

Antiquity No. - S-80
Size - 83x22x17 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a Kushan railing pillar showing a lady picking flower from a tree on obverse side and reverse side is plain. When this pillar is seen from side, it has sockets for fixing cross-rail.
Fig. No. 138: Upper part of *Kushan* pillar

**Antiquity No.** - S-704  
**Size** - 29x21x21 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 1\textsuperscript{st}-2\textsuperscript{nd} century A.D.  
**Description** - It is the upper part of a *Kushan* pillar showing *ghata* supporting two lions. A male is seen jumping over these.
Fig. No. 139: Railing pillar

Antiquity No. - 5019/ L-66.2
Size - 59x22x13 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a railing pillar carved with medallions decorated with lotus flower motif.
Fig. No. 140: Pillar of a stone railing

Antiquity No. - 55.197
Size - 66x17x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Musanagar, Kanpur U.P.
Period - 1st-2nd century A.D.
Description - It is the pillar of a stone railing decorated with medallions carved with lotus flower & lion on the obverse side and triratna symbol & lion on reverse side.
Fig. No. 141: Pillar of a stone railing

Antiquity No. - 55.198
Size - 66x25x16 cm
Material - Sandstone
Condition - Damaged
Provenance - Musanagar, Kanpur U.P.
Period - 1st-2nd century A.D.
Description - It is the pillar of a stone railing decorated with medallions carved with lotus flowers on both obverse and reverse sides.
Fig. No. 142: Pillar of a stone railing

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antiquity No.</td>
<td>55.199</td>
</tr>
<tr>
<td>Size</td>
<td>61x22x15 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Musanagar, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the pillar of a stone railing decorated with medallions carved with lotus flowers on obverse side and triratna symbol &amp; lotus flower on reverse side.</td>
</tr>
</tbody>
</table>

70. triratna symbol refers to a symbol representing the Buddha, the Buddhist Law, and the Buddha's disciples.
Antiquity No. - 55.200
Size - 75x19x14 cm
Material - Sandstone
Condition - Damaged
Provenance - Musanagar, Kanpur U.P.
Period - 1st-2nd century A.D.
Description - It is the pillar of a stone railing decorated with medallions carved with lotus flower, ghata & horse fish on the obverse side and a stupa & lotus flower on the reverse side.\footnote{71}
Fig. No. 144: Pillar of a stone railing

Antiquity No. - 55.237
Size - 49x20x16 cm
Material - Sandstone
Condition - Damaged
Provenance - Musanagar, district Kanpur U.P.
Period - 1st-2nd century A.D.
Description - It is the pillar of a stone railing carved with medallions decorated with lotus flower motif & a human head on obverse side and lotus flower & lion fish on the reverse side.
Fig. No. 145: Image of a female standing in front of a pillar

Antiquity No. - 354
Size - 60x15x25 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a broken pillar carved with the image of a female standing in front of a pillar having a capital consisting of four flying lions sitting back to back.
**Fig. No. 146: Pillar of a stone railing**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-880</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>40x19x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1&lt;sup&gt;st&lt;/sup&gt;-2&lt;sup&gt;nd&lt;/sup&gt; century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the pillar of a stone railing decorated with lotus flower medallions.</td>
</tr>
</tbody>
</table>
Fig. No. 147: Image of Shalabhanjika

Antiquity No. - 8.72
Size - 41x18x16 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a broken railing pillar carved with the image of Shalabhanjika standing under a tree.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>85.129.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>12x13x6 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the upper part of the image of Shalabhanjika.</td>
</tr>
</tbody>
</table>
Fig. No. 149: Image of Shalabhanjika

Antiquity No. - 86.33.6
Size - 100x20x17 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the image of Shalabhanjika standing under a tree and holding its branches. The view is from backside.
Fig. No. 150: Capital of a pillar showing four winged lions

Antiquity No. - 88.81.4
Size - 28x27x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Allahabad, U.P.
Period - 1st-2nd century A.D.
Description - It is the capital of a pillar showing four winged lions seated back to back on a lotus flower kept on a ribbed vessel.
Fig. No. 151: Capital of a pillar

Size - 13x9x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the capital of a miniature pillar carved with the image of four lions sitting back to back.
Fig. No. 152: Image of a lion

- **Antiquity No.**: S-574
- **Size**: 19x13x9 cm
- **Material**: Sandstone
- **Condition**: Damaged
- **Period**: 1st-2nd century A.D.
- **Description**: It is the broken image of a lion seen from the front.
Fig. No. 153: Headless lion

Size - 38x20x12 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the image of a headless lion.
Fig. No. 154: Head of a lion

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-578</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>18x21x8 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the lion head.</td>
</tr>
</tbody>
</table>
Fig. No. 155: Head of a lion

Antiquity No. - 66.122.4
Size - 5x5x1 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the broken head of a lion.
Fig. No. 156: Lion head

Antiquity No. - 66.125.4  
Size - 10x9x3 cm  
Material - Sandstone  
Condition - Damaged  
Period - 1st-2nd century A.D.  
Description - It is the mutilated head of a lion.
Fig. No. 157: Head of a lion

Size - 14x11x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment showing the head of lion.
Fig. No. 158: Lion head

Size - 12x12x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the broken head of a lion.
Fig. No. 159: Lion head

Size - 17x13x8 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura  
Period - 1st-2nd century A.D.  
Description - It is the broken head of a lion.
Fig. No. 160: Lion head

Size - 10x6x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a broken lion head.
Fig. No. 161: Lion head

Size - 16x14x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the head of a lion.
Fig. No. 162: Lion head

Size - 10x11x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the head of a lion.
Fig. No. 163: Head of a lion

Size - 10x8x7 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the broken lion head.
Fig. No. 164: Lion head

Size - 17x11x6 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura  
Period - 1st-2nd century A.D.  
Description - It is the front part of a lion.
Fig. No. 165: Image of a lion

Size - 23x17x12 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the broken image of a lion.
Fig. No. 166: Figure of a Lion

Antiquity No. - 66.181.4
Size - 12x7x5 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the broken figure of lion seeing from the front.
Fig. No. 167: Mane of a lion

Antiquity No. - S-729
Size - 13x20x14 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the broken mane of a lion.
Fig. No. 168: Hind portion of a lion

Size - 23x21x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the Hind portion of a lion.
Fig. No. 169: Lion head

Antiquity No. - 60.175
Size - 13x11x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 1st-2nd century A.D.
Description - It is a broken piece of a lion image. 
Fig. No. 170: Figure of a lion

Size - 112x21x17 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura  
Period - 1st-2nd century A.D.  
Description - It is a sculptural piece carved with the figure of a lion.
Fig. No. 171: Front part of a lion

Antiquity No. - 55.308
Size - 16x16x7 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a panel carved with the front part of a lion.
Fig. No. 172: Cross rail of stone railing

Antiquity No. - S-854
Size - 18x15x8 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a broken cross rail of stone railing carved with lotus flower.
Antiquity No. - S-871
Size - 23x14x5 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a broken cross rail of a stone railing decorated with lotus medallion.
**Fig. No. 174: Broken cross rail of stone railing**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-896</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>18x12x4 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken cross rail of the stone railing carved with unidentifiable figures.</td>
</tr>
</tbody>
</table>
Fig. No. 175: Broken cross rail of stone railing

Antiquity No. - 51.74
Size - 14x13x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhabad U.P.
Period - 1st-2nd century A.D.
Description - It is a broken cross rail of a railing decorated with a medallion carved with flower motif.
Fig. No. 176: Cross rail of stone railing

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>54.149</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>35x18x6 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Muktadevi temple, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a cross rail of a stone railing decorated with a medallion carved with lotus flower.</td>
</tr>
</tbody>
</table>
Fig. No. 177: Cross rail of stone railing

Antiquity No. - 55.158
Size - 36x20x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Musanagar, Kanpur U.P.
Period - 1st-2nd century A.D.
Description - It is a cross rail of a railing decorated with a medallion carved with the figure of *makara* fish.⁷⁶
Fig. No. 178: Cross rail of stone railing

Antiquity No. - 55.238  
Size - 41x22x5 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Village Chandanpur, Musanagar, district Kanpur U.P.  
Period - 1st-2nd century A.D.  
Description - It is the cross rail of a stone railing decorated with a medallion carved with the figure of a goat77.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.239</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>27x13x4 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Chandanpur, Musanagar, district Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the cross rail of a stone railing decorated with a medallion carved with the flower and leaf motifs.</td>
</tr>
</tbody>
</table>
Fig. No. 180: Broken cross rail of stone railing

**Antiquity No.** - 61.296  
**Size** - 26x15x7 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 1st-2nd century A.D.  
**Description** - It is a broken cross rail of a stone railing decorated with a medallion carved with the figure of lion fish.
Fig. No. 181: Broken cross rail of stone railing

Antiquity No. - 66.103.4
Size - 27x19x6 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a broken cross rail of a stone railing decorated with a medallion carved with the figure of lion fish.
Fig. No. 182: Cross rail of stone railing

Antiquity No. - 66.162.4
Size - 34x23x7 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a cross rail of a stone railing decorated with a medallion carved with a lotus flower. 

79
Fig. No. 183: Broken cross rail of stone railing

Antiquity No. - 73.121
Size - 18x18x7 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a broken cross rail of a stone railing carved with a medallion decorated with the figure of a *makara* fish.
Fig. No. 184: Cross rail of stone railing

Size - 22x42x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a cross rail of a stone railing carved with a medallion decorated with the figures of elephant on both obverse and reverse sides.
Fig. No. 185: Broken cross rail of stone railing

Size - 23x32x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a cross rail of a stone railing carved with a medallion decorated with the figure of an elephant fish.
Fig. No. 186: Cross rail of stone railing

Size - 23x38x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a cross rail of a stone railing carved with a medallion decorated with the figure of a winged deer.
Catalogue of Antiquities of State Museum, Lucknow: Part II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 187: Cross rail of stone railing

Size - 22x40x67 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a cross rail of a stone railing carved with medallions decorated with lotus flower on both obverse and reverse sides.
Fig. No. 188: Broken cross rail of stone railing

Size - 13x12x4 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura  
Period - 1st-2nd century A.D.  
Description - It is a broken cross rail of a stone railing carved with a medallion decorated with the head of makara.
Fig. No. 189: Cross rail of stone railing

<table>
<thead>
<tr>
<th>Material</th>
<th>Sandstone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a cross rail of a stone railing decorate with a medallion carved with the figure of a plant.</td>
</tr>
</tbody>
</table>
Fig. No. 190: Cross rail of stone railing

**Material -** Sandstone  
**Condition -** Damaged  
**Provenance -** Mathura  
**Period -** 1st-2nd century A.D.  
**Description -** It is a cross rail of a stone railing decorate with a medallion carved with the figure of lion fish.
Fig. No. 191: Human head

Antiquity No. - 47.1
Size - 5x2x2 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a human head.
Fig. No. 192: Human head

Antiquity No. - 51.71
Size - 21x11x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhabad U.P.
Period - 1st-2nd century A.D.
Description - It is a human head wearing a headgear with prominent circular ornament.
<table>
<thead>
<tr>
<th>Fig. No.</th>
<th>193</th>
</tr>
</thead>
</table>

**Antiquity No.** - 55.241  
**Size** - 11x7x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Musanagar, district Kanpur U.P.  
**Period** - 1st-2nd century A.D.  
**Description** - It is a human head.  

![Human head image]
Fig. No. 194: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>7x12x3 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1&lt;sup&gt;st&lt;/sup&gt;-2&lt;sup&gt;nd&lt;/sup&gt; century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with a human head.</td>
</tr>
</tbody>
</table>
Fig. No. 195: Image of a man

Antiquity No. - O-239
Size - 17x9x6 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the image of a man with one knee resting on the ground and holding something above his head.
Antiquity No. - 50.114
Size - 21x25x5 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the image of a man in dancing posture.
Fig. No. 197: An architectural fragment carved with the image of a man fish

Antiquity No. - 55.18
Size - 45x41x20 cm
Material - Sandstone
Condition - Damaged
Provenance - Muktadevi temple, Kanpur U.P.
Period - 1st-2nd century A.D.
Description - It is an architectural fragment carved with the image of a man fish with double tails standing over lions sitting face to face on obverse side and a plant kept over the back of similar pair of lions on the reverse side. Winged lions of diminutive sizes can also be seen on both the sides.

---

Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.
**Fig. No. 198: Top rail of a stone railing**

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>55.236</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>83x21x18 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance -</td>
<td>Village Chandanpur, Musanagar, district Kanpur U.P.</td>
</tr>
<tr>
<td>Period -</td>
<td>1&lt;sup&gt;st&lt;/sup&gt;-2&lt;sup&gt;nd&lt;/sup&gt; century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a top rail of a stone railing decorated with the flying lion &amp; floral motifs on both obverse and reverse sides.</td>
</tr>
</tbody>
</table>

83.
Fig. No. 199: Top rail of a stone railing

Antiquity No. - 66.240.4
Size - 60x31x16 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the top rail of vedika decorated with a band of flower & bell motif and creeper & animal motif on the obverse side and bands having creeper & flower motif on reverse side.
Fig. No. 200: Broken top rail

Size - 21x20x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the broken top rail of a stone railing decorated with bell & bud motif and creeper & flower motif.
Fig. No. 201: Torso of a male

Antiquity No. - 98.158
Size - 18x16x11 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the headless torso of a male wearing ekavali, graiveyaka, har, bandolier and yajnopavita.
Fig. No. 202: Headless torso of a male

Antiquity No. - 89.103
Size - 39x29x10 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the headless torso of a male wearing graiveyaka, har, keyura and bangles.
<table>
<thead>
<tr>
<th><strong>Antiquity No.</strong></th>
<th>51.236</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>31x12x6 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Provenance</strong></td>
<td>Deoria U.P.</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is a broken &amp; worn out torso of a male.</td>
</tr>
</tbody>
</table>
Fig. No. 204: Headless figure of a man

Antiquity No. - 53.325
Size - 37x17x9 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a headless male standing in namaskara mudra.
Antiquity No. - 60.173
Size - 16x6x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 1st-2nd century A.D.
Description - It is the image of a male standing with folded hands. 

Fig. No. 205: Image of a man
Fig. No. 206: Male head

Size - 13x7x7 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a worn out male head wearing a head-dress having a large decoration in the front.
Fig. No. 207: Figure of a couple

Antiquity No. - 51.76
Size - 27x20x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhabad U.P.
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment showing a couple in amorous posture with a female attendant.\(^{86}\)
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.174.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>18x21x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the lower part of the image of a standing female deity. The pedestal has one line inscription.</td>
</tr>
</tbody>
</table>
Fig. No. 209: Stone slab carved with two males

Material - Red Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a stone slab carved with two males standing between two pillars on obverse side and a male & a female, each holding a flower with a long stack (?) in standing posture on reverse side.
Fig. No. 210: Middle portion of a female

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>61.36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>21x11x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the middle portion of a female figure.</td>
</tr>
</tbody>
</table>
Fig. No. 211: A sculptural fragment

Antiquity No. - S-711
Size - 12x14x4 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment decorated with a lady peeping from a window. Above the window is carved chaitya motif.
Fig. No. 212: An architectural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-716</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>12x12x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an architectural fragment carved with lotus flower.</td>
</tr>
</tbody>
</table>
Fig. No. 213: An architectural fragment

Antiquity No. - 35.92
Size - 26x27x8 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is an architectural fragment carved with image of a cattle and a flowering creeper. Top of this panel is decorated with garland, flower buds and bell motif.
**Fig. No. 214: An architectural fragment**

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>51.140</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>76x41x13 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance -</td>
<td>Bhadoi, Lucknow U.P.</td>
</tr>
<tr>
<td>Period -</td>
<td>1\textsuperscript{st}-2\textsuperscript{nd} century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is an architectural fragment carved with railing motif.</td>
</tr>
</tbody>
</table>
Fig. No. 215: Figure of a geese

Antiquity No. - 55.295
Size - 23x63x22 cm
Material - Sandstone
Condition - Damaged
Provenance - Excavated from Jagatganj tank
Period - 1st-2nd century A.D.
Description - It is an architectural fragment carved with the figure of a geese.

Fig. No. 216: An architectural fragment

Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is an architectural fragment.
Fig. No. 217: An architectural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>22x37x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an architectural fragment carved with floral scrolls.</td>
</tr>
</tbody>
</table>
Fig. No. 218: An architectural fragment showing a lion head

Size - 36x12x18 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura  
Period - 1\(^{st}\)-2\(^{nd}\) century A.D.  
Description - It is an architectural fragment showing a lion head, a molding carved with leaf motif and a kirtimukha.
Fig. No. 219: An architectural fragment

Size - 17x16x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is an architectural fragment carved with lotus motif and twisted rope.
<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>33x22x6 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Provenance</strong></td>
<td>Mathura</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is an architectural fragment carved with floral scrolls.</td>
</tr>
</tbody>
</table>

Fig. No. 220: An architectural fragment
Fig. No. 221: An architectural fragment

**Size -** 8x15x4 cm  
**Material -** Sandstone  
**Condition -** Damaged  
**Provenance -** Mathura  
**Period -** 1st-2nd century A.D.  
**Description -** It is an architectural fragment decorated with pillar, winged lion, pyramidal capital and chaitya window containing a star shaped opening.
<table>
<thead>
<tr>
<th>Size</th>
<th>26x26x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an architectural fragment carved with grooves.</td>
</tr>
</tbody>
</table>
Fig. No. 223: Lower portion of the image of a tirthankara

Size - 69x77x16 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the lower portion of the image of a tirthankara showing his feet.
Fig. No. 224: Head of a lady

Antiquity No. - 53.166
Size - 12x8x5 cm
Material - Red sand stone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the head of a lady.
Fig. No. 225: Broken head of an elephant

Size - 14x8x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the broken head of an elephant.
**Catalogue of Antiquities of State Museum, Lucknow: Part II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.**

![Fig. No. 226: Snake head](image)

<table>
<thead>
<tr>
<th>Size</th>
<th>11x12x9 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the head of a snake.</td>
</tr>
</tbody>
</table>
Fig. No. 227: A sculptural fragment

Antiquity No. - S-925
Size - 13x13x9 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment decorated with chaitya window and floral motif.
Fig. No. 228: A sculptural fragment

Size - 17x14x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with floral motifs.
Fig. No. 229: Image of a deer

<table>
<thead>
<tr>
<th><strong>Antiquity No.</strong></th>
<th>55.240</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>17x13x7 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Provenance</strong></td>
<td>Musanagar, district Kanpur U.P.</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is a panel carved with the image of a deer jumping over the head of another deer⁸⁹.</td>
</tr>
</tbody>
</table>
Antiquity No. - 60.170
Size - 21x20x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 1st-2nd century A.D.
Description - It is a panel carved with the images of three men. The man on top right side is sitting on a seat with leg crossed and folded hands. The man on bottom left side is visible above the waist & is in namaskara mudra. The third man on the bottom right side is holding a cloth.
Fig. No. 231: Broken panel showing a man and two women

**Antiquity No.** - 66.49.4  
**Size** - 49x50x8 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - *Shravasti, U.P.*  
**Period** - 1st-2nd century A.D.  
**Description** - It is a broken panel showing a man and two women in standing posture and *dharmachakra* is placed on a short pillar.
Fig. No. 232: Part of a matrika panel showing a mother goddess

Antiquity No. - 66.180.4  
Size - 12x9x5 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura U.P.  
Period - 1st-2nd century A.D.  
Description - It is the part of a matrika panel showing a mother goddess holding a child in a basket held by her left hand and her right hand is held in abhaya mudra. There is a semi-circular canopy above her head.  

91
Fig. No. 233: Panel decorated with *Swastika* symbol

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.251.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>19x25x13 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a panel decorated with <em>Swastika</em> symbol &amp; leaf motif carved on obverse &amp; reverse sides.</td>
</tr>
</tbody>
</table>

Fig. No. 234: An inscribed panel

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>67.581.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>22x126x10 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a long inscribed panel.</td>
</tr>
</tbody>
</table>
Fig. No. 235: Part of a doorjamb

Size - 20x12x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is the part of a doorjamb carved with floral scrolls and twisted garland.
Fig. No. 236: Left portion of a door

**Antiquity No.** - 56.395
**Size** - 56x24x9 cm
**Material** - Sandstone
**Condition** - Damaged
**Provenance** - Faizabad U.P.
**Period** - 1st-2nd century A.D.
**Description** - It is the left portion of a door top carved with a man fish with two tails and a *makara*.
Antiquity No. - 60.168  
Size - 33x19x8 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Village Baswa, Etah U.P.  
Period - 1st-2nd century A.D.  
Description - It is a defaced image of mother goddess sitting on a couch. She is holding child in a shallow basket on her lap with her left hand and right hand in abhaya mudra.  

Fig. No. 237: Defaced image of mother goddess
Fig. No. 238: Part of dwarashakha

Antiquity No. - 55.16
Size - 22x10x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Muktadevi temple, Kanpur U.P.
Period - 1st-2nd century A.D.
Description - It is the broken portion of dwarashakha showing a divine couple inside chaitya motif topped niche. 

94.
Fig. No. 239: Four legged stone pestle

Antiquity No. - S-915
Size - 23x38x18 cm
Material - Sandstone
Condition - Damaged
Period - 1\textsuperscript{st}-2\textsuperscript{nd} century A.D.
Description - It is a four legged stone pestle carved with crisscrossing and straight lines.
Fig. No. 240: A sculptural fragment

Antiquity No. - 8.86
Size - 47x44x24 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with the images of lions on two faces.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>60.169</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>29x16x11 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Baswa, Etah U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a broken image of a couple in standing posture.</td>
</tr>
</tbody>
</table>
Fig. No. 242: Image of two men standing with folded hands

Antiquity No. - 60.172
Size - 20x11x6 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a stone slab carved with the images of two men standing with folded hands.
Fig. No. 243: Torso of a man

Antiquity No. - 60.177
Size - 10x7x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 1st-2nd century A.D.
Description - It is the torso of a man standing with folded hands.
Fig. No. 244: Worn out image of *matrika*

**Antiquity No.** - 60.180
**Size** - 8x14x6 cm
**Material** - Sandstone
**Condition** - Damaged
**Provenance** - Village Baswa, Etah U.P.
**Period** - 1st-2nd century A.D.
**Description** - It is a worn out image of *matrika* seated on a couch, holding a child on a shallow basket in her left hand and raising her right hand in *abhaya mudra*.

412
Fig. No. 245: Busts of six devotees

Antiquity No. - 66.140.4
Size - 13x6x5 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is the lower left part of the image of a deity showing busts of six devotees, facing left.
Fig. No. 246: Middle portions of two males

Antiquity No. - 66.151.4  
Size - 16x19x4 cm  
Material - Sandstone  
Condition - Damaged  
Period - 1st-2nd century A.D.  
Description - It is a sculptural fragment carved with the middle portions of two males and a hand of third one. The two males are holding garlands.
Fig. No. 247: Image of a Yaksha holding a staff

Antiquity No. - 66.247.4
Size - 32x30x8 cm
Material - Sandstone
Condition - Damaged
Period - 1\textsuperscript{st}-2\textsuperscript{nd} century A.D.
Description - It is the image of a Yaksha holding a staff in his right hand and his left hand is resting on his waist. He is standing under an ogee shaped arch decorated with floral scrolls.
Fig. No. 248: Broken stone slab

Antiquity No. - 66.253.4
Size - 26x23x6 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a broken stone slab carved with chevron design.
Fig. No. 249: Stone slab

Size - 23x18x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a stone slab carved with deep grooves.
Fig. No. 250: Stone slab carved with circular grooves

<table>
<thead>
<tr>
<th>Size -</th>
<th>9x7x8 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance -</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period -</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a stone slab carved with circular grooves.</td>
</tr>
</tbody>
</table>
Fig. No. 251: Stone alter

Size - 11x11x12 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a stone alter seen from the side and the top.
Fig. No. 252: Stone horned alter

Size - 12x13x13 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st–2nd century A.D.
Description - It is a horned alter with lotus flower carved at the top.
<table>
<thead>
<tr>
<th>Size</th>
<th>14x21x5 cm</th>
<th>Material</th>
<th>Sandstone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Condition</td>
<td>Damaged</td>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
<td>Description</td>
<td>It is the broken part of headdress.</td>
</tr>
</tbody>
</table>
Fig. No. 254: A sculptural fragment

Size - 10x20x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with two male attendants wearing a highly decorated headgear.
Fig. No. 255: Broken stone slab

Size - 9x9x4 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura  
Period - 1st-2nd century A.D.  
Description - It is a broken stone slab bearing an inscription.
Fig. No. 256: Pillar with winged lion capital

**Size** - 27x17x10 cm

**Material** - Sandstone

**Condition** - Damaged

**Provenance** - Mathura

**Period** - 1st-2nd century A.D.

**Description** - It is a sculptural fragment carved with a pillar with winged lion capital supporting a vaulted roof with *chaitya* window having star shaped opening in the middle and three stepped pyramids above the roof.
Fig. No. 257: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>16x18x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing a miniscule flying divine attendant.</td>
</tr>
</tbody>
</table>
Fig. No. 258: Hand of a divine attendant

Size - 17x9x8 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment showing the hand of a divine attendant holding a fly whisk.
Fig. No. 259: Mother and a child

Size - 18x16x8 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is defaced image of a mother and child.
Fig. No. 260: A sculptural fragment

**Size** - 8x22x12 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Mathura  
**Period** - 1st-2nd century A.D.  
**Description** - It is a sculptural fragment decorated with curvilinear and straight grooves.
Fig. No. 261: A sculptural fragment

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>26x15x8 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Provenance</strong></td>
<td>Mathura</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is a sculptural fragment carved with triratna symbol.</td>
</tr>
</tbody>
</table>
Fig. No. 262: Image of a Gaur Bison

Antiquity No. - S-876  
Size - 17x15x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - 1st-2nd century A.D.  
Description - It is a sculptural fragment carved with the image of Gaur Bison.
Fig. No. 263: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>54.35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>11x9x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Sankisa, Farrukhhabad U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment decorated with beaded strings motif and grooves(^9).</td>
</tr>
</tbody>
</table>
Fig. No. 264: A sculptural fragment carved with the flowering creeper

Antiquity No. - 66.124.4
Size - 14x12x4 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with the flowering creeper.
Fig. No. 265: Part of a roof slab

Antiquity No. - 66.255.4
Size - 59x33x9 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a roof slab carved with lotus petal design and a circular band of *maladharī* *vidyadhāras*. 
Fig. No. 266: Image of a *maladhari vidyadhara*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>85.131.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>24x19x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with the image of a <em>maladhari vidyadhara</em>.</td>
</tr>
</tbody>
</table>
Fig. No. 267: Figure of a branch of a tree

Antiquity No. - 66.272.4
Size - 43x21x6 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with branch of a tree.
Fig. No. 268: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-924</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>16x36x19 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing rear portion of lion and front part of panther.</td>
</tr>
</tbody>
</table>
Fig. No. 269: Figure of a deity holding a spear

Antiquity No. - 85.48.4
Size - 22x13x9 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment showing a deity holding a spear.
Fig. No. 270: Man riding a lion

<table>
<thead>
<tr>
<th><strong>Antiquity No.</strong></th>
<th>85.98</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>9x9x5 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Provenance</strong></td>
<td><em>Mathura, U.P.</em></td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is a sculptural fragment showing a man riding a lion.</td>
</tr>
</tbody>
</table>
Fig. No. 271: Image of an elephant

Antiquity No. - 85.126.4
Size - 28x22x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 1st-2nd century A.D.
Description - It is an image of elephant.
Fig. No. 272: Elephant with a rider

**Antiquity No.** - 85.134.4

**Size** - 18x20x5 cm

**Material** - Sandstone

**Condition** - Damaged

**Provenance** - *Mathura, U.P.*

**Period** - 1st-2nd century A.D.

**Description** - It is the broken image of an elephant with a rider.
Fig. No. 273: Bust of a male

Antiquity No. - 85.130.4
Size - 13x8x3 cm
Material - Red Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with the bust of a male with raised hands.
Fig. No. 274: Inscribed pedestal of an image

Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is an inscribed pedestal of an image showing dharmachakra kept on a short pillar and flanked by two devotees on each side on obverse as well as reverse side. There are two line inscriptions on both the sides.
Fig. No. 275: A sculptural fragment

Material - Sandstone  
Condition - Damaged  
Provenance - Mathura  
Period - 1st-2nd century A.D.  
Description - It is a sculptural fragment in the shape of a segment of an arch decorated with flower motif & twisted garland design.
Fig. No. 276: Animal faced Matrika

Size - 10x11x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is an animal faced matrika with a child.
Fig. No. 277: Hood of a cobra

Size - 17x42x14 cm
Material - Red Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment showing the hood of a cobra.
Fig. No. 278: A sculptural fragment

Size - 18x13x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with segments of lotus flower.
Fig. No. 279: A sculptural fragment

Size - 8x14x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with sectors of concentric circular grooves.
Fig. No. 280: A sculptural fragment

Size - 10x19x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with floral scrolls.
Fig. No. 281: A sculptural fragment

Size - 17x13x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with floral scrolls and string motif.
Fig. No. 282: A sculptural fragment

Size - 22x16x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment carved with grooves.
Fig. No. 283: A sculptural fragment

Antiquity No. - 66.129.4
Size - 8x6x3 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is an inscribed stone fragment.
Fig. No. 284: A sculptural fragment

Antiquity No. - 77.11.4
Size - 12x13x6 cm
Material - Sandstone
Condition - Damaged
Provenance - *Chhata, Mathura U.P.*
Period - 1st-2nd century A.D.
Description - It is a broken sculptural fragment.
Fig. No. 285: A sculptural fragment

Size - 11x14x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment.
Fig. No. 286: A sculptural fragment

**Size** - 9x5x4 cm

**Material** - Sandstone

**Condition** - Damaged

**Period** - 1st-2nd century A.D.

**Description** - It is a sculptural fragment.
Fig. No. 287: A sculptural fragment

Size - 25x9x7 cm
Material - Sandstone
Condition - Damaged
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment.
**Fig. No. 288: A sculptural fragment**

<table>
<thead>
<tr>
<th>Size</th>
<th>12x6x8 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1\textsuperscript{st}-2\textsuperscript{nd} century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 289: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>10x6x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>1st-2nd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an inscribed sculptural fragment.</td>
</tr>
</tbody>
</table>
Size - 10x11x6 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura  
Period - 1st-2nd century A.D.  
Description - It is an inscribed stone fragment.
**Description**: It is a sculptural fragment.

<table>
<thead>
<tr>
<th>Size</th>
<th>13x7x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>1(^{st})-2(^{nd}) century A.D.</td>
</tr>
</tbody>
</table>

Fig. No. 291: A sculptural fragment
Fig. No. 292: A sculptural fragment

Size - 9x9x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment.
Fig. No. 293: A sculptural fragment

Size - 42x23x27 cm
Material - Red sandstone
Condition - Damaged
Provenance - Mathura
Period - 1st-2nd century A.D.
Description - It is a sculptural fragment.
Sculptures of 2nd century A.D.:

Fig. No. 294: Mukha linga

Antiquity No. - H-2  
Size - 33x14x16 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura, U.P.  
Period - 2nd century A.D.  
Description - It is a Mukha linga bearing a third eye in horizontal form. The deity has pointed moustaches with end turned upwards. The ear-lobes are slightly elongated and the head is covered with locks of hair."
Catalogue of Antiquities of State Museum, Lucknow: Part-II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.
Antiquity No. - H-4
Size - 90x37x33 cm
Material - Sandstone
Condition - Damaged
Provenance - Bhita, Allahabad, U.P.
Period - 2nd century A.D.
Description - It is a Panchmukhi Shivalinga wearing an inscription in early Brahmi characters. On the top of linga appears a figure of Shiva with two hands. The right hand of the figure is raised to the shoulder in Abhaya mudra. The left hand carries a water pot with thick base$^{101}$. 
Fig. No. 296: A sculptural fragment

Antiquity No. - H-185
Size - 28x14x12 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 2nd century A.D.
Description - It is a sculptural fragment carved with three bands decorated with chaitya containing window, tula ends and railing motifs as we move upwards.
Fig. No. 297: Lower part of the image of a Tirthankara

Antiquity No. - O-70 (?)  
Size - 45x65x15 cm  
Material - Sandstone  
Condition - Damaged  
Period - 2nd century A.D.  
Description - It is the lower part of the image of a Tirthankara sitting in dhyana mudra.
Fig. No. 298: Image of Buddha

Antiquity No. - O-70  
Size - 77x50x22 cm  
Material - Sandstone  
Condition - Damaged  
Period - 2nd century A.D.  
Description - It is the image of Buddha sitting and holding his right hand in Abhaya mudra. The simhasana is carved with Dharmachakra flanked by figures of dhyanasta Buddha and lion on both sides.102
Fig. No. 299: Image of a deity

Antiquity No. - 49.247
Size - 15x15x4 cm
Material - Red sand stone
Condition - Damaged
Provenance - Kosam, Allahabad U.P.
Period - 2\textsuperscript{nd} century A.D.
Description - It is the image of a deity holding his right hand on his chest and wearing an ornamented headgear, graiveyaka and a pendant\textsuperscript{103}. 
Fig. No. 300: Miniature stone chhatra

Antiquity No. - 49.248
Size - 24x24x5 cm
Material - Sandstone
Condition - Damaged
Period - 2nd century A.D.
Description - It is a miniature stone chhatra seen from below.
Fig. No. 301: Image of Garuna

Antiquity No. - 59.170
Size - 22x16x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 2nd century A.D.
Description - It is the image of Garuna in anthropomorphic form standing with folded hands.
Fig. No. 302: Stone slab carved with bird faced and animal faced matrikas

Antiquity No. - 60.179
Size - 14x12x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 2nd century A.D.
Description - It is a stone slab carved with bird faced and animal faced matrikas seated on couch. The leg of third matrika is also visible. Their left hands are raised in abhaya mudra\textsuperscript{105}. 

\textsuperscript{105} Mudra is a symbolic hand gesture used in Hinduism and Buddhism to convey various meanings.
Sculptures of 2\textsuperscript{nd}-3\textsuperscript{rd} century A.D.:

Fig. No. 303: Figure of Buddha

Antiquity No. - 48.200  
Size - 17x10x5 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Rajghat, Varanasi U.P. purchased by the curator of Mathura  
Period - 2\textsuperscript{nd}-3\textsuperscript{rd} century A.D.  
Description - It is the figure of Buddha in standing posture housed inside a chaitya motif topped niche\textsuperscript{106}. 

\textsuperscript{106}
Fig. No. 304: Knee of a Tirthankara

**Size** - 13x19x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 2\textsuperscript{nd}-3\textsuperscript{rd} century A.D.  
**Description** - It is right side folded knee of a tirthankara sitting in dhyanamudra.
Fig. No. 305: Male head

Antiquity No. - S-930
Size - 18x12x13 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is a defaced male head.
Fig. No. 306: Male head

Antiquity No. - 55.95
Size - 21x17x12.5 cm
Material - Sandstone
Condition - Damaged
Provenance - Kaushambi U.P.
Period - 2nd-3rd century A.D.
Description - It is a male head.107
Fig. No. 307: Male head

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.169</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>17x10x11 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Musanagar, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>2nd-3rd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a male head.</td>
</tr>
</tbody>
</table>

108
Fig. No. 308: Male head

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.91.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>21 x 23 x 20 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>2nd - 3rd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a male head.</td>
</tr>
</tbody>
</table>
Antiquity No. - O-250  
Size - 18x24x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - 2nd-3rd century A.D.  
Description - It is a panel showing young Kartikeya standing and holding Shakti in his left hand and his right hand is raised in Abhaya mudra. He is flanked by a cat faced mother goddess on his left side sitting in utkuta asan with a child kept in a basket kept on her hand. On his right stands a barrel shaped jar with a ram head visible at the top. Four miniature devotees standing in two rows are visible on extreme right margin\textsuperscript{109}.  

Fig. No. 309: Figure of a panel
Fig. No. 310: Lower part of the image of Kartikeya

Antiquity No. - 54.37
Size - 11x10x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhabad U.P.
Period - 2nd-3rd century A.D.
Description - It is the lower part of the image of Kartikeya seated on peacock and holding Shakti in his left hand[110].
Fig. No. 311: Image of Balrama

Antiquity No. - 60.171
Size - 16x10x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 2nd-3rd century A.D.
Description - It is a worn out image of Balrama protected by seven hooded cobra. His right hand is raised in abhaya mudra and left hand is placed on his waist.
Fig. No. 312: Image of Lakshmi sitting in utkuta asan

Antiquity No. - 53.67
Size - 21x18x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura U.P.
Period - 2nd-3rd century A.D.
Description - It is the image of Lakshmi sitting in utkuta asan holding her right hand in abhaya mudra and a flower in her left hand under a semi-circular canopy.¹¹²
Fig. No. 313: Figure of Naga

Antiquity No. - 47.112
Size - 17x9x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura U.P.
Period - 2nd-3rd century A.D.
Description - It is the figure of Naga standing in abhaya mudra and having seven hooded serpent carved on the back slab.113
Fig. No. 314: Male deity

Antiquity No. - O-107
Size - 98x80x39 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is a male deity in standing posture and holding some object in his right hand.
Antiquity No. - 53.43
Size - 47x16x13 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is a sculptural fragment showing a human figure in standing posture, right hand upraised and left hand kept on the chest.
Fig. No. 316: Image of mother goddess

Antiquity No. - 56.525
Size - 49x35x22 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura U.P.
Period - 2nd-3rd century A.D.
Description - It is a broken image of mother goddess with child.\textsuperscript{114}
<table>
<thead>
<tr>
<th><strong>Antiquity No.</strong></th>
<th>55.171</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>11x12x7 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Provenance</strong></td>
<td>Musanagar, Kanpur U.P.</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>2nd-3rd century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is a sculptural fragment showing a male holding some object in his right hand.</td>
</tr>
</tbody>
</table>
Fig. No. 318: Legs of a human figure

Antiquity No. - 51.27
Size - 22x13x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Bhadoi, Lucknow U.P.
Period - 2nd-3rd century A.D.
Description - It is a sculptural fragment showing the legs of a human figure.\textsuperscript{116}
Fig. No. 319: Panel carved with a dwarf

Antiquity No. - 47.211
Size - 26x21x9 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is a panel carved with a dwarf and floral designs.
Fig. No. 320: Figure of a lion

Antiquity No. - 42.73
Size - 4x4x2 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is a miniature lion.
Fig. No. 321: Back portion of a lion

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-801</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>25x27x26 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>2nd-3rd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the back portion of a lion seen from the top.</td>
</tr>
</tbody>
</table>
Antiquity No. - S-776
Size - 42x25x25 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is the top of a pillar consisting of *ghata pallava*, slab carved with floral scrolls and a man sitting on the top of two lions & holding a battle-axe. A plain slab exists at the top.
Fig. No. 323: A sculptural fragment

Antiquity No. - 8.28
Size - 87x25x12 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is a sculptural fragment carved with human images with different postures.
Antiquity No. - 53.119
Size - 41x22x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Muktadevi temple, Kanpur U.P.
Period - 2nd-3rd century A.D.
Description - It is a cross rail of a railing decorated with a medallion carved with the figure of panther fish. 
### Fig. No. 325: Cross rail of a railing

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>53.128</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>38x20x6 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Foss temple, <em>Lakish, Philistine</em></td>
</tr>
<tr>
<td>Period</td>
<td>2nd-3rd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a broken cross rail of a railing decorated with a medallion carved with lotus flower.</td>
</tr>
<tr>
<td>Antiquity No. -</td>
<td>S-934</td>
</tr>
<tr>
<td>----------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Size -</td>
<td>53x20x10 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>2nd-3rd century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a cross rail carved with lotus flower with a hole in the middle.</td>
</tr>
</tbody>
</table>
Fig. No. 327: Broken cross rail

Antiquity No. - S-938
Size - 23x22x5 cm
Material - Sandstone
Condition - Damaged
Period - 2\textsuperscript{nd}-3\textsuperscript{rd} century A.D.
Description - It is a broken cross rail decorated with a medallion carved with \textit{sunsumara}. 
Antiquity No. - S-940
Size - 18x15x7 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is an architectural fragment carved with lotus flower and a plant.
Fig. No. 329: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>S-748</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>20x22x19 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>2nd-3rd century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a sculptural fragment carved with ghata motif and a male figure.</td>
</tr>
</tbody>
</table>
Fig. No. 330: Top portion of a railing

Antiquity No. - S-835
Size - 55x16x9 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is the top rail of a railing carved with *chandrasala* motif.

Fig. No. 331: Broken part of a dwarshakha

Antiquity No. - 46.14
Size - 105x47x18 cm
Material - Sandstone
Condition - Damaged
Period - 2nd-3rd century A.D.
Description - It is the broken piece of *dwarshakha* showing *pushpa shakha*, a garland, a band decorated with wavy lines and a band decorated with dwarfs carrying a garland.
Fig. No. 332: A sculptural fragment

Antiquity No. - 55.297  
Size - 68x24x28 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Excavated from Jagatganj tank  
Period - 2nd-3rd century A.D.  
Description - It is a sculptural fragment carved with floral motifs119.
Fig. No. 333: Piece of Torana

Antiquity No. - 66.50.4
Size - 39x20x14 cm
Material - Sandstone
Condition - Damaged
Provenance - Shravasti, U.P.
Period - 2nd-3rd century A.D.
Description - It is a piece of Torana carved with the lotus plants.
Fig. No. 334: Square shaped slab

Antiquity No. - A-124  
Size - 8x8x2 cm  
Material - Sandstone  
Condition - Damaged  
Period - 2nd-3rd century A.D.  
Description - It is a broken square shaped slab decorated with a circle in the middle, conch shell and floral designs in the corners.
Fig. No. 335: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>22.72.04</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>17x7x6 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>2nd-3rd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Sculptures of 3rd century A.D.:

Fig. No. 336: Male head

Antiquity No. - A-852
Size - 13x10x4 cm
Material - Red sand stone
Condition - Damaged
Period - 3rd century A.D.
Description - It is a male head.
Fig. No. 336 A: Head of a deity

Size - 48x27x34 cm
Material - Sandstone
Condition - Damaged
Period - 5th century A.D.
Description - It is a head of a deity wearing a headgear with a very large leaf shaped ornament.
Fig. No. 337: Figure of a doorjamb

Antiquity No. - H-104
Size - 127x27x23 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 3rd century A.D.
Description - It is a doorjamb carved with patra shakha, pushpa shakha and shriviksha shakha. A deity along with his attendant is carved inside a niche topped with chaitya motif.²²
Fig. No. 338: Figure of a Matrika panel

Antiquity No. - O-241
Size - 21x40x5 cm
Material - Red sandstone
Condition - Damaged
Period - 3rd century A.D.
Description - It is a Matrika panel showing Kuber, Gaja-Lakshmi and two mother goddesses as we move from left to right\textsuperscript{121}. 
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.458</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>40x24x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Mathura Kanpur U.P.</em></td>
</tr>
<tr>
<td>Period</td>
<td>3rd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of <em>Kartikeya</em> holding <em>Shakti</em> in his left hand. His right hand is raised in <em>abhaya mudra</em>(^{122}).</td>
</tr>
</tbody>
</table>
Antiquity No. - O-810
Size - 33x27x7 cm
Material - Sandstone
Condition - Damaged
Period - 3rd century A.D.
Description - It is the image of Lakshmi holding her right hand in abhaya mudra and holding a lotus flower in her left hand. Her pedestal is flanked by Kuber seated on right side and another goddess seated on the left side.
Fig. No. 341: Miniature image of Lakshmi

| Antiquity No. | 59.90 |
| Size         | 10x7x1 cm |
| Material     | Schist |
| Condition    | Damaged |
| Period       | 3rd century A.D. |
| Description  | It is the miniature image of Lakshmi seated on a lotus flower in utkutasan and holding two lotus flowers. |
Fig. No. 342: Figure of Agni

Antiquity No. - 33.280
Size - 84x44x19 cm
Material - Sandstone
Condition - Damaged
Period - 3rd century A.D.
Description - It is the defaced image of Agni.
Fig. No. 343: Headless image of Surya

Antiquity No. - 48.203
Size - 13x12x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Rajghat, Varanasi U.P. purchased by the curator of Mathura
Period - 3rd century A.D.
Description - It is the headless image of Surya in udichya vesha seated in utkuta asana on a low simhasana. He holds his left hand on the hilt of the sword. His raised right hand is broken.123
Fig. No. 344: Image of Mahisasuramardini

Antiquity No. - S-818
Size - 10x8x3 cm
Material - Sandstone
Condition - Damaged
Period - 3rd century A.D.
Description - It is the lower part of the miniature Mahisasuramardini image.
Fig. No. 345: A sculptural fragment

Antiquity No. - D-155
Size - 20x32x13 cm
Material - Sandstone
Condition - Damaged
Period - 3rd century A.D.
Description - It is a sculptural fragment carved with grape vine.
Fig. No. 346: Figure of a panel

Antiquity No. - 48.193
Size - 14x12x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Rajghat, Varanasi U.P. purchased by the curator of Mathura
Period - 3rd century A.D.
Description - It is a panel carved with the images of two standing male figures.
Fig. No. 347: Image of a standing lady

Antiquity No. - 49.226
Size - 49x15x9 cm
Material - Schist
Condition - Damaged
Provenance - Gandhar, Pakistan
Period - 3rd century A.D.
Description - It is the image of a standing lady holding a flower in her right hand and keeping her left hand on her waist.
Fig. No. 348: An Architectural fragment

Antiquity No. - 55.208
Size - 56x25x19 cm
Material - Sandstone
Condition - Damaged
Period - 3rd century A.D.
Description - It is an architectural piece carved with floral motifs.
Fig. No. 349: Headless image of a devotee

Size - 26x15x9 cm  
Material - Stucco  
Condition - Damaged  
Provenance - Gandhar, Pakistan  
Period - 3rd century A.D.  
Description - It is the headless image of a devotee seated with folded hands.
Fig. No. 350: Sculptural fragment showing a lion between two pillars

**Antiquity No.** - H-80

**Size** - 20x20x20 cm

**Material** - Sandstone

**Condition** - Damaged

**Provenance** - Mathura, U.P.

**Period** - Late 3rd century A.D.

**Description** - It is a sculptural fragment showing a lion between two pillars. Right side pillar shows slight evolution over Kushan pillars.
Fig. No. 351: Image of *Bharaputraka*

**Antiquity No.** - 51.406

**Size** - 33x83x14 cm

**Material** - Sandstone

**Condition** - Damaged

**Period** - 3rd century A.D.

**Description** - It is an architectural piece carved with the image of *bharaputraka*. 
Antiquity No. - S-833  
Size - 44x20x9 cm  
Material - Sandstone  
Condition - Damaged  
Period - 3rd century A.D.  
Description - It is a sculptural fragment carved with chaitya gavaksha resting on pillars. There is a row of rathikas housing figure of Buddha above the gavaksha.
Antiquity No. - 31.319
Size - 41x8x5 cm
Material - Schist
Condition - Damaged
Period - 3rd century A.D.
Description - It is a sculptural fragment carved with floral scrolls and beaded string design.
Fig. No. 354: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-121</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>44x16x8 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>3rd century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment decorated with half flower and stepped pyramid motif.</td>
</tr>
</tbody>
</table>
Fig. No. 355: Stone pestle

Antiquity No. - 51.81
Size - 16x7x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhabad U.P.
Period - 3rd century A.D.
Description - It is a stone pestle.125
Sculptures of 3rd-4th century A.D.:

Fig. No. 356: Headless Buddha

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>62.255</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>7x6x4 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Schist</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Gandhar, Pakistan</td>
</tr>
<tr>
<td>Period</td>
<td>3rd-4th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing a headless Buddha seated on a lotus seat inside a round pillared rathika.</td>
</tr>
</tbody>
</table>
Fig. No. 357: Figure of headless Buddha

Antiquity No. - 85.134
Size - 12x9x5 cm
Material - Sandstone
Condition - Damaged
Period - 3rd-4th century A.D.
Description - It is the headless Buddha in abhaya mudra and seated on a pedestal.
Fig. No. 358: Image of Tirthankara

Antiquity No. - 53.65
Size - 6x5x2 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura U.P.
Period - 3rd-4th century A.D.
Description - It is a miniature image of Tirthankara in sitting posture. 
Fig. No. 359: Upper part of the image of Vishnu

Antiquity No. - 66.141.4
Size - 7x8x3 cm
Material - Sandstone
Condition - Damaged
Provenance - 
Period - 3rd-4th century A.D.
Description - It is the upper part of the image of Vishnu wearing kiritamukuta. He is holding gada & chakra in his back right & left hands\textsuperscript{127}. 

Antiquity No. - 51.235
Size - 15x14x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Deoria, U.P.
Period - 3rd-4th century A.D.
Description - It is a female head.
Fig. No. 361: A sculptural fragment

Antiquity No. - 49.113
Size - 12x24x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Kosam
Period - 3rd-4th century A.D.
Description - It is a stone chhatra carved with the miniature figures of Buddha in dhyana mudra and lotus petals\(^{128}\).
Antiquity No. - 48.144
Size - 16x16x7 cm
Material - Sandstone
Condition - Damaged
Period - 3rd-4th century A.D.
Description - It is the image of a deity sitting in *utkuta asana* and holding something in his right hand and keeping his left hand on the hilt of a dagger.
Fig. No. 363: Upper portion of a pillar

Antiquity No. - S-878
Size - 33x17x11 cm
Material - Sandstone
Condition - Damaged
Period - 3rd-4th century A.D.
Description - It is the upper portion of a pillar. The shaft is decorated with helical bands surmounted by a kalasha.
Fig. No. 364: A sculptural fragment

Size - 42x10x17 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 3rd-4th century A.D.
Description - It is a sculptural fragment carved with floral scrolls.
Fig. No. 365: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>22x9x12 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>3rd-4th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with floral scrolls.</td>
</tr>
</tbody>
</table>
Fig. No. 366: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>16x14x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>3rd-4th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with \textit{abhamandala} of some deity and branch of a tree.</td>
</tr>
</tbody>
</table>
Sculptures of 4th century A.D.:

**Fig. No. 367: Image of Vishnu**

- **Antiquity No.** - H-139
- **Size** - 18x10x3.5 cm
- **Material** - Sandstone
- **Condition** - Damaged
- **Provenance** - Newal, Bangarmau, district Unnao U.P.
- **Period** - 4th century A.D.
- **Description** - It is the crude headless image of four handed Vishnu. The hands are holding chakra, gada, shankha and fruit. 

129
Fig. No. 368: Image of a Shivalinga

Antiquity No. - O-5
Size - 84x55x55 cm
Material - Sandstone
Condition - Damaged
Provenance - Karamdanda district Ayodhya U.P.
Period - 4th century A.D.
Description - It is an inscribed Shivalinga. Its upper part has round cross-section and lower part is octagonal. It has ten line inscription running around the octagonal portion.
Fig. No. 369: Headless image of Buddha

Antiquity No. - O-71
Size - 227x100x35 cm
Material - Sandstone
Condition - Damaged
Period - 4th century A.D.
Description - It is the headless image of Buddha in standing posture and holding his right hand in Abhaya mudra. Two diminutive male monks can be seen kneeling near his feet. A male divine figure stands between his legs\textsuperscript{130}. 

\textsuperscript{130}
Fig. No. 370: An architectural fragment

<table>
<thead>
<tr>
<th>Material</th>
<th>Sandstone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>4th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an architectural fragment carved with floral scrolls.</td>
</tr>
</tbody>
</table>
Sculptures of 4th-5th century A.D.:

Fig. No. 371: *Shiva* in standing posture

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.331</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>85x45x17 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Lakhneshwar Dih, Ballia U.P.</em></td>
</tr>
<tr>
<td>Period</td>
<td>4th-5th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of <em>Shiva</em> in standing posture holding a trident in left hand and he is holding his right hand in <em>varada mudra</em>. He is wearing <em>graiveyaka</em> and waist band. His hair are falling on both sides. He has a third eye. Reverse side of the image is crudely finished(^{131}).</td>
</tr>
</tbody>
</table>
Fig. No. 372: Image of a Tirthankara

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>48.184</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>65x28x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Rajghat, Varanasi U.P. purchased from Shri. Mata Prasad Sita Ram</td>
</tr>
<tr>
<td>Period</td>
<td>4th-5th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of a Tirthankara standing in kayotsarga mudra.</td>
</tr>
</tbody>
</table>
Fig. No. 373: Head of Tirthankara

Antiquity No. - 66.83.4
Size - 20x17x16 cm
Material - Sandstone
Condition - Damaged
Period - 4th-5th century A.D.
Description - It is the head of a Tirthankara.
Antiquity No. - 56.524
Size - 34x22x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura U.P.
Period - 4th-5th century A.D.
Description - It is a Buddha head with the sign of urna on forehead.
Fig. No. 375: Hand of *Buddha*

**Antiquity No.** - 56.861  
**Size** - 26x15x8 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 4th-5th century A.D.  
**Description** - It is a hand of *Buddha* in *varada mudra*. 
Antiquity No. - 46.44
Size - 49x45x20 cm
Material - Sandstone
Condition - Damaged
Provenance - Garhwa, district Allahabad U.P.
Period - 4th-5th century A.D.
Description - It is the bust of Vishnu who is wearing kiritamukuta, graiveyaka and kundals133.

Fig. No. 376: Bust of Vishnu
<table>
<thead>
<tr>
<th><strong>Fig. No. 377: Defaced head of Vishnu</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Antiquity No.</strong></td>
</tr>
<tr>
<td><strong>Size</strong></td>
</tr>
<tr>
<td><strong>Material</strong></td>
</tr>
<tr>
<td><strong>Condition</strong></td>
</tr>
<tr>
<td><strong>Provenance</strong></td>
</tr>
<tr>
<td><strong>Period</strong></td>
</tr>
<tr>
<td><strong>Description</strong></td>
</tr>
</tbody>
</table>
Fig. No. 378: Bust of a female

- **Antiquity No.**: 85.132.4
- **Size**: 23x14x10 cm
- **Material**: Sandstone
- **Condition**: Damaged
- **Provenance**: Mathura, U.P.
- **Period**: 4th-5th century A.D.
- **Description**: It is the headless bust of a female.
Antiquity No. - 48.197  
Size - 14x10x8 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Rajghat, Varanasi U.P. purchased by the curator of Mathura  
Period - 4th-5th century A.D.  
Description - It is a broken male head.
Fig. No. 380: Upper portion of a male figure

Antiquity No. - H-128
Size - 40x36x16 cm
Material - Red sand stone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 4th-5th century A.D.
Description - It is the upper portion of a male figure with three tiers of coiled hair. He is wearing a necklace.
Fig. No. 381: Lower part of a pillar

Antiquity No. -
Size - xx cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 4\textsuperscript{th}-5\textsuperscript{th} century A.D.
Description - It is the lowest portion of a pillar carved with floral scrolls and ghata pallava.
Sculptures of 5th century A.D.:

Fig. No. 382: Four handed Vishnu

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>H-111</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>87x54x15 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance -</td>
<td>Kankali mound, Mathura, U.P.</td>
</tr>
<tr>
<td>Period -</td>
<td>5th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is the image of four handed Vishnu in standing posture wearing vanamala. He is holding shankha in his front left hand.</td>
</tr>
</tbody>
</table>
Antiquity No. - O-48
Size - 125x52x14 cm
Material - Sandstone
Condition - Damaged
Period - 5th century A.D.
Description - It is the broken figure of *Buddha* in standing posture. He is wearing *chivar*¹³⁶.
Fig. No. 384: Image of a Tirthankara sitting in dhyana mudra

**Antiquity No.** - O-181  
**Size** - 140x89x28 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 5th century A.D.  
**Description** - It is the image of a Tirthankara sitting in dhyana mudra on a simple pedestal. His parikar consist of Indra, Upendra and two maladhari vidyadharas. His abhamandala consist of concentric circular bands of gaja naka, beaded strings, a band decorated with half flowers, garlands & flowers, beaded strings and lotus flower in the middle.
Fig. No. 385: Left portion of a *Navagraha patta*

Antiquity No. - 58.13  
Size - 16x23x12 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - *Azamgarh U.P.*  
Period - 5th century A.D.  
Description - It is the left portion of a *Navagraha patta* showing Shukra, Shani, Rahu and Ketu as we move from right to left.\(^{137}\)
Fig. No. 386: Lower part of a deity

Antiquity No. - H-82
Size - 35x43x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 5th century A.D.
Description - It is the lower part of a deity with both of his feet placed on the body of a coiled snake with seven hoods138.
Fig. No. 387: Male head

Antiquity No. - 48.195
Size - 16x12x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Rajghat, Varanasi U.P. purchased by the curator of Mathura
Period - 5th century A.D.
Description - It is a much worn out male head.
Antiquity No. - S-858
Size - 44x24x13 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura U.P.
Period - 5th century A.D.
Description - It is the lower right portion of the parikar of a deity showing a devotee kneeling with folded hands.
**Fig. No. 389: Image of a round pillar**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>O-49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>97x32x33 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>5th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a round pillar topped with inverted lotus.</td>
</tr>
</tbody>
</table>
Fig. No. 390: Broken human face

Antiquity No. - 66.82.4
Size - 13x15x7 cm
Material - Sandstone
Condition - Damaged
Period - 5th century A.D.
Description - It is a broken human face.
Fig. No. 390 (i): Piece of a beam
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-88</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>26x99x27 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Garhwa district Allahabad U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>5th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a piece of beam showing fight of Bhima with Jarasandha.</td>
</tr>
</tbody>
</table>

Fig. No. 390 (ii): Scene of Procession
Antiquity No. - B-223 C
Size - 28x177x22 cm
Material - Sandstone
Condition - Damaged
Provenance - Garhwa district Allahabad U.P.
Period - 5th century A.D.
Description - It is a scene of procession of carved between Vishwarupa and Chandra.
Fig. No. 390 (iii): Scene of procession

Antiquity No. - B-223 A
Size - 28x177x22 cm
Material - Sandstone
Condition - Damaged
Provenance - Garhwa district Allahabad U.P.
Period - 5th century A.D.
Description - It is a scene of procession of carved between Vishwarupa and Surya.
Sculptures of 5th-6th century A.D.:

Antiquity No. - 55.168
Size - 14x12x14 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is the Buddha head.
Fig. No. 393: Head of *Buddha*

- **Antiquity No.** - 66.207.4
- **Size** - 12x8x8 cm
- **Material** - Sandstone
- **Condition** - Damaged
- **Period** - 5th-6th century A.D.
- **Description** - It is the head of *Buddha* with curly hair.
Antiquity No. - 1912
Size - 47x32x32 cm
Material - Sandstone
Condition - Damaged
Provenance - Allahabad
Period - 5th-6th century A.D.
Description - It is the head of Buddha.
Fig. No. 395: Buddha head

Antiquity No. - 66.177
Size - 18x15x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 5th-6th century A.D.
Description - It is the head of Buddha with curly hair.
Fig. No. 396: Buddha head

- **Size**: 20x22x4 cm
- **Material**: Sandstone
- **Condition**: Damaged
- **Provenance**: Mathura
- **Period**: 5th-6th century A.D.
- **Description**: It is the broken piece of Buddha head.
Fig. No. 397: *Buddha* head with curly hair

<table>
<thead>
<tr>
<th>Size</th>
<th>22x21x16 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>5th-6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the head of <em>Buddha</em> with curly hair.</td>
</tr>
</tbody>
</table>
Fig. No. 398: Image of Buddha

Antiquity No. - 66.183.4
Size - 32x20x8 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is the image of Buddha seated on a simhasana with his right hand raised in abhaya mudra. The pedestal bears one line inscription\textsuperscript{139}.
Fig. No. 399: Headless image of Buddha

Antiquity No. - 66.489.4
Size - 17x17x7 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is the headless image of Buddha in bhumisparsha mudra seated on a cushion.
Fig. No. 400: Defaced image of Buddha

Antiquity No. -  66.4
Size -  100x48x16 cm
Material -  Sandstone
Condition -  Damaged
Period -  5th-6th century A.D.
Description -  It is the defaced image of *Buddha* in standing posture.
Fig. No. 401: Headless image of Buddha

Size -  56x36.5x10.5 cm
Material -  Red Sandstone
Condition -  Damaged
Period -  5th-6th century A.D.
Description -  It is the headless image of Buddha in standing posture.
Fig. No. 402: Upper part of the image of *Buddha*

**Size** - 13x14x8 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Mathura  
**Period** - 5th-6th century A.D.  
**Description** - It is the upper part of the image of *Buddha* showing damaged face and part of *parikar* decorated with lotus flower, garland design, beaded strings and elephant nail motif.
Fig. No. 403: Broken *Navagraha* panel

Antiquity No. - 66.274.4  
Size - 40x18x10 cm  
Material - Sandstone  
Condition - Damaged  
Period - 5th-6th century A.D.  
Description - It is a broken *Navagraha* panel showing *Soma, Mangal, Buddha, Brihaspati, Shukra* and *Shani* as we move from right to left. Faces of all except *Shani* have faded out and all are sitting in *lalitasana*. All of them are holding their right hands in *abhaya mudra* & a water vessel in their left hands.\(^{140}\)
Fig. No. 404: Lower part of the image of Vishnu

Antiquity No. - UN-5 a
Size - 10x8x4 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is the lower part of the image of Vishnu in standing posture. On lower left side chakra can be seen kept on a squat pillar. Very crude vanamala is visible. His two lower hands can also be seen but they are broken.
Fig. No. 405: A sculptural fragment

Antiquity No. - H-146
Size - 16x14x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 5th-6th century A.D.
Description - It is a sculptural fragment showing a female head with curly hair.
Fig. No. 406: Female head

Antiquity No. - 47.114
Size - 6x5x5 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is a female head.
Fig. No. 407: Head of a female

Antiquity No. - 48.80
Size - 28x29x10 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is a female head.
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 408: Head of a female figure

| Antiquity No. - | 48.192 |
| Size -          | 8x10x3.5 cm |
| Material -      | Sandstone |
| Condition -     | Damaged |
| Provenance -    | Rajghat, Varanasi U.P. purchased by the curator of Mathura |
| Period -        | 5th-6th century A.D. |
| Description -   | It is the head of a female figure. |
Fig. No. 409: Panel carved with the image of two males and a female

Antiquity No. - 55.207
Size - 68x63x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Bhitari, Ghazipur U.P.
Period - 5th-6th century A.D.
Description - It is a panel carved with the image of two males talking to each other and a female standing to their right.
Antiquity No. - H-89  
Size - 22x13x7 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura, U.P.  
Period - 5th-6th century A.D.  
Description - It is a pillar decorated with ghata pallava motif, two bands decorated with chess board pattern and half lotus flower motif respectively.
Fig. No. 411: Image of a round pillar

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-256</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>46x21x21 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>5th-6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken part of a round pillar decorated with ghata pallava motif at the lower end.</td>
</tr>
</tbody>
</table>

584
Antiquity No. - 66.70.4
Size - 98.5x37x35 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is a pillar carved with the figure of man bird (kinnar) couple.
Fig. No. 413: Figure of a pillar

Antiquity No. - 66.262.4
Size - 86x18x20 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is a pillar with shaft like twisted decorated strips emerging from a ghata with pallavas.
Fig. No. 414: Pilaster showing a shaft

Size - 14x9x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 5th-6th century A.D.
Description - It is a pilaster showing shaft like a twisted rope supporting a ghata kept on round base and a band decorated with inverted stepped pyramid motif.
Antiquity No. - 42.64
Size - 17x17x4 cm
Material - Red sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is the piece of abhamandala of some deity carved with the lotus flower, band decorated with gaja nakha designs, a band decorated with garland & beaded string motif and again a band decorated with gaja-nakha design.
Fig. No. 416: Part of *abhamandala*

<table>
<thead>
<tr>
<th>Size</th>
<th>10x13x4 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>5th-6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the part of <em>abhamandala</em> of a deity decorated with a flower, garland, pearl string and <em>gaja naka</em> motif.</td>
</tr>
</tbody>
</table>
Fig. No. 417: Piece of *abhamandala*

**Size -** 12x21x5 cm  
**Material -** Sandstone  
**Condition -** Damaged  
**Period -** 5th-6th century A.D.  
**Description -** It is the broken *abhamandala* of a deity decorated with spear head, garland, pearl string and *gaja naka* motifs.
Fig. No. 418: A sculptural fragment

Size - 11x13x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 5th-6th century A.D.
Description - It is a sculptural fragment carved with floral scrolls.
Fig. No. 419: A sculptural fragment

Size - 8x8x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 5th-6th century A.D.
Description - It is a sculptural fragment carved with floral scrolls.
Fig. No. 420: Human head

Size - 10x7x4 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is a defaced human head.
Fig. No. 421: Defaced human head

Antiquity No. - S-715
Size - 8x5x5 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is a defaced human head having curly hair & wearing large kundals.
Fig. No. 422: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-84</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>17x104x18 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>5th-6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment decorated with floral scrolls and figures of kinnar couple.</td>
</tr>
</tbody>
</table>

Fig. No. 423: An architectural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>36x16x9 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>5th-6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an architectural fragment decorated with floral scrolls.</td>
</tr>
</tbody>
</table>
Fig. No. 424: A sculptural fragment

Antiquity No. - 67.348.4  
Size - 14x14x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - 5th-6th century A.D.  
Description - It is a sculptural fragment carved with a human figure.
Antiquity No. - 66.172.4
Size - 23x19x8 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is the upper right corner of the image of a deity showing a *maladhari vidyadhara* couple.
Fig. No. 426: Part of the *parikar*

<table>
<thead>
<tr>
<th><strong>Antiquity No.</strong></th>
<th>57.41</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>8x9x3 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>5th-6th century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is a broken piece of <em>parikar</em> of a deity.</td>
</tr>
</tbody>
</table>
Fig. No. 427: Male torso

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.168</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>10x12x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Musanagar, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>5th-6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a broken male torso.</td>
</tr>
</tbody>
</table>
Antiquity No. - H-219
Size - 163x182x42 cm
Material - Sandstone
Condition - Damaged
Provenance - Khiri, U.P.
Period - 5th-6th century A.D.
Description - It is the stone horse.\textsuperscript{143}
Fig. No. 429: Human face

Antiquity No. - 47.113
Size - 9x17x10 cm
Material - Sandstone
Condition - Damaged
Period - 5th-6th century A.D.
Description - It is a human face.
Fig. No. 430: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>8x4x3 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>5th-6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Sculptures of 6th century A.D.:

*Fig. No. 431: Image of Surya*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.401</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>93x47x24 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Khaira Dih, Ballia U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of two handed Surya in udichya vesha and his sword is hanging from his left side. He is holding lotus flowers in both hands and he is accompanied by his attendants Danda &amp; Pingal standing on his left and right sides. He is wearing a kiritamukuta and has urna sign on his forehead. His abhamandala is carved with three lotus flowers. Danda is holding a staff &amp; Pingal is holding ink-pot &amp; pen. This piece is carved out of Mauryan pillar(^\text{145}).</td>
</tr>
</tbody>
</table>
Fig. No. 432: Figure of a *Shaiva Dwarapala*

| Antiquity No. | 55.203 |
| Size         | 45x25x13 cm |
| Material     | Sandstone |
| Condition    | Damaged |
| Provenance   | *Bhitari, Ghazipur U.P.* |
| Period       | 6th century A.D. |
| Description  | It is lower right of a doorjamb of a temple carved with the image of a *Shaiva Dwarapala* in standing posture holding a trident and flower. |
Fig. No. 433: An Architectural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.294</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>31x74x20 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Padrauna, Deoria U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>6th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an architectural fragment carved with the images of kinnar couple\textsuperscript{147}.</td>
</tr>
</tbody>
</table>
Fig. No. 434: Male head

Antiquity No. - 49.250
Size - 5x4x4 cm
Material - Sandstone
Condition - Damaged
Period - 6th century A.D.
Description - It is a male head.
Sculptures of 6th-7th century A.D.:

Fig. No. 435: Male head

Antiquity No. - A-9  
Size - 16x9x5 cm  
Material - Sandstone  
Condition - Damaged  
Period - 6th-7th century A.D.  
Description - It is a male head.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>48.181</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>16x13x14 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Rajghat, Varanasi U.P. purchased from Shri. Mata Prasad Sita Ram</td>
</tr>
<tr>
<td>Period</td>
<td>6th-7th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a male head.</td>
</tr>
</tbody>
</table>

Fig. No. 436: Male head
Fig. No. 437: Male head

Antiquity No. - 55.160
Size - 15x17x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Musanagar, Kanpur U.P.
Period - 6th-7th century A.D.
Description - It is a male head148.
Fig. No. 438: Head of a male

Antiquity No. - 66.211.4
Size - 16x13x4 cm
Material - Sandstone
Condition - Damaged
Period - 6th-7th century A.D.
Description - It is a male head.
Fig. No. 439: Male head

Antiquity No. - 85.94
Size - 12x11x10 cm
Material - Sandstone
Condition - Damaged
Provenience - Mathura, U.P.
Period - 6th-7th century A.D.
Description - It is a male head.
Fig. No. 440: Human head

Antiquity No. -  66.210.4  
Size -          9x7x6 cm  
Material -     Red sandstone  
Condition -    Damaged  
Period -       6th-7th century A.D.  
Description -  It is a human head wearing a jatabhar.
Antiquity No. - H-110
Size - 125x57x37 cm
Material - Sandstone
Condition - Damaged
Provenance - Bateshwar, Agra U.P.
Period - 6th-7th century A.D.
Description - It is the image of Vishnu in standing posture. There is a plain round shaped abhamandala behind his head. 

Fig. No. 441: Figure of Vishnu
Fig. No. 442: Bust of Vishnu

Antiquity No. - 86.26.4
Size - 10x9x6 cm
Material - Sandstone
Condition - Damaged
Period - 6th-7th century A.D.
Description - It is the bust of Vishnu wearing kiritamukuta, ekavali and having a lotus shaped abhamandala.
Antiquity No. - 88.80.4
Size - 19x12x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Allahabad, U.P.
Period - 6th-7th century A.D.
Description - It is the Harihar head.
Antiquity No. - 56.332  
Size - 53x49x18 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Lakhneshwar Dih, Ballia U.P.  
Period - 6th-7th century A.D.  
Description - It is the lower portion of the image of Surya in udichya vesha. He is wearing sword on his left side. He is flanked by Danda & Pingal on left and right sides respectively. Behind them stand two ladies presumably they are the wives of deity\textsuperscript{180}. 
Antiquity No. - 60.16/2
Size - 29x18x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 6th-7th century A.D.
Description - It is the miniature figure of Surya holding flowers in his two hands. A sword is hanging on his left side. He is attended by Danda standing on his left side and Pingal whose figure is mutilated\textsuperscript{151}. 

Fig. No. 445: Figure of Surya
Fig. No. 446: Bust of an attendant of Surya

Antiquity No. - 66.232.4
Size - 54x35x32 cm
Material - Sandstone
Condition - Damaged
Period - 6th-7th century A.D.
Description - It is the bust of an attendant of Surya identified by his conical cap †.
Fig. No. 447: Saptamatrika panel

Antiquity No. - 55.283  
Size - 33x113x14 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Vindhyavasini temple, district Mirzapur U.P.  
Period - 6th-7th century A.D.  
Description - It is the Saptamatrika panel showing Vinadhara Shiva @ Virbhadra, Brahmani, Maheshvari, Kaumari, four handed Vaishnavi, Varahi, Aindri and Chamunda as we move from right to left. All the deities have plain oval halo.\textsuperscript{153}
Fig. No. 448: Ekmukhi Shivalinga

Antiquity No. - 95.44
Size - 50x33x25 cm
Material - Sandstone
Condition - Damaged
Period - 6th-7th century A.D.
Description - It is the upper part of Ekmukhi Shivalinga.
Fig. No. 449: Bust of a male

Antiquity No. - 69
Size - 15x16x16 cm
Material - Sandstone
Condition - Damaged
Period - 6th-7th century A.D.
Description - It is a male bust.
Fig. No. 450: Chaitya gavaksha showing a child

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.29</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>32x50x26 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>6th-7th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with a chaitya gavaksha showing a child holding flower. At the lower side, tula ends are shown.</td>
</tr>
</tbody>
</table>
Fig. No. 451: *Chaitya gavaksha* showing the figure of a man

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.290</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>26x95x27 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Jagatganj</em> tank, <em>Varanasi</em> U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>6th-7th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a <em>chaitya gavaksha</em> showing the figure of a man seated on a low couch, resting his right hand on a vessel and holding some object in his left hand at the level of his shoulder.(^{154}).</td>
</tr>
</tbody>
</table>
Fig. No. 452: Shivalinga

Antiquity No. - 58.478
Size - 45x16x16 cm
Material - Sandstone
Condition - Damaged
Provenance - Jajmau, Kanpur U.P.
Period - 6th-7th century A.D.
Description - It is the damaged shivalinga.

155
Antiquity No. - 66.254.4
Size - 36x36x10 cm
Material - Sandstone
Condition - Damaged
Period - 6th-7th century A.D.
Description - It is an architectural fragment carved with lotus design.
Fig. No. 454: Broken head of a deity

Size - 7x8x1 cm
Material - Sandstone
Condition - Damaged
Period - 6th-7th century A.D.
Description - It is the broken head of a deity protected by five hooded snake.
Sculptures of 7th century A.D.:

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>S-927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>22x18x12 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>7th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is lower part of a <em>Shaiva</em> image showing <em>Nandi</em> with third eye and a male head.</td>
</tr>
</tbody>
</table>

Fig. No. 455: *Shaiva* image showing *Nandi*
Fig. No. 456: Bust of Kuber

Antiquity No. - 54.152  
Size - 16X15.5x9 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Muktadevi temple, Kanpur U.P.  
Period - 7th century A.D.  
Description - It is the bust of Kuber holding bowl in his right hand and a stick in his left hand.  

\[^{157}\]
Fig. No. 457: Image of a goddess in standing posture

Antiquity No. - 65.84
Size - 49x27x10 cm
Material - Sandstone
Condition - Damaged
Period - 7th century A.D.
Description - It is the image of a goddess in standing posture. She is holding flower in her right hand and a bird is perched on her left hand. She is flanked by two female attendants sitting with folded hands. Her abhamandala is circular with border decorated with beaded strings.\textsuperscript{158}
Fig. No. 458: *Chaitya gavaksha* housing the figure of a man seated on a low couch

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.292</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>32x64x30 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Jagatganj tank, Varanasi U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>7th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a <em>chaitya gavaksha</em> housing the figure of a man seated on a low couch, resting his left hand on a vessel and holding some object in his left hand at the level of his shoulder(^{159}).</td>
</tr>
</tbody>
</table>
**Antiquity No.** - 54.150  
**Size** - 9x6x8 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - *Muktadevi* temple, Kanpur U.P.  
**Period** - 7th century A.D.  
**Description** - It is a female head.
Fig. No. 460: Upper right part of the image of a deity

Antiquity No. - 55.235
Size - 32x27x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Unchgaon, Sitapur U.P.
Period - 7th century A.D.
Description - It is the upper right part of the image of a deity showing a damaged figure of *maladhari vidyadharā*\(^{160}\).
Sculptures of 7th-8th century A.D.:

Antiquity No. - H-124
Size - 63x38x14 cm
Material - Sandstone
Condition - Damaged
Provenance - Manwa Dih, Sitapur U.P.
Period - 7th-8th century A.D.

Description - It is the Vishwarupa incarnation of eight handed Vishnu in standing posture. The main head is missing but we can see lion & fish heads on the right side and boar & tortoise on the left side. He is carrying khadaga, arrow, chakra, khetaka, shankha and bow. His feet are supported by Prithvi on her palms and two Nagas with five hooded canopy. Vishnu is flanked by Garuna & chaap purusha on the right side and Lakshmi & Padma purusha on the left side. On the right side of the image in the middle part exists images of Yama and Indra and on the corresponding left side exists a monkey

Fig. No. 461: Figure of eight handed Vishnu
Antiquity No. - 44.46 & 66.233
Size - 99x56x17 cm
Material - Sandstone
Condition - Damaged
Provenance - Dalmau, Rae-Bareilly U.P.
Period - 7th-8th century A.D.
Description - It is a fragmented and defaced image of Vishwarupa Vishnu standing in tribhanga mudra. The only existing right hand is taking out an arrow out of a quiver. The simha and Varaha faces can be seen on right and left sides of the missing main face. Hayagriva, Lakulisha and Brahma can be seen seated above his main head. His halo is full of miniature deities bordered by human heads 27 in number representing 28 Nakshatras minus Abhijeet nakshatra. 11 Rudras carrying tridents in their left hands and number of them seated on bulls are carved on the left side of his head. Similarly some incarnations of Vishnu like four armed Balrama, Rama, Buddha, Vamana with a ghata, Krishna holding chakra and sankha
can also be identified. The corresponding side of the halo depicts Parashuram, the twelve Adityas, Shiva on bull, Indra on elephant, Agni on Ram and also some other deities. Below the elbows of the left side appears winged Garuna in Namaskara mudra. Among the ayudhpurushas, head of only two below Vishnu’s right hand are preserved. What is of special interest is the arrow symbol borne by one of the figures. This therefore, can be taken as Bana-purusha, accordingly next figure would be Gapa-purusha\textsuperscript{162}.

**Fig. No. 463: Image of four handed Vishnu**

**Antiquity No.** - 56.337

**Size** - 62x30x10 cm

**Material** - Sandstone

**Condition** - Damaged

**Provenance** - Nasirabad, Sitapur U.P.

**Period** - 7th-8th century A.D.

**Description** - It is the headless image of four handed Vishnu in standing posture. On his left side stands Padma purusha holding a flower and behind him a male attendant holding a sphere top staff\textsuperscript{163}.
Fig. No. 464: Four handed *Vishnu* in standing posture

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>59.165</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>22x14x6 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>7th-8th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken image of four handed <em>Vishnu</em> in standing posture wearing <em>vanamala</em> holding a fruit in his right hand and some unidentified object in his left hand.</td>
</tr>
</tbody>
</table>
Fig. No. 465: Bust of Vishnu

Antiquity No. - 89.15
Size - 21x23x14.5 cm
Material - Sandstone
Condition - Damaged
Period - 7th-8th century A.D.
Description - It is the bust of Vishnu.
Fig. No. 466: Head of a deity

Antiquity No. - UN-6
Size - 8x10x4 cm
Material - Sandstone
Condition - Damaged
Period - 7th-8th century A.D.
Description - It is the head of a deity (Vishnu?). He is wearing *kiritamukuta* and large sized *kundals.*
Antiquity No. - 55.275
Size - 18x12x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Kannauj U.P.
Period - 7th-8th century A.D.
Description - It is the right middle part of the parikar of a Vishnu image showing vanamala, the shaft of gada and a female fly whisk bearer. 
Fig. No. 468: Figure of Vinadhari Shiva

Antiquity No. - 57.349
Size - 45x31x22 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 7th-8th century A.D.
Description - This broken image has been identified by N. P. Joshi as Vinadhara Shiva (?)\textsuperscript{165}. 

\textsuperscript{165}
Antiquity No. - 66.256.4
Size - 36x33x19 cm
Material - Sandstone
Condition - Damaged
Period - 7th-8th century A.D.
Description - It is the upper right part of the image of Shiva showing a miniature three headed four handed Brahma placed on a lotus seat, maladhati vidyadharas couple and the abhamandala decorated with lotus flower and floral designs.

Fig. No. 469: Upper right part of the image of Shiva
Fig. No. 470: Sculptural fragment showing the figure of Ganga

Antiquity No. - H-189
Size - 68x37x20 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 7th-8th century A.D.
Description - It is a sculptural fragment showing the figure of Ganga housed inside a round pillared rathika having vaulted roof. She stands on a makara and is accompanied by a female attendant & a dwarf.
Fig. No. 471: Lower part of the colossal Ganesha image

Antiquity No. - 56.287  
Size - 37x68x30 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - 7th-8th century A.D.  
Description - It is the lower part of the colossal Ganesha image showing his left foot wearing *nupur* placed on lotus. Mouse facing right is shown below his pedestal. Knee and foot are visible on right and left flanks. *Kirtimukha* is carved on the pedestal\(^{167}\).
Fig. No. 472: Part of the image of Ganesh

Antiquity No. - 57.325
Size - 23x17x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 7th-8th century A.D.
Description - It is the part of the image of Ganesh showing his laddu bowl & part of his trunk.168.
Fig. No. 473: Image of Hanuman

Antiquity No. - 51.87
Size - 17x26x22 cm
Material - Sandstone
Condition - Damaged
Provenance - Farrukhabad U.P.
Period - 7th-8th century A.D.
Description - It is the broken image of Hanuman\(^{169}\).
Fig. No. 474: Lower right part of the *parikar* of a deity

Antiquity No. - H-152  
Size - 32x25x11 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - *Mathura, U.P.*  
Period - 7th-8th century A.D.  
Description - It is the lower right part of the *parikar* of a deity showing his left leg and a divine figure sitting on the left side.
**Fig. No. 475: Sarvatobhadrika showing Buddha sitting in vyakhyan mudra**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>L-66.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>49x22x30 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>7th-8th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the Sarvatobhadrika showing Buddha sitting in vyakhyan mudra. The three sides bears broken images of Buddha. Dharmachakra is carved on the pedestal. It is topped with inverted bell.</td>
</tr>
</tbody>
</table>
Fig. No. 476: Pilaster of a *Buddhist* temple

**Antiquity No.** - S-803  
**Size** - 87x19x10 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 7th-8th century A.D.  
**Description** - It is the pilaster of a *Buddhist* temple. Its lowermost portion has a square section. Its front face is carved with the scene from *Buddha’s* life. The middle round part is decorated with images of *Buddha* in standing posture and housed inside arcuate niches. Above this storey exist a band of *rathikas* housing *Buddha* in *dhyana mudra*. The *rathikas* are placed on pedestal decorated with lotus petals.
Fig. No. 477: Image of mother goddess sitting in sukhasana

Antiquity No. - P-754
Size - 117x67x27 cm
Material - Sandstone
Condition - Damaged
Period - 7th-8th century A.D.
Description - It is the image of mother goddess sitting in sukhasana and holding a mirror in her left hand. She is holding her right hand in varada mudra.
Fig. No. 478: Female head

Antiquity No. - 48.111
Size - 14x9x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Bhita, Allahabad U.P.
Period - 7th-8th century A.D.
Description - It is a female head.
Fig. No. 497: Head of a female

Antiquity No. - 59.25
Size - 12x9x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 7th-8th century A.D.
Description - It is a female head.
Fig. No. 480: Headless torso of Buddha

Antiquity No. - 50.44
Size - 19x26x13 cm
Material - Sandstone
Condition - Damaged
Provenance - Kosam, Allahabad U.P.
Period - 7th-8th century A.D.
Description - It is the headless torso of Buddha in vyakhyan mudra

170
Fig. No. 481: Human head

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.220.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>15x11x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>7th-8th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a broken human head.</td>
</tr>
</tbody>
</table>
**Fig. No. 482: Head of a deity**

<table>
<thead>
<tr>
<th><strong>Antiquity No.</strong></th>
<th>66.246.4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td>28x23x10 cm</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>7th-8th century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is the head of a deity.</td>
</tr>
</tbody>
</table>
Fig. No. 483: Headless bust of a male

Antiquity No. - 57.316
Size - 38x84x14 cm
Material - Sandstone
Condition - Damaged
Period - 7th-8th century A.D.
Description - It is the headless bust of a male deity.
Antiquity No. - 51.42  
Size - 21x19x12 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Bhadoi, Lucknow U.P.  
Period - 7th-8th century A.D.  
Description - It is the head of a deity wearing short *kiritamukuta*.  

Fig. No. 484: Head of a deity
Fig. No. 485: Bust of a lady

Antiquity No. - 53.122
Size - 22x12x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Muktadevi temple, Kanpur U.P.
Period - 7th-8th century A.D.
Description - It is the bust of a lady.
Fig. No. 486: Bust of a female deity

Antiquity No. - 53.166
Size - 36x21x16 cm
Material - Sandstone
Condition - Damaged
Provenance - Kannauj U.P.
Period - 7th-8th century A.D.
Description - It is the broken bust of a female deity\textsuperscript{172}.
**Fig. No. 487: Chaitya gavaksha housing a tirthankara**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.289</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>33x84x24 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Padrauna, Deoria U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>7th-8th century A.D.</td>
</tr>
</tbody>
</table>
| Description   | It is a sculptural fragment showing *chaitya gavaksha* housing a *tirthankara* seated on ground and flanked by two diminutive male figures."
Fig. No. 488: Figure of chaitya gavaksha

Antiquity No. - 66.65.4
Size - 40x81x38 cm
Material - Sandstone
Condition - Damaged
Period - 7th-8th century A.D.
Description - It is a human head peeping from chaitya gavaksha.
Fig. No. 489: Top rail of a stone railing

<table>
<thead>
<tr>
<th>Size</th>
<th>15x32x18 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura</td>
</tr>
<tr>
<td>Period</td>
<td>7th-8th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the top rail of a stone railing carved with chaitya motif.</td>
</tr>
</tbody>
</table>
Antiquity No. - 55.291
Size - 37x54x10 cm
Material - Sandstone
Condition - Damaged
Period - 7th-8th century A.D.
Description - It is a *chaitya gavaksha* with a man sitting on the floor & holding a fruit in his left hand.
Fig. No. 491: Part of a door lintel

**Antiquity No.** - 58.49

**Size** - 27x30x21 cm

**Material** - Sandstone

**Condition** - Damaged

**Provenance** - Kampil, Farrukhabad U.P.

**Period** - 7th-8th century A.D.

**Description** - It is a part of door lintel carved with the images of four cows on the right side, Yashoda churning milk and a very fat infant Krishna leaning over a milk churning pot on the left side.
Sculptures of 8th century A.D.:

Fig. No. 492: Male head

Antiquity No. - C-235
Size - 8x5x6 cm
Material - Red sand stone
Condition - Damaged
Period - 8th century A.D.
Description - It is a male head.
Fig. No. 493: Head of a male

Antiquity No. - 57.407
Size - 11x11x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Khaira Dih, Ballia U.P.
Period - 8th century A.D.
Description - It is a male head.
Fig. No. 494: Female head

Antiquity No. - 54.38
Size - 6x4x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhabad U.P.
Period - 8th century A.D.
Description - It is a female head.
Fig. No. 495: Four handed figure of Harihar

Antiquity No. - H-119
Size - 64x36x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 8th century A.D.
Description - It is the four handed figure of Harihar in standing posture. He is carrying rosary, trishula, chakra and shankha. The crown is composite of jatamukuta and kiritamukuta. The parikar of the image shows bull, trishula purusha, two maladhar vidyadharas, chakra purusha and Garuna as we move in clockwise direction.
Fig. No. 496: Parikar of Vishnu image

Antiquity No. - 51.73  
Size - 20x17x7 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Sankisa, Farrukhabad U.P.  
Period - 8th century A.D.  
Description - It is the parikar of Vishnu image showing Buddha standing in abhaya mudra and horse riding Kalki. 

176
Fig. No. 497: Image of four handed Vishnu in standing posture

Antiquity No. - 55.286
Size - 77x55x21 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Chandpur, Kannauj U.P.
Period - 8th century A.D.
Description - It is the image of four handed Vishnu in standing posture and front right hand in varada mudra and carrying gada, chakra & shankha in other hands. He is flanked by diminutive figures of female & male fly whisk bearers. Donor husband & wife sits on right and left side respectively. There are male attendants holding a staff & a spear and standing on extreme right & left side. Upper part of the parikar shows maladhari vidyadharas.¹⁷⁷
Fig. No. 498: Votive image of *Vishnu*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>58.230</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>14x8x2 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Kanpur U.P.</em></td>
</tr>
<tr>
<td>Period</td>
<td>8th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the votive image of <em>Vishnu</em> in standing posture(^378).</td>
</tr>
</tbody>
</table>
Fig. No. 499: Sukanasa showing head of Shiva inside chaitya gavaksha

Antiquity No. - O-74
Size - 84x127x27 cm
Material - Sandstone
Condition - Damaged
Provenance - Allahabad U.P.
Period - 8th century A.D.
Description - It is Sukanasa showing head of Shiva inside chaitya gavaksha. The outline of gavaksha consists of plain band & a beaded string\textsuperscript{179}. 
Fig. No. 500: Udgama showing the head of Shiva

Antiquity No. - 66.52.4
Size - 48x86x30 cm
Material - Sandstone
Condition - Fair
Period - 8th century A.D.
Description - It is the *udgama* showing the head of *Shiva* peeping from *chaitya gavaksha*\(^{180}\).
Fig. No. 501: Figure of Lakulisha housed inside square pillared rathika

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-172</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>48x52x18 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>8th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing the figure of Lakulisha housed inside square pillared rathika &amp; topped with chandrashala and flanked with ardha-chandrashala. This assembly is topped with a chandrashala having Shiva head as gavaksha bimba\textsuperscript{181}.</td>
</tr>
</tbody>
</table>
Antiquity No. - 66.71.4
Size - 96x52x30 cm
Material - Sandstone
Condition - Damaged
Period - 8th century A.D.
Description - It is the defaced image of Uma-Mahesh seated in alingan mudra. The figures of Ganesh & Nandi can be seen sitting in front of the couch on which the couple is seated. Two goddesses seated on lotus flowers can be seen at the top of the panel. There is a lotus plant in between the two goddesses.\textsuperscript{182}
Fig. No. 503: Lower left part of the Parvati image

Antiquity No. - 52.4
Size - 31x37x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Khiri U.P.
Period - 8th century A.D.
Description - It is the lower left part of the Parvati image. Only her feet and left hand holding a ghata are visible. Below the hand appears a lady facing left and holding a water vessel in her upraised right hand. Behind this figure a deer facing left is also seen. The back slab shows a male figure, Kartikeya seated in lalitasana with a spear in his left hand and lower portion of a vyala figure is also shown above.\(^{183}\)
Antiquity No. - H-153
Size - 18x12x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 8th century A.D.
Description - It is the defaced bust of three headed Brahmani. 

Fig. No. 504: Figure of three headed Brahmani
Fig. No. 505: Image of four handed Saraswati

Antiquity No. - H-188
Size - 68x60x22 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 8th century A.D.
Description - It is the image of dancing four handed Saraswati holding Vina with two hands and ends of her Uttariya with the other two hands. She is flanked by her two companions and performing his dance in the midst of lotus plants. The whole scene is shown inside round chaitya gavaksha marked with beaded marks.
Fig. No. 506: Image of goddess Mansa

Antiquity No. - O-263
Size - 33x12x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Shivadwara, Mirjapur U.P.
Period - 8th century A.D.
Description - It is the image of goddess Mansa seated on a low couch. A pot is made on the couch from which two snakes are emerging. She is holding rosary and kamandala in her two hands. She is flanked by a column made by snake hoods. There is a linga above her right shoulder and Ganesha above her left shoulder. Both are placed on simple pedestals.
Fig. No. 507: Eight handed Durga

Antiquity No. - 55.287
Size - 68x47x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Chandpur, Kannauj U.P.
Period - 8th century A.D.
Description - It is the image of eight handed standing Durga holding front right hand in abhaya mudra and front left hand is resting on her thigh. The other hands hold akshamala, chakra, an unidentified object, ghanta, trishula and khetaka as we move in clockwise direction.
Fig. No. 508: Image of Tirthankara Parshvanatha

Antiquity No. - 48.182
Size - 60x37x14 cm
Material - Sandstone
Condition - Damaged
Provenance - Rajghat, Varanasi U.P. purchased from Shri. Mata Prasad Sita Ram
Period - 8th century A.D.
Description - It is the image of Tirthankara Parshvanatha in kayotsarga mudra protected by seven hooded snake. Dharnidhar and Padmavati stand on his right and left sides respectively. A female devotee sits on the left side. Parikar shows two tirthankaras sitting in dhyana mudra, two maladhari vidyadharas, trichhatra and deva dundubhi.88
Fig. No. 509: Figure of three headed Kartikeya

Antiquity No. - 55.301  
Size - 15x12x9 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Kannauj U.P.  
Period - 8th century A.D.  
Description - It is the image of three headed Kartikeya (whose other three heads are supposed to be existent on the back side)\textsuperscript{189}.
Antiquity No. - 56.262
Size - 43x20x8 cm
Material - Sandstone
Condition - Damaged
Period - 8th century A.D.
Description - It is the image of Surya in udichya vesha. He is holding lotus flower in his two hands. He is flanked by Danda & Pingal on left and right sides.
Fig. No. 511: Torso of Surya

Antiquity No. - 56.88
Size - 33x21x20 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th century A.D.
Description - It is the headless mutilated torso of Surya showing kavacha worn by the deity.
Fig. No. 512: Figure of horse riding *Kalki*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>81.12.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>23x18x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Phyllite</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Shafipur, Unnao U.P.</em></td>
</tr>
<tr>
<td>Period</td>
<td>8th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the lower left part of an image showing horse riding <em>Kalki</em> with a <em>chhatra</em> bearer, now obliterated. There are three other attendants. The one on the upper right side is holding a water vessel.</td>
</tr>
</tbody>
</table>
Fig. No. 513: Image of Kuber

Antiquity No. - 54.27
Size - 37x31x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Kampil, Farrukhabad U.P.
Period - 8th century A.D.
Description - It is the image of Kuber in standing posture, holding cup in his right hand and nakuli in his left hand. He is accompanied by a female bearing a liquor pot.
Antiquity No. - 53.167
Size - 42x20x18 cm
Material - Sandstone
Condition - Damaged
Provenance - Kannauj U.P.
Period - 8th century A.D.
Description - It is the left side parikar of the image of a deity showing a female attendant bearing a fly whisk. 
Antiquity No. - 66.166.4
Size - 24x16x8 cm
Material - Sandstone
Condition - Damaged
Period - 8th century A.D.
Description - It is a broken image of a *maladhari vidyadhara*.

Fig. No. 515: Image of *Maladhari vidyadhara*
Fig. No. 516: Bust of a female

Antiquity No. - 66.215.4
Size - 11x7x6 cm
Material - Sandstone
Condition - Damaged
Period - 8th century A.D.
Description - It is a female bust.
Fig. No. 517: Upper portion of a male

Antiquity No. - 51.75
Size - 12x15x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhabad U.P.
Period - 8th century A.D.
Description - It is a sculptural fragment showing the headless upper portion of a male.
Fig. No. 518: Lower part of the left side doorjamb of a temple

Antiquity No. - 45.46
Size - 24x21x19 cm
Material - Sandstone
Condition - Damaged
Period - 8th century A.D.
Description - It is the lower part of the left side doorjamb of a temple showing river goddess carrying a water vessel and accompanied with two attendants.
Fig. No. 519: A sculptural fragment

Antiquity No. - H-61
Size - 16x10x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 8th century A.D.
Description - It is a sculptural fragment carved with the figure of an elephant and a divine couple in the front.
Antiquity No. - 51.44
Size - 12x9x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Bhadoi, Lucknow U.P
Period - 8th century A.D.
Description - It is a sculptural fragment showing the middle portion of a body showing a hand in abhaya mudra194.
Fig. No. 521: Middle portion of a human figure

Antiquity No. - 51.48
Size - 39x20x18 cm
Material - Sandstone
Condition - Damaged
Provenance - Kampil, Farrukhabad U.P.
Period - 8th century A.D.
Description - It is the middle portion of a human figure.
Catalogue of Antiquities of State Museum, Lucknow: Part II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 522: A sculptural fragment

Antiquity No. - 54.40
Size - 9x4x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Sankisa, Farrukhhabad U.P.
Period - 8th century A.D.
Description - It is a sculptural fragment. 195.
Fig. No. 523: Posterior of a horse

Antiquity No. - 56.135
Size - 33x26x28 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th century A.D.
Description - It is the broken posterior of a horse.
Sculptures of 8th-9th century A.D.:

Fig. No. 524: Figure of Devaki feeding Krishna

Antiquity No. - O-265
Size - 19x28x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Sivadhar, Mirjapur U.P.
Period - 8th-9th century A.D.
Description - It is the figure of Devaki feeding Krishna. The bed is marked with gada, chakra and shankha. Legs of a female massaging her feet are visible on the extreme right side.197
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-703</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>74x32x33 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Uchchaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
</tbody>
</table>
Description - It is a sculptural fragment showing the part of the parikar of Vishnu image showing part of vanamala worn by the main deity and Lakshmi holding a lotus and cauri standing to her right. Behind Lakshmi there are two figures, the lower one with face chipped off is difficult to identify. He is holding danda with both of his hands. By the right of this figure Buddha is seen standing with his right hand suspended in varada mudra and the upraised left holds the hem of his garment. Behind these two figures, there is a headless male standing with his back enface and holding a big quiver with both of his hands. Over the figure of Buddha, lower portion of another male is seen with big bow on his left shoulder and an arrow in his left hand of which only the four fingers are now extant. He wears a vanamala also. This is obviously Rama. The lower field of the pedestal shows two male and female figures standing with water jars in their upraised left hands. Appearance of two crocodiles near the feet of males suggests that they are the Udadhi-Kumaras appearing with their wives to worship the main deity.

Fig. No. 526: Image of Vishnu

Antiquity No. - UN-5 b  
Size - 8x9x4 cm  
Material - Sandstone  
Condition - Damaged  
Period - 8th-9th century A.D.  
Description - It is the heavily mutilated image of Vishnu (?). Vanamala is also visible.
Fig. No. 527: Miniature image of *Vishnu*

**Antiquity No.** - 55.217  
**Size** - 11x7x1 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Temple of *Anand Mai, Kanpur U.P.*  
**Period** - 8th-9th century A.D.  
**Description** - It is the broken miniature image of *Vishnu* in standing posture.°
Fig. No. 528: Bust of Vishnu

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.278</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>23x23x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Kannauj U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken bust of Vishnu wearing kiritamukuta.</td>
</tr>
</tbody>
</table>

200.
Fig. No. 529: Lower left part of the image of Vishnu

Antiquity No. - 57.312
Size - 39x18x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th-9th century A.D. d
Description - It is the lower left part of the image of Vishnu showing his hand holding conch-shell and shankha purusha below the hand with a female attendant standing his left & holding an unidentified object. Vanamala of the deity is also visible on the right side\textsuperscript{201}. 
Fig. No. 530: Upper part of the image of Vishnu

Antiquity No. - 57.313
Size - 29x33x17 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th-9th century A.D.
Description - It is the upper part of the image of Vishnu showing three headed Brahma sitting on a lotus seat. His three remaining hands hold rosary, shruva and manuscript as we move in the clockwise direction.202.
Fig. No. 531: Figure of Shankha Purusha

Antiquity No. - 57.343
Size - 25x24x13 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th-9th century A.D.
Description - It is part of the image of Vishnu showing headless shankha purusha203.
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 532: Part of the Vishnu image

<table>
<thead>
<tr>
<th>Size</th>
<th>13x8x4 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the upper part of the image of Vishnu (?)</td>
</tr>
</tbody>
</table>
**Fig. No. 533: Head of Vishnu**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>UN-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>8x10x4 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the head of Vishnu (?) wearing a kiritamukuta with a circular abhamandala.</td>
</tr>
</tbody>
</table>
Fig. No. 534: Lower part of the image of Vishnu

Antiquity No. - UN-5 a  
Size - 10x8x4 cm  
Material - Sandstone  
Condition - Damaged  
Period - 8th-9th century A.D.  
Description - It is the lower part of the image of Vishnu. He is holding shankha in his left hand and chakra is placed on a squat alter. Round portion of gada is shown on the right side.
Fig. No. 535: Middle right portion of the image of Vishnu

Size - 11x16x12 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the middle right portion of the image of Vishnu (?) showing his vanamala, hand of an attendant and damaged head of another attendant.
Antiquity No. - S-918
Size - 20x9x9 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the head of Vishnu wearing kiritamukuta decorated with kirtimukha, pearl strings and floral designs.\textsuperscript{204}
Fig. No. 537: Head of Harihar

Antiquity No. - 88.99
Size - 15x7x9 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the Harihar head.
Antiquity No. - O-82
Size - 45x29x10 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the upper left portion of the image of Shiva. The parikar is carved with the face of a lion and maladhari vidyadhara. The abhamandala has a lotus like central portion surrounded by a thick border decorated with circles.
Indian Journal of Archaeology

Fig. No. 539: Kalyan-Sundar image

Antiquity No. - 52.82
Size - 32x23x06 cm
Material - Sandstone
Condition - Damaged
Provenance - Faizabad Museum, Faizabad U.P.
Period - 8th-9th century A.D.
Description - It is the Kalyan-Sundar image showing four handed Shiva and two handed Parvati in panigrahana posture with Brahma acting as priest. Shiva is holding bowl, trident and kamandala in his three hands. Parvati is holding mirror in her left hand. Their right hands are joined together. Roof of the canopy under which marriage is taken place shows Surya, Agni, Vayu, Varuna and a lady in sitting posture as we move from right to left. Parikar of the image shows Vishnu in standing posture, Nandi, Tumburu, Naag & Kuber, all four in sitting posture and an attendant holding the staff of chhatra as we move clockwise. The pedestal is carved with the images of five ganas dancing and playing musical instruments between lion and nandi on right & left sides.

712
Fig. No. 540: Three headed figure of Narvahana Vatukeshwara Bhairava

Antiquity No. - 66.45.4  
Size - 127x62x32 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Agra U.P.  
Period - 8th-9th century A.D.  
Description - It is the image of three headed eight handed Narvahana Vatukeshwara Bhairava seated on a couch & wearing a yogapatta. His hands are holding sword, akshamala, pasha and kamandala in his remaining hands as we move clockwise. His couch is flanked by two male attendants and parikar has makari, a male, a maladhari vidyadhara couple, three headed four handed bearded person, a maladhari vidyadhara couple, a male and makari as we move clockwise direction. The pedestal bears one line inscription which reads: ‘Om Batukeshwarah’

206
Fig. No. 541: Head of Shiva

Antiquity No. - 56.458
Size - 10x15x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th-9th century A.D.
Description - It is the head of Shiva with third eye on the forehead.
Fig. No. 542: Ekmukhi Shivalinga

Antiquity No. - UN-2
Size - 20x12x10 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the image of Ekmukhi Shivalinga.
Fig. No. 543: Head of *Ardhanarishwar*

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>37.303</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>27x17x13.5 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is <em>Ardhanarishwar</em> head.</td>
</tr>
</tbody>
</table>
Fig. No. 544: Image of Uma-Mahesh

Antiquity No. - 56.975
Size - 36x22x13 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the defaced image of Uma-Mahesh seated on a couch.
Fig. No. 545: Lower part of the image of *Tapasvini Parvati*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-169</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>94x54x32 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Mathura, U.P.</em></td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the lower part of the image of <em>Tapasvini Parvati</em> in standing posture.</td>
</tr>
</tbody>
</table>
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 546: Miniature image showing Parvati

Antiquity No. - 66.135.4
Size - 11x8x1 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is a miniature image showing Parvati in standing posture. Her mount godha is carved on the pedestal. She is flanked by lion and bull sitting on right & left sides. Shivalinga and Ganesh are placed at the level of her shoulders on pillar like objects. There are seven Shivalingas placed on a ledge above her head.208
Fig. No. 547: Image of four handed Parvati

- **Antiquity No.**: 2003.6.4
- **Size**: 59x31x10 cm
- **Material**: Sandstone
- **Condition**: Damaged
- **Period**: 8th-9th century A.D.
- **Description**: It is the image of four handed Parvati in standing posture holding varada, akshamala, a fruit and kamandala in her four hands as we move in clockwise direction. She is standing on her mount godha flanked by lion and deer. Four Shivalingas placed on a narrow ledge located above her head.
Fig. No. 548: Image of Parvati seated in lalitasana

Antiquity No. - 54.148  
Size - 45x29x9 cm  
Material - Sandstone  
Condition - Damaged  
Period - 8th-9th century A.D.  
Description - It is the image of Parvati seated in lalitasana on a lotus shaped couch, wearing yogapatta and holding akshamala and kamandala in her right and left hands. She wears jatamukuta and her abhamandala is also lotus shaped.
Fig. No. 549: Figure of Saptamatrika panel

Antiquity No. - H-34
Size - 28x61x9 cm
Material - Black basalt
Condition - Damaged
Provenance - Nalanda, Bihar U.P.
Period - 8th-9th century A.D.
Description - It is a slab showing the figure of Saptamatrika panel with four handed figure of Shiva, all seated on their respective mounts namely bull, goose, peacock, Garuna, elephant, buffalo and a corpse. Among all the mother goddess, the first from the left Shiva is Brahmi who is holding rosary and a pot in her hands. Next is Maheshvari with a trident in her left hand and her right hand is resting on her knee. Next to her is the figure of Kaumari who is holding a fruit in her right hand and a spear in her left hand. Then comes is the figure of Vaishnavi. She is holding a fruit, lotus, chakra and shankha in her hands. Next is the figure of Indrani. She is followed by Varahi who is holding a dagger and a cup in her hands. The figure of Chamunda comes to the last. She is holding a cup and a dagger in her hands. There is one line inscription on the pedestal209.
Fig. No. 550: Part of the Saptamatrika panel

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>65.172.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>38x50x35 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Vaitaleshwara temple, village Deval, Tehsil Karnaprayag, District Chamoli Uttarakhand</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the part of the Saptamatrika panel carved with the figures of three headed four headed Brahmani sitting on lotus seat carried by two swans &amp; carrying akshamala, shruva, manuscript &amp; kamandala (as we go clockwise), four handed Parvati sitting on a bull &amp; holding varada, flower, trishula &amp; kamandala (as we go clockwise) and two handed Kaumari sitting on peacock &amp; holding a fruit and shakti in her right and left hands.</td>
</tr>
</tbody>
</table>

210.
Fig. No. 551: Broken image of eight handed Durga

Antiquity No. - 62.19
Size - 55x43x18 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the broken image of eight handed Durga sitting on a lion in lalitasana. She is holding hilt of a khadaga, trishula, khetaka and chaap in her existing hands as we move in clockwise direction. Front right hand is held in varada mudra. Her right foot is resting on a lotus pedestal.
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3\textsuperscript{rd} century B.C. to 9\textsuperscript{th}-10\textsuperscript{th} century A.D.

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>65.170 A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>29x23x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Dolerite</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8\textsuperscript{th}-9\textsuperscript{th} century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of four handed Durga sitting on her mount lion and holding varada aksha, trishula, chakra and kamandala in her four hands as we move in the clockwise direction.</td>
</tr>
</tbody>
</table>

Fig. No. 552: Image of four handed Durga
Fig. No. 553: Image of Gaja-Lakshmi flanked by Ganesh and Kuber

Antiquity No. - O-251
Size - 10x18x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Jaunpur U.P.
Period - 8th-9th century A.D.
Description - It is the image of Gaja-Lakshmi flanked by Ganesh and Kuber. The elephants are standing on the lotus flower held by the goddess.²¹¹
### Fig. No. 554: Image of Gaja-lakshmi & Durga

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.201</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>114x41x23 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Bhitari, Ghazipur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
</tbody>
</table>

**Description**

It is a sculptural fragment carved on the obverse side with the image of Gaja-Lakshmi being anointed by elephants in a lotus forest. She is holding *sriphala* in her right hand and is flanked by two *yakshas*, *shankha nidhi* and *Padma nidhi* seated on lotus seats. Image of four handed *Simhavahini Durga* is carved on the reverse side. She is carrying *khadaga, trishula*, lotus bud and *khetaka*.212
Fig. No. 555: Figure of dancing Ganesh

Antiquity No. - 57.466  
Size - 28x18x9 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Badaun U.P.  
Period - 8th-9th century A.D.  
Description - It is the image of four handed dancing Ganesh. Mouse is carved on the triratha pedestal. His parikar has a male attendant seated on a couch, vyala, gaja-makara, two maladhari vidyadharas, gaja-makara, vyala and a male attendant as we move in the clockwise direction213.
Fig. No. 556: Dancing Ganesh

Antiquity No. - 58.47
Size - 72x60x24 cm
Material - Sandstone
Condition - Damaged
Provenance - Kampil, Farrukhabad U.P.
Period - 8th-9th century A.D. [4428]
Description - It is the image of eight handed dancing Ganesh holding lotus, radish, ankusha and bowl of laddus as we move in the clockwise direction. His parikar has a tabla player, drum player, gaja...
shardula, cymbal player and flute player as we go in clockwise direction. A small mouse is sitting between his legs. His pedestal is marked with a knot²¹⁴.

Fig. No. 557: Figure of a panel

Antiquity No. - 58.88  
Size - 28x36x9 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Pahari Bhitari, Hamirpur U.P.  
Period - 8ᵗʰ-9ᵗʰ century A.D.  
Description - It is a panel carved with the images of Ganesh, Kuber and Bhadra holding cup & nakuli in her left and right hand like Kuber, as we move from right to left. A female stands between Kuber & Ganesh who has been identified as wine bearer lady of Kuber²¹⁵.
Antiquity No. - 58.50
Size - 31x68x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Kampil, Farrukhabad U.P.
Period - 8th-9th century A.D.
Description - It is a slab carved with three headed four handed Brahma and a male deity²¹⁶.
Fig. No. 559: Lower right portion of the image of Kartikeya

Antiquity No. - 56.288
Size - 63x37x29 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th-9th century A.D.
Description - It is the lower right portion of the image of Kartikeya showing his mount peacock, garland worn by him, a male attendant sitting on the right side and a female attendant standing behind him & holding a flower. The pedestal is carved with floral scrolls.217.
# Fig. No. 560: Broken image of Surya

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>60.189</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>13x13x6 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken image of <em>Surya</em> in standing posture and holding two lotuses which have been broken off in his two hands. His <em>abhamandala</em> is decorated with lotus flower and beaded strings. He is wearing a squat <em>kiritamukuta</em>.</td>
</tr>
</tbody>
</table>
**Fig. No. 561: Bust of Surya**

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>58.9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>29x18x9 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is the bust of <em>Surya</em> wearing a crown, <em>kundal</em>, <em>graiveyaka</em> and <em>kavacha</em>.</td>
</tr>
</tbody>
</table>
Fig. No. 562: Figure of Danda

Antiquity No. - A-2
Size - 13x10x7 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is a sculptural fragment showing the figure of Danda wearing a conical headgear and ekavali. In his right hand, he carries a long spear. His hair have been beautifully combed back\(^2\).
Fig. No. 563: Broken figure of Danda

Antiquity No. - 52.2
Size - 31x10x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Ahichhatra, Bareilly U.P.
Period - 8th-9th century A.D.
Description - It is the broken image of Danda, an attendant of Surya. He is wearing a conical cap.\(^{219}\)
Fig. No. 564: Lower left portion of the *parikar* of the image of *Agni*

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>O-266</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>45x20x10 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance -</td>
<td>Shivadwara, Mirzapur U.P.</td>
</tr>
<tr>
<td>Period -</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is the lower left portion of the <em>parikar</em> of the image of <em>Agni</em>. His vehicle goat in anthropomorphic form holding rosary and <em>kamandala</em> in his right and left hand, the donor kneeling on the ground with folded hands and a <em>jatajuta dhari</em> ascetic holding rosary in his right hand can be seen at the bottom as we move from right to left. Above these three stand two emaciated <em>Tapasvis</em> standing on a ledge and clasping their hands.</td>
</tr>
</tbody>
</table>
Fig. No. 565: Headless image of *Avalokiteshwara*

**Antiquity No.** - 66.92.4  
**Size** - 23x19x8 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 8th-9th century A.D.  
**Description** - It is the headless image of *Avalokiteshwara* sitting on lotus seat. The pedestal bears one line inscription. He is flanked by a female & a male attendant standing on the right & left sides. A male & a female devotee sit on both sides of pedestal as we move from right to left.
Fig. No. 566: Lower part of a doorjamb showing the figure of river goddess

Antiquity No. - H-65
Size - 29x24x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 8th-9th century A.D.
Description - It is the lower part of a doorjamb showing the figure of river goddess. She is holding a lotus flower in her left hand. There is a bust of Naga with five hooded canopy is shown on her extreme left side. 

-221
Fig. No. 567: Figure of Naag

Antiquity No. - H-289
Size - 23x19x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 8th-9th century A.D.
Description - It is a sculptural fragment showing a multi-headed Naag Devta.
Fig. No. 568: Headless image of a goddess in standing posture

Antiquity No. - 2003-9-4
Size - 45x34.5x12 cm
Material - Sandstone
Condition - Damaged
Provenance - Lucknow U.P.
Period - 8th-9th century A.D.
Description - It is the headless image of a goddess in standing posture and flanked by two divinities.
Fig. No. 569: Lower part of the image of a deity

- **Size**: 22x23x6 cm
- **Material**: Sandstone
- **Condition**: Damaged
- **Period**: 8th-9th century A.D.
- **Description**: It is the lower part of the image of a deity flanked by a female and a male attendant sitting on right & left sides respectively.
Fig. No. 570: Image of apasmarpurusha

Antiquity No. - 57.317
Size - 27x37x27 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th-9th century A.D.
Description - It is the lower most part of the figure of a deity showing the image of apasmarpurusha bearing one foot of the main deity.222
Antiquity No. - S-827
Size - 13x54x12 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 8th-9th century A.D.
Description - It is the lalatabimba of the doorjamb carved with the images of Navagrahas in sitting posture. Surya, Chandra, Mangal, Buddha, Brihsapati and Shukra are shown seated on the ground as we move from right to left. 
Fig. No. 572: Upper part of the image of Parshvanatha

Antiquity No. - S-878
Size - 40x34x19 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the upper part of the image of Parshvanatha protected by seven hooded cobra. Image of Padmavati is shown on the left side.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>50.14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>17x9x11 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a defaced female head.</td>
</tr>
</tbody>
</table>
Fig. No. 574: Female head

Size - 9x5x6 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is a female head.
Fig. No. 575: Female head

Size - 15x11x4 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is a female head.
Fig. No. 576: Female bust

Antiquity No. - 51.49
Size - 21x17x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Kampil, Farrukhabad U.P.
Period - 8\textsuperscript{th}-9\textsuperscript{th} century A.D.
Description - It is the headless female bust.
Fig. No. 577: Headless image of a female

Antiquity No. - 51.239
Size - 32x11x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Deoria U.P.
Period - 8th-9th century A.D.
Description - It is the headless image of a female carrying a ghata\textsuperscript{224}.
Antiquity No. - 55.299
Size - 21x13x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Kannauj U.P.
Period - 8th-9th century A.D.
Description - It is a sculptural fragment carved with the image of a female in standing posture.
Fig. No. 579: Bust of a female

Antiquity No. - 56.90
Size - 13x10x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Uchgaon, Sitapur U.P.
Period - 8th-9th century A.D.
Description - It is the bust of a female.

225
Fig. No. 580: Headless female dancer

Size - 40x14x17 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the lower portion of a headless female dancer.
Antiquity No. - 56.340  
Size - 18x16x17 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - *Nasirabad, Sitapur U.P.*  
Period - *8th-9th century A.D.*  
Description - It is the bust of female deity.
Fig. No. 582: Broken & defaced image of a female deity

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.188.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>13x12x10 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken &amp; defaced image of a female deity showing her abhamandala carved with lotus flower encircled by beaded strings.</td>
</tr>
</tbody>
</table>
Fig. No. 583: Female bust

Antiquity No. - 66.196.4
Size - 11x7x6 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is a broken female bust.
Fig. No. 584: Female bust

Size - 7x9x5 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the headless bust of a female.
Fig. No. 585: Head of *Buddha*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.218.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>13x9x8 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8&lt;sup&gt;th&lt;/sup&gt;-9&lt;sup&gt;th&lt;/sup&gt; century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the head of <em>Buddha</em> with curly hair.</td>
</tr>
</tbody>
</table>
Fig. No. 586: Male torso

Antiquity No. - H-137
Size - 18x22x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 8th-9th century A.D.
Description - It is a sculptural fragment showing a male torso.
Fig. No. 587: Male head

Antiquity No. - 54.91
Size - 5x5x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Lakshagiri, Allahabad U.P.
Period - 8th-9th century A.D.
Description - It is the head of a male.226
Fig. No. 588: Male head

Antiquity No. - 57.468
Size - 16x15x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Badaun U.P.
Period - 8th-9th century A.D.
Description - It is a male head.227.
Fig. No. 589: Headless male torso

Antiquity No. - 58.54
Size - 13x14x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Kampil, Farrukhabad U.P.
Period - 8th-9th century A.D.
Description - It is the headless torso of a male with folded hands.
Fig. No. 590: Human head

Antiquity No. - 59.5
Size - 5x3x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 8th-9th century A.D.
Description - It is a human head.\textsuperscript{228}
Fig. No. 591: Male deity

Antiquity No. - 66.169.4
Size - 22x36x8 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is a male (?) deity holding some object in his left hand.
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 592: Bust of a deity

Antiquity No. - 82.40.4  
Size - 20x16x7 cm  
Material - Sandstone  
Condition - Damaged  
Provenience - Nanpara  
Period - 8th-9th century A.D.  
Description - It is the bust of a deity wearing kiritamukuta.
Antiquity No. - 88.21.4
Size - 30x15x9 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the broken image of a lady.
Antiquity No. - 55.228
Size - 16x9x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Behta-Buzurga, Kanpur U.P.
Period - 8th-9th century A.D.
Description - It is a sculptural fragment carved with the image of a divine attendant holding flower in his right hand\textsuperscript{229}. 

Fig. No. 594: Image of a divine attendant
Antiquity No. - 59.83
Size - 25x56x23 cm
Material - Kankar
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the broken lion sitting on a pedestal.
Fig. No. 596: Broken lion

Antiquity No. - 66.58.4
Size - 87x30x30 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is a broken lion.
Fig. No. 597: Image of *maladhari vidyadhara*

**Size** - 23x21x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 8th-9th century A.D.  
**Description** - It is a sculptural fragment carved with the image of *maladhari vidyadhara*.
Fig. No. 598: Upper right part of the parikar of an image

Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the upper right part of the parikar of an image showing maladharī vidyadhara couple, part of abhamandala decorated with lotus flower and symbolic round shaped chhatra.
Fig. No. 599: A sculptural fragment

Antiquity No. - H-133
Size - 21x16x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 8th-9th century A.D.
Description - It is a sculptural fragment showing a human figure.
Fig. No. 600: Figures of two warriors

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-234</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>22x15x8 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing the figures of two warriors engaged in a fight.</td>
</tr>
</tbody>
</table>
Fig. No. 601: Elephant with a rider

Antiquity No. - S-775
Size - 14x10x7 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is the figure of elephant with rider.
Fig. No. 602: Figure of a male *parivar devta*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.308</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>30x15x14 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Unchgaon, Sitapur U.P.</em></td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing a male <em>parivar devta</em> of a deity holding conch-shell.</td>
</tr>
</tbody>
</table>
Fig. No. 603: Lower left portion of the image of a deity

Antiquity No. - 57.318  
Size - 30x22x30 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - 8th-9th century A.D.  
Description - It is the lower left portion of the image of a deity showing his female and male attendants. The pedestal is carved with lotus motifs.  

231.
Fig. No. 604: Miniature votive plaque

Antiquity No. - 54.70
Size - 7x9x2 cm
Material - Sandstone
Condition - Damaged
Provenance - Lakshagiri, Allahabad U.P.
Period - 8th-9th century A.D.
Description - It is a miniature votive plaque showing a female seated in utkuta asana and a male standing on her left side. Below her can be seen the head of a female deity.232
Antiquity No. - H-59
Size - 22x11x5 cm
Material - Sandstone
Condition - Damaged
Provenance - *Mathura, U.P.*
Period - 8th-9th century A.D.
Description - It is a sculptural fragment carved with floral scrolls and lotus flower motif.
Fig. No. 606: A sculptural fragment

Antiquity No. - S-749
Size - 23x13x6 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is a sculptural fragment showing two goddesses sitting on lotus flowers and a big flower on the lower left side.
Fig. No. 607: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>A-77</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>9x9x4 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8th-9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 608: Inscribed stone panel

Antiquity No. - 56.140
Size - 26x31x32 cm
Material - Sandstone
Condition - Damaged
Period - 8th-9th century A.D.
Description - It is an inscribed stone panel.
**Fig. No. 609: Inscribed stone fragment**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.123.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>9x7x6 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>8\textsuperscript{th}-9\textsuperscript{th} century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an inscribed stone fragment.</td>
</tr>
</tbody>
</table>
Sculptures of 9th century A.D.:

Fig. No. 610: Image of Tirthankara Rishabhanatha

Antiquity No. - O-75
Size - 106x76x51 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the broken image of Tirthankara Rishabhanatha in dhyana mudra sitting on a simhasana. His Upendra is visible on the left side. The cloth covering simhasana is dangling in front and is decorated with kirtimukha, floral designs and a flower hanging upside down from a string emerging from Kirtimukha.
Antiquity No. - O-178
Size - 120x95x24 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the image of Rishabhanatha seated in dhyana mudra on a simhasana which is flanked by his Yaksha & Yakshi. His symbol bull is carved behind dharmachakra. The bottom slab of simhasana is carved with two devotee couples. The cushion kept on simhasana is decorated with three kirtimukhas, hanging garlands and flower designs. His parikar shows four diminutive bharaputrikas supporting pillars, Indra, Upendra and eight miniature tirthankaras seated in dhyana mudra. His abhamandala consist of circular bands of two beaded strings on both sides of plain strip, broad strip decorated with floral scrolls with a circular central portion.
Antiquity No. - 49.199
Size - 90x25x18 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the image of Ajitanatha in standing posture. The Dharmachakra carved on the pedestal is flanked by two elephants.
Fig. No. 613: Top most part of the parikar

Antiquity No. - O-330
Size - 18x20x4 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the top most part of the parikar of the image of a tirthankara showing six miniature tirthankaras sitting in dhyana mudra, two maladhar vidyadharas, Kaivalya vriksha, trichhatra and deva dundubhi.
Fig. No. 614: Upper most part of the image of tirthankara

Antiquity No. - S-441
Size - 48x38x19 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the upper most part of the image of tirthankara showing trichhatra, deva dundubhi, kaivalya vriksha and maladhari vidyadhara couple.
Fig. No. 615: Lower portion of a Jain pratima

Antiquity No. - 41.60
Size - 11x17x4 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the lower portion of a Jain pratima showing a human figure on the right side under a tree. A diminutive Tirthankara sitting in dhyana mudra is shown at the top of the tree.
Antiquity No. - 59.6  
Size - 9x9x7 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Village Baswa, Etah U.P.  
Period - 9th century A.D.  
Description - It is the middle portion of the image of a *Tirthankara*²³³.

---

Fig. No. 616: Middle portion of *Tirthankara*
Fig. No. 617: Headless mutilated image of Tirthankara

| Antiquity No. - | 59.249 |
| Size -         | 22x32x10 cm |
| Material -     | Sandstone |
| Condition -    | Damaged |
| Period -       | 9th century A.D. |
| Description -  | It is the headless mutilated image of Tirthankara sitting in dhyanamudra. |
Fig. No. 618: Image of tirthankara parents

Size - 28x20x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the image of tirthankara parents sitting on a couch. Seven devotees are shown sitting below the couch. A tirthankara is shown seated in dhyana mudra at the top of the tree covering the couple.
Fig. No. 619: Uppermost part of the image of a Tirthankara

Antiquity No. - 66.154.4
Size - 21x55x20 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the uppermost part of the image of a Tirthankara (?) showing two maladhari vidyadharas, trichhatra and deva dundubhi.
Fig. No. 620: Image of man climbing the tree

<table>
<thead>
<tr>
<th>Size</th>
<th>10x4x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the upper part of the image of tirthankara parents a man climbing the tree.</td>
</tr>
</tbody>
</table>
Fig. No. 621: Image of Jambhala

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.44.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>57x37x21 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of Jambhala, the Buddhist god seated on a triratha simhasana in lalitasana. He is holding cup (broken remains are visible) and nakuli in is right and left hands. His lotus shaped abhamandala is flanked by makaras. Below these are shown shardulas.</td>
</tr>
</tbody>
</table>
Fig. No. 622: Figure of four miniature stupas

Antiquity No. - 49.121  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is the four miniature stupas carved with Buddhist images on all four sides.
**Antiquity No.** - H-127  
**Size** - 56x44x21 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - *Manwa, Sitapur U.P.*  
**Period** - 9th century A.D.  
**Description** - It is the image of four handed *Vamana* in standing posture. He is carrying *gada* and *chakra* in his two remaining hands. He is flanked by *Lakshmi* and three male attendants. Near his feet sit two devotees. Upper part of the *parikar* has two *maladhari vidyadharas*. His *abhamandala* is shaped like lotus flower\textsuperscript{234}.  

---

**Fig. No. 623: Vamana figure**
**Fig. No. 624: Image of four handed Vishnu**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-231</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>25x22x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of four handed Vishnu in standing posture. His hands are missing (^{235}).</td>
</tr>
</tbody>
</table>
Antiquity No. - UN-17
Size - 27x16x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the uppermost part of the parikar of Vishnu showing Matsya avatar carrying four vedas and the bust of a male above them. To the left exists Kurma avatar carrying Prithvi on its top. There are four matrikas and a male deity sitting in a row at the top.
Antiquity No. - 45.48
Size - 94x47x19 cm
Material - Sandstone
Condition - Damaged
Provenance - Almora Uttrakhand
Period - 9th century A.D.
Description - It is the figure of four handed Vishnu in standing posture and carrying akshamala, flower, chakra and shankha. He is flanked by a female and a male attendant in standing posture and holding fly whisk. There are two attendants behind female and male attendants in standing posture. Near his feet sit figures of one male devotee in the front & an ascetic sitting behind him on right side and Garuna on the left side with another male sitting behind him. Two maladhari vidyadharas are shown on both sides of his head[236].
Fig. No. 627: Upper left part of the image of Vishnu

Antiquity No. - 46.59
Size - 24x18x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Sikrohri, Hardoi U.P.
Period - 9th century A.D.
Description - It is the upper left part of the image of Vishnu showing two hands, one of them holding chakra and a vyala on the left side.237.
Antiquity No. - UN-5 b
Size - 8x9x4 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the defaced image of Vishnu wearing vanamala.
Fig. No. 629: Head of Vishnu

Antiquity No. - 51.136
Size - 13x9x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Bhadoi, Lucknow U.P.
Period - 9th century A.D.
Description - It is the worn out head of Vishnu (?) with halo.
Fig. No. 630: Head of Nrisimha

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.306</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>13x10x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Kannauj U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken head of Nrisimha²³⁸.</td>
</tr>
</tbody>
</table>
Antiquity No. - 57.323
Size - 25x20x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the middle right portion of the image of Vishnu showing his hand and vanamala.
Fig. No. 632: Lower left part of Vishnu image

Antiquity No. - 59.34  
Size - 54x33x23 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Village Baswa, Etah U.P.  
Period - 9th century A.D.  
Description - It is lower left part of Vishnu image. On the lower right side, one can see a female fly whisk bearer, Garuna and another male attendant in standing posture. Above their heads can be seen diminutive figures of Buddha in dhyana mudra & horse riding Kalki\textsuperscript{239}. 

\textsuperscript{239}
Fig. No. 633: Torso of Nrisimha killing Hiranyakashipu

Antiquity No. - 66.165.4
Size - 28x16x11 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the torso of Nrisimha killing Hiranyakashipu240.
Fig. No. 634: Upper left side portion of the image of Vishnu

Antiquity No. - UN-17
Size - 27x16x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the upper left side portion of the image of Vishnu showing Matsya avatar & Kurma avatar on right and left side. Three deities sit on low couches on a ledge at the top.
Fig. No. 635: Part of the image of Vishnu

Antiquity No. - 56.115
Size - 20x28x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the part of the image of Vishnu showing vanamala and lotus flower.
Antiquity No. - H-167
Size - 59x30x10 cm
Material - Kankar
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is the worn out image of four handed image of Lakshmi sitting on a couch. A devotee seated on the ground and another diminutive human figure are shown sitting near her feet.
Fig. No. 637: Image of four armed Vaishnavi

Antiquity No. - 65.179.4
Size - 29x20x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Tunera, village Sodin Pindar Pal Palla, Tehsil Karnaprayag, district Chamoli Uttrakhand
Period - 9th century A.D.
Description - It is the image of four armed Vaishnavi seated on flying Garuna. She is keeping her front hands on her knees and is holding gada & shankha in her back hands as we move from right to left.241.
Antiquity No. - 55.471
Size - 34x24x12 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the defaced image of Balrama flanked by two attendants.
Fig. No. 639: Image of Brahma

Antiquity No. - S-791
Size - 26x18x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Uchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the upper left part of the image of Shiva showing four handed Brahma sitting on a couch housed inside a round pillared rathika. His vehicle Hansa is visible on his right side. He is holding akshamala, shruva, manuscript and kamandala in his four hands as we move in clockwise. Makara head can be seen on his right. A male attendant is standing holding a ghata²⁴².
Fig. No. 640: Upper right corner of the image of Shiva

Antiquity No. - 46.60  
Size - 16x13x8 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is the upper right corner of the image of Shiva showing his trident and a deity sitting abhaya mudra.  

\(^{243}\)
Fig. No. 641: Part of Ekmukhlinga

Antiquity No. - 55.272
Size - 17x20x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Kannauj U.P.
Period - 9th century A.D.
Description - It is the piece of Ekmukhlinga showing the head of Shiva wearing jatajuta carved on the shaft of linga244.
Fig. No. 642: Votive figure of Shiva

Antiquity No. - 57.349  
Size - 6x3x2 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - 9th century A.D.  
Description - It is the miniature votive figure of Shiva.  

245
Fig. No. 643: Upper portion of the Uma-Mahesh image

Antiquity No. - UN-1  
Size - 21x26x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is the upper portion of the Uma-Mahesh image. The torso of Shiva and Parvati is visible. Trishula and serpent held in Shiva’s hand can be seen on right & left sides. Five lingas kept on a ledge at the top.
Fig. No. 644: Lower portion of *Uma-Mahesh*

**Antiquity No.** - H-73  
**Size** - 23x30x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Mathura, U.P.  
**Period** - 9th century A.D.  
**Description** - It is the lower portion of *Uma-Mahesh* image showing only lotus seat. The pedestal is carved with the images of *Nandi* and lion.
Fig. No. 645: Figure of Uma-Mahesh

Antiquity No. - 46.45  
Size - 41x31x11 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is the broken image of Uma-Mahesh sitting on a couch in alingan mudra. Nandi is seated in front of the couch. Four lingas placed on a ledge are visible on upper left side.
Fig. No. 646: Lower left portion of *Ravanawgra*ha image of *Shiva*

**Size** - 18x28x10 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th century A.D.  
**Description** - It is the lower left portion of *Ravanawgra*ha image of *Shiva* showing *Ravana* trying to lift mount *Kailash* and his companions standing on the left side.
Antiquity No. - H-187
Size - 17x57x34 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is a Sukanasā carved with large chaitya gavaksha housing Shiva head as bimba\textsuperscript{246}.
Antiquity No. - A-93
Size - 8x6x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the head of Parvati.
Fig. No. 649: Bust of Parvati

Antiquity No. - H-68
Size - 19x14x12 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is the bust of Parvati (♀).
Fig. No. 650: Head of Parvati

Antiquity No. - S-919
Size - 17x7x7 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the head of Parvati wearing jatamukuta.
Fig. No. 651: Parvati head

Antiquity No. - 50.13
Size - 20x13x12 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the head of Parvati²⁴⁸.
Fig. No. 652: Head of *Parvati*

**Antiquity No.** - 55.161  
**Size** - 13x9x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - *Musanagar, Kanpur U.P.*  
**Period** - 9th century A.D.  
**Description** - It is a *Parvati* head.
Fig. No. 653: Defaced Parvati head

Antiquity No. - 66.202.4
Size - 14x7x8 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a broken & defaced Parvati (?) head.
Fig. No. 654: Image of ten handed Durga

Antiquity No. - O-252
Size - 21x16x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Jaunpur U.P.
Period - 9th century A.D.
Description - It is the image of ten handed Durga seated on a simhasana. The simhasana is flanked by two attendants. She is holding rosary, akshamala, khadaga, arrow, vajra, chakra, khetaka, ghanta, trishula and kamandala. Her abhamandala is in the shape of lotus surrounded by circular double beaded string.
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 655: Upper right portion of the image of Durga

Antiquity No. - 57.325
Size - 58x29x16 cm
Material - Sandstone
Condition - Damaged
Provenance - Uchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the upper right portion of the image of Durga (?) showing abhamandala, trishula, a female attendant wearing a staff and a maladhari vidyadhara250.
Fig. No. 656: Four handed Kaumari

Antiquity No. - 65.177.4
Size - 29x19x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Tunera, village Sodin Pindar Pal Palla, Tehsil Karnaprayag, district Chamoli Uttrakhand
Period - 9th century A.D.
Description - It is the image of three headed four handed Kaumari sitting on a couch kept on two peacocks. She is carrying akshamala, long pointed object, chaap and kamandala in her four hands as we move in clockwise direction. She is wearing a yogapatta[^251].
Antiquity No. - 56.285
Size - 47x29x17 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the lower portion of dancing Chamunda holding a dagger in her right hand. She wears a long garland of bone beads and a skull flanked by open palm in the center. 

Fig. No. 657: Figure of dancing Chamunda
Antiquity No. - 65.147.4
Size - 37x21x6 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the image of four handed Chamunda sitting on a dead body in sukhasana. She is keeping her front hands on her knees and the two back hands are holding a bowl and trishula.
Fig. No. 659: Four handed Mahisasuramardini

**Antiquity No.** - 88.26.4  
**Size** - 14x8x2 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th century A.D.  
**Description** - It is the miniature votive figure of four handed *Mahisasuramardini* killing a buffalo shown in front. She is holding a trident, *khadaga*, conical object and horn of buffalo in her four hands as we move in clockwise direction.
Fig. No. 660: Defaced image of Surya

Antiquity No. - 46.52
Size - 114x73x24 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the broken & defaced image of Surya in Udichya vesha. He is standing on a lotus placed on triratha pedestal. Prithvi or Mahashweta exists between his legs. He is flanked by his two wives in standing posture & holding lotus flowers. Pingal & Danda stand in front of the two ladies.253
Antiquity No. - H-42
Size - 16x10x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is the upper left part of the image of Surya showing lotus flower and heads of makara & vyala.
Fig. No. 662: Head of Pingala

Antiquity No. - H-144
Size - 19x12x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is the head of Pingala (?) wearing a conical cap.
Fig. No. 663: Ganesh head

Antiquity No. - A-137  
Size - 14x12x9 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is the Ganesh head.
Fig. No. 664: Torso of Ganesh

Antiquity No. - 51.170
Size - 24x13x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Budhwana, Shahjahanpur U.P.
Period - 9th century A.D.
Description - It is the broken torso of dancing Ganesh.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.300</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>7x5x0.5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Kannauj U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a miniature image of Ganesh.</td>
</tr>
</tbody>
</table>
Fig. No. 666: Lower right portion of an image showing Ganesh

Antiquity No. - 56.141
Size - 45x56x25 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the lower right portion of an image showing Ganesh in sitting posture on the right side of the main deity whose foot can be seen. An attendant stands to his right holding a thick staff.
Antiquity No. - 56.357
Size - 75x49x15 cm
Material - Sandstone
Condition - Damaged
Provenance - Rani Hat temple, district Garhwal Uttrakhand
Period - 9th century A.D.
Description - It is the image of *trishikhandi Kartikeya* sitting on his mount peacock and holding a fruit in his right hand. His vehicle is flanked by two female fly whisk bearers. Two *maladhari vidyadharas* can be seen on the upper side of the *parikar*.

Fig. No. 667: Image of *trishikhandi Kartikeya*
Fig. No. 668: Upper part of the image of multi-handed Kartikeya

Antiquity No. - 55.780
Size - 10x12x6 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the upper part of the image of multi-handed Kartikeya. His parikar shows a maladhari vidyadhara. His halo is carved in the shape of lotus flower is visible behind his head.
Fig. No. 669: *Kartikeya* head

**Antiquity No.** - 48.259
**Size** - 17x13x8 cm
**Material** - Sandstone
**Condition** - Damaged
**Provenance** - Kosam presented by Sri. C.B.L. Dubey, Additional. D.M. Aligarh
**Period** - 9th century A.D.
**Description** - It is the worn out head of *Kartikeya*. 
Fig. No. 670: Figure of a hand holding a snake

Antiquity No. - 57.329
Size - 24x23x19 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the upper left part of the Uma-Mahesh image showing Shiva’s hand holding a snake.\textsuperscript{250}
Fig. No. 671: Three headed Brahmani

Antiquity No. - H-141
Size - 27x19x13 cm
Material - Sandstone
Condition - Damaged
Provenance - Hardoi, U.P.
Period - 9th century A.D.
Description - It is the defaced bust of three headed Brahmani. 

257.
Fig. No. 672: Lower right part of a doorjamb

Antiquity No. - H-53
Size - 50x30x19 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is the lower right part of a doorjamb showing the figure of Ganga in standing posture. She is flanked by a male attendant, a female attendant, a flute player and three human figures including a dwarf. There is a five hooded Naga over her head.258
Fig. No. 673: Image of a deity in *vyakhyan mudra*

**Antiquity No.** - 46.181

**Size** - 104x74x21 cm

**Material** - Sandstone

**Condition** - Damaged

**Period** - 9th century A.D.

**Description** - It is the image of a deity in *vyakhyan mudra*. He is wearing *kiritamukuta*, *har* and sitting on a lotus seat.
Antiquity No. - 57.320
Size - 44x29x31 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the broken image of Revanta259.
Fig. No. 675: Image of a goddess sitting in lalitasana

Antiquity No. - 58.81
Size - 57x40x27 cm
Material - Kankar
Condition - Damaged
Provenance - Kampil, Farrukhabad U.P.
Period - 9th century A.D.
Description - It is the image of a goddess sitting in lalitasana. She is holding a bowl in her right hand and an unidentifiable object in her left.
Fig. No. 676: Part of the parikar of an image

Antiquity No. - H-20
Size - 16x15x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9\textsuperscript{th} century A.D.
Description - It is the part of the parikar of an image showing flying maladhari vidyadhara and an elephant in sitting posture.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-159</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>19x21x16 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the upper left portion of the parikar of an image of some God showing a Maladhari Vidyadhara couple.</td>
</tr>
</tbody>
</table>
Fig. No. 678: Upper left portion of the *parikar* of a deity

- **Antiquity No.** - S-741
- **Size** - 17x24x8 cm
- **Material** - Sandstone
- **Condition** - Damaged
- **Period** - 9th century A.D.
- **Description** - It is the upper left portion of the *parikar* of a deity showing *maladhari vidyadhara* couple on the left side and *abhamandala* on the right side. There is another human figure on the upper left side looking towards left.
Fig. No. 679: Image of *maladhari vidyadhara*

Antiquity No. - 57.309  
Size - 19x17x12 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - *Unchgaon, Sitapur U.P.*  
Period - 9th century A.D.  
Description - It is a sculptural fragment carved with the image of *maladhari vidyadhara*.\(^{261}\)
Fig. No. 680: Figure of *maladharī vidyadhara*

**Antiquity No.** - 57.330  
**Size** - 43x33x20 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Unchgaon, Sitapur U.P.  
**Period** - 9th century A.D.  
**Description** - It is the upper right portion of the image of a deity showing a *maladharī vidyadhara* couple.
Fig. No. 681: Upper right portion of the image of a deity

Antiquity No. - 57.331
Size - 28x19x11 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the upper right portion of the image of a deity showing a maladhari vidyadhara couple.
Fig. No. 682: Maladhari vidyadhara couple

| Antiquity No. - | 57.332 |
| Size - | 17x20x10 cm |
| Material - | Sandstone |
| Condition - | Damaged |
| Provenance - | Unchgaon, Sitapur U.P. |
| Period - | 9th century A.D. |
| Description - | It is the upper right portion of the image of a deity showing a maladhari vidyadhara couple262. |
Antiquity No. - 85.96  
Size - 15x14x6 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura, U.P.  
Period - 9th century A.D.  
Description - It is a sculptural fragment showing *maladhari vidyadhara* couple.
Fig. No. 684: Image of *maladhari vidyadhara*

<table>
<thead>
<tr>
<th>Size</th>
<th>10x10x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with the image of <em>maladhari vidyadhara</em>.</td>
</tr>
</tbody>
</table>
Fig. No. 685: *Maladhari vidyadhara* couple

<table>
<thead>
<tr>
<th>Size</th>
<th>11x8x4 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with the image of <em>maladhari vidyadhara</em> couple.</td>
</tr>
</tbody>
</table>
Antiquity No. - A-6
Size - 5x6x6 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a male head with right arm held horizontally at the top of the head.
Fig. No. 687: Head of a male

Antiquity No. - A-19
Size - 16x12x4 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a male head.
Antiquity No. - 46.62
Size - 11x9x3 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a mutilated male head.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.217.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>23x14x13 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the head of a male deity wearing simple <em>kiritamukuta</em>.</td>
</tr>
</tbody>
</table>
Fig. No. 690: Torso of a male

Antiquity No. - A-61
Size - 23x17x13 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a sculptural fragment showing the torso of a male deity.
Fig. No. 691: Male Torso

Antiquity No. - A-76
Size - 12x5x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a male torso.
Fig. No. 692: Bust of a male

Antiquity No. - S-860
Size - 30x18x12 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the defaced bust of a male.
Fig. No. 693: Middle portion of a male

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>54.36</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>27x23x11 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Sankisa, Farrukhabad U.P.</em></td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the middle portion of the body of a male.</td>
</tr>
</tbody>
</table>
Fig. No. 694: Middle portion of a male

Antiquity No. - 56.366
Size - 22x19x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Sringaverapur, district Allahabad U.P.
Period - 9th century A.D.
Description - It is the middle portion of a male.
Fig. No. 695: Headless male figure

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>58.80</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>19x11x10 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Kampil, Farrukhabad U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a headless male figure holding a club.</td>
</tr>
</tbody>
</table>
Fig. No. 696: Lower part of male figure

Antiquity No. - 59.19
Size - 15x10x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 9th century A.D.
Description - It is a sculptural fragment carved with the lower part of standing male figure.
Fig. No. 697: Torso of a male

Size - 9x7x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the torso of a male holding a stick.
Fig. No. 698: Torso of a male

Size - 21x12x9 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is the defaced torso of a male.
Fig. No. 699: Legs of a male

Size - 16x15x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - 9th century A.D.
Description - It is the legs of a male standing with his hand resting on his waist.
Fig. No. 700: Figure of a male

Antiquity No. - 55.173  
Size - 28x8x8 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Musanagar, Kanpur U.P.  
Period - 9th century A.D.  
Description - It is a male carrying some object on his head264.
Fig. No. 701: Figure of a male in standing posture

Antiquity No. - 56.348
Size - 15x8x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Nareti, Kanpur U.P.
Period - 9th century A.D.
Description - It is a highly damaged figure of a standing male holding some object in his right hand and keeping his left hand on his thigh.
Fig. No. 702: Female head

Antiquity No. - A-165
Size - 10x8x6 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a female head.
Fig. No. 703: Head of a female

Antiquity No. - 57.347
Size - 12x8x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is a female head²⁶⁵.
Fig. No. 704: Female head

Antiquity No. - 59.3012
Size - 14x10x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a female head.
Fig. No. 705: Head of a female

Antiquity No. - 61.5
Size - 11x8x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a female head.
Fig. No. 706: Female head

Size - 12x9x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a female head.
Fig. No. 707: Head of a female

Antiquity No. - A-33
Size - 23x22x16 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the head of a female deity.
**Antiquity No.** - 36.83  
**Size** - 33x20x20 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th century A.D.  
**Description** - It is the head of a female deity wearing a *kiritamukuta*.
Fig. No. 709: Female head

<table>
<thead>
<tr>
<th>Size</th>
<th>13x8x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the head of a female.</td>
</tr>
</tbody>
</table>
Fig. No. 710: Figure of a female

Antiquity No. - A-35
Size - 36x23x13 cm
Material - Buff sand stone
Condition - Damaged
Period - 9th century A.D.
Description - It is a sculptural fragment showing a four handed female deity.
**Fig. No. 711: Torso of a female**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.398</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>19x18x13 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the damaged torso of a female deity holding fly whisk (?) in her left hand.</td>
</tr>
</tbody>
</table>
Fig. No. 712: Bust of a lady

Antiquity No. - 57.314
Size - 47x28x28 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the bust of a lady whose face has been broken out.
Fig. No. 713: Bust of a lady

Size - 17x15x6 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the headless bust of a lady.
Fig. No. 714: Bust of a deity wearing *kiritamukuta*

**Antiquity No.** - 61.684  
**Size** - 8x8x4 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th century A.D.  
**Description** - It is the bust of a deity wearing *kiritamukuta* and holding an unidentified object in his left hand.
Fig. No. 715: Female bust

Antiquity No. - 57.307
Size - 26x11x23 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the female bust whose chin is being delicately raised by a hand.
Fig. No. 716: Female figure

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.329</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>29x24x17 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing female with her right hand raised.</td>
</tr>
</tbody>
</table>
Fig. No. 717: Female attendant

Antiquity No. - 57.333
Size - 22x16x14 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is the image of a female attendant of a deity.
Fig. No. 718: Image of a female

Antiquity No. - 57.409
Size - 19x15x17 cm
Material - Sandstone
Condition - Damaged
Provenance - Jajmau, Kanpur U.P.
Period - 9th century A.D.
Description - It is a broken and defaced sculptural fragment carved with the image of a female.
Fig. No. 719: Middle portion of a female

Antiquity No. - 58.302
Size - 12x8x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Jajmau, Kanpur U.P.
Period - 9th century A.D.
Description - It is the middle portion of a female.
Fig. No. 720: Headless female deity

Antiquity No. - 66.127.4
Size - 14x9x4 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the middle portion of a female deity in standing posture.
Fig. No. 721: Headless female torso

<table>
<thead>
<tr>
<th>Size</th>
<th>9x6x7 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the headless torso of a female.</td>
</tr>
</tbody>
</table>
Fig. No. 722: Bust of a lady

Antiquity No. - H-230
Size - 19x13x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is the bust of a lady in standing posture.
Fig. No. 723: Head of a deity

Antiquity No. - H-45
Size - 10x6x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is the head of a deity wearing kiritamukuta.
Antiquity No. - 66.204.4
Size - 10x7x8 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the head of a deity wearing kiritamukuta.
Fig. No. 725: Human head

Antiquity No. - 41.5  
Size - 9x6x4 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is a human head.
Fig. No. 726: Figure of a panel

Antiquity No. - H-83
Size - 34x144x28 cm
Material - Sandstone
Condition - Damaged
Provenance - Katra, Mathura, U.P.
Period - 9th century A.D.
Description - It is a panel showing eleven male and female dancers and musicians standing in a row and performing their arts.\(^{270}\)
Fig. No. 727: Broken figure of panel

Antiquity No. - 67.20.4
Size - 28x69x13 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a broken panel carved with the images of musicians and two divinities seated on a couch.
Fig. No. 728: Broken panel showing a mother goddess

Antiquity No. - 66.228.4
Size - 23x39x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a broken panel showing a mother goddess holding spear (?) and a fruit (?) in her right & left hands. She is sitting on a swan. The left side matrika is holding a mirror and some unidentified object in her right & left hands respectively271.
Fig. No. 729: Part of a matrika panel

Antiquity No. - 89.104
Size - 44x48x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the piece of a matrika panel showing the seated figures of four handed Vaishnavi holding varada, shankha, chakra & fruit in her four hands as we move clockwise and two handed Maheshvari holding a trishula and a child in her right & left hands respectively.
Fig. No. 730: Pedestal shaped like a bed

Antiquity No. - 62.120.4  
Size - 52x13x14 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is a pedestal shaped like a bed whose two legs are seen on the extreme ends. The space between the two legs is carved with the images of elephant, a man carrying a sword, Ganesh, another male deity, a lady carrying a flower, chakra, horse and chhatra as we move from right to left.

Fig. No. 731: Figure of a roof slab

Antiquity No. - 66.237.4  
Size - 165x15x13 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is roof slab decorated with kirtimukha, floral motifs and a band of maladhari vidyadhara couples.
Fig. No. 732: A sculptural fragment

Antiquity No. - H-87
Size - 28x68x24 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is a sculptural fragment showing the figures of one female dancer accompanied by three male musicians housed inside a round pillared rathika on the right side and another smaller rathika housing a couple in standing posture.
Fig. No. 733: Two *chandrashala* motifs flanking a square pillar *rathika*

**Antiquity No.** - H-171  
**Size** - 38x79x21 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - *Mathura, U.P.*  
**Period** - 9th century A.D.  
**Description** - It is a sculptural fragment showing two *chandrashala* motifs flanking a square pillar *rathika* topped with *udgama*. There is a row of *Tula* end motifs separated by elongated arcuate niches at the bottom. 

---

272
Fig. No. 734: Figure of an udgama

Antiquity No. - H-174
Size - 34x78x30 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is an udgama carved with the image of a kneeling male figure.
Antiquity No. - 9.99.2
Size - 56x36x32 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the upper part of a pillar carved with ghata pallava, octagonal moldings carrying a block carved with floral scrolls & motif.
Antiquity No. - 44.51
Size - 57x29x21 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a sculptural fragment carved with the image of a lady standing inside a round pillared rathika.
Fig. No. 737: Middle right hand part of the *parikar* of an image

Antiquity No. - H-50  
Size - 61x22x19 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - *Mathura, U.P.*  
Period - 9th century A.D.  
Description - It is the middle right hand part of the *parikar* of an image showing a standing female, a flying male & an elephant on the right side and a *rathika* housing a divinity & a divine attendant in sitting posture on the left side.
Fig. No. 738: A sculptural fragment

Antiquity No. - S-824
Size - 46x20x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a sculptural fragment carved with the figure of a lion, floral scrolls and lotus flower.
Antiquity No. - H-183  
Size - 56x36x20 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura, U.P.  
Period - 9th century A.D.  
Description - It is a sculptural fragment showing a *rathika* topped with two tiers of *chaitya gavaksha* and a barrel vaulted projected awnings.
Fig. No. 740: Figure of a pilaster

Antiquity No. - H-209
Size - 192.5x31x30 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is a pilaster having in lower half portion a square shaft decorated with *kirtimukha* motif at the top end followed by round band decorated with floral scrolls which is again followed by octagonal band decorated with floral scrolls, ribbons & beaded strings, band having octagonal sections carved with half lotus flowers, a band having six sided cross section and carved in the shape of lotus flower, followed by *ghata pallava* motif.
Fig. No. 741: Part of left hand side dvarashakha

Antiquity No. - 34.28
Size - 51x25x18 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the part of left hand side dvarashakha having patra shakha, naag shakha, rupa shakha and patra shakha.
Fig. No. 742: Lower portion of the left side doorjamb of a temple

Antiquity No. - 56.88
Size - 33x21x20 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the lower portion of the left side doorjamb of a temple showing patra shakha and naag shakha. Other shakhas have faded out. A naag and human figures can be seen at the bottom of the fragment.
Fig. No. 743: Image of a Horse rider

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>51.714</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>6x6x3 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken image of a horse rider.</td>
</tr>
</tbody>
</table>
Fig. No. 744: Horse rider

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.475</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>39x28x19 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken image of a horse rider.</td>
</tr>
</tbody>
</table>
Fig. No. 745: Image of horse rider

Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the broken image of a horse rider.
Fig. No. 746: Horse rider

Size - 11x6x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a sculptural fragment showing the figure of a horse rider.
Fig. No. 747: Lower part of the image of a deity

Antiquity No. - S-834
Size - 25x44x32 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the lower part of the image of a deity.
Fig. No. 748: Upper part of the image of a deity

Antiquity No. - 57.338  
Size - 11x26x12 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - 9th century A.D.  
Description - It is the upper part of the image of a deity showing Shiva in dhyana mudra flanked by Ganesh & Kartikeya. All the three are seated on a lotus shaped ledge and are flanked by two maladharividyadharas couples273.
Fig. No. 749: Figure of a hand

Antiquity No. - 57.352
Size - 11x10x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is a hand holding some object.
Fig. No. 750: Figure of a hand

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.353</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>8x11x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a hand holding some object.</td>
</tr>
</tbody>
</table>
Fig. No. 751: Hand holding a fruit

Size - 11x7x8 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a hand of a deity holding a fruit.
Fig. No. 752: Lower left portion of the image of a deity

Size - 24x14x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is the lower left portion of the image of a deity showing his hand holding a kamandala and a male sitting on the ground below the kamandala & holding some vessel. A flower can be seen on the left side.
Fig. No. 753: Legs of a deity and his attendant

Size - 22x34x8 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the lower left part of the image of a deity showing his legs and his attendant standing on his left side.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>H-49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>20x24x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Mathura, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing a <em>rathika</em> flanked by a man emerging from the mouth of <em>gaja vyala</em> and a lady in standing posture.</td>
</tr>
</tbody>
</table>
Fig. No. 755: Naag couple

Antiquity No. - H-223
Size - 18x20x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th century A.D.
Description - It is a sculptural fragment carved with the images of a Naag couple.
Antiquity No. - 51.240
Size - 11x15x16 cm
Material - Phillite
Condition - Damaged
Provenance - Deoria U.P.
Period - 9th century A.D.
Description - It is the pedestal and feet of a deity.275
Fig. No. 757: Feet of a deity

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.333</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>12x26x14 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the feet of a deity.</td>
</tr>
</tbody>
</table>
Fig. No. 758: Ghantakuta shikhara of a rathika

Antiquity No. - A-134
Size - 11x22x8 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is ghantakuta shikhara of a rathika decorated with chaitya motif and topped with amlaka and lotus bud.
Fig. No. 759: Two divine flying figures carrying a *kiritamukuta*

**Antiquity No.** - 55.85  
**Size** - 17x29x15 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th century A.D.  
**Description** - It is the upper part of the image of a deity showing two divine flying figures carrying a *kiritamukuta*.  

---
Fig. No. 760: Middle portion of a deity

Antiquity No. -  57.305  
Size -  24x27x23 cm  
Material -  Sandstone  
Condition -  Damaged  
Provenance -  Unchgaon, Sitapur U.P.  
Period -  9th century A.D.  
Description -  It is the middle left portion of the parikar of the image of a deity.
Fig. No. 761: Piece of an inscribed stone slab

Antiquity No. - 57.351-E
Size - 55x27x18 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the piece of an inscribed stone slab bearing eleven line inscription.
Fig. No. 762: Inscribed stone slab

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.351-J</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>40x41x20 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an inscribed stone slab.</td>
</tr>
</tbody>
</table>
Fig. No. 763: Part of the *abhamandala*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.354</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>24x31x11 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a part of the <em>abhamandala</em> of a deity.</td>
</tr>
</tbody>
</table>
Fig. No. 764: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>6x6x4 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with miniscule divine attendant sitting on the low lotus seat with some large roundish object kept in the front, on the right side of the abhamandala of a deity.</td>
</tr>
</tbody>
</table>
Fig. No. 765: Broken figure of a fly whisk bearer

<table>
<thead>
<tr>
<th>Size</th>
<th>10x9x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken figure of a fly whisk bearer of a deity.</td>
</tr>
</tbody>
</table>
Fig. No. 766: Lalatabimba of a temple door

Size - 13x13x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is broken fragment of the lalatabimba of a temple door showing lower portions of two grahas and naag shakha.
Fig. No. 767: Image of a divine attendant

**Size** - 16x14x11 cm
**Material** - Sandstone
**Condition** - Damaged
**Period** - 9th century A.D.
**Description** - It is the image of a divine attendant holding a huge lotus with a long stack.
Fig. No. 768: Human face

Size - 7x9x3 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a broken face of a man.
Fig. No. 769: Elephant rider

Size - 14x14x7 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is an elephant with a rider.
Fig. No. 770: Piece of a horse

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.138</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>27x17x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken piece of a horse.</td>
</tr>
</tbody>
</table>
Fig. No. 771: An architectural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.343</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>28x20x12 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Jhusi, Allahabad U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an architectural fragment carved with floral scrolls.</td>
</tr>
</tbody>
</table>
Fig. No. 772: An architectural fragment

Antiquity No. - 56.365
Size - 18x15x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Sringavirapur, district Allahabad U.P.
Period - 9th century A.D.
Description - It is an architectural fragment carved with floral scrolls.278
Fig. No. 773: Image of a female

Antiquity No. - 59.11
Size - 9x12x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 9th century A.D.
Description - It is a sculptural fragment carved with the image of a female in standing posture.
Fig. No. 774: Piece of an udgama

Antiquity No. - 60.40
Size - 22x21x12 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is the piece of an udgama.
Fig. No. 775: Stone piece

Antiquity No. - 63.366.4
Size - 14x28x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Bhuli district Mirjapur
Period - 9th century A.D.
Description - It is a stone piece carved with chaitya-gavaksha motif.
Fig. No. 776: Elephant head

Size - 21x26x17 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a sculptural fragment carved with the elephant head.
Fig. No. 777: Sculptural fragment showing four deities

<table>
<thead>
<tr>
<th>Size</th>
<th>16x20x13 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing four deities seated on low couches and holding some objects in their right hands.</td>
</tr>
</tbody>
</table>
Fig. No. 778: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>17x18x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with <em>chaitya</em> motif.</td>
</tr>
</tbody>
</table>
Fig. No. 779: A sculptural fragment

Size - 6x10x3 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is a sculptural fragment carved with chaitya motif.
Fig. No. 780: A sculptural fragment

Size - 21x16x28 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th century A.D.  
Description - It is a sculptural fragment carved with *udgama* motifs.
Fig. No. 781: Image of a lady

Size - 40x22x25 cm
Material - Kankar
Condition - Damaged
Period - 9th century A.D.
Description - It is a sculptural fragment carved with the image of a lady standing between two rathikas housing floral motifs.
Fig. No. 782: A sculptural fragment

Antiquity No. - 57.324 (?)
Size - 18x26x13 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is a sculptural fragment.
Fig. No. 783: A sculptural fragment

Antiquity No. - 57.336
Size - 36x26x17 cm
Material - Sandstone
Condition - Damaged
Provenance - Uchgaon, Sitapur U.P.
Period - 9th century A.D.
Description - It is a sculptural fragment.
Antiquity No. - 57.456/3
Size - 12x16x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th century A.D.
Description - It is a sculptural fragment.
Fig. No. 785: Figure of broken lion

Size - 62x20x30 cm
Material - *Kankar*
Condition - Damaged
Period - 9th century A.D.
Description - It is a broken lion made of *kankar* stone.
Sculptures of 9th-10th century A.D.:

![Fig. No. 786: Headless image of Vishnu](image)

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.333</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>67x23x18 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Lakhneshwar Dih, Ballia U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the headless image of Vishnu wearing vanamala. He is flanked by two attendants.</td>
</tr>
</tbody>
</table>
Fig. No. 787: Figure of Vaikuntha Vishnu

Antiquity No. - 62.117.4
Size - 15x7x2 cm
Material - Sandstone
Condition - Damaged
Provenance - Bareilly, U.P.
Period - 9th-10th century A.D.
Description - It is the miniature votive image of three headed four handed Vaikuntha Vishnu in standing posture. He is holding gada, varada, shankha and chakra in his four hands as we move in clockwise direction. Miniature image of Ganesh is seen on his left side.\(^{281}\)
Antiquity No. - S-32
Size - 70x132x25 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is Krishna- janmashtmi panel showing Yashoda breast feeding baby Krishna after his birth. The bed is flanked by two ghats, the space between the two pots is carved with a man & a naag, garland, gada, shankha, chakra, one unidentified object and another naag as we move from right to left. Figure of Balrama standing near the head of Yashoda is visible. A female attendant carrying a ghata can be seen standing near her. Another female figure stands to her right. Four male attendants carrying swords and four females in dancing posture are visible behind the mother. Above the ledge of Yashoda on the left side Devaki with new born Krishna is lying on the ground. Vasudeva can be seen standing and holding the child behind the attendant who is sitting near the feet of Devaki. A female attendant is standing behind the mother. To the right of this birth scene, Ganesh is seen in sitting posture. As we move towards right beyond Ganesh, eleven matrikas can be seen in sitting posture. Vinadhari Shiva is visible on the extreme right side.
Antiquity No. - 53.168
Size - 29x42x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the image of Yashoda lying with infant Krishna on a bed under which five auspicious symbols have been carved and her legs are being pressed by a lady attendant. Behind her are carved the images of a male standing and looking towards right, Vasudeva handing over the child Krishna to Nanda and a female attendant in standing posture.
Fig. No. 790: Middle left portion of the image of Vishnu

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.87</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>19x12x13 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the middle left portion of the image of Vishnu (?) showing an ayudhapurusha carrying a flower.</td>
</tr>
</tbody>
</table>
Antiquity No. - 55.204  
Size - 27x24x17 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Bhitari, Ghazipur U.P.  
Period - 9th-10th century A.D.  
Description - It is the head of Vishnu wearing a kiritamukuta\textsuperscript{282}.  

Fig. No. 791: Head of Vishnu
Antiquity No. - 59.22  
Size - 12x9x9 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Village Baswa, Etah U.P.  
Period - 9th-10th century A.D.  
Description - It is the head of Vishnu.
Fig. No. 793: Head of Vishnu

Antiquity No. - 59.194
Size - 13x6x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baswa, Etah U.P.
Period - 9th-10th century A.D.
Description - It is the head of Vishnu (?) [283].
Fig. No. 794: Head of Harihar

Antiquity No. - 48.258
Size - 13x10x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Kosam presented by Sri. C.B.L. Dubey, Additional. D.M. Aligarh
Period - 9th-10th century A.D.
Description - It is the head of Harihar wearing half jatajuta and half kiritamukuta.\textsuperscript{284}
Fig. No. 795: Hand of Vishnu

Antiquity No. - 56.85
Size - 24x21x20 cm
Material - Sandstone
Condition - Damaged
Provenance - Uchhaon, Sitapur U.P.
Period - 9th-10th century A.D.
Description - It is the hand of Vishnu holding a flower. A portion of vanamala can be seen on its left.
Antiquity No. - 56.484
Size - 49x30x22 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the upper left portion of the image of Vishnu (?) showing vanamala, hand holding stack of lotus flower and a female fly whisk bearer standing on a lotus flower.
Fig. No. 797: Arm of Vishnu

Antiquity No. - 57.381
Size - 25x19x8 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the arm of Vishnu with vanamala.
Fig. No. 798: Image of Uma-Mahesh

Antiquity No. - 48.186
Size - 54x28x8 cm
Material - Schist
Condition - Damaged
Provenance - Rajghat, Varanasi U.P. purchased from Shri. Mata Prasad Sita Ram
Period - 9th-10th century A.D.
Description - It is the image of Uma-Mahesh showing four handed Shiva holding trishula and bowl in his upper back hands. He is touching his spouse's chin with his front right hand and embracing with his front left hand. Parvati is embracing Shiva with her right hand and holding lotus flower in her left hand. Their vehicles namely Bull and Lion are carved in front of the couch. Their joint abhamandala is decorated with flower motifs\(^{285}\).
Fig. No. 799: Image of Uma-Maheshwara

Antiquity No. - 57.302
Size - 36x38x16 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th-10th century A.D.
Description - It is the image of Uma-Maheshwara. The front right hand of Shiva touches chin of Parvati and his back right hand holding the shaft of trishula. 

286.
Fig. No. 800: Upper part of the image of Uma-Mahesh

Antiquity No. - H-127  
Size - 28x30x7 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura, U.P.  
Period - 9th-10th century A.D.  
Description - It is the upper part of the image of Uma-Mahesh. They are flanked by two female attendants in sitting posture located in the middle of the image. Five lingas kept on a pedestal are carved at the top. Pedestal is flanked by two celestial beings.
Fig. No. 801: Broken image of Uma-Mahesh

Antiquity No. - 86.6.4
Size - 35x28x12.5 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a broken image of Uma-Mahesh seated on a couch. Nandi is sitting in the front. Shiva is holding a rosary in his back right hand and chin of Parvati with his right hand.
Fig. No. 802: Upper left portion of the image of Shiva

<table>
<thead>
<tr>
<th>Size</th>
<th>35x32x16 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the upper left portion of the image of Shiva showing serpent head, four handed Vishnu sitting on a pedestal &amp; holding gada &amp; chakra in his existing hands, maladhari vidyadhara couple, vyala and makara.</td>
</tr>
</tbody>
</table>
Fig. No. 803: Shiva head

Antiquity No. - 55.214
Size - 20x13x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Deokali, Ghazipur U.P.
Period - 9th-10th century A.D.
Description - It is the head of Shiva.  

Fig. No. 804: Head of Shiva

Antiquity No. - 56.465  
Size - 18x12x6 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - 9th-10th century A.D.  
Description - It is the head of Shiva wearing a very tall jatamukuta.  

288
Fig. No. 805: Shiva head

Antiquity No. - 66.214.4  
Size - 14x7x8 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is probably Shiva head with trinetra but it bears kiritamukuta of Vishnu instead of jatamukuta\textsuperscript{289}.
Fig. No. 806: Parvati head

Antiquity No. - 51.195  
Size - 9x7x4 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Aain, Lucknow U.P.  
Period - 9th-10th century A.D.  
Description - It is a Parvati head.
Fig. No. 807: Broken Parvati head

Antiquity No. - 51.203
Size - 12x6x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Aain, Lucknow U.P.
Period - 9th-10th century A.D.
Description - It is a broken Parvati head.
Antiquity No. - 56.457
Size - 15x7x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Ashta-Bhuja hills, Mirjapur U.P.
Period - 9th-10th century A.D.
Description - It is a Parvati head. 
Fig. No. 809: Parvati head

Antiquity No. - 65.12
Size - 33x22x12 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is worn out head of Parvati.
Antiquity No. - 86.94.4
Size - 16x9x6 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the miniature image of Shava-vahana Chamunda holding a drinking cup, khadaga, khatwanga and kamandala in her hands as we go in the clockwise direction\textsuperscript{291}. 

Fig. No. 810: Miniature image of Shava-vahana Chamunda
Fig. No. 811: Torso of Ganesh

Antiquity No. - 56.286
Size - 61x54x29 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th-10th century A.D.
Description - It is a broken torso of Ganesh.²⁹²
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>59.17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>12x10x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Baswa, Etah U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken image of <em>Ganesh</em>.</td>
</tr>
</tbody>
</table>

Fig. No. 812: Image of *Ganesh*
Antiquity No. - 66.224.4
Size - 63x43x21 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the broken image of four handed Ganesh seated on a cushion. He is flanked by two attendants. Upper part of the parikar shows two maladhari vidyadhara.294
Fig. No. 814: *Ganesh* head

<table>
<thead>
<tr>
<th>Size</th>
<th>7x10x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken head of <em>Ganesh</em>.</td>
</tr>
</tbody>
</table>
Fig. No. 815: Hand of Ganesh

Size - 10x8x6 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the hand of Ganesh holding a bowl of laddus.
Fig. No. 816: Broken head of *trikapardi Kartikeya*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.233</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>32x25x26 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken head of <em>trikapardi Kartikeya</em>.</td>
</tr>
</tbody>
</table>
Fig. No. 817: Head of *trishikhandi Kartikeya*

Antiquity No. - 57.304  
Size - 36x28x28 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - 9th-10th century A.D.  
Description - It is the head of *trishikhandi Kartikeya*. He is wearing very large kundals.296
Fig. No. 818: Image of Kartikeya

Antiquity No. - 56.79  
Size - 43x32x19 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - 9th-10th century A.D.  
Description - It is a rathika housing the image of Kartikeya.297
Fig. No. 819: Three headed figure of Brahma

Antiquity No. - H-98
Size - 31x17x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is the three headed figure of Brahma sitting in lalitasana inside a round pillared rathika topped with udgama. He is flanked by two female attendants.298
Fig. No. 820: Upper part of the image of Surya

**Antiquity No.** - H-118  
**Size** - 47x46x26 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Mathura, U.P.  
**Period** - 9th-10th century A.D.  
**Description** - It is a sculptural fragment showing the upper part of the image of Surya having oval abhamandala in the shape of lotus flower. Lotus flower is visible on his right side. Remaining parikar is carved with gaja makara and floral scrolls.  

299
Fig. No. 821: Image of Surya in standing posture

Antiquity No. - 68.31.4
Size - 184x90x32 cm
Material - Red sandstone
Condition - Damaged
Provenance - Abwana district Barabanki U.P.
Period - 9th-10th century A.D.
Description - It is the image of Surya in standing posture and holding two lotus flowers in his both hands and he is wearing kavacha. Bhudevi is standing between his legs. His sword is hanging on his left side. He is flanked by his two wives carrying lotus buds. He and his wives are wearing boots. Udichya vesha has adopted by danda & pingal. His parikar is carved with makara, gaja, shardula and abhamandala is shaped like an elongated lotus flower.
Fig. No. 822: Image of Surya

Antiquity No. - O-201
Size - 121x53x20 cm
Material - Sandstone
Condition - Damaged
Provenance - Charangha, Balrampur district Gonda U.P.
Period - 9th-10th century A.D.
Description - It is the image of Surya wearing boots & kavacha and in standing posture. He is holding two lotus flowers. He is standing on a pedestal decorated with a sunflower. Prithvi is shown standing between his legs. Six horses are shown on both sides of his legs and charioteer Arun is visible above the head of Prithvi. His broken parikar consist of danda, pingal, Ragyi, Suvarchsa, Usha, Pratyusha and two maladharibidyadharas301.
Fig. No. 823: Headless torso of Surya

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>51.166</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>24x17x11 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Budhvana, Shahjahanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the headless torso of Surya wearing kavacha.</td>
</tr>
</tbody>
</table>
Fig. No. 824: Middle portion of *Surya*

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>56.81</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>32x17x11 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is the middle portion of the image of <em>Surya</em>.</td>
</tr>
</tbody>
</table>
Indian Journal of Archaeology

Fig. No. 825: Figure of Revanta

Antiquity No. - H-41
Size - 18x14x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is the figure of Revanta sitting on the horse and covered by an umbrella\textsuperscript{303}. 
Fig. No. 826: Upper left portion of the image

Antiquity No. - 81.15
Size - 17x16x7 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the upper left portion of the image showing the image of four handed goddess seated on a rathika pedestal and a man sitting on vyala.
Fig. No. 827: Image of Tirthankara Chandraprabha

Antiquity No. - O-115
Size - 52x34x16 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the image of Tirthankara Chandraprabha sitting on simhasana in dhyana mudra. Simhasana is flanked by two female devotees. His parikar shows Indra, Upendra, maladhari vidyadharas, two elephants, trichhata and deva dundubhi.
Fig. No. 828: Defaced image of Tirthankara

Antiquity No. - 40.121
Size - 116x69x38 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Kagrol, district Agra U.P.
Period - 9th-10th century A.D.
Description - It is the defaced image of Tirthankara sitting in dhyana mudra on a simhasana.
Antiquity No. - 61.608  
Size - 13x10x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9\textsuperscript{th}-10\textsuperscript{th} century A.D.  
Description - It is the defaced image of \textit{tirthankara} in standing posture.
Fig. No. 830: Headless torso of a tirthankara

Size - 19x17x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the headless torso of a tirthankara standing in kayotsarga mudra.
Fig. No. 831: Broken image of a tirthankara

Size - 35x26x4 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is the broken image of a tirthankara standing in kayotsarga mudra. He is flanked by two tirthankaras sitting in dhyanamudra at the level of his shoulders.
Fig. No. 832: Uppermost part of the image of tirthankara

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>S-931</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>23x30x9 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is the uppermost part of the image of tirthankara (?) showing a diminutive figure of Tirthankara sitting in dhyana mudra inside a round pillared rathika topped with udgama. The head of makara is visible on his right side.</td>
</tr>
</tbody>
</table>
Fig. No. 833: Upper part of the image of a tirthankara

Antiquity No. - 66.234.4
Size - 54x53x16 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the upper part of the image of a tirthankara standing in kayotsarga mudra. His parikar shows maladhari vidyadhara couple and an elephant with a rider.
Fig. No. 834: Figure of a miniature tirthankara figure housed inside a rathika

Antiquity No. - 66.173.4
Size - 24x26x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the upper left portion of the image of a Tirthankara showing a miniature tirthankara figure housed inside a rathika & makara head and part of abhamandala carved on his left side & right sides of miniature shrine.
Fig. No. 835: Image of Buddha in vyakhyan mudra

Antiquity No. - O-289
Size - 40x28x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the image of Buddha in vyakhyan mudra sitting on a lotus seat. He is shown wearing a crown which is very unusual. Dharmachakra and two deer are carved below the seat. He is placed inside a triform arch supported by two pillars. Back slab shows two udgamas supported by similar small size pillars. The triform arch forms a broad band decorated with floral scrolls. On the left and right side of this arch stand a female sitting & playing Vina and a male in standing posture. Three Buddha images housed inside rathikas in different postures are carved at the top of this sculpture.
Fig. No. 836: Headless image of Buddha

Antiquity No. - 47.40  
Size - 16x18x8 cm  
Material - Black basalt (Dolerite)  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is the headless image of Buddha seated in bhumisparsa mudra flanked by two attendants\textsuperscript{304}.  

Antiquity No. - 66.43.4
Size - 104x62x20 cm
Material - Sandstone
Condition - Good
Provenance - Farrukhabad U.P.
Period - 9th-10th century A.D.
Description - It is the image of Buddha sitting in bhumisparsha mudra, on a carpet covered simhasana. The pedestal shows pairs of elephant and lion on both sides. Deity is flanked by two male attendants. Lotus shaped abhamandala is flanked by two makaras. There is a chhatra carved with peepal leaves and flanked by two maladhari vidyadharas couples.
Fig. No. 838: Image of Buddha sitting in *vyakhyān mudra*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.93.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>18x17x6 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of <em>Buddha</em> sitting in <em>vyakhyān mudra</em> on a lotus seat.</td>
</tr>
</tbody>
</table>
Fig. No. 839: Figure of panel carved with eight images of Buddha

Antiquity No. - O-291
Size - 26x52x16 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a panel carved with eight images of Buddha in different acts and housed inside tapering round pillared rathikas topped with arches.
Fig. No. 840: Upper left part of the *Bauddha* image

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-756</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>14x17x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the upper left part of the <em>Bauddha</em> image carved with the image of <em>Buddha</em> sitting inside the niche of a <em>stupa</em> and goddess sitting on a lotus flower as we move from right to left.</td>
</tr>
</tbody>
</table>
Fig. No. 841: Tri-foliate rathika of the image of Buddha

Antiquity No. - 47.43  
Size - 46x33x11 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is the tri-foliate rathika of the image of Buddha (?) in standing posture. Tri-foliate arch of rathika is decorated with two peacocks with long tails.
Fig. No. 842: Figure of a male deity sitting in abhaya mudra

Size - 13x15x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the lower left part of the image of Buddha showing a male deity sitting in abhaya mudra and holding some object in his left hand.
Fig. No. 843: Lower part of the image of a *Buddhist* deity

**Antiquity No.** - S-740  
**Size** - 11x15x6 cm  
**Material** - Black basalt  
**Condition** - Damaged  
**Period** - 9th-10th century A.D.  
**Description** - It is the lower part of the image of a *Buddhist* deity sitting on the lotus seat. Her right foot is resting on a lotus. *Ganesh* sits on the left side of this foot and on right side, there is a human figure sitting in *dhyana mudra*. There is a kneeling devotee sitting with folded hands to the right of this figure.
Fig. No. 844: Buddhist goddess Tara

Antiquity No. - 66.94.4  
Size - 19x9x6 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is the bust of the Buddhist goddess Tara.
Fig. No. 845: Lower part of the image of *Avalokiteshwara*

**Antiquity No.** - 66.99.4  
**Size** - 25x26x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th-10th century A.D.  
**Description** - It is the lower part of the image of *Avalokiteshwara* seated in *lalitasana* on a lotus seat. His right foot is placed on a lotus flower. A female deity can be seen on his right side and his lotus seat is flanked by a male and female devotees sitting on right & left sides.
Antiquity No. - 66.222.4  
Size - 30x24x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is the broken image of Simhanada Lokeshwara seated on a lion. The remaining portion shows the lower portion of a deity seated in sukhasana on a lotus seat. The pedestal is carved with the image of a devotee. The pedestal bears one line inscription.
**Fig. No. 847: Image of river goddess**

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>55.172</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>17x21x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Musanagar, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the image of river goddess carrying a water vessel in her left hand.</td>
</tr>
</tbody>
</table>
Fig. No. 848: Figure of Ganga standing on makara

Antiquity No. - H-149
Size - 16x13x5 cm
Material - Red sand stone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is the lower portion of the left side of a doorjamb carved with the figure of Ganga standing on makara with a male attendant.306
Fig. No. 849: Lower part of doorjamb of a temple

| Description | It is the lower part of doorjamb of a temple showing river goddess. 
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Antiquity No.</td>
<td>56.80</td>
</tr>
<tr>
<td>Size</td>
<td>34x23x20 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
</tbody>
</table>
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 850: Doorjamb showing rupa shakha and naag shakha

Antiquity No. - H-215  
Size - 40x23x12 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Mathura, U.P.  
Period - 9th-10th century A.D.  
Description - It is the middle portion of a doorjamb showing rupa shakha and naag shakha. The male and female figures are shown in amorous postures in different storeys.
Fig. No. 851: Broken part of dwarashakha

Antiquity No. - H-192
Size - 48x19x26 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is the broken part of dwarashakha having patra shakha, naag shakha, rupa shakha and stambha shakha. Some defaced figures can be seen at the lower end of the fragment.
Fig. No. 852: Male head

Antiquity No. - 48.196
Size - 12x9x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Rajghat, Varanasi U.P. purchased by the curator of Mathura
Period - 9th-10th century A.D.
Description - It is a male head wearing a conical cap.
Antiquity No. - A-88
Size - 32x12x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a sculptural fragment showing the middle portion of a male body.
Catalogue of Antiquities of State Museum, Lucknow: Part-II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 854: Figure of a male

Antiquity No. - 56.74
Size - 13x5x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Village Baragaon, Hargaon district Sitapur U.P.
Period - 9th-10th century A.D.
Description - It is a male figure in standing posture and holding a garland.
Fig. No. 855: Male torso

Antiquity No. - 56.89
Size - 14x10x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th-10th century A.D.
Description - It is a male torso wearing graiveyaka and pearl Uttariya\textsuperscript{309}. 
Fig. No. 856: Bust of a male

Antiquity No. - 58.86
Size - 17x16x10 cm
Material - Sandstone
Condition - Damaged
Provenance - Pahari Bhitari, Hamirpur U.P.
Period - 9th-10th century A.D.
Description - It is the defaced bust of a male.
Fig. No. 857: Middle portion of a male

Antiquity No. - 56.335
Size - 36x18x19 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the middle portion of a male.
Fig. No. 858: Middle portion of a male

Size - 32x17x11 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the middle portion of a male.
Fig. No. 859: Middle portion of a male

Size - 8x5x3 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the middle portion of a male holding a club with his left hand.
![Male torso](image)

**Fig. No. 860: Male torso**

<table>
<thead>
<tr>
<th><strong>Size</strong></th>
<th>11x14x4 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is defaced torso of a male.</td>
</tr>
</tbody>
</table>
Fig. No. 861: Figure of a male sitting on the ground

Size - 10x9x6 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a sculptural fragment carved with figure of a male sitting on the ground and lower portion of another human.
Fig. No. 862: Headless torso of a male

Size - 20x19x16 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the headless torso of a male deity.
Fig. No. 863: A sculptural fragment

Size - 13x11x8 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is a sculptural fragment carved with the image of a male sitting & holding a sword and head of another person below him.
Fig. No. 864: Headless image of a male

**Size -** 16x17x5 cm  
**Material -** Sandstone  
**Condition -** Damaged  
**Period -** 9th-10th century A.D.  
**Description -** It is a sculptural fragment carved with the headless image of a male in standing posture.
**Fig. No. 865: Female bust**

<table>
<thead>
<tr>
<th><strong>Size</strong></th>
<th>11x11x8 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is the bust of a female.</td>
</tr>
</tbody>
</table>
Fig. No. 866: Defaced image of female

Size - 11x11x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a sculptural fragment carved with the defaced image of a female.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>50.60</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>18x14x17 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Lakshagiri, Allahabad U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a worn out female head\textsuperscript{310}.</td>
</tr>
</tbody>
</table>
Antiquity No. - 55.211
Size - 14x16x14 cm
Material - Sandstone
Condition - Damaged
Provenance - Deokali, Ghazipur U.P.
Period - 9th-10th century A.D.
Description - It is a female head.
Fig. No. 869: Female head

Antiquity No. - 56.484
Size - 29x13x12 cm
Material - Sandstone
Condition - Damaged
Provenance - Ashta-Bhuja hills, Mirapur U.P.
Period - 9th-10th century A.D.
Description - It is a female head with a very high juda.\textsuperscript{311}
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 870: Torso of a female

Size - 17x11x12 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the torso of a female holding some object in the right hand.
Fig. No. 871: Upper part of the *parikar* of a female deity

**Size** - 27x27x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th-10th century A.D.  
**Description** - It is the upper part of the *parikar* of a female deity showing her head surrounded by a halo and two *maladhari vidyadharas* hovering above her head.
Fig. No. 872: Middle portion of a lady

Antiquity No. - A-104
Size - 17x7x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a sculptural fragment showing the middle portion of a lady. She is wearing graiveyaka and har.
Fig. No. 873: Bust of a lady

Antiquity No. - H-22
Size - 12x10x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is the bust of a lady wearing graiveyaka and ear ornaments.
Fig. No. 874: Bust of a lady

Antiquity No. - 86.28.4
Size - 19x23x12 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the bust of a lady wearing graiveyaka, kundals and stanhar.
Fig. No. 875: Upper left part of the parikar of a deity

Antiquity No. - S-701  
Size - 27x29x6 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is the upper left part of the parikar of a deity showing defaced bust of a lady, maladhari vidyadhara and lotus flower & leaves motifs.
Fig. No. 876: Image of *maladhari vidyadhara*

<table>
<thead>
<tr>
<th>Size</th>
<th>11x10x7 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing the image of <em>maladhari vidyadhara</em>.</td>
</tr>
</tbody>
</table>
Fig. No. 877: Image of *maladhari vidyadhara* couple

**Size** - 13x10x9 cm

**Material** - Sandstone

**Condition** - Damaged

**Period** - 9th-10th century A.D.

**Description** - It is a sculptural fragment carved with the image of *maladhari vidyadhara* couple.
Fig. No. 878: Upper left side of the image of goddess

Size - 9x6x4 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the upper left side of the image of goddess (?) showing her hand holding khetaka and maladhari vidyadhara hovering at the top.
Fig. No. 879: Defaced image of *maladhari vidyadhara*

**Size** - 12x11x11 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th-10th century A.D.  
**Description** - It is a sculptural fragment showing the defaced image of *maladhari vidyadhara* and an animal face below him.
Fig. No. 880: Figure of a divine couple

Antiquity No. - H-40
Size - 27x21x14 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is the figure of a divine couple in standing posture.
Fig. No. 881: Image of a divine couple

Antiquity No. - 59.15
Size - 13x7x5 cm
Material - Sandstone
Condition - Damaged
Provenience - Village Baswa, Etah U.P.
Period - 9th-10th century A.D.
Description - It is a sculptural fragment carved with the image of a divine couple.
Fig. No. 882: Figure of a couple

Size - 7x7x2 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a defaced sculptural fragment showing a couple.
Fig. No. 883: Figure of a couple

Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a worn out figure of a couple.
Fig. No. 884: Upper part of a bearded devotee

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>51.138</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>10x8x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Bhadoi, Lucknow U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the upper part of a bearded devotee with folded hands.</td>
</tr>
</tbody>
</table>
Fig. No. 885: A snake deity with human head

Antiquity No. - A-89
Size - 8x7x4 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a sculptural fragment showing a snake deity with human head.
Catalogue of Antiquities of State Museum, Lucknow: Part II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 886: Human head

Antiquity No. - 55.226
Size - 14x7x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Behta-Buzurga, Kanpur U.P.
Period - 9th-10th century A.D.
Description - It is a broken human head.

313
Antiquity No. - O-248
Size - 17x16x11 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a human head.
Fig. No. 888: A divine attendant

Size - 7x8x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a sculptural fragment showing a divine attendant.
Fig. No. 889: Lion head

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>59.20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>11x9x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Baswa, Etah U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the head of a lion.</td>
</tr>
</tbody>
</table>
Fig. No. 890: Head lion

Antiquity No. - 59.20
Size - 17x13x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the head of a lion.
Fig. No. 891: Figure of a lion

**Antiquity No.** -
**Size** - 18x10x5 cm
**Material** - Sandstone
**Condition** - Damaged
**Period** - 9th-10th century A.D.
**Description** - It is a broken lion seen from the above.
Fig. No. 892: A lion attacking an elephant

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>97.15.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>52x66x14 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Lalitpur, U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing a lion attacking an elephant.</td>
</tr>
</tbody>
</table>
Fig. No. 893: Broken image of warrior

Antiquity No. - S-812  
Size - 32x22x10 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is the broken image of warrior holding a sword and a shield.
Fig. No. 894: Image of a *vyala* rider and a warrior

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>40.217</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>67x37x19 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with the image of a <em>vyala</em> rider and a warrior fighting the animal.</td>
</tr>
</tbody>
</table>
Antiquity No. - H-65
Size - 34x27x58 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is a chandrashala housing a human head.
Fig. No. 896: Part of the shikhara

Antiquity No. - S-773
Size - 41x38x43 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is part of the shikhara decorated with chaitya motif and amlaka marking Bhumi.
Fig. No. 897: Piece of *lata* of a *shikhara*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>S-799</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>36x34x10 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the piece of <em>lata</em> of a <em>shikhara</em> carved with <em>udgamas</em>.</td>
</tr>
</tbody>
</table>
Fig. No. 898: Part of an udgama

Antiquity No. - 57.418
Size - 21x24x21 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the piece of udgama.
Fig. No. 899: An architectural fragment

Size - 50x35x31 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is an architectural fragment carved with *udgama* and *amlaka* marking a storey.
**Fig. No. 900: Image of Nrisimha avatar housed inside an udgama**

<table>
<thead>
<tr>
<th>Size</th>
<th>49x70x24 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is an architectural fragment carved with the image of Nrisimha avatar housed inside an <strong>udgama</strong> topped <strong>rathika</strong>.</td>
</tr>
</tbody>
</table>
Fig. No. 901: Upper part of rathika

Size - 13x10x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the upper part of rathika of an image.
Fig. No. 902: *Vyala* with a rider

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>61.510</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>10x8x5 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a <em>vyala</em> with a rider.</td>
</tr>
</tbody>
</table>
Fig. No. 903: Figure of an elephant with a rider

Size - 23x13x10 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a sculptural fragment showing an elephant with a rider standing on the left side of a square pillar.
Fig. No. 904: Piece of a hand

Antiquity No. - 56.123
Size - 11x8x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Uchgaon, Sitapur U.P.
Period - 9th-10th century A.D.
Description - It is a piece of hand wearing *keyura*. 
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.1230</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>16x8x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a broken hand.</td>
</tr>
</tbody>
</table>
Fig. No. 906: Upper part of the arm of a person

Size - 10x4x3 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the upper part of the arm of a person wearing *keyura*. 
Fig. No. 907: Headless torso of a man

Size - 13x11x7 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the headless torso of a man holding a short club.
Fig. No. 908: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.310</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>39x17x9 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment carved with the image of an attendant deity holding a curved staff ending into a knob.</td>
</tr>
</tbody>
</table>
Fig. No. 909: Headless figure of a mother and child

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>66.61</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>12x10x8 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a stone fragment carved with the headless figure of a mother and child.</td>
</tr>
</tbody>
</table>
Fig. No. 910: Ayudhapurusha of a deity

Antiquity No. - 66.171.4
Size - 16x14x5 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the ayudhapurusha of a deity in standing posture and holding a stick.
Fig. No. 911: Head of a *makara*

Antiquity No. - 85.93
Size - 12x14x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is a sculptural fragment carved with the head of a *makara.*
Antiquity No. - 56.397
Size - 26x17x13 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is an architectural fragment carved with the image of a deity in standing posture and musicians playing different instruments & standing one over the other.
**Fig. No. 913: Chest & stomach of a man**

<table>
<thead>
<tr>
<th>Size</th>
<th>11x6x3 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the chest &amp; stomach of a man.</td>
</tr>
</tbody>
</table>
Fig. No. 914: A sculptural fragment

Size - 10x10x7 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a mutilated sculptural fragment carved with two human figures.
Antiquity No. - H-86
Size - 29x115x26 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura, U.P.
Period - 9th-10th century A.D.
Description - It is an architectural fragment carved with the figures of musicians housed inside round pillared rathikas alternating with stylized flower motif.
Fig. No. 916: Figure of lotus pedestal of a deity

Antiquity No. - S-775  
Size - 28x87x31 cm  
Material - Sandstone  
Condition - Damaged  
Period - 9th-10th century A.D.  
Description - It is the lotus pedestal of a deity. Two defaced figures of devotees can be seen on both sides of the lotus pedestal. There is an inscription on the base of the pedestal.
Fig. No. 917: Figure of a kiritamukuta

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>59.10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>9x8x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Village Baswa, Etah U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is the kiritamukuta of a deity.</td>
</tr>
</tbody>
</table>
Fig. No. 918: Headgear of an attendant

Size - 9x10x9 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is the headgear of a divine attendant.
Fig. No. 919: Part of the *parikar of Ambika*

**Size** - 21x14x8 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - 9th-10th century A.D.  
**Description** - It is the part of the *parikar of Ambika* showing fruit laden canopy of a mango tree.
Fig. No. 920: Feet of a deity

<table>
<thead>
<tr>
<th>Size</th>
<th>11x10x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing the feet of a deity standing on lotus pedestal.</td>
</tr>
</tbody>
</table>
Fig. No. 921: An architectural fragment

Antiquity No. - 56.117
Size - 32x15x17 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - 9th-10th century A.D.
Description - It is an architectural fragment carved with floral scrolls.
Fig. No. 922: Broken stone panel

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>66.260.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>17x19x10 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period -</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a broken stone panel decorated with floral scrolls.</td>
</tr>
</tbody>
</table>
Fig. No. 923: A sculptural fragment

Size - 12x11x3 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is a sculptural fragment carved with floral scrolls.
Fig. No. 924: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>25x15x3 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>9th-10th century A.D.</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 925: Inscribed stone slab

Antiquity No. - 57.351 A
Size - 44x40x21 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is an inscribed stone slab bearing a ten line inscription.

315
Fig. No. 926: Inscribed stone slab

Antiquity No. - 57.351-B
Size - 49x35x24.5 cm
Material - Sandstone
Condition - Damaged
Period - 9th-10th century A.D.
Description - It is an inscribed stone slab bearing a thirteen line inscription.
Sculptures of Medieval Period:

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>56.119 A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>6x7x4 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance -</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period -</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a broken piece of stone pestle\textsuperscript{316}.</td>
</tr>
</tbody>
</table>
Fig. No. 928: Stone pestle

Antiquity No. - 56.119 B
Size - 8x6x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a broken piece of stone pestle.
Antiquity No. - 56.341
Size - 19x4x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Nasirabad, Sitapur U.P.
Period - Medieval period
Description - It is a stone pestle.

Antiquity No. - 56.341
Size - 11x5x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Nasirabad, Sitapur U.P.
Period - Medieval period
Description - It is a stone pestle.

Fig. No. 929: Stone pestle

Fig. No. 930: Stone pestle
Fig. No. 931: Stone pestle

| Antiquity No. -  | 57.394         |
| Size -           | 17x8x5 cm      |
| Material -       | Sandstone      |
| Condition -      | Damaged        |
| Provenance -     | Lakhneshwar Dih, Ballia U.P. |
| Period -         | Medieval period|
| Description -    | It is a stone pestle\(^{318}\). |
Fig. No. 932: Stone pestle

Antiquity No. - 56.119
Size - 6x7x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a broken piece of stone pestle.
Fig. No. 933: Stone pestle

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>57.414</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>14x7x4 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Jajmau, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a stone pestle.</td>
</tr>
</tbody>
</table>
Fig. No. 934: Stone pestle

Antiquity No. - 58.192
Size - 11x6x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Jajmau, Kanpur U.P.
Period - Medieval period
Description - It is a stone pestle.
Fig. No. 935: Hand holding a ring

<table>
<thead>
<tr>
<th>Size</th>
<th>11x8x9 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a hand holding a ring decorated with floral scrolls.</td>
</tr>
</tbody>
</table>
Antiquity No. - 66.259.4  
Size - 13x26x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - Medieval period  
Description - It is a ring shaped stone.
Fig. No. 937: Broken piece of abhamandala

Antiquity No. - 56.125
Size - 10x17x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is the broken piece of abhamandala carved with lotus flower.
Fig. No. 938: Broken piece of *abhamandala*

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.130</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>10x10x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td><em>Uchgaon, Sitapur U.P.</em></td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is the broken piece of <em>abhamandala</em> carved with lotus petals and pearl strings.</td>
</tr>
</tbody>
</table>
Fig. No. 939: Figure of a Shankha

Size - 7x5x4 cm  
Material - Sandstone  
Condition - Damaged  
Period - Medieval period  
Description - It is a *shankha*. 
Fig. No. 940: Figure of a Shankha

Antiquity No. - 98.25.4
Size - 21x12x8 cm
Material - Sandstone
Condition - Damaged
Period - Late medieval period
Description - It is a Shankha.
Fig. No. 941: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.122</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>9x13x8 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing gada of Vishnu (?) image³²¹.</td>
</tr>
</tbody>
</table>
Fig. No. 942: Hand holding gada of Vishnu

Antiquity No. - 61.75
Size - 8x4x3 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a hand holding gada of Vishnu (?).
Fig. No. 943: Hand of Vishnu

Size - 13x7x5 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a hand of Vishnu (?) holding chakra.
Fig. No. 944: Hand holding some object

Antiquity No. - 56.97
Size - 14x9x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a broken hand holding some object\textsuperscript{322}.
Antiquity No. - 56.108
Size - 17x7x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a broken hand.
Antiquity No. - 56.109
Size - 12x10x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a broken hand holding some object.
Fig. No. 947: A sculptural fragment

**Size** - 29x12x15 cm

**Material** - Sandstone

**Condition** - Damaged

**Period** - Medieval period

**Description** - It is a sculptural fragment showing a hand.
Fig. No. 948: Figure of a hand

Antiquity No. - 61.70
Size - 11x8x6 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment showing a hand.
Fig. No. 949: Hand holding a mirror

Antiquity No. - 61.70  
Size - 9x6x5 cm  
Material - Sandstone  
Condition - Damaged  
Period - Medieval period  
Description - It is a hand holding a mirror.
Fig. No. 950: Figure of a broken hand

Size - 6x8x6 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a hand holding some object.
Fig. No. 951: Two hands of a deity

Size - 20x13x14 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment showing the two hands of a deity.
Fig. No. 952: Hands of a man

Size - 8x4x5 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is the hand of a man.
Fig. No. 953: Hand of a deity

Size - 10x8x7 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is the hand of a deity holding water vessel.
Fig. No. 954: Hand held in varada mudra

Size - 8x5x4 cm  
Material - Sandstone  
Condition - Damaged  
Period - Medieval period  
Description - It is a sculptural fragment showing a hand held in varada mudra on the knee.
Fig. No. 955: Two hands of a deity

<table>
<thead>
<tr>
<th>Size</th>
<th>8x6x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment showing two hands of a deity held in <em>abhaya mudra</em> and holding a club.</td>
</tr>
</tbody>
</table>
Fig. No. 956: Hand holding *vajra*

<table>
<thead>
<tr>
<th>Size</th>
<th>11x5x7 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a hand of a deity holding <em>vajra.</em></td>
</tr>
</tbody>
</table>
Fig. No. 957: A sculptural fragment

Antiquity No. - 56.105
Size - 10x10x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment showing a leg.\(^{323}\)
Fig. No. 958: Figure of a broken leg

Antiquity No. - 56.128
Size - 19x13x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a broken leg.
Fig. No. 959: Figure of a broken leg

- Antiquity No.: 56.129
- Size: 13x10x8 cm
- Material: Sandstone
- Condition: Damaged
- Provenance: Unchgaon, Sitapur U.P.
- Period: Medieval period
- Description: It is a broken leg.
Fig. No. 960: Folded leg of a man

Antiquity No. - 57.414
Size - 15x12x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Jajmau, Kanpur U.P.
Period - Medieval period
Description - It is the piece of folded leg of a man\textsuperscript{325}. 
Fig. No. 961: Folded leg of a man

Size - 8x8x6 cm  
Material - Sandstone  
Condition - Damaged  
Period - Medieval period  
Description - It is a sculptural fragment showing the folded leg of a man.
Antiquity No. - 56.82  
Size - 32x35x11 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - Medieval period  
Description - It is the pedestal of an image showing two feet of a deity\textsuperscript{226}.  

![Fig. No. 962: Two feet of a deity](image)

Fig. No. 963: Broken pedestal part of an image

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>58.172</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>9x10x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Jajmau, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a broken pedestal part of an image seen from the top showing two feet of the deity.</td>
</tr>
</tbody>
</table>
Fig. No. 964: Feet of a deity

Size - 13x7x9 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment showing the feet of a deity.
Fig. No. 965: A sculptural fragment

Size - 18x8x9 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment showing the one feet of a deity.
Fig. No. 966: Middle portion of a human body

**Size** - 9x8x5 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - Medieval period  
**Description** - It is the middle portion of a human body.
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

Fig. No. 967: Human head

Size - 9x6x4 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a human head.
Fig. No. 968: Head of a vyala

Size - 11x9x6 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is the head of a vyala.
Fig. No. 969: Stone ghata

<table>
<thead>
<tr>
<th>Size</th>
<th>35x17x17 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a stone ghata.</td>
</tr>
</tbody>
</table>
Fig. No. 970: Headless torso of a *tirthankara*

**Size** - 10x17x8 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Period** - Medieval period  
**Description** - It is the headless torso of a *tirthankara*. 
Fig. No. 971: Kiritamukuta of a deity

Size - 9x5x7 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is the kiritamukuta of a deity.
Fig. No. 972: Part of a hood of a snake

Size - 20x11x7 cm  
Material - Sandstone  
Condition - Damaged  
Period - Medieval period  
Description - It is the part of the hood of a snake deity.
Fig. No. 973: Lower part of a rathika

Size - 12x8x4 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is lower part of a round pillared rathika.
**Fig. No. 974: Headless elephant**

<table>
<thead>
<tr>
<th><strong>Size</strong></th>
<th>8x8x3 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Material</strong></td>
<td>Sandstone</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Damaged</td>
</tr>
<tr>
<td><strong>Period</strong></td>
<td>Medieval period</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>It is the headless elephant.</td>
</tr>
</tbody>
</table>
Fig. No. 975: An architectural fragment

Size - 19x25x10 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is an architectural fragment showing a man seated in dhyana mudra on a very small cushion. The pedestal is carved with the figure of a donor on the right side.
Fig. No. 976: Figure of an inscribed weight

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>67.580.4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>56x56x30 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Late medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is an inscribed weight.</td>
</tr>
</tbody>
</table>
Fig. No. 977: An architectural fragment

Antiquity No. - 51.51
Size - 16x14x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Kampil, Farrukhabad U.P.
Period - Medieval period
Description - It is an architectural fragment.
**Fig. No. 978: A sculptural fragment**

<table>
<thead>
<tr>
<th>Antiquity No. -</th>
<th>51.158</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size -</td>
<td>10x8x6 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance -</td>
<td>Bhadoi, Lucknow U.P.</td>
</tr>
<tr>
<td>Period -</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a sculptural fragment³²⁷.</td>
</tr>
<tr>
<td>Antiquity No. -</td>
<td>56.96</td>
</tr>
<tr>
<td>----------------</td>
<td>-------</td>
</tr>
<tr>
<td>Size -</td>
<td>10x8x3 cm</td>
</tr>
<tr>
<td>Material -</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition -</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance -</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period -</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description -</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 980: A sculptural fragment

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.112</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>8x10x7 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Uchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment \textsuperscript{328}.</td>
</tr>
</tbody>
</table>
Fig. No. 981: A sculptural fragment

Antiquity No. - 56.113
Size - 15x8x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 982: A sculptural fragment

Antiquity No. - 56.113 A
Size - 22x17x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment\textsuperscript{329}. 
Fig. No. 983: A sculptural fragment

**Antiquity No.** - 56.114 A  
**Size** - 20x15x9 cm  
**Material** - Sandstone  
**Condition** - Damaged  
**Provenance** - Uchgaon, Sitapur U.P.  
**Period** - Medieval period  
**Description** - It is a sculptural fragment.
Fig. No. 984: A sculptural fragment

Antiquity No. - 56.114 B
Size - 11x14x3 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment carved with lotus petal.
Fig. No. 985: A sculptural fragment

Antiquity No. - 56.114 B
Size - 11x12x6 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment carved with lotus petal.
Fig. No. 986: A sculptural fragment

Antiquity No. - 56.118
Size - 7x6x2 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment.118
Fig. No. 987: A sculptural fragment

Antiquity No. - 56.120
Size - 14x15x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment.
Antiquity No. - 56.121  
Size - 12x17x13 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - Medieval period  
Description - It is a sculptural fragment.
Fig. No. 989: A sculptural fragment

Antiquity No. - 56.124
Size - 13x8x9 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 990: A sculptural fragment

Antiquity No. - 56.126
Size - 16x9x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment.333
Fig. No. 991: Foliage of Kaivalya Vriksha

Antiquity No. - 56.127  
Size - 10x8x4 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - Medieval period  
Description - It is a sculptural fragment showing foliage of Kaivalya Vriksha. 

(334)
Fig. No. 992: A sculptural fragment

Antiquity No. - 56.130
Size - 12x16x8 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 993: A sculptural fragment

Antiquity No. - 56.130
Size - 9x9x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Uchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 994: A sculptural fragment

Antiquity No. - 56.131
Size - 15x12x5 cm
Material - Sandstone
Condition - Damaged
Provenance - Unchgaon, Sitapur U.P.
Period - Medieval period
Description - It is a sculptural fragment.
<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>56.131</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>12x9x5 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Unchgaon, Sitapur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 996: A sculptural fragment

Antiquity No. - 56.137  
Size - 20x17x14 cm  
Material - Sandstone  
Condition - Damaged  
Provenance - Unchgaon, Sitapur U.P.  
Period - Medieval period  
Description - It is a sculptural fragment.
Fig. No. 997: Piece of rounded stone

<table>
<thead>
<tr>
<th>Antiquity No.</th>
<th>58.157</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size</td>
<td>10x8x4 cm</td>
</tr>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Provenance</td>
<td>Jajmau, Kanpur U.P.</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a piece of rounded stone³³³</td>
</tr>
</tbody>
</table>
Fig. No. 998: Broken quern

Antiquity No. - 58.176
Size - 23x18x4 cm
Material - Sandstone
Condition - Damaged
Provenance - Jajmau, Kanpur U.P.
Period - Medieval period
Description - It is a broken quern.

338
Fig. No. 999: Piece of stone slab

Antiquity No. - 66.263.4
Size - 45x19x9 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a piece of stone slab.
### Antiquity No.
- 67.617.4

### Size
- 21x20x9 cm

### Material
- Sandstone

### Condition
- Damaged

### Period
- Medieval period

### Description
- It is a stone fragment.
Fig. No. 1001: Figure of a stone panel

Antiquity No. - 89.82
Size - 10x10x2 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a stone panel carved with the image of a lion and seven heads of lion in a row at the top. The inner space is decorated with crisscross lines.
Fig. No. 1002: A sculptural fragment

Size - 8x5x3 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1003: A sculptural fragment

Size - 15x6x4 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1004: Image of a deity

Size - 12x6x6 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is the unfinished image of a deity.
Fig. No. 1005: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>10x8x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 1006: A sculptural fragment

Antiquity No. - 57.327
Size - 17x16x10 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1007: Stomach of a male figure

Size - 18x16x4 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment showing the stomach of a male figure.
Fig. No. 1008: A sculptural fragment

Size - 32x35x14 cm  
Material - Sandstone  
Condition - Damaged  
Period - Medieval period  
Description - It is a sculptural fragment.
Fig. No. 1009: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>8x8x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 1010: A sculptural fragment

Size - 26x25x15 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1011: A sculptural fragment

Size - 7x8x8 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1012: A sculptural fragment

Size - 7x4x5 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1013: Broken elbow of a male
data-

<table>
<thead>
<tr>
<th>Size</th>
<th>8x5x4 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a broken elbow of a male deity.</td>
</tr>
</tbody>
</table>
Fig. No. 1014: A sculptural fragment

Size - 16x12x9 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1015: Part of a lotus pedestal

Size - 18x13x7 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is the part of a lotus pedestal and one foot of a deity placed on it.
**Fig. No. 1016: A sculptural fragment**

<table>
<thead>
<tr>
<th>Size</th>
<th>16x9x5 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 1017: A sculptural fragment

Size - 7x11x5 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1018: A sculptural fragment

Size - 9x5x4 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1019: A sculptural fragment

Size - 8x6x4 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Size - 8x10x4 cm  
Material - Sandstone  
Condition - Damaged  
Period - Medieval period  
Description - It is an architectural fragment.
Fig. No. 1021: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>11x11x9 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 1022: Figure of five lingas

Size - 10x10x5 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is the five lingas seen from the top.
Fig. No. 1023: A sculptural fragment

Size - 12x15x8 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1024: A sculptural fragment

Size - 10x4x3 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1025: A sculptural fragment

Size - 16x7x9 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1026: A sculptural fragment

Size - 13x8x7 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1027: A sculptural fragment

<table>
<thead>
<tr>
<th>Size</th>
<th>15x13x6 cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Sandstone</td>
</tr>
<tr>
<td>Condition</td>
<td>Damaged</td>
</tr>
<tr>
<td>Period</td>
<td>Medieval period</td>
</tr>
<tr>
<td>Description</td>
<td>It is a sculptural fragment.</td>
</tr>
</tbody>
</table>
Fig. No. 1028: A sculptural fragment

Size - 10x11x6 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1029: A sculptural fragment

Size - 21x12x7 cm
Material - Sandstone
Condition - Damaged
Provenance - Mathura
Period - Medieval period
Description - It is a sculptural fragment.
Fig. No. 1030: A sculptural fragment

Size - 19x15x4 cm
Material - Sandstone
Condition - Damaged
Period - Medieval period
Description - It is a sculptural fragment.
Catalogue of Antiquities of State Museum, Lucknow: Part- II: Antiquities dateable from 3rd century B.C. to 9th-10th century A.D.

References:

2. Ibid. p. 405.
4. Ibid. p. 247.
5. Ibid. p. 724.
8. Ibid. pp. 100-01.
9. Ibid. p. 102.
11. Ibid. p. 111.
15. Ibid. p. 186.
17. Ibid. p. 201.
18. Ibid. p. 207.
19. Ibid. p. 211.
20. Ibid. p. 573.
21. Ibid. p. 574.
22. Ibid. p. 582.
23. Ibid. p. 587.
28. Ibid. p. 683.
29. Ibid. p. 684.
30. Ibid. p. 712.
31. Ibid. p. 713.
32. Ibid. p. 715.
33. Ibid. p. 716.
34. Ibid. p. 733.
35. Ibid. p. 734.
36. Ibid. p. 738.
37. Ibid. p. 741.
38. Ibid. pp. 794-95.
42. Ibid. p. 446.
44. Ibid. p. 108.
48. Ibid. p. 314.
53. Ibid. p. 170.
59. Ibid. p.168.
69. Ibid. p.137.
70. Ibid. p.137.
71. Ibid. p.138.
72. Ibid. p.140.
73. Ibid. p.178.
76. Ibid. p.136)
77. Ibid. p.140)
78. Ibid. p.140)
Indian Journal of Archaeology

117. Ibid. p.77.
118. Ibid. p.78.
126. Ibid. p.68.
142. Ibid. p. 137.
143. N.W.P & Oudh Pr. M. Mts. I, 74-5; JRAS, 1893, p. 238; Khiri District Gazetteer, p. 135; Mukherjee, B. N. June, 1983. Decipherment of Shell Script. 'Bulletin of Museums and Archaeology in U.P. Num. 31'. State Museum, Lucknow. p.15, Fig. 1, 1 A, 2 & 19.
148. Ibid. p.136.
179. Ibid. p. 113.
180. Ibid. p. 114.
181. Ibid. p. 87.
182. Ibid. p. 100.
186. Ibid. p. 131.
192. Ibid. p. 130.
193. Ibid. p. 114.


Gol-Gumbaz Geometrics for Hemispherical Domes for any Number of Echoes

K. V. Pramod
Professor,
S. D. M College of Engineering and Technology,
Dharwad, Karnataka, India

P. M. Munnoli
Professor,
S. D. M College of Engineering and Technology,
Dharwad, Karnataka, India

Prasanna, P. N.
Final Year student,
Department of Civil Engineering,
S. D. M College of Engineering and Technology,
Dharwad, Karnataka, India

Introduction: There are few structures of Historic India which are known for some peculiar characteristics. In many cases it can be shown that, these peculiar characteristics were not built into these structures by chance, but, were deliberately, consciously and meticulously worked into them. One such example is the topic of discussion in the present paper – The “GOL-GUMBAZ” of Vijayapura in Karnataka State, built by the Sultan, Adil Shah in 1656. Its construction started in about 1626 and took nearly 30 years for completion. Today, it is a very popular Tourist spot in North Karnataka, for its special acoustics, attracting tourists from all over India and abroad. The sound echoes seven times due to the carefully designed internal diameter of the dome and the materials used for its construction\(^1\).

Geometrics of Lower Hall: The hall is of Square plan on inner side of approximately 134’-3”, giving a column free area of 18023 sq. ft., one of the largest ever constructed by human beings. The plan of this hall is overlapped by two smaller squares, rotated at ± 22.5°, such that their corners form a regular octagon, marked ABCDEFGHA, in the Fig. 1. These two smaller squares intersect at eight points, abcdefg, forming another regular octagon, abcdefgha, as can be seen in Fig. 1. The sides of
these two smaller squares, projected vertically upwards, form the planes in which huge arches are built. The mid-points of these sides of the smaller squares, now represent the crowns of the arches so built. Totally, two smaller squares have eight sides, hence eight arches, hence eight crowns. These crown points are marked \(A_1:B_1:C_1:D_1:E_1:F_1:G_1:H_1\) and these points also form a regular octagon, \(A_1:B_1:C_1:D_1:E_1:F_1:G_1:H_1:A_1\). The circle inscribed into this regular octagon \(A_1:B_1:C_1:D_1:E_1:F_1:G_1:H_1:A_1\), happens to be the inner boundary of the \textit{Whispering Gallery} (shaded width in Fig. 1). The inner edge of the dome itself, having a diameter of 124'-5'', happens to be the outer boundary of the \textit{Whispering Gallery}. The width of the gallery is approximately eleven feet, which has been shown by way of calculations also, here under-

\[\begin{align*}
GC &= 145'-4'' \\
ae &= 111'-3'' \\
B_1F_1 &= 102'-9''
\end{align*}\]
Gol-Gumbaz Geometrics For Hemispherical Domes for any Number of Echoes

Referring to the Fig. 1, we have,
\[ 2x_1 + x_2 = \text{inner side of hall} = 134'3'' = 134.25 \text{ feet} \]

Also, \[ x_2^2 = x_1^2 + x_1^2 \]
\[ x_2 = \sqrt{2} \times x_1 \]

Therefore, \( 2x_1 + x_2 = (2x_1 + \sqrt{2} \times x_1) = (2 + \sqrt{2})x_1 = 134.25 \text{ feet} \)
\[ x_1 = \frac{39.3209 \text{ feet}}{39'4'', \text{ say.}} \]

Therefore, \( x_2 = \sqrt{2} \times x_1 = 55.6082 \text{ feet} = 55'7'', \text{ say} \) ...(side of octagon=AB)

Therefore, side of smaller square, \( = \sqrt{(x_1^2 + (x_1 + x_2)^2)} = 102.7505 \text{ feet} \)
\[ = 102'9'', \text{ say.} \]

i.e., the width of each of the eight arches is = 102'9'', say.

Therefore, angle of rotation of smaller squares, is given by \( \tan \alpha = \frac{x_1}{x_1 + x_2} \)
\[ \alpha = 22.5^0 \]

By similar calculations for smaller squares, \( (2 + \sqrt{2})x_1' = 102.7505 \text{ feet} \)
\[ x_1' = \frac{30.0949 \text{ feet}}{30'1'', \text{ say.}} \]

And \( x_2' = 42.5606 \text{ feet} = 42'7'', \text{ say} \) .... (side of octagon=ab)

Now, the diameters can be calculated as follows:

Refering to Fig. 1,

Diameter GC \( = \sqrt{2} \times \text{side of smaller square} = \sqrt{2} \times 102.7505016 \)
\[ = 145.3112 \text{ feet} = 145'4'', \text{ say.} \]

Diameter ae \( = \sqrt{(\text{side of smaller square})^2 + (x_2')^2} \)
\[ = \sqrt{(102.7505)^2 + (42.5606)^2} \]
\[ = 111.2163 \text{ feet} = 111'3'', \text{ say.} \]

Diameter BiFi = side of smaller square = 102.7505 feet = 102'9'', say.
\[ = \text{inner diameter of Whispering Gallery} \]

Therefore, width of Whispering Gallery = \( \frac{1}{2} \) of (Inner diameter of dome - BiFi)
(Shaded width in Fig. 1) \( = \frac{1}{2} \) of (124'5'' - 102'9'')
\[ = \frac{1}{2} \) of (23'8'')
\[ = 10'-10'' \text{ .... (Almost eleven feet)} \]
**Geometrics of Dome:** The calculations shown hereunder clearly indicate that the Architect of Gol-Gumbaz, had a profound knowledge of speed of sound.

Internal Diameter of Gol-Gumbaz [Ref. Fig. 2(a)] = 124’-5”

Therefore, Internal Radius of Gol-Gumbaz = 18.9611 m

Since there are seven echoes, the central angle of the circular plan shape of Radius as above, shall be divided by 7, so that seven equal chords are obtained – each having central angle,

\[ \theta = \frac{360}{7} \]

= 51.4286 deg.

Therefore, the base angle of each triangle, \( \alpha = 64.2857 \) deg.

Therefore, Half Chord length, \( R \cos \alpha = 8.2269 \) m

Therefore, Full Chord length, \( 2R \cos \alpha = 16.4538 \) m

Distance travelled by sound for first echo, \( = 2 \times \text{full chord length} \)

= 32.9077 m

Minimum time required for first echo to be heard \( = 0.1 \) sec (www.online-sciences.com)

**Therefore, speed of sound adopted for Gol-Gumbaz = Distance / Time**

\( = \frac{329.0765 \text{ m/sec}}{0.1} \)

\( = 3290765 \text{ m/sec} \)

\( = 1079'-7.7677''/\text{sec} \)

(This may be said to be an equivalent value, as the units of measurement of distance and time at the time of construction were very likely to be different,)

Therefore, the Architect of Gol-Gumbaz had taken the speed of sound as 329 m/sec, which matches very closely to the speed of sound measured by modern equipment. Also, the effect of moisture and temperature of the atmosphere has an effect on the speed of sound measured by modern equipment.
Using the value of speed of sound as calculated above for Gol-Gumbaz, similar calculations can be used for the Geometric Design of hemispherical domes to produce any given number of echoes. The calculations for a typical FIVE echoes [Ref. Fig. 2(b)] are shown below.

**Typical calculations for internal diameter of dome to produce FIVE echoes:** The circle is now divided into FIVE equal parts with each chord of length, 16.4538 m (unchanged)

- Chord length (not to be changed) = 16.4538 m
- Central angle, $\theta_5$ = (360/5) = 72.0000 deg.
- Therefore, the base angle of each triangle, $\alpha_5$ = 54.0000 deg.
- The required Radius, $R_5$ = (Half chord length/cos $\alpha_5$) = 13.9965 m
- Therefore, the required diameter, $D_5$ = 27.9929 m = 91’-10.08”

Therefore, as per the speed of sound adopted in the geometric design of Gol-Gumbaz, if a dome is to be designed for achieving five echoes, then the internal diameter of the hemispherical dome must be 27.9929m, i.e., 91’-10.08”.

Similar calculations can be done for any given number of echoes by dividing the circle into that number of equal parts, keeping the chord length unchanged, i.e., 16.4538 m and proceeding with the calculations for the internal diameter as stated above. A table of values for diameters of hemispherical domes to produce various numbers (3 – 30) of echoes, based on the above method of calculations, is given below in Table 1.0.

**Limitations:** The effect of material of construction and wall thickness has not been considered here, only geometric design of internal diameter of hemispherical dome has been dealt with. The effect of height of base of the dome from ground level has not been considered. Keeping in view the above limitations, the following conclusions have been drawn.

**Conclusions:** The Architect of Gol-Gumbaz had a clear knowledge of speed of sound and used an equivalent (the units of measurement were different in those times) of 329 m/s as its value in the geometric design of the hemispherical dome of Gol-Gumbaz.

Keeping the chord length for first echo as constant, i.e., 16.4538 m, calculations for diameter for any given number of echoes can be done as given in the table below.
Table 1.0: Internal Diameters of Hemispherical Domes for 3 to 30 echoes in meters and feet-inches

<table>
<thead>
<tr>
<th>No. of chords (n) ((ECHOS))</th>
<th>(\theta = \frac{(360/n)}{\sin(\theta/2)})</th>
<th>(\alpha = \frac{(180-\theta)}{\cos\alpha})</th>
<th>Radius (m)</th>
<th>Diameter (m)</th>
<th>Diameter (ft)</th>
<th>Diameter (ft-in)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>120.0000</td>
<td>30.0000</td>
<td>9.4996</td>
<td>18.9992</td>
<td>62.3335</td>
<td>62.0000</td>
</tr>
<tr>
<td>4</td>
<td>90.0000</td>
<td>45.0000</td>
<td>11.6346</td>
<td>23.2692</td>
<td>76.3426</td>
<td>76.0000</td>
</tr>
<tr>
<td>5</td>
<td>72.0000</td>
<td>54.0000</td>
<td>13.9965</td>
<td>27.9929</td>
<td>91.8403</td>
<td>91.0000</td>
</tr>
<tr>
<td>6</td>
<td>60.0000</td>
<td>60.0000</td>
<td>16.4538</td>
<td>32.9077</td>
<td>107.9647</td>
<td>107.0000</td>
</tr>
<tr>
<td>7 Gol-Gumbaz</td>
<td>51.4286</td>
<td>64.2857</td>
<td>18.9611</td>
<td>37.9222</td>
<td>124.4167</td>
<td>124.0000</td>
</tr>
<tr>
<td>8</td>
<td>45.0000</td>
<td>67.5000</td>
<td>21.4980</td>
<td>42.9959</td>
<td>141.0627</td>
<td>141.0000</td>
</tr>
<tr>
<td>9</td>
<td>40.0000</td>
<td>70.0000</td>
<td>24.0539</td>
<td>48.1078</td>
<td>157.8339</td>
<td>157.0000</td>
</tr>
<tr>
<td>10</td>
<td>36.0000</td>
<td>72.0000</td>
<td>26.6228</td>
<td>53.2457</td>
<td>174.6906</td>
<td>174.0000</td>
</tr>
<tr>
<td>11</td>
<td>32.7273</td>
<td>73.6364</td>
<td>29.2011</td>
<td>58.4023</td>
<td>191.6086</td>
<td>191.0000</td>
</tr>
<tr>
<td>12</td>
<td>30.0000</td>
<td>75.0000</td>
<td>31.7864</td>
<td>63.5727</td>
<td>208.5719</td>
<td>208.0000</td>
</tr>
<tr>
<td>13</td>
<td>27.6923</td>
<td>76.1538</td>
<td>34.3768</td>
<td>68.7537</td>
<td>225.5697</td>
<td>225.0000</td>
</tr>
<tr>
<td>14</td>
<td>25.7143</td>
<td>77.1429</td>
<td>36.9714</td>
<td>73.9428</td>
<td>242.5946</td>
<td>242.0000</td>
</tr>
<tr>
<td>15</td>
<td>24.0000</td>
<td>78.0000</td>
<td>39.5693</td>
<td>79.1385</td>
<td>259.6409</td>
<td>259.0000</td>
</tr>
<tr>
<td>16</td>
<td>22.5000</td>
<td>78.7500</td>
<td>42.1698</td>
<td>84.3395</td>
<td>276.7045</td>
<td>276.0000</td>
</tr>
<tr>
<td>17</td>
<td>21.1765</td>
<td>79.4118</td>
<td>44.7724</td>
<td>89.5449</td>
<td>293.7842</td>
<td>293.0000</td>
</tr>
<tr>
<td>18</td>
<td>20.0000</td>
<td>80.0000</td>
<td>47.3769</td>
<td>94.7538</td>
<td>310.8721</td>
<td>310.0000</td>
</tr>
<tr>
<td>19</td>
<td>18.9474</td>
<td>80.5263</td>
<td>49.9829</td>
<td>103.9859</td>
<td>327.9717</td>
<td>327.0000</td>
</tr>
<tr>
<td>20</td>
<td>18.0000</td>
<td>81.0000</td>
<td>52.5902</td>
<td>112.2973</td>
<td>345.0798</td>
<td>345.0000</td>
</tr>
<tr>
<td>21</td>
<td>17.1429</td>
<td>81.4286</td>
<td>55.1985</td>
<td>129.8204</td>
<td>362.1950</td>
<td>362.0000</td>
</tr>
<tr>
<td>22</td>
<td>16.3636</td>
<td>81.8182</td>
<td>57.8078</td>
<td>138.3522</td>
<td>379.3165</td>
<td>379.0000</td>
</tr>
<tr>
<td>23</td>
<td>15.6522</td>
<td>82.1739</td>
<td>60.4180</td>
<td>148.2217</td>
<td>396.4434</td>
<td>396.0000</td>
</tr>
<tr>
<td>24</td>
<td>15.0000</td>
<td>82.5000</td>
<td>63.0288</td>
<td>156.0757</td>
<td>413.5750</td>
<td>413.0000</td>
</tr>
<tr>
<td>25</td>
<td>14.4000</td>
<td>82.8000</td>
<td>65.6403</td>
<td>164.3554</td>
<td>430.7107</td>
<td>430.0000</td>
</tr>
<tr>
<td>26</td>
<td>13.8462</td>
<td>83.0769</td>
<td>68.2524</td>
<td>223.9251</td>
<td>447.8501</td>
<td>447.0000</td>
</tr>
<tr>
<td>27</td>
<td>13.3333</td>
<td>83.3333</td>
<td>70.8649</td>
<td>232.4964</td>
<td>464.9928</td>
<td>464.0000</td>
</tr>
<tr>
<td>28</td>
<td>12.8571</td>
<td>83.5714</td>
<td>73.4779</td>
<td>241.0692</td>
<td>482.1384</td>
<td>482.0000</td>
</tr>
<tr>
<td>29</td>
<td>12.4138</td>
<td>83.7931</td>
<td>76.0913</td>
<td>249.6433</td>
<td>499.2865</td>
<td>499.0000</td>
</tr>
<tr>
<td>30</td>
<td>12.0000</td>
<td>84.0000</td>
<td>78.7050</td>
<td>258.2185</td>
<td>516.4370</td>
<td>516.0000</td>
</tr>
</tbody>
</table>
Gol-Gumbaz Geometrics For Hemispherical Domes for any Number of Echoes

References:
3. Heba Soffar. 2018. The echo (the sound reflection) and conditions necessary for hearing the echo. www.online-sciences.com sighted on 31/05/2019 @ 11am