CHAPTER IV

MONUMENTS AND SCULPTURES

No ancient site of the district preserves any ancient structural monument worth mention except the two monolithic pillars of Aśoka, one at Allahabad and the other in the ruins of the ancient city of Kausāmbī.

THE ALLAHABAD PILLAR. (PL. IV, Fig. 2)

This pillar, at present stands inside the Fort of Allahabad, situated at the holy confluence of the rivers Sāgār and Yamunā. The height of this monolithic column is 35 feet. The diameter of its lower portion is 2 feet 11 inches while the upper part has a diameter of 2 feet 2 inches. It is made of Chunār grey sandstone, as is the case with other pillars set up by Aśoka elsewhere in India. It is rightly believed that this pillar was originally setup at Kausāmbī by the great emperor about B.C. 240. This view finds support in the edicts (1) of the king addressed to the Mahāmatras of Kausāmbī to uproot schism in the Buddhist order. The Queen's pillar edict (2) states that Karuvāki, the second wife of Aśoka, donated an alm house (dānagriha) and a mango-grove (āmra Vātika) at Kausāmbī for her spiritual benefit. Such donatory records and administrative orders may serve
any useful purpose when they find a place on the actual site. Since these records are related to Kausambi, the pillar must have once stood there and removed from there at a time unknown to anyone. Secondly, Prayaga had neither been a centre of Buddhism nor a political centre in ancient times. Therefore the question of setting up of the pillar here, does not arise at all, whereas Kausambi enjoyed both the privileges.

The Pillar was next utilized for recording the achievements of emperor Samudragupta. His prasasti (3) was composed by poet Harisena, Minister of peace and war during the reign of this emperor. Some of the scholars hold the record to be posthumous but the phrase ‘मूर्तिरक पादानां दातस्य सौभ वै शरणानां धर्मोद्भिलितः’ में : I (4) of the inscription proves it otherwise. The epigraph is partly in prose and partly in poetry, representing an example of Champu Kavya of the Sanskrit literature. It is a prasasti which eulogises the qualities of the king and narrates his achievements. Sragdhara, Prithvi, Mandakranta and Sardulavikrita- qita meters have been adopted in the verses of the record.

The third important record which finds a place on the pillar belongs to Emperor Jahangir to commemorate his accession to throne in 1605 A.D.

Besides these three principal records, the pillar bears a number of minor records mentioning the names of travellers
and pilgrims of various dates from about the beginning of the
Christian era down to the 18th cent. A.D. According to Cunningham
this pillar was erected and re-erected at least four times.
First it was erected by Aśoka at Kausāmbī about B.C. 240.
Samudragupta got it re-erected. This was followed by Jahangir
and finally the pillar was setup at the present place in 1838
A.D. by Captain Edward Smith (5).

The Chinese pilgrim Huen-Thsang describes a number of
Buddhist monuments at Prayāga existing in the 7th century A.D.
at the time of his visit to this place (6). As the old city
of Prayāga has totally disappeared, no traces of those monume-
ents are discernible now. The pilgrim has not mentioned the
Aśokan Pillar. Probably it did not stand here during his time
and he may have ignored it like the Pillars at Kausāmbi and
Sārnāth.

The Pillar at Kusān

Though this pillar bears no inscription of King Aśoka it is
undoubtedly the work of that great emperor. It is rightly
held that this pillar as well as the column at Allahābad once
stood side by side in the ancient city of Kausāmbi.

The Chinese traveller did not mention these Pillars in
his itinerary. This should not cause any surprise. He has
made no reference to the edict Pillar at Sārnāth too. It is
also not unusual to have erected two Pillars at one place.
similar example is found at Râmpurva in the Champâran district of Bihar. One of the Râmpurva Pillars bears inscriptions of Asoka while the other lacks it.

The present pillar was noticed by Cunningham in 1882, lying at 5° above from the ground (7). He excavated 7 feet deep around the pillar but was unable to reach the end of its polished portion. He came across two more fragments of the pillar, measuring 4 feet 6 inches and 2 feet 3 inches respectively. Later on Shri Daya Ram Sahni excavated the site in the year 1921-22 and got it re-erected at the present place. He also noticed the fragments referred to above. This excavation brought another fact to light that the pillar sustained somewhat serious injury by the separation from its lower portion of a piece 10 feet 8 inches in length with a segment of 2 feet 9 inches which must have occurred when the Pillar fell down (8). The actual height of the Pillar at present is 34 feet 6 inches with a diameter of 28.5 inches. The base portion of the Pillar (dia.1' 9") is rough and was meant for keeping it underground.

Some of the monuments mentioned by the Chinese pilgrim Huen-Thsang were the monasteries built by Ghoṣita, Kukkuta and Pâvâriya, the three great business magnates of Kausâmbi. Out of these retreats only the site of Ghoṣitârâma has so far been identified in 1951 (9).

On the south-west corner of the ruins of ancient Kausâmbi
the traces of a stone palace have been noticed (10). The palace area has been excavated and the dressed stone walls laid bare. The monument has been described in detail in the previous chapter (11).

Jamsotā and Garnawā are two other sites of the district where the ruins of early Medieval Hindu temples have been found. A detailed account of these temples has been given earlier in Chapter III of this work (12).

Except the monuments described above, no other noteworthy example in the district has been noticed.

SCULPTURES

In the field of sculptural art Uttar Pradesh played a significant role. It has contributed some of the finest examples of Indian sculpture. In ancient days Mathurā and Sarnāth flourished as two great centres of sculptural activity. They developed their distinctive schools of art. These two centres of art were privileged to have excellent stone quarries near them. Had the Sihārī stone quarry not been available, possibly the Mathurā school of sculpture, which gave immortal pieces, like the standing Buddha figure and the headless statue of Kaniska, would have not been in existence.
Similarly, the Chunār stone quarry near Sārnāth, gave birth to the Sārnāth School of sculpture which offered us masterpieces, like the Lion Capital and the seated image of the Gupta Buddha. Though the Chunār quarry was not very far from the Allahabad region, no independent and individual school of sculpture originated here.

The style and technique in art are usually shifting and very often cross the limits of the place of origin. A close study of the sculptures of this region would indicate an impact of the Sārnāth and Māthura schools, as there was cultural contact between one city and the other, handy sculptures must have gone as memorials and objects of worship from one place to another. Māthura was virtually a big granary which supplied a large number of beautifully carved sculptures to the cities lying in this region. The headless standing image of Bodhisattva bearing the inscription of the second regnal year of Kaniska from Kausāmbi and the standing image of Vīśnū from Shankargarh are two outstanding specimens of this school preserved in the Allahabad Museum. Some Gupta sculptures excavated at Kausāmbi by the Allahabad University have a close resemblance to the Sārnāth type. It may not be an exaggeration to conclude that several of these pieces were supplied by the workshops of sculpture functioning at Sārnāth. Other sculptures were carved at Kausāmbi which had become an art centre in the Sunga period and which continued as such till about the end of the 6th century A.D.
The ancient sites of the district have yielded important sculptures datable to a period ranging between 3rd century B.C. and 12th century A.D. At Mainahai, near Kausāmbi, three pieces of capitals of pillars with Mauryan polish, found a few years back, are unique, though they do not equal the fine craftsmanship of the Sārnāth lion-capital. A good number of Śunga sculptures from Kausāmbi and Bhītā are preserved in the Allahabad museum. Among these the lintel showing Gaja Lakshmi with animals and other motifs is unique for its workmanship. The headless image of Bodhisattva of Sikri stone is also important as it bears a dated inscription stating that the image was set up by a Buddhist nun, Budhāmītra in the second regional year of Kaniska I. Among the Gupt sculptures mention may be made of the four armed Viṣṇu from Jhūsi, a torso of Bodhisattva from Kausāmbi now in the local University Museum and two panels with exquisite scroll work and Sīvagānas from Garhawā. Mention should also be made of the seated image of Buddha carved in the G.E. 129 during the reign of Kumārgupta I from Mankuwar (Bhīta), now in the State Museum, Lucknow. The inscribed Śiva-Pārvatī image from Kausāmbi, now in Indian Museum Calcutta and a Rāmāyana scene, from Śrīṅgaverpurā preserved in the Allahabad Museum.

A few fragments of doorjams datable to 9-10th centuries
A.D. have also come to light at Unchadiha, a village in
the Soraon tahsil of the district. Undoubtedly there stood
a very important temple of Visnu at the site. The fragments
from the site are in the decadent post-Gupta style.

Lachhnaigir, an important site on the left bank of
Ganga in tahsil Hardia, was also an important town in ancient
times. There still lie scattered in the village a number of
sculptures dating from 8th to 12th century A.D. The outstand-
ing ones are a stele showing a seated Jain couple (A.H. No.
244, ) and an image of Agni still in worship in the village.

Near Khairagarh fort, in tahsil Meja of the district
there is a headless seated image of Buddha datable to the 6th
century A.D.

A medieval sculpture showing Siva-Parvati is fixed on
the inner wall of a well at Soraon tahsil headquarters of the
district. Another group of sculptures is found at Malakharhar,
where a big weatherworn image of Sesha-Sayi Visnu is still in
worship.

En route to Sringaverapur there lies a modern temple in
village Sivapur. In the temple is fixed an Ekamukha Siva-linga
belonging to 12th or 13th century A.D. Outside the temple on
the boundary wall are studded several fragments of Medieval
sculptures. Among them the figures of Sesha-Sayi Visnu and of
headless Siva are noteworthy. About three or four furlongs to
the west of Sivapur to the south of the road, there is an extensive mound on which stands a small modern temple with a huge headless image of a deity. Due to a thick coating of vermillion on it, it could not be identified with certainty. It may be assigned to about 12th century A.D.

In village Hathigana, to the west of Kurchachana, there is a panel depicting dance and music scene. The panel may be assigned a date near about 12th century A.D.

A temple attributable to 11th or 12th century A.D. in the typical Khajuraho style was discovered at village Jamsot in Meja tahsil of the district. A number of tastefully carved sculptures have been extracted from the debris of the ruins of the temple. These are now housed in the Allahabad Museum.

The temple stated above must have been a Saiva one. The discovery of a large size standing image of Bhairava from the site indicates it to be the temple of Bhairava. A study of the various components of the temple shows that it is almost a replica of the Jula Deo temple at Khajuraho. This structure seems to have been built by some Chandella ruler on the old high way between Chattarpur and Prayaga Via Panna and Rewa. If further investigations are carried out, some more Khajuraho style temples can be spotted on the lost route linking Prayaga with Khajuraho.

A study of the sculptures in the temple shows that they all do not belong to one particular period. It seems that the
artists of various calibre were employed in the construction work. Some experts may have been called from Khajurāho for carving the bracket figures which once adorned the inner top of the temple. The rest of the sculptures from the site appear to be stereotyped. They look like mechanised products of a tottering cultural era. The temple of Jamsot was perhaps the last memorial of the creative era of the great Chandellas. By looking at the ruins and the remains one feels that a meteor appeared on the scene with a shining globe and then vanished leaving the spectator in the darkness. With the end of this temple a great tradition of sculpture had its end in this region.

This temple can be said to be the only known temple of Khajuraho style in Uttar Pradesh. The existence of another Chandella temple near Agra is recorded in an inscription found at Batesvar, but no remains of it are available at the site.

It may thus be seen that the district had a fairly good sculptural activity from the 3rd century B.C. right upto 12th century A.D. We shall here describe and discuss the significant sculptures.

1- Asokan Capital.

Find spot- Allahabad Fort; period- 3rd century B.C.

Chunar sand stone, Ht. 116 c.m.

This Capital is now preserved in the Allahabad Museum.
It is in three parts. The abacus (diam. 71 c.m.) at the top is relieved by a graceful scroll of alternate honeysuckle and lotusbud designs over a beaded astragalus. The honeysuckle has seven petals with a rosette issuing from its sides. The alternating lotusbud is made up of superimposed leaves enclosing the partly revealed petals of a flower. The astragalus moulding on the abacus, is also seen in the Capitals at Rāmpuravā (13) and Sankīsā (14). The carving on the abacus of this capital possesses the chief characteristics of the Maurya ornamentation.

The bell portion of the capital is carved in two parts. The lower part, containing upturned lotus petals, has a diameter of 71 c.m. and a height of 30 c.m. The central hole of this portion is splayed and has a diameter of 28 c.m. The upper part (64 c.m.) of the lotiform of the capital diminishes towards the top while the bell capitals on other Āsoka pillars swell boldly towards the top.

General Cunningham visited the pillar of Āsoka in the Allahabad Fort during the year 1862. He found its capital set up above the pillar along with a lion at its top. He informs that the pillar was last re-erected in 1838 by the efforts of Captain Edwardsmith who got this figure of lion designed on the suggestion of a Committee of the Asiatic Society. Cunningham thought it to be a signal failure and likened it to a stuffed poodle stuck on the top of an inverted flower pot.
According to the description and sketches of Padre Tieffenthaler who visited this place in the middle of 18th century the pillar was crowned by a globe surmounted by a cone (16).

Shri Madho Swarup Vats of the Archaeological Survey of India visited the pillar in the year 1927. At the time of his visit the whole capital had fallen down. He found the figure of the lion, abacus and the lower part of the Capital with upturned lotus petal lying in a garden of the fort. According to him the figure of the lion was, 'a very conventional and degenerate sculpture'. It was insignificant and decadent in technique and style (17). Shri Vats did not notice the upper part of the lotiform. Except the figure of the lion the whole of the Capital as reported by Cunningham forms the part of the collection of the Allahabad Museum (18). The whereabouts of the lion are not known now.

Pranob Chandra remarks about this Capital that the flat bands of the neckings in the abacus, as well as the lotiform member below, which was carved in two sections was reworked by Captain Edward Smith (19). His remarks appear to be quite correct, because the workmanship and shape of this bell Capital is quite different from the other pillar Capitals of Asoka.

2- **Fragmentary Shaft of Asokan Pillar.**

Kausāmbi (Allahabad district).

3rd century B.C.; Height-107 cm, A.M.-3
Speckled chunar sand stone.

This pillar fragment has lost its original polish but the refined Maurya workmanship is quite distinct in it. Earlier Cunningham and Sahni came across two fragments of the Asokan Pillar while excavating around it. Those fragments were 4 feet 6 inches and 2 feet 3 inches in size respectively (20). This piece is different in size than those referred to above. It appears to be a third piece which somehow escaped their notice.

3- **Railing post with a standing Yaksha.**

Kauśāmbī (Allahabad U.P.), 2nd century B.C.

Size - 88 x 19 x 15 c.m., A.M. -58

Buff sand stone.

The Yaksha figure stands on a railing pedestal with the right knee bent to the side while the head is turned towards the left. The right hand is raised to the chest and holds something (a bud ?), the left upraised hand holds a full blown lotus, with stalk, above the shoulder. The Yaksha wears a large turban of decorated cloth with a central knot above the forehead and heavy round earrings. The necklace in this figure is replaced by a pleated scarf draped across the neck. The lower garment reaches below the knees and is gathered in tight pleats between the legs, reaching the feet. It is knotted below the belly on the waist by a sash. The feet of the image are turned to the sides. The pillar has three sockets on either side to accommodate crossbars.
4- **Railing post with a standing Yaksha.**

Kausāmibhi, 2nd century B.C., size-86 x 22x 19 C.M.

Buff sandstone, a.M. No. 59.

The pillar at the top left is broken and the face of the figure is much damaged. The Yaksha stands on a *makara* with his feet sloping downwards. The left lowered hand holds an end of the scarf falling downwards. The right raised hand probably held a lotus as found in no. 3. He wears a large turban with a central knot on the head; four stranded flat necklace in the neck; and beaded ornaments on the wrists. Lower garment is similar to that of the Yaksha figure described earlier. The *makara* vehicle of the Yaksha has a curled snout and a looped fish tail. Below the *makara* are shown wavy lines indicating water.

5- **Railing pillar with a standing Yaksha figure.**

Bhitā; 1st century B.C.; 56 x 21.5 x 15 c.m.

Buff sandstone; a.M. No. 57.

The figure is pot bellied. The lower garment of the Yaksha is decorated with small round circles. The cloth appears to be wrapped from the right side towards the left with a knot visible over the left thigh on the waist. He wears bracelets consisting of two stringed beads. The Yaksha holds a three-stranded necklace of beads in his upraised hands as though about to wear it around his neck. The earrings appear simply to be stalks passed through the
earlobes. The headdress contains three plumes supported by a double stringed twisted fillet. There is a tenon at the top of the pillar which held the coping in place. On its sides are two sockets to receive the cross bars of the railing. Lower part of the post is missing.

6- **Figure of a Makara.**

Kausāmbi, 2nd century B.C., Lth, 69 c.m. Ht. 40 c.m.

Buff sandstone, M.M. No. 60.

The animal bears a gaping mouth with saw teeth. Its mouth, ears and the snout are broken. It has only two front legs. The eyes of the animal are bulging and have thick curling eyebrows. Each of its ears consists of a pendant of four beads held together by a rectangular plaque. It is considered to be the capital of a votive column (dhwaja stambha) before a temple or site sacred to Pradyumna, one of the Pāñchavṛṣṇis. An image of the same period has also been discovered at Besanagar ancient Vidiśā (21).

7- **Fragment of a cross bar.**

Kausāmbi, 2nd century B.C., size: 40.6 x 28 c.m.

Sandstone, M.M. No. 61.

The figure of a Makara is carved in relief in the central raised medallion of the cross bar. It has a looped tail and the end of the snout is curled backwards. Behind the two front legs project fins. The saw-toothed mouth is open. The other side of the crossbar is plain.
8- **Fragment of a crossbar.**

Kausāmbi, 2nd century B.C., size-20.3 x 15.2 c.m.

Sandstone, A.M. No. 62

It is the crossbar of a small railing. In shallow relief is carved a winged hybrid lion with a beak on its face.

9- **Fragment of a Torana Architrave.**

Kausāmbi, 2nd century B.C., size- 144.5 x 26 x 24.6c.m.

Buff sandstone, A.M. No.65.

The architrave contains on the left the figure of Gaja-Lakṣmī with her right hand raised in abhaya mudrā while the left clenched hand is placed on the hip. The Goddess stands on a large lotus from the sides of which issue lotus stalks with flowers rising up to her shoulders. These lotuses support small elephants anointing her with water pouring out of long necked jars. She wears a single strung necklace and waist girdle composed of beads. The necklace falls between her breasts. On the wrists there are coiled bracelets and anklets on the ankles. The headdress is supported by a fillet with certain auspicious symbols seen fixed on it. Pramod Chandra (21) holds them to be plumes; but several terracotta representations of the goddess have five auspicious symbols.

On the extreme left of the panel there is the forehead and the trunk of an elephant pointing towards the fact that there existed the figure of an elephant. To the left of the
Goddess stands a bull facing her. The raised foreleg of the animal indicates its movement. The animal is adorned with a large garland made of twisted strands of jewels with heavy round clasp.

To the left of the bull is a panel depicting knot motif formed of two stems with foliate ends so disposed as to form a swastika. Next to it is another panel containing a plump faced Yaksha figure with two legs raised up and clasped by the arms. The ends of the legs of figure are peculiar and do not represent the feet of a man. The leaf like cloth strung to waist girdle cover his loin. His necklace seems to be made of lotus petals pointed at the ends.

The outer end of the architrave contains the two legged figure of a Makara facing inwards. (FL.V Fig 1)

10- Fragment of aailing Pillar.

Kausāmbī, 2nd century B.C., size- 30.5 x 19 c.m.

Pink sand stone, A.M. No. 64.

At the top of this rail post there occurs an inscription, 'Pusasa thambho dha ma(?) in the Brāhmi Characters of the 2nd century B.C. Below it is a border of narrow bana of floral buds each showing three pointed petals. Next to it occurs the motif of stepped merlons. The central panel contains a woman supporting herself on the branch of a tree. To the left stands highly damaged female figure with folded hands in the attitude
of adoration. To the extreme right is a column surmounted by a lion seated on an inverted lotus capital.

11. Fragment of a Vediya coping.

Kauśambī, 2nd century B.C. 67.5 x 23 x 3 c.m.

Purple sand stone, a.M. No. 66

The coping at the top consists of alternating bells and buds suspended from an astra-galus. The lower part is in a very low relief. The base portion of the sculpture is missing.

12. Fragment of a torana architrave.

Bhūta, 1st century B.C. size- 49 x 29 x 18 c.m.

Buff sandstone, a.M. No. 67.

The fragment consists of two panels. The panel on the left extreme is occupied by a two footed Makara. The Makara faces inward and has saw like teeth. It has a wrinkled snout and a curled tail. The body of the animal is covered with scales and is crammed in space allotted to it.

The second panel consists an amorous scene. It depicts a man embracing two women, each standing on either of his sides. The lady on the right extremity is severely damaged. The male figure also is damaged. The lady standing to the right of the man has a tall coiled headdress. She wears round heavy earrings, a double stranied girafe, thick anklets and a broad neck ornament.

Cunningham noticed this fragment during the cutting of a road to Chitaoli (23). (PL. V Fig 2)
Standing Image of Bodhisattwa Dedicated by Buddhamitra. Kauśāmbī, perhaps A.D. 80, size 112 x 35 c.m.
Spotted red sandstone, A.M. 69.

The head and the right arm of the image are missing. The left hand with clenched fist rests on the waist. The figure stands in samabhānka posture with legs placed apart. In between the legs of the figure is a bouquet made of five lotus buds and one full blown lotus flower. To the right lower extremity also there are some flowers which are said to be that of Asoka (24). He puts on an antarvāsaka reaching below the knees and a samghāṭi covering the left shoulder and arm. On the waist there is a ribbonlike girdle knotted on the right side with the loose ends falling over the thigh. The folds of drapery are typical Kuśāṇa.

The image is the product of Mathurā School of art belonging to the early phase of the Kuśāṇa period. On the back of the figure are the traces of a halo with scalloped edge. The material and the style of the figure itself indicate that it was exported to Kauśāmbī, in the same manner as the friar Bala image at Sārnāth.

The image stands on a square pedestal which bears the following inscription.

Line 1 = (८) ह(१) राजस्य कथा (०) चक्रस कव (त्स)र (२)
2 दि ० वैधिषात्वो (त्सं) पु (ति) -
Line 2- (चन्त) पश्चिम शिखर नक्षिय गुप्तात् (ि) का पश्चिम
बुद्धभ (ि.) नये।

In the year 2 of Mahārāja Kārīshka, on the 8th day of the second month of Hemanta (Buddhist) mun-Buddhamitrā who is well versed in the Tripitaka, sets up (this image of) Bodhisattva at the Promenade of the Lord Buddha¹ (25). (PL.VI)

14- Seated Yaksha Image.

Kauśāmbī, 1st century A.D. Size= 136 x 56 c.m.
Speckled Chunar sandstone A.M.No. 70

The dwarfish figure is seated on a stool in paryanyakāśana with lowered legs touching the ground. It has a flat and broad face with protruding eyes. The mouth of the figure is open due to which his pointed teeth are revealed. The upper lip bears small moustache with upturned points. His headdress is supported with fillets and is adorned with a circular plaque similar to the kugāna sculptures elsewhere. His dhoti is incised and reaches below the knees. A broad upavīśa, with a prominent knot passes over his chest and belly from the left shoulder. There is a flat torque with square and circular designs, on his neck. The ears hold spiral earrings. He places both of his hands at the knees. The right hand holds a cup while the left one holds the hind legs of a boar with its body dangling between his legs.
The figure appears to be carved out of a fragment of an Aṣokan pillar because the traces of the original Aṣokan Polish are to be seen on either of the sides of the figure.

15- **Torso of a Buddha or Bodhisattva Image**

Bhitā, c. 2nd century A.D.

Spotted red sandstone, A.M. No. 71.

This image is similar to that of the Bodhisattva described above on No. 14, A.M. No. 69. It also wears the same type of antaravāsaka and sampahāti having prominent folus. The left hand of the image is clenched and rests just above the left thigh. The diaphanous dhoti is supported at the waist by a flat band knotted on the right side of the figure with loose endus falling below. The chest and belly part damaged.

It also appears to be a specimen of Mathurā art of the Kauśāpace school somehow imported to this site.

16- **Fragment of a cross-bar.**

Bhitā, 2nd century B.C., size 70.3 x 15.3 c.m.

Buff sandstone, A.M. No. 148.

The fragment depicts a full-blown lotus flower in relief. A lion stands facing it. The hind portion of the animal is missing.

17- **Fragment of a rail post.**

Kausāmbi, 2nd century B.C., size 15.3 x 12.7 c.m.

Buff sandstone, A.M. No. 149.
This sculpture represents the top part of a railing post with a tenon at the top. On the front face, is carved the bust of a male figure with typical Śuṅga turban. The part of the chest, one hand and lower portion lost. Right hand is raised in abhayamudrā.

18- Yaksha head.

Bhūtā, 2nd century B.C. (?) Ht. 40.7 c.m.
Buff sandstone, A.M. No. 795.

This head once must have belonged to a colossal Yaksha image. The left side part of the head beyond the left eye is lost. It has broad and massive features. Only three-fourth part of the head is preserved. It has bulging eyes and wide nostrils. A flat fillet which passes over the brow, must have held his hair in a knot to the side of the head. The face is much weather worn.

19- Fragment of a corner post containing stūpas.

Kauśāmbi, 2nd century B.C., 60 x 17 x 14.5 c.m.
Buff sandstone. A.M. No. 485.

The three faces of the post preserve two representations of stūpas in low relief. A decorative railing divides both of them into two panels. Each of the stūpas have a circular railed terrace, a high parabolic dome adorned with a single garland. There is a heavy harmikā with stepped merlons and a Ghhatra at the top of each stūpa. The lower portion of the pillar is missing.
Probably Cunningham noticed the same pillar with the representations of three stūpas at Chotagarhāwā, Kauṣāmbī (26). The difference between these two lies that the former had three stūpas on three of its sides while this specimen preserves only two stūpas, one above the other, on each of its three faces. Pramod Chandra could notice the stūpas only on two faces of the pillar (27).

20. Head of a Nāga Image.

Jhūṣī, C. 2nd century A.D., size: 38 x 36 c.m.

Pinksandstone, A.M. No. 858.

There is a serpent canopy of hoods above the head. Some of the hoods appear to be broken. The right hand palm of the image is raised just above the head and below the Nāga hoods. The plaque attached to his turban above the forehead is triangular in shape similar to a peepal leaf. Nose damaged and the face is considerably worn.

21. Head of a Yaksha.

Bhīṭā, C. 2nd century A.D., size: 14.5 x 14 c.m.

Spotted red sandstone, A.M. No. 979.

The head has puffy cheeks and bulging eyes. It is shown stretching the corners of his lips with his fingers. The crouching figure appears to have been the stand of a quern. It resembles a Yaksha figure from Khichchhhatrā published by K. D. Bajpai (28).
22- Chaturmukha Sivalinga.

Kauśāmbī, c. 2nd century A.D., Ht. 170 c.m.
Sandstone, A.M. No. 636

The circular shaft of the Linga has a rounded top and a square roughly dressed base. Just below the rounded top originally four heads of Śiva were carved around the Linga. Out of these one head having a tall Jatajūta is almost completely chopped off while another is half preserved. One of the remaining two heads bears a fierce appearance with open mouth, bare teeth and upraised moustache. The fourth head wears a tall turban adorned by a central circular piece studded with a jewel. The head, which bears a tall jatajūta and is almost completely chopped off bears the left half part of a human figure just above it. The figure is so much damaged that it could not be said whether it is male or female.

23- Standing Image of Buddha (?)

Kauśāmbī, c. 2nd -3rd centuries A.D.; 68 x 21 c.m.
Pink sandstone, A.M. No. 529.

The image stands in abhayamudrā. The left hand hangs loosely on the side. He wears a drapery reaching a little below his knees. The drapery appears to be consisting of two pieces of cloth wrapped one above the other below the waist. The upper portion of his body is naked. Head and face are roundish. The hair is plain and it has no usnīsa. The
circular halo has scalloped edge and radial lines are incised upon it. The image is loose and flabby and the workmanship is rough. Because of its unusual features it is very difficult to identify it with any amount of certainty.

24- Male Head.

Kauśāmbī, c. 2nd century a.D., Ht. 15.2 c.m.
Spotted red sandstone, A.M. No. 867.
The headdress and the nose of the head is damaged. Only the braided fillet of the turban is left above the forehead.

25- Image of Viṣṇu.

Bhīta, Late 4th century a.D., Size 73.7 x 45.7 c.m.
Buff sandstone, A.M. No. 440.

The image is four armed and stands erect facing to the front. In his upper and lower right hands the God holds a mace (Gadā) and a roundish object (Bījapūraka). The lower left hand holds a conch (Sankha) while in the upper one a wheel (Chakra) with several spokes. He wears a crown with festoons hanging from the circular plaques. A vanamālā reaches his thigh. A plain necklace adorns his neck and wears dissimilar earrings in the ears. The lower garment is supported by a plain flat girula. The portion below knees is missing. The whole image is highly damaged.

26- Buddha Head.

Bhīta, c. 5th century a.D., Ht. 29.2 c.m.
Pink sandstone, A.M. No. 229.

The head resembles the Gupta style at Mathura. But it is nearer to the Sarnath school with regards to its delineation and softened facial features.

27- Decorated Pillar.

Bhita - 5th century A.D., size - 190 x 30 c.m.

Buff sandstone, A.M. No. 513.

The Pillar originally belonged to the porch of a temple. It has a square tapering shaft with one of its faces plain. The base shows a Ghata pallava motif clasped above by a band composed of floriated Kirttimukhas spouting pearl festoons. Above the band there are three demi-medallions with beaded borders containing a goose, a lotus and a Yaksha with a floriated body below the waist. He holds a lotus in his hand. The tail of the goose also is floriated. The next to it is a short octagonal section containing a band of floral scrolls and festoons. Above it rest the lotus medallions alternated by blue lotuses. Then follows a sixteen-sided section topped by a petalled motif with Ghata Pallava above it. It is surmounted by a plain square abacus.

28- Round Pillar.

Jarhwa, 5th century A.D., Ht. 165.1 c.m.

Plum Coloured sandstone, A.M. No. 672.

The base of the pillar is missing. Probably it consisted
Ghata Pallava motif. A flowery band and the traces of the Ghata remain there. Above it the shaft of the pillar is circular and is clasped by two broad decorated bands. At the top the pillar is square in shape. At the base of this section there is seen a raised round cable which is grooved and resembles the shape of an āmalaka. It supports the square section above, on which are carved intertwined lotus scrolls, a bird, a kirttimukha stretching its lips with its fingers and the figure of a makara.

29. Standing Image of Viṣṇu.

Jhūṣī, early 5th century A.D., size 60 x 29 cm.

Buff sandstone, A.M. No. 952.

The God wears a cylindrical crown adorned with festoons. The halo behind the head is small and quite plain. Most of the images of the Gupta period have ornamental halos. Further an akāvalī of beads with a long cylindrical bead in the centre adorns the neck of the deity. He wears a viṇaṉālā which resembles a ribbon. The lower garment reaches a little below the thigh and above the knees with a sash between the legs reaching his feet. The garment is supported on the waist by a thin thread like girīlī with a large knot in front.

The upper right hand holds a fruit (bijapūraka) while the lower rests on a short gadā. The upper left hand holds a conch and lower rests above a 18 spoked chakra placed on a pedestal. (PL. IX)
30—Goveradhanagārī Krisna.
Kara, 5th century A.D., size= 43 x 29 c.m.
Buff sandstone, a.M. No. 259.
The stone slab depicts Krisna lifting the mount
Goverunana on the palm of left upraised hand. The right arm
is broken at the elbow. On the left is seated a lion to right,
while on the right are two cows seated to left with their
heads raised up. The head of the God is badly damaged. He
wears a necklace consisting of two strands of pearls on the
neck and a short lower garment. Heavy loops fall from the
rocks of the mountain. (PL.X)

31—Dvārapāla.
Kausāmbī, c. 6th century A.D., size= 80 x 30 c.m.
Buff sandstone, a.M. No. 887.
The figure stands in tribhangas posture. Its right hand
is placed on the thigh and the left holds a chauri that rests
on the shoulder. There is a plain circular halo behind the
head. The hair is dressed in a series of rolls curving around
the head. He wears two stranded necklace of beads with a
pendant in the centre. His diaphanous dhoti with elaborate
creases is held up by a girdle loose ends of which fall down
between the legs. A scarf hangs on either side of the figure.
The portion below the knees is missing. The left hand is
damaged.
32- Pillar.

Kaushambi, 5th century A.D., size 191 x 38 c.m.
Buff sandstone, A.H. No. 226.

At the base of the pillar there is chatapallava motif with pot bellied atlantes at the corners. Above it rests a heavy square shaft a portion of which is left plain. Above it, is a band decorated with floral scrolls, kirttimukhas and pearl festoons at the corners. Above these are semi-circular panels filled with representations of Garuda, a winged kinnara couple, a conventionalized goose holding a flower in its beak and a fish tailed monster. Above these the pillar has an octagonal section which contains arabesque work surmounted by a series of lunates alternated with blue lotus flowers. At the top there occurs again the chatapallava motif topped by a rough unfinished abacus with a mortice at the top.

33- Architectural Fragment.

Kaushambi, c. 6th-7th (?) Centuries A.D., size 775 x 35.5 c.m.
Buff sandstone, A.H. No. 421.

The fragment contains a kirttimukha having long protruding teeth in the centre. The remains of a pair of geese flying in opposite directions can be seen on either side.
34. Base of a Column.

Kutārī, c. 5th century A.D., Size—63 x 41 cm.
Sandstone, M.M. No. 292.

The column has four niches on its four faces. In the respective niches are carved the images of Hari-Hara, Viṣṇu in Varāha incarnation, Vāsudeva saṅkarṣaṇa and Vāmana. The top part of the pillar above these niches are considerably damaged.

(1) Hari-Hara.—The face and the headdress of the figure is damaged but the jatājūta of Hara and Makuta of Hari is discernible clearly. To the right side of the image stands trisūla purusa and the chakra purusa on the other side. An ekāvalī and a long upavīta are worn by the figure. A lion's skin falls on the right thigh. The upper left hand holds a conch and upper right hand damaged.

(2) The next niche contains the image of the boar incarnation of Viṣṇu who is shown lifting Prithvī with his left hand while the right is placed below the waist. The head of the God is entirely missing. He wears a broad vanamālā, simple armlets and ekāvalī. Below him lies adisesa with a serpent canopy around the head.
(3) The third niche preserves the standing image of Viṣṇu representing Vāsudeva Samkarsana with a coil of serpent culminating in the form of a canopy above his head. The head and the canopy are badly damaged. The back right and left hands rest on āyudhapuraśas standing on the sides while the front hands are in Varadamudrā. The left front hand holds a conch. He wears a long uparīta which reaches his knees.

(4) In the fourth niche two armed Vāmana has been represented. He holds an aksamāḷa in his right hand and a kusumāṇḍalā and a crooked staff in the left one. The figure wears a short abhoti and an upavītā made of deer skin. The figure is pot bellied. The hair of the figure are dressed in separate locks falling backside and over the shoulders. The rocks and mountains have been represented by incised lines below.

35- Fragment of a Frieze stone.

Kutāri, 6th-7th century A.D., size 109 x 37 c.m.

Buff sandstone, M. No. 207.

It contains four dentals on the front face carved with the representations of a kinnara, half the head of a grāsa, a leonine animal and a goose. All the figures have conventional foliage.
36—Standing Viṣṇu.
(Jarnawa) Sankaragharh, 5th century A.D., size-130 x 56 cm.
Spotted red sandstone, A.M. No. 703.

The image stands in sambhanga posture. It is in a very poor state of preservation. Hands and legs below knees are missing. Face is highly damaged. The figure is broken in three parts. The transparent dhotī of the god is supported by a two stringed girdle at the waist. A piece of scarf is draped diagonally across the thighs. He wears an okāvalī and a tall crown. The upavita is conspicuous by its absence. The traces of an ornamental halo are to be seen behind his shoulders. A full blown lotus adorns the backside of the halo.

Since the use of spotted red sandstone is the chief characteristic of Mathurā art the present specimen must have been imported here.

37—Relief slab with Rāmāyana scene.
(Sringaverapura, c. 5th century A.D., size-59 x 61 cm.
Buff sandstone, A.M. No. 261.

The slab preserves six figures carved on it in low relief. On the left are the mutilated figures of Rāma and Lakshamanā while on the right side stand four figures having the faces of monkeys. Among the monkey faced figures one is
completely chopped off. Out of these four monkey figures two wear crowns and are taller than the other two standing before them. Rāma and Lakshamanā wear chunnāvīras. They bear long bows and carry quivers full of arrows on their shoulders. In the background are carved four trees. The tree on the left most corner laden with flowers is said to be a stylized representation of Nāgakesara (29) and others are asoka and plantain ones. The Panel may be a representation of the meeting of Rāma- Lakshamanā with Sugriva and Hanumān at the Rṣyamūkha hill. (P. X)

38- **Bust of a Nāga Image.**

Sirā. Mid 5th century A.D., size 45.7 x 30.5 c.m.

Sandstone, A.H. 915.

The bust is highly damaged. Both hands are missing. Nose is wornout. The traces of nāga canopy are seen behind the left shoulder. The hair is arranged in coiffure consisting curled rolls with a top knot at the head. The akāvali on the neck is composed of large graduated beads.

39- **Standing Image of Viṣṇu.**

Ūṇchadīh, C. 5th century A.D., size- 79 x 40 c.m.

Buff sandstone, A.H. No. 857.

Sculpture representing four armed Viṣṇu holds a conch
in his upper left hand and chakra, placed upon the head of the Chakrapuruṣa, in the lower one. The upper right hand holds a Bījapuraka in it while the other right hand with its ayudhapuruṣa is lost. The figure wears an ekāvalī, a vanamāla reaching up to knees, a crown with festoons hanging from the central and side plaques. Behind the head is a plain circular halo on which is carved a pleated śiraschakra. Two ends of a fillet are seen coming out on either side. (Pl. XII)

40- Varāha Incarnation of Viṣṇu.

Allahabad district, 10th century A.D., Size - 107 x 72 cm.
Buff sandstone, A.M. No. 951.

The figure stands with his right leg planted on the ground and the left raised one rests on a lotus held by a snake couple. Originally the figure had four arms and all of them are broken. The damaged figure of Prithivi is seen seated on the raised left arm which held chakra near the chest. A lotus stalk rises from his hind portion and culminates above his head into a full blown lotus so as to make it a chhatra. To the right of the god stands a female figure holding a flower in her hand and a female devotee with folded hands is seen near her legs. To his left are the figures of an atlante with upraised hands, a standing male figure with one of his hands raised up and a
seated male worshipper. Vyāla figures above the atlantes are missing. At the top are seen the damaged figures of flying gandharvas, Brahmā and Śiva.

41- Standing Monkey Faced Image (Hanuman ?).

Allahabad district, c. 12th century A.D., size: 118 x 61 cm.

Pink sandstone, A.M. No. 670.

Both the hands of the figure are missing. Only the hand palms of either of the hands remain. The right hand palm rests near the cap while the left one was held at the chest with one of the figures raised upwards. He wears a high headdress having six raised ribs on it. The headdress is adorned with a square plaque fixed on the front side. Part below thighs missing. There is a short broad dagger tucked at the waist supported by a belt. It has bulging eyes and wears heavy earrings. A long tail is curled on the back. The torso is turned to face the front and the head is tilted to the side. He wears necklaces and a kāravamīha and a lower garment.

42- Standing Goddess.

Allahabad district, 10th-11th centuries A.D., size: 170.2 x 85.1 cm.

Buff sandstone, A.M. No. 770.

The image originally had sixteen arms holding different āyudhas in them. Out of these only six hands survive rest of
them being lost. The surving hands hold vaira, an arrow or sword, noose, shield and a child. Below are two lions and two kneeling devotees. There are two female attendants one on each side. One of them holds a chaurī while the other a sword. To each side there is a female attendant with a Vina. Above are shown flying Vidvēdharas. The face of the image is chopped off. Pramod Chandra identifies it with the Goddess Ksemankari (30).

43- Niche with an Image of Pārvatī.

Allahabad district, C.11th century A.D., size-38.5x39.5c.m.

Sandstone, A.M.No.256.

The Goddess has four arms and stands in samabhānka mudrā in between two pilasters. She holds a lotus flower with coiled stalk in her upper right hand and the lower one is kept in Vaređamudrā. In the upper left hand she holds a sruk while the lower one holds a spouted water pot. To her right is the figure of a lion and a deer to the left near her feet. The occurrence of flame like tufts rising from the base to the waist of the Goddess makes Pramod Chandra suggest that she was performing Pañcāgnitapa (31). In my opinion the so called flame like tufts are stalks of flowers or shrubs on either side of the Goddess and nothing else. The suggestion of Pañcāgni-tapa is mere a fancy. The image has been identified by C.Shivaramamūrti as Sāvitrī in the form of Pārvatī.
44- Pedestal of a Varaha Image.
Allahabad district, C.11th century A.D., Size-117 x 47 cm.
Grey basalt, A.M. No. 287.
The slab shows a Nāga with human bust reclining with folded hands in adoration. The figure of the Viṣṇa Varaha is missing while the traces of its hooves still exist on either side of the tail of the reclining Nāga. Below the head of the Nāga is carved the image of Brahmā along with three Nāgas and Nāgis. The Yajña utensils and sacrificial fire also are seen there. A conch and chakra are also to be seen on the left and right sides of the Nāga figure.

45- Lakshmi Nārāyaṇa seated on Garuḍa.
Arail, C. 12th century A.D., Size 61 x 54 cm.
Sandstone, A.M. No. 356.
The sculpture shows four armed Viṣṇu seated on the back of Garuḍa in the ardhanāryaṅkāsana. The portion below the head of Garuḍa is missing. Lakshmi is seen seated on the left thigh of her consort. Viṣṇu holds gada, chakra and lotus flower stalks in three of his hands while the fourth one is badly damaged. The image on the whole reminisces the Ālīṅganamūrti of Śiva.

46- Uma Mahesvara.
Arail, C. 8th century A.D., Size, 57.2 x 47 cm.
Plum coloured sandstone, A.M. No. 727.
The slab contains śiva seated on Nemi whose head is seen in front. Uma is seated on the knee of the God with both of her feet placed on lotus flowers below and her face is turned towards her consort. Maheśvara is seated in ardhanarīśvara-nāśana and holds a serpent and a trisūla in his right and left upper hands. The lower left hand touches the chin of the Goddess and the lower right hand is seen picking something from a plate held up by a gana. The figures of Ganesha and Kārttikeya are to be seen on the left and right lower corners respectively. Above are flying Vidyādharas. The image is highly damaged.

47- Image of Trivikrama.

Baghara (Allahabad), c. 10th century A.D., size-43 x31 c.m.

Buff sandstone, A.M.No. 345.

Originally the image had eight arms. Out of these eight seven are broken and missing. The legs below thighs are lost. His left leg was raised up and he is seen looking upwards. The raised left leg of the God indicates that he is going to take the three strides of the universe. He wears a high cylindrical crown with a flower carved at the top. He wears two stranded necklace of precious beads and jewels, an upavīta, a thick and long yanamālī and an ornamented lower garment. In his remaining right hand the God holds a flower.
48- Chamunda.

Baghara (Allahabad), 11th century A.D., size 71.1 x 47 c.m.

Plum coloured sandstone, A.M. No. 426.

All the four hands and legs of the emaciated and grimacing goddess are missing. She is shown in dancing pose and is seen touching her open lip with one of her fingers. Her hair is supported by a snake. Near her feet is a reclining male figure resting his head on one of his raised hands. One of the legs of the male figure is being devoured by a dog. It is highly damaged sculpture.

49- Sūrya.

Bara, C. 9th century A.D., size 93.5 x 40 c.m.

Buff sandstone, A.M. No. 655-

The stone slab on which the image is carved is broken on the right. The hands of the image are missing. The God is in Viṣṇuvāmadeśa and stands in samabhāma pose. He wears a broad necklace, upavītai; boots in the legs, a high crown and circular earrings. In front of him stands a mutilated figure. On the left stands a female figure holding a flower in front of whom is a damaged male figure probably Piṅgala. There are also several unidentified figures on this side.

50- Fragmentary Image of Kubera.

Bara, C. 11th century A.D., size 61 x 38.1 c.m.

Buff sandstone, A.M. 724.
The image is highly damaged. All the four hands and
portion below the thighs are broken and missing. The hair is
dressed in the style of jatūjāta. He wears a broad ribbon like
upavita. He must have held a nakula in his upper hands behind
the head. The traces of which still remain.

51. Fragment of a Doorway surround.
Bara; 8 or 9th century A.D., Size 179 x 16 c.m.
Pink stone, A.M. No. 759.
The sculpture has four panels in all. All these panels
are formed by pilasters on the sides and a Chaitya window at
the top of each one. The panels, from top to bottom, contain
the figure of a man leaning on a club with left hand held on
the chest, Krisna killing Vatsāgura, a male figure standing
with both of his hands joined below the chest, and at the end
a seated pot bellied figure holding a round object in his right
hand.

52. Fragments of a Doorway surround.
Bara, C. 9th century A.D., Size 159.5 x 17 c.m.
Pink sandstone, A.M. No.s 290 and 296.
There are two fragments of architectural stones set up
one above the other in the Museum gallery. The upper piece
(290) contains two niches made of pilasters. The upper niche
contains a standing female figure stretching a bow to left and lower niche preserves a horse faced figure standing with right hand held up in abhayamudra. He holds a kamandalu like object in the left lower hand. This niche is topped by a gopura window.

The same types of figures are depicted in the lower fragment (296) also, with the only difference that the female figure is stretching the bow to right. These fragments appear to be the jamb of a sun temple. The horse faced figures appear to be representing ṛṣvinikumāras and female ones Ģūṣā and Pratyūṣā the two consorts of Sūrya.

53- Śiva- Pārvati.

Bharwari, C. 9th century A.D., size= 91.5 x68.6 c.m.
Buff sand stone, M.M. No. 962.

The stone slab contains the images of Śiva Pārvati standing side by side in āśabhāja pose. Three of Śiva's four arms are missing. The upper left hand of Śiva held a trisūla. Right hand of Pārvati also is broken while she holds a kamandalu in the left one. Benini the head of both the figures is carved a lotus petalled oval halo. He wears a broad necklace, earrings and a high jatājūta. A headless Nandi stands benini to the Go. On the side of the Nandi stands a male attendant holding a bowl in his right hand. A male figure with folded hands is to be seen seated at Śiva's feet.
Pārvatī wears a chōṭī with beautiful pleated folds between the legs. She is flanked by two female attendants.

54- Image of Sūrya.

Bhītā, C. 8th century A.D., Size- 75 x 41 c.m.

Buff sand stone, A.M. No. 408.

The image is carved in high relief on a rectangular stone slab with a semi-circular top. In both of his raised hands he holds bunches of lotus flowers with short stalks. He wears lower garment reaching below the knees supported by a two stranded girdle at the waist. His jewelry consists of ekaṇvalī earrings, bracelets and a well decorated high crown. A broad sword hangs on the left side of the God. On his right stands Piṅgala holding pen and inkpot in his hands. He wears a scythian cap on his head. On the left side of the god stands Daṇḍi clad in the similar dress. Daṇḍi holds a staff in his left hand.

55- Image of Kubera.

Bhītā, C.10th century A.D., Size- 63.5 x 56.5 c.m.

Buff sand stone, A.M. No. 279.

The lower most portion of the image is lost. He holds a cup in his right hand while a purse like object in the left one. Behind him stand two attendants, one female and the other male. The lady on his right holds a fly whisk and the male on the other side carries a jar. He wears two necklaces and is in gay mood.
He is seated in arahaparyankasana.

56- Vayu.

Bhītā, 11th century a.d., 60 x 30 c.m.
Buff sandstone, A.M. No. 442.
The standing deity had four arms but all the hands along with the head are missing. He could be recognised by his vehicle, deer, seated near his right leg. He wears a torque and a beaded necklace and a dhoti supported by a girdle around his loins.

57- Dancing Bhairava.

Bhītā, C. 11th century a.d., size 83 x 42.5 c.m.
Sandstone, A.M. No. 250.
The god is dancing on a prostrate male figure. Three hands of the deity are damaged. In his lower left hand he held a bowl. His hair is done in a circlet of curls behind the head (pinjalorddhakesa). This type of coiffure is typical of fierce deities. The figure of a dog or bull is seen near his right leg. On the left stands a human figure holding some object in his hands.

58- Standing Image of Nagaraja.

Bhītā, C. 10th century a.d., size 93 x 43.5 c.m.
Buff sandstone, A.M. 1086.
There is a seven hooded snake canopy over the head of the
image. The Nāgarāja holds a rosary in his raised right hand and a fruit (or small gnata) in the left. He wears circular earrings, an upavita, flat necklace, beautiful armlets and bracelets. The hair is dressed in a bun above the head and falls in rows of curls to the shoulders. The nose and mouth of the figure is worn. The whole image is highly weather worn.

59- Mahiṣāsura-mardini, Fragment of a temple wall.
Bhītā, 11th century A.D., Size - 61 x 47 c.m.
Sanstone, A.M. No. 397.

The Goddess holds a sword and a shield in her two upper arms. She holds the head of the buffalo demon with her left lower hand and bends it back. A trident held in her right lower hand is being pierced on the head of the demon. Her vehicle, the lion, is also seen attacking the buffalo. In the left side sunken panel there is carved a woman holding a lotus flower and she is accompanied by two attendants.

60- Revanta.
Bhītā, 11th century A.D., Size - 135 x 62.5 c.m.
Buff sandstone, A.M. No. 402.

The slab is broken in two parts. The whole panel contains three horse riders shown moving to right. The central headless rider, behind whom an attendant holds the handle of a parasol,
is Revanta. Revanta holds a cup in his right hand and the rider following him holds a spear. All of them wear boots in their legs. In the lower portion of the panel, from left to right, are shown three drummers, a running dog, a man playing symbols and a kneeling devotee. At the top, on the long pedstal are the Navagraha figures with a flute player on the extreme left corner.

61- Fragment of a doorjamb.

Bhīṣa, C. 11th century A.D., Size- 102.2 x 21. c.m.

Pink sand stone, A.M. No. 558.

At the base of the jamb stand a male and female diviniti-es under a tree with its branches bifurcated on either sides. Above them are three niches each containing a seated female figure. Each one of these figures holds a trisūla. The outer edge of the jamb is decorated with lotus petals. There is a human figure with snake canopy projecting on these figures on the left.

62- Navagrha panel.

Bhīṣa, 9th-10th century A.D., Size- 78.8 x 15.9 c.m.

Sandstone, A.M.No. 532.

On the extreme left side is Sūrya with lotus flowers in both of his hands. He is seated in pralambapadāsana. At the other end are Rāhu and Ketu. Ketu is depicted here as a female
figure having serpent like tail. The faces of all the figures are highly damaged.

63- Sill of a Temple Doorway.
Bhīṭā, C. 9th century A.D., Size: 127 x 28 cm.
Sandstone, A.H. No. 748.

On either ends of the sill are shown elephants attacked by lions from their backside. The elephants have seized human figures in their trunks. In the central panel is depicted a lady dancing to the accompaniment of two musicians. On either side of this panel are to be seen two male figures riding upon makaras and holding water pots, in their hands.

64- Sārāḍūla- Vyāla.
Bhīṭā, C. 11th century A.D., Size: 81.3 x 45.7 cm.
Buff sandstone, A.H. No. 445.

Stone slab showing a leogryph (Sārāḍūla) rising on its hind legs. It holds a figure in its mouth. A damaged male figure is seen near the tail of the beast. The hind portion of the animal is missing.

65- Image of Sūrya.
Chillā (near Bhīṭā), C. 8th-9th century A.D.
Size: 67.5 x 37 cm.
Sandstone A.H. No. 412.
The sculpture shows the standing image of Sūrya holding
lotus flowers, having short stalks, in his upraised hands.
He puts on a crown, suspended circular earrings, an ekāvalī, a necklace made of double strings of beads, an avyānga passing over an upavīta and a chain girdle on the waist.

The portion below the knees and part of plain halo broken and missing.

66- Naṅgīta, Regent of the south-west.

Chilā (Near Bhīṭā), C. 11th century a.D., Size-40.6x7.5 c.m.
Plum coloured sandstone, A.M. No. 429.

The architectural slab contains a standing human figure, holding a sword in his right hand, inside a niche made of two pilasters. Right side part of the slab damaged.

67- Seated Image of Śiva.

Garhāṇā, 11th century a.D., Size- 86 x 63 c.m.
Buff sandstone, A.M. No. 642.

The image is seated in Padmāsana on a circular cushioned seat. The head and all of the four arms of the Jod are missing. Below the bull, his vehicle, is seated before a small arched niche. He wears a beautiful necklace and an upavīta.

68- Iṣāna, Regent of the North-east.

Garhāṇā, C. 11th century a.D., Size- 93.5 x 34 c.m.
Sandstone, A.M. No. 654.

All the four arms being broken none of the attributes
survives. To the right is a small female attendant holding a snake. There is a headless bull near the feet of the God.

69- Fragment of a Temple wall.
Darbhā. 11th century a.e. Size: 32.8 x 66 c.m.
Hemistone, a.e. No. 423.
The architectural stone shows a yājñapātika on its front face. She lean gracefully forward with right hand raised above the head and the left one held below the breasts. Near her feet appears to be the mutilated figure of a bird. The figure is badly damaged and weatherworn.

On the other face of the stone is carved another female figure holding a child in her arm, highly damaged. To the left is a Vṛklā figure with a man near its feet.

70- Uma and Mahēsvara.
Darbhā. 11th century a.e. Size: 134.6 x 31.7 c.m.
Pink sanstone, a.e. 688.
This architectural stone preserves the figures of Uma and Mahēsvara in the centre in Ālinganamātrā. Siva has four arms. His lower right hand is in ṣārāvāla and the upper one holds a trisūla. The upper left hand holds a serpent while the lower left is invisible. Uma is seated on his left knee with her right hand around Siva's neck. She holds a curved mirror in her left hand. On either side are mithuna figures inside niches.
71- **Sill of a Temple Doorway.**

Darwhā, 10th century A.D., Size 112 x 17.8 c.m.

Pink sandstone, A.M. No. 749.

The central raised panel of the sill is composed of conventional lotus creepers spirally coiled together. It is flanked by two *Uddhnikumāras* seated on *makāres.* These *Uddhnikumāras* hold jars in their hands. At the ends are lions pouncing upon elephants from the front. Head of all the figures are damaged.

72- **Capital of a Pillar.**

Bārā, 11th century A.D., Diam. 53.3 c.m.

Buff sandstone, A.M. No. 779.

The capital has four brackets each supported by a four armed *atlante.* The corners between these butted sections contain *Nāga* figures with folded hands.

73- **Sill of a Temple Doorway.**

Jhūsi, C.9th century A.D., Size 119.4 x 17.8 c.m.

Buff sandstone, A.M. No. 746.

The architectural stone has a central butted panel containing conventional lotus flower with leaves and buds. The panel is flanked by two groups of *Uddhnikumāras* along with their consorts and attendants. At each extremity of the sill occurs a crouching lion facing opposite directions.
74- Viṣṇu.

Karā, C. 12th century A.D., size 82.5 x 56 c.m.

Mauve coloured stone, A.M.No. 452.

The stele shows four armed Viṣṇu standing in samapādasthāna pose. His lower right hand is in Varadamudrā and other three hands hold the mace (gadā), the discus (Chakra) and the conch (Śankha). He wears a tall kiritamukuta, a vanamāla and other ornaments. On the pedestal of the image are two seated worshippers with a horse standing behind them to the right. There is another devotee seated to the left. There stand three attendants on either side of the god. On the outer extremities are the figures of Rāma and Balarāma. At the top are the four armed figures of Brahmā and Śiva on pilasters. On the side recesses are the usual figures of Vyālas, makaras, representations of Narasinha and Varāha avatāras. Matsya and kūrma incarnations are also represented on the above corners by a fish and a turtle.

75- Sūrya.

Karā, 11th century A.D., size 67 x 38.5 c.m.

Sanistone, A.M.No. 450.

The four armed god is in Viśvavēsa. All the hands of the deity are missing. He held full blown lotuses in his upper hands. On the top corners are carved two seated figures of surya holding full blown lotuses. There stand three figures on either side of the god. The figures represent Uṣā, Pratyūṣā,
Danü, püngala and Aśvinikumāras. A female figure stands in between the legs of the image. Below is carved the chariot drawn by horses and driven by aruṇa, the charioteer of Sūrya. There is an ornamental halo behind the head of the image. It wears a high ornamented crown.

76- Standing Image of Sūrya.

Karchanā, 10th century A.D.- Size 119.5 x 78.7 c.m.

Buff sandstone, A.M. No. 991.

The stele contains a two armed standing figure of Sūrya in udīchayavesa. His face is recut and he holds two full blown lotuses with triple stalk. His arms and attendant figures are broken and damaged. He wears a tall crown, boots and scarf draped over arms. On either side stand several figures which are highly damaged. Above these figures on either side occur Vvāla and mākara motifs. These motifs are followed by women holding bows representing Uśā and Pratyūṣā. Inside the niches, made of pilasters flanking the halo of the image, are seated three faced Brahmāṇī and Vaiṣṇavī to the left and the right sides respectively. At the top, inside a similar panel, occurs the image of Maheśvari flanked by four mother goddesses standing on either side.

77- Standing Sūrya In a Niche.

Karchanā, C. 8-9th century A.D.- Size 42.5 x 31 c.m.

Buff sandstone, A.M. No. 515.

The image is carved inside a niche with both of its hands raised up to the shoulders. It is in udīchayavesa and is accompanied
by Śaṇḍi on his left but the figure of Pingala on the right is missing. The God wears a well ornamented mukuta, two stringed beaded necklace and a long ákṣī.

78- Sūrya accompanied by consorts and attendants.
Kauśāmbī, c. 8th century A.D., size - 64 x 44.5 cm.
Buff sandstone, a.k. No. 651.

The stone slab depicts in high relief the standing figure of Sūrya with one male and female figure standing on either side. The top part of the plain halo and the left hand are missing. He is shown in adhyayasthā and wears ornamented mukuta, embroidered lower garment and boots. A sword hangs on his left side. On the left side of the figure stands Śaṇḍi and on the right stands Pingala with pen and inkpot. Behind them stand Kajñi and Nikshambī, two consorts of Sūrya. Heads of the two attendants are considerably damaged.

79- Bust of Sūrya.
Kauśāmbī, c. 8th-9th century A.D., size - 70 x 76 cm.
Buff sandstone, a.k. No. 289.

The halo and the portion below the waist of the image is broken and missing. The God holds the stalks of full blown lotuses in his respective raised hands. He wears a tall crown on his head below which is seen a row of ringlets of hair. Two large twisted rolls of hair are seen falling on both of his shoulders. He wears an ákṣītīka above the abdomen and a beauti-
ful necklace on the neck. Nose is damaged.

30—Bhairava.

Kauśāmbī, 9th century A.D., Size—60.5 x 42 cm.
Buff sandstone, A.M. No. 888.

The slab is rounded at the top so as to form a halo behind the image. The four armed god holds a bowl filled with flower and a damaru in two of his right hands and a trisula in his upper left hand while the lower left hand is placed on the hip. On his right shoulder is visible the hood of a snake. He bears a grimacing appearance with bulging eyes, open mouth showing fanged teeth, a moustache pointed upwards and a short beard. He wears a necklace of three strands of beads with a large flowery pendant, vanaśāla or a muniśāla, an apavīta and a short jhotī. There is a small attendant on either of his sides. The attendant on his left is female. The halo behind him has a band of lotus petals and a coarse jeweled cable. [PL. XIV]

31—The Tīrthaṅkara Chandra Prabha.

Kauśāmbī, 6th century A.D., Size—111 x 68.5 cm.
Buff sandstone, A.M. No. 296.

The tīrthaṅkara is seated on a lotus throne supported by two lions standing facing opposite directions with a wheel in between them. He is seated in padmasana with his hamsis kept in
Behind his head exists a well ornamented halo formed of a full blown lotus superimposed by a beautiful scroll and a circle made of beads. The image can be identified by the crescent symbol carved in the centre of the petalled throne. On either side of the tīrthankar stands a male attenant holding a flywhisk. The heads of the main figure and those of the attendants are broken and missing. On either sides below the throne are a male and female and below them the figures of devotees in small panels. On either side of the parasol at the top are shown the figures of viṣṇūdhūras holding a garland in their hands. PL. XIV

82. Jaina Sarvatobhadrika Pratimā.
Kauśāmbi, 10th century A.D.- Ht. 54 cm.
Buff sandstone, A.M. No. 943.
On each face of the stone stands one nude jina figure having long hands. All of the four jinas have elongated ears. The feet of all the figures are missing. They stand in the kāyotsarṣa pose. They have bulging eyes and roundish face.

83. Head of Siva.
Kauśāmbi, 10-11th century A.D.- Ht. 36.8 cm.
Buff sandstone, A.M. No. 380.
The nose is injured and the part of the right ear is broken. The hair is arranged in an elegant jata supported by a
plain simple fillet above and by a band with a beaded string above the forehead.

84- Head of Siva.

Kausāmbī, 10th-11th century A.D., 28 x 33 c.m.
Buff sandstone, A.M. No. 381.
The hair is arranged above head in a bump supported by cable like twisted bands. On the forehead are seen the traces of a third eye. Earlobes are long and broken at their lower ends. Nose and chin injured. Front side part of the arranged hair is broken.

85- Doorway Surround of a temple.

Kausāmbī, 9-10th century A.D., Size 284 x 240 c.m.
Sandstone, A.M. No. 767.

This doorway surround consists a sill, two jambs and a lintel at the top. The sill contains a central panel made of a lotus flower flanked by a pair of Udāchikumāras with pots in their hands. At each end there is a crouching lion facing front with its back towards the Udāchikumāras.

The left door jamb contains river Goddess Yamunā standing in tribhanga pose. Two female attendants follow her. One of the attendants holds a parasol resembling a petalled flower in shape. On the extreme left stands four armed fierce figure of Nandiśvara. Two of his lower hands hold a bowl and upper hands carry a damru.
and a staff like object. To the right of Nandiśvara stands a female attendant with broken head. The whole group stands on a slab placed above a tortoise and a makara having floriated tail. Above Nandiśvara are two atlantes supporting a slab depicting the scene of the worship of Śiva-Linga.

At the base of the right side doorjamb river Ganga is depicted standing on a slab supported by two makaras with floriated tails. The river goddess holds a large lotus bud. There is seen a female attendant and a male parasol bearer behind her. Next follow a dwarf like damaged figure and four armed figure of Mahākāla. He holds a trisūla and is attended by a headless male attendant. Above are two atlantes supporting a slab on which a discourse appears to be going on.

The doorjambs, above the river goddesses, are divided into five sections. The outermost sections have conventional floral scrolls issuing from the navel of seated Yakshas. The second consists of a pillar with ghata Pallava base and top along with kirttimukha motifs. From the mouth of the kirttimukha issue chains. The third panel contains four sets of amorous couples inside niches. The fourth section is formed by the tails of the two Nagas visible just above the heads of the two river goddesses with folded hams. The last and the innermost section comprises a floral scroll motif found around the whole door frame.
The lintel at the top has three butted panels. The two side panels on either ends contain standing female figures flanked by rising leoglyphs facing opposite directions. In the central panel is shown two armed Sūrya seated in his chariot of seven horses. He is accompanied by his consorts Rajnī and Nikshubhā and his charioteer, Aruṇa. The rest part of the lintel is divided in three sections. The upper most section depicts a row of heads of lions, second consists of interlaced garlands, below it are mithuna garland bearers flanked by two armed guardian figures holding tridents.

86- Standing Image of Viṣṇu.

Lachchhāgir, 12th century A.D., - Size - 66 x 32 c.m.
Basalt, A.M. No. 236.

The image stands on a small lotus flanked by lions. There stands a male chaurī bearer on either side of the God. Two lower arms of the image are broken while right upper hand holds a chakra and left one holds a mace (gada). He wears a tall crown resembling jatājūta and a long vanaṃūla reaching below the knees. The chest part of the God is damaged.

87- Bust of Pārvatī.

Lachchhāgir, 9th century A.D., - Size 54 x 50.2 c.m.
Pink sandstone, A.M. No. 283.

The stone slab preserves the bust of four armed image of
Parvati. She holds a trident in her right upper hand and a mirror in the upper left one. Remaining two hands are broken and lost. The halo behind the head of the image is decorated with narrow petals. She wears a necklace of beads. Her hair is shown by incised lines and arranged upwards in chaumilla fashion. At each top corner there is a Kātabhūmaka holding a garland in his hands. The nose and mouth of Parvati is damaged.

83- Jain tutelary couple.
Lachnerāgar, 6th century a.d., size 37.5 x 34 c.m.
buff sandstone, A.H. No. 244.

The stone slab depicts a couple seated under a tree with a lime figure seated among its branches. The right hand of the male figure is raised in abhayamudrā and left rests on the knee. He is seated in asapayavākkāsana. His hair is parted over the forehead and falls on sides in elegant curled rolls. He wears an ekāvalī having a cylindrical bead in the centre. The lady also is seated in the same pose and holds a child in her arm. Her hair is done in chaumilla fashion. The couple wear striped Kšatāya reaching their ankles. (P.XV)

89- Uma Mahēśvara.
Lachnerāgar, 11th century a.d., size 77 x 41 c.m.
Buff sandstone, A.H. No. 657.
The rectangular slab preserves the figures of Śiva and
Parvati seated in amorous attitude. Siva is seated in ardhanarasya-abhāsana. Parvati is seated on his left thigh looking towards the face of her consort with her right hand flung across his shoulder. She holds a mirror in her left hand. Siva has four arms. He touches the breast of Parvati with his lower left hand and holds a trident in the upper one. The lower right hand is in abhayamudra and the upper hand is raised up and holds a flower covered by a serpent hood coming from his shoulder. One of the legs of Parvati rests on the head of a gana standing on the right. To the left is seen seated another gana holding a club. Below the seat of the god are seen the figures of Ganesa, a small seated figure with one hand above the head, Nandi, head of the lion and Skanda on peacock. At the base are three figures supporting the structure above. Above are seated on pedestals, the female chauri bearers. At the top left corner is seated four armed Brahma on a lotus seat and to the right Vishnu on Garuda. At the topmost part are seen flying Vidyādharas holding a crown.

90- Decorated Pillar.

Malakhar, 9-10th century A.D. - Size = 156 x 43 cm.

Buff sandstone, A.H. No. 778.

The Pillar has ghata-pallava motifs at the top and bottom.

Below the top ghata-pallava, is a raised band, decorated with kirttimukhas on two faces. From the mouth of the kirttimukhas
to the bottom ghata pallava floral scroll designs fill the raised bandis. One of the other two faces of the pillar contains a pair of geese holding a garland in their beaks below which on the raised band occurs the scroll design and as found on other three faces. The ghata pallava capital at the top is supported by an octagonal section.

1. Standing Viṣṇu.

Mejā, C. 11th century A.D., Size: 70 x 43 cm.
Buff stone, A.M. No. 410.

The stele shows a four armed figure of Viṣṇu. One of his hands is damaged. In other two hands he holds club and chakra while the fourth is held in varadāmātrā. Inside the niches made of pilasters are the images of Brahmā and Śiva to the right and left of the God. Above them are the figures of fish and boar incarnations. At the base of the stele are seen standing female and male attendants and below them are seated male and female devotees. On the left extreme end from top to bottom are found the miniature figure of a Varāha, a seated Vāmana, a Vyēla, a standing figure of Rāma holding bow and arrow and a seated figure of Buddha. On the right edge is seen the damaged figure of Narasimha, seated figure of Paraśurāma, a Vyēla and at the base, Balarāma and a man on horseback.

92. Seated Image of Īśanātha.

Pabhosā, 11th century A.D., Size: 102 x 65 cm.
Buff sandstone, A.M. 533.
The tīrthankār is shown seated on a lion throne.

Below the seat there is a seated Yaksha holding a cup on the left extremity and on the extreme right the figure of a Yakshi holding a child. On the throne cloth, falling in front, is carved a deer, the emblem of the jina. There stands a jina figure on either side of the seated image. Flying Vidyādharas are seen on either sides of the ornamental halo. At the corners are shown the figures of seated jinas inside niches made of pilasters. There are also present the usual elephants and parasol surmounted by a drum.

93- Vāmana.

Phāphāmau, 9th century A.D., Size 124 x 62 c.m.

Buff sandstone, a.M. No. 456.

The pot bellied god stands on a full blown lotus holding a club in his left hand. His right hand and face is missing. He wears two necklaces, a beaded upavīta, earrings and a long Vamsālā. The full blown lotus halo has a beaded edge. On the sides below stand two chaurī bearer, one male and a female, and a kneeling worshipper. The image is broken in three parts.

94- Image of Ganesā.

Rāmanāthpur, 8th century A.D., 56.5 x 49 c.m.

Buff sandstone, a.M. No. 644.
The image below the waist is broken and lost. The god has four arms. His lower hand rests on a bowl of modakas placed on the head of a ganapati and the upper right hand holds a rosary. In the upper left hand he holds a blue lotus while the lower one rests on the waist. His fan shaped large ears are adorned with aśoka and champaka flowers. His head is encircled by a pearled fillet with a triangular crest on the left side. He wears a beaded upavita necklace of bells, armlets, bracelets and a udaraśāla. His trunk is curled upward to the right and holds a sprig.

96- Architectural Fragment with Dance and Music Scene.
Soraon, 8th-9th century A.D., size 120.5 x 34.5 cm.
Sandstone, A.M. No. 768.
The fragment consists of two groups of dancers and musicians alternated by pedimented niches. In the niche at the extreme left is shown Kubera seated on a treasure bag holding its neck with his left hand while he holds a cup in the right one. The niche is followed by a lady dancer accompanied by four male musicians playing drums, flute and cymbals. After this occurs another niche containing seated Sarasvati holding a Vina in her hands. Next comes the other group of musicians consisting of a female dancer, two male drummers and a man playing flute. In the lowermost portion are traces of four ornamental pediments.
Narasiṣṭha slaying Hiranyakasīpu.

UNCTAH, 9th century A.D., size - 95 x 48 c.m.

Buff sandstone, A.M. No. 463.

The image originally had four arms. Two arms are broken and completely lost. He is shown tearing the belly of the demon with his right and left lower hands. The lower portion and the left side of the stele is missing. On the right edge from top to bottom are shown a flying Vidyādhāra couple, a leogryph and a standing male attendant. The face of the Jod is that of a lion with heavy moustaches and tufts of short mane falling over his shoulders. He wears a necklace, a beaded Upāvītaka and a winding Vanamālā composed of double row of flowers.

Fragment of a doorjamb.

UNCTAH, 9th century A.D., -size - 73 x 62 c.m.

Buff sandstone, A.M. No. 838.

The outer edges of the doorjamb are filled with umulating creepers. The next section from the left contains two reversed half lotus medallions below which are carved two ribbed cushions resembling an āmalaka. Below it occurs a kīrttimukha which is met from below by a bāmi filled with lotus scroll work. Next to it occurs a chequer pattern which is followed by another raised section containing two pairs of mithuna figures one above the other.
The Allahabad Museum preserves five more fragments (836, 837, 839, 840(a) and 840(b) of doorjambs from the same site containing similar motifs on them. They also belong to the same period.

98- Chaturmukha Siva Linga.

Kausambi, 9-10th century A.D., Size Ht. 68 c.m.

Buff sandstone, A.M. No. 214.

The linga at the top is cylindrical and plain. On its four faces are carved in high relief the heads of Siva in different expressions. Every head has a third eye on the forehead and wears elaborate jewellery on the neck. One of the four faces is rubbed off. This face bears a moustache with its ends pointed upwards. The hair of all the heads are arranged upwards in different styles. The lower portion of the Linga is square.

99- Ekamukha Siva Linga.

Bhita, 8-9th century A.D., Ht. 78 c.m.

Pink sandstone, A.M. No. 701.

The head representing Siva is carved on the front face of the Sivalinga in high relief. The jata is parted in the middle in two rolls and held up by a fillet. From the top, the locks of hair bifurcate and fall on either sides. Above the nose, on the forehead, is carved vertically the third eye of Siva. The lower part of the linga is octagonal.
100- Ekamukha Sivalinga.
Kauśāmbi, 10th century A.D., - Ht. 51.5 c.m.
Buff sandstone, a.m. No. 865.
The cylindrical stone representing Sivalinga has the face of Siva on the front side. The jatā is arranged above and parted in the middle so as to form two balls. Face damaged.

101- Image of Hanumāna (?).
Kauśāmbi, about 12th century A.D., - Size 60 x 29 c.m.
Buff sandstone, a.m. No. 1075.
The figure bears the face of a monkey. The right hand of the image is raised up to his head while the left rests on the breast as if holding a flower. The headdress is formed by two tiers. Above the forehead is shown a decorated flat band probably representing a mukuta. A short dagger is seen tucked to a belt on his right side. His left leg is raised and rests on the side. Both legs below knees are missing. The tail behind him reaches the head and is curled at the top. Mouth damaged. If the image represents Hanumāna it is a very rare piece of Sculpture.

The discovery of the site of a Khajuraho type temple—remains at village Jamua Jamasota was an outstanding event in the archaeological activities of the district. During the year 1963-64 the Allahabad Museum explored this site and salvaged about 125 pieces of sculptures from the ruins of the temple. There existed no structure except the plinth of the temple on which were heaped
the stone slabs which once formed the part of a huge temple of Chamiella period similar to those at Khajurāho in style and shape. The walls of the temple contained the images of Saiva deities, bracket figures and surasundaries shown standing and dancing in different poses. Some of the outstanding figures and images are being described below.

102- Standing Bhairava.

Jamsot, 12th century A.D., size 135 x 66 c.m.
Buff sandstone, a.M. No. 1004.

The image had four arms. Right arms are missing. He held a bowl in his lower right hand. The lower left hand holds a khatvāṅga while the upper one holds a snake like object. There are moustaches and beards on his face. The mouth is open and eyes bulging. The human skulls of the khatvāṅga and on the jata indicate a demonic laughter. The lower portion below the knees broken. He wears a collar, three stranded necklace of beads and a long mālā with human skulls. (PL.XVI)

103- Standing Image of Brahmapāti.

Jamsot, 12th century A.D., size 104 x 51 c.m.
Sandstone, a.M. No. 1003.

The image has four arms and three faces. A goose stands near her right feet facing left. She puts on a necklace and girdle. All of her hands are broken. On the right is seen a seated worshipper. (PL.XVII)
104. Saraswati, Fragment of a temple wall.
Jamsot, 12th century A.D., Size 117 x 50 c.m.
Buff sandstone, A.M. No. 1005

The Goddess has four arms. She holds a vīnā in two hands. In the upper right hands she holds a lotus flower while the lower left is broken. Probably she held a book in it. Near her right foot is seen seated a goose.

The major part of the vīnā is a later restoration.

105. Bracket figure in dancing pose.
Jamsot, 12th century A.D., Size 110 x 45 c.m.
Buff sandstone, A.M. No. 1048.

The left leg of the Surasundari is missing. The right leg of the woman is bent at the knee while the left was raised up. The right hand is raised above the shoulder with palm turned upwards while the left is held up touching the breast. She wears a crown consisting of three triangular plaques composed of kīrttimukhas. In her ears are seen large circular earrings. The wrists are full of rows of bangles. Elaborate neck ornaments adorn her neck. A loose pāyāla and a series of anklets are seen on the ankles. The woman is shown standing on a lotus pedestal and behind her is shown the trunk of a tree culminating at the top in the form of a fang of snake projecting above the head of the figure. At the edge of the hood are shown two rows of mango fruits.
106—Bracket Figure with a Monkey.

Jamsot, 12th century A.D., Size 118 x 42 c.m.
Buff sandstone, A.M. No. 1047.

The woman stands cross legged on a lotus pedestal holding a twig of the mango tree projecting above her head, with her right hand resting above the head. A monkey is shown climbing her leg. She holds her scarf in her left hand. Her jewellery and dress are similar to that of the woman described above at 105. Above the mango tree is seen a tenon on which rested the head of a lion. (PL. XIX)

107—Bracket Figure playing on a Lute.

Jamsot, 12th century A.D., Size 118 x 42 c.m.
Buff sandstone, A.M. No. 1051.

The female figure stands on a lotus pedestal, holding a Vina in her hands, against a mango tree having two rows of fruits projecting over her head like the spread fang of a snake. A scarf hangs on either of her sides over her arms reaching the knees. The left hand palm and the right hand wrist of the lady is missing. Her jewellery and ornaments are the same as those of Nos. 105 and 106.

The Museum preserves two more bracket figures (1050 and 1049) of the same style in dancing poses. They have the same type of jewellery ornaments and the same mango tree behind them.

Instead of the sculptures described above several other were taken away earlier from this region and are preserved in
other museums of the country. A few of them which are considered rare and important ones are being referred below.

108- **Pāchamukha Siva Linga from Bhītā.**

This sculpture at present is preserved in the State Museum, Lucknow. It was first published by R. D. Banerji in the Annual Report of the Director General of Archaeology for 1909-1910.

T. A. Gopinath Rao has given the description of the sculpture in his monumental work (33) on the basis of Śrī Banerji's account. According to the latter there occurs a human bust at the top of the Linga. It holds a Vase in his left hand while the right is held up in abhayamudrā. Below this bust occur four human heads, one at each corner. The mode of hair dressing and ear ornaments of these heads induced Banerji to hold them as female busts. But Gopinath Rao rightly believes the sculpture to be a mukhalīnga, representing five faces corresponding to the Īśāna, Tatpurusa, aghora, Vāma-deva and Sadyojāta aspects of Śiva (34).

The lower portion of the phallic contains an inscription in the Brāhmi characters of about 1st century B.C. It has been deciphered and translated by Banerji as under:

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"संहुति फुलासि ति (-) गोपातिधारिणि वासितः पुजः
नागसिरिनां पितता (-) द (-) कत "
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"The Linga of the sons of Khajahuti was dedicated by Nāgasirī, the son of Vūsethī. May the deity be pleased."
On the paleographical ground Banerji and Gopinath Rao both place the linga in the first century B.C. and it is held to be one of the earliest known lingas.

109- The seated image of Mankuwar Buddha is another important sculpture. The Mankuwar is a village situated in the vicinity of Bhītā from where this image was discovered. This image also forms a part of the collection of the State Museum, Lucknow (U.P.).

Cunningham thinks that the image wears a headdress similar to the one worn by the abbots of Bhītā. According to him it is a plain cap fitting close to the head with long lappets on each side. The image is naked to the waist and is clad below in a dhotī reaching to his ankles. The eyes are half closed, as if in meditation. His right hand is raised up in abhayamudrā. The pedestal contains a lion on either corner. Next follows a Buddhist monk seated in dhyānamudrā flanking the spoked wheel placed on a pedestal in the centre. Above these, there is an inscription in two lines in the Gupta characters (35).

Coomarswamy remarks that the image is "The only Gupta example of the old Kuṣāṇa type with shaven head; the body is nude to the waist. It has webbed fingers a peculiarity rather common in the Gupta period (36)". S.K. Saraswati also concurs with the views expressed by coomarswamy in this regard. He says, "It is said to be heavy and stolidly built and with a shaven head, is
plastically nearer to the Mathurā tradition but the drapery is
treated in the Sārnāth fashion. " Further he thinks that the
image represents the survival of the older Kuśāṇa idiom (37)."

V. A. Smith refers to mentioning it as "peculiar headdress
if it be a headdress (38)". It shows that he is not quite
definite about its identity. According to Dr. Bloch what looks
like a close-fitting cap to Cunningam, is really a conventional
arrangement of the hair (39).

The scholars, thus, have different views regarding the close
fitting cap on the head of the image, but they have unanimity of
opinion that the image comprises the characteristics of Kuśāṇa as
well as Gupta style:

The inscription on the pedestal of the image reads as
follows:

\[ (1) \text{करोबुधान पामतो सम्बक्षु बुदनक्र अजमातत्र सम्बक्षुत्रस्वरूपये हयं} \]
\[ 
\text{प्रतिमा प्रतिप्रभुतिमा पितृ बुदनमेकेत।} \]

\[ (2) \text{सम्बक्रू जो (०) जो (००) ए महाराज की कुमार कुम्भस्य} \]
\[ 
\text{राज्ये ग्येस्त्र मास धिक जौ (००) ए सब दुःख पुहानाथैन् ॥} \]

The statue was erected by the Bhikshu Buddhāmitra on the
18th day of the month of Jyeṣṭha, in the samvat 129 during the
reign of Mahāraj Śrī Kumāragupta, for the removal of the pains
of all beings.
110-- **Śiva and Pārvatī image from Kausāmbī.**

This stone slab (2' 9" x 1' 4") containing the standing figures of Śiva- Pārvatī was exhumed from a field near the great asokan monolith standing in the ruins of Kausāmbī. The right hand of each figure is held up in abhayamudrā. In his left hand Śiva carries a water vessel while Pārvatī holds a trisūla. The headdress of Pārvatī is exquisitely elaborate. It consists of a huge transverse comb like ornament projecting beyond the side of the head, and terminating on both sides in large wheel like ornament from the centre of which depends a large tassel. She wears huge ear-ornaments and very massive bangles. The image was first noticed and described by Cunningham (41). The image at present is preserved in the Indian Museum Calcutta (42)(k.m. 40).

The image preserves an inscription dated Gupta Era 136 in the early Gupta characters. The record states that the statue was dedicated by Bhīmavarman. Only two upper lines of the inscription were deciphered by Cunningham. They are as follows-

```
Mahārājaśrī Bhīmavarmanā: sarv 136x xx 2 ṛṣe 7
ēḷ ṛivakumāra vai x
```

This Bhīma Varma may be identified with the Magha ruler of that name.

111-- **Standing image of Sūrya from Avāne.**

The village Avāne lies enroute to Kausāmbī about 3 miles
south-west of Pahari Akil. The image at present stands on an earthen platform in the centre of the village. The image stands in vīchvavasa with his headless consorts standing on either side. One headless female figure stands in between his legs. Both hand palms of the god are broken and missing. A scarf hangs over his arms reaching his knees giving an impression of a long garland. The lotus halo behind the head of the deity is oval in shape. He wears a well adorned high crown and elaborate neck jewellery. The stele around the halo is damaged. On either side there stands the figure of a vyāla above the headless female figures. The image may be dated to 9th or 10th century A.D.

During the year 1963-64 (44) the Allahabad University acquired several sculptural fragments from an ancient site situated on the south-eastern fringe of the village Mainahai about 2.40 k.m. east of the eastern gateway of Kauśāmbi. Among those fragments three are noteworthy. These are the capitals of pillars appearing very close to those of the Mauryan pillars in polish and composition. These have been published by Nihar Ranjan Ray (45). They are described here as under - (P-IX)

112- Square pinnacle.

Mainahai (Kauśāmbi), - 3rd-2nd century B.C.

Chunar Sandstone.

The sculpture resembles the top part of a fan palm tree with four extended palm leaves on four sides. Among the leaves
are seem the bunches of round palm fruits. It bears much resemblance with the pinnacle from Besanagar with the only difference that the latter lacks the bunches of palm fruits. It bears the typical Mauryan polish.

Bell shaped capital.

Mainahai (Kausambi), 3rd-2nd century B.C.

Chunar sandstone.

The form and polish of the capital are very closely Mauryan but unlike the Mauryan capitals which are monolithic, this capital consists of two separate parts. The bell and the abacus form one part while the crowning animal the other. The treatment of the animals on the abacus is very much different from that of the Mauryan. They are carved in very low relief. The representation of humped camel and other feline animals in movement is another interesting feature of the capital.

The capital has following new features which are lacking in the ordinary Asokan capitals.

(1) The presence of spigot on the abacus for fitting in the socket of the surmounting animal figure.

(2) The Mauryan Capitals found so far are monolithic while this Capital was made into two separate parts.

(3) The animals carved in this capital are in a very low relief as against the Mauryan tradition. The humped camels
and rhinoceros were the unique features of this capital. 

(4) against the Ashokan proportion of two thirds to one, 
of height to diameter the proportion of these 
capitals was one to one.

114- A Massive Standing Bull.

Mainahai, 3rd-2nd century B.C., 86.36 c.m. from tail to 
neck Chunar sandstone.

The figure of the bull is carved in the round. Its head 
and portions of all the legs below the ankle are broken and 
missing. There is a three-stranded, broad and richly decorated 
necklace around its neck. In every respect it appears to be a 
Mauryan piece and is more or less identical in form, technique 
and polish with the Rāmpurvā pillar bull with the only differ- 
ce that the latter does not have a necklace around its neck. 
The figure must have served the purpose of a crowning piece of 
some capital.

115- Image of Agni. From Lachmāhir.

This sculpture was published in the year 1954 by Dr. S.C. Kala 
(46). The present whereabouts of the sculpture are not known. 
The image is described here on the basis of the photograph 
published by Dr. Kala.

The figure has flames running behind the head. The deity 
stands with his right hand raised up in abhayamudrā, holding
a rosary. A necked vessel is held in the left lower hand. One male attendant stands on either side of the deity. The attendant stands on his left side appears to be having the face of a ram and the body of a man. The lower garment of the deity reaches his ankles. He wears a crown, eka-vali, ring armlets and bracelets. Nose, left eye and part of the forehead damaged. The figure is stumpity and may be assigned to 8th-9th century A.D.

The Allahabad region was a centre of sun worship along with Vaishnavism and Saivism. Probably there was a temple of sun-god in Pratiṣṭhānapura (modern Jhūśī) for the Skandapurana states that the sun-god here was known by the name of Pratiṣṭhāna. It may be possible that the sun image here might have been named after this locality. Another mention of a temple of Sun-god Gaṅgāditya, near the triveni sangam at Prayāga, finds a mention in the Kamalī Inscription of Jayavanara dated V.s. 1223(47).

Sir George Edward Knox came across an image of the Sun-god on a medallion at Garhawā on the bank of river Yamunā. The deity is seated on a chariot drawn by seven horses, and on each side of the god, stands an attendant shooting downwards arrows which represent the rays of the sun (48). This lintel is at present in the State Museum, Lucknow. At Garhawā probably there existed a temple of Navagrahas also containing an image of Sun-god measuring eleven feet high and six feet seven inches broad along with the figures of the Navagrahas.
The above stated Jarnawā medallion with the image of the sun-god forms the part of a lintel with several human figures. Dr. N.P. Joshi has given a detailed account of this sculpture in his work, Brahmanical Sculpture, State Museum, Lucknow (Pl.2, Fig 20, PP 97-98). Among a number of figures two female attendants with bows and arrows may be identified as Uṣā and Pratyūṣā. In spite of these there are thirteen more figures to the left of the sun. First two among them are seen with swords, third a ladd and fourth-fifth have 'behendi' on their shoulders. Other human figures shown depict a parasol bearer, a king looking at a man kneeling before him, a minister and at the end a man with a sword, probably, a guard at the gate of the palace. Offering of gift is depicted in another scene of the lintel (State Museum No. B 223 a).

Possibly there was a temple of sun-god at Śhita. Marshall found a sealing reading - bhagwata-naitvasya. A fragment of a magnificent and quite large sun image was found at the village of Parvari, one mile west of Śhita. On the pedestal of the image there are carved seven horses (49).

Cunningham thought that there existed a sun temple at Singraura or Śringāverapura on the basis of the discovery of a sun image seated on a four-wheeled chariot drawn by seven horses. Generally the chariot of Śūrya is indicated by a single wheel. He describes a mound named Śūrya-Śhita half a mile to the north of the town, to be a probable site of a sun temple (50).
There are several sun images preserved in the Ailahbad Museum from Kausāmbi, Bhītā, Karchhanā and other ancient sites of the district. This shows that sun was a favourite deity of the people of this region.

116- A stone Image of Agni From the vicinity of Kausāmbī.

Vogel noticed this image of Agni at the instance of Sir John Marshall in 1932 at Sir Eric Geudes' house at Albourne Place, near Hassocks. The image was presented to Sir Eric in 1898 by Nelson Wright I.C.S. (retired). He could not inform the exact find spot of the sculpture to Vogel but he found it from a place very close to Kausāmbī was stated by him. Vogel published the image in the Indian Antiquary along with its photograph (51).

The sculpture is carved out of Grayish limestone. It measures 2' 5" x 1' 4". The size of the central image of Agni is 1' 9" in height.

On stylistic grounds Vogel holds it to be belonging to the 11th century A.D.

DESCRIPTION -

The central figure of god Agni is carved standing in high relief on a rectangular stone slab. The oval flames surrounding his head resemble a halo behind. He has a pointed beard, upward twisted moustache, elongated ears and a high headdress. The matted hair gathered at the top of the head look like a jatā. His right
arm is broken above the elbow while the left holds a vessel which is placed on the head of a male figure standing near by with folded hands. A broad decorated band passes over his left shoulder and under the right arm. The position of this band indicates it to be representing an upavīśa, but its shape does not indicate so. There is seen another object of beads which also is in the same position as the above said decorated band but it is longer and tucked over the right hip. He wears a two stranded necklace, beautiful armlets and bracelets. He bears a prominent belly supported by a girdle (mekhalā). The upper part of the body is naked while he wears a dhoti reaching to his knees as the only lower garment.

On his right stands a goat, his vehicle, whose hind portion is hidden behind the deity. On either side of the god stands a goat headed attendant holding an indeterminate object in his raised right hand, whereas the left is placed on the hip.

The remaining portion of the slab contains six figures symmetrically arranged on both sides of the central image. Four single figures are shown in a slightly bent position as if doing obeisance to the god Agni. The two figures at the top hold in their hands some sacrificial objects. The other pair of worshipping figures is placed on both sides of the Fire-god about the height of his waist. The figure on the left side of the deity bends down with both of his hands crossed.
The position of an attitude of these four standing figures indicate, that they were engaged in offering an oblation to the Fire-God.

Between these two sets of worshippers are noticed two groups, one on each side, having an emaciated bearded person seated on a stool in the attitude of teaching a youthful person sitting at his feet. The teacher has an appearance of an ascetic.

This image on the whole is a very rare work of the period. Vogel's following remarks in this regard are noteworthy. He says', "The sculptor, while adorning his deity with the combined attributes of the Rāja and the rshi, has united in him the types of these two categories which are considered supreme in Hindu society (52)."

Some more sculptural objects were exhumed from Kausāmbi during the excavations conducted by the University of Allahabad. They are presently housed in the Ancient Indian History Department of the University. Most of the sculptures were excavated from the Ghoṣitārāma Monastery site. The sculptures found there are described hereunder.

(1) Fragment of a stone railing depicting the bust of a lady holding a ball in her right raised hand. She wears bracelets, armlets and two stranded necklace. Her face is raised upwards. Hair of the lady are arranged backside and tied with a broad decorated band. At the top is a two line
fragmentary inscription in the Brāhmī characters of about 1st century B.C. (53).

(2) A life sized seated image of Jain Tīrthaṅkar Padma Prabhu belonging to 4th or 5th century A.D. was reported to have been dug out from a field near the modern Jain temple at Kauśāmbī (54).

(3) Head of Buddha with curly hair. Nose and ears damaged. It resembles Gupta art of Sārnāth (55).

(4) Female bust wearing a solid neck ornament with Triratna shaped pendant. Her headdress is pointed at the top (56).

(5) Stone pillar fragment ornamented with leaves resembling peacock feathers. Gupta (57).

(6) A very much worn fragment of a sculpture with a lady seated at the top, probably holding a Vīṇā. Below stands a female figure under a tree holding its branch with left hand while the right rests on the hip. To the left stand two women, one holding a drum and the other a pair of symbols (?). It appears to be a fragment relating to the nativity of the Buddha (58).

(7) Standing Image of the Buddha.

The image is carved out of a single stone slab in high relief. His right hand is lowered in vareṇamudrā and left holds
the drapery near his shoulder. A devotee with folded hands is seated near his right foot with his head raised above. At the edges of the slab there are carved nail marks around the figure which is a characteristic of the Kusāna period. His upper garment covers the left shoulder and passes through the right arm across the chest (59).

(8) A Balustrade Pillar.

The pillar is made of crimson sandstone. From a vase at the bottom issue lotus creepers with foliage and flowers. At the top stands Lakṣmī on a lotus flower holding lotus stalks in her hands. At the top of these stalks are blossomed flowers on which stand a pair of elephants anointing the goddess with necked jars. The other side of the pillar is plain-Śuṅga (60).

(9) Another Balustrade Pillar.

It is also made of crimson sandstone. It has two sides. On one side stands jātisrājakṣmī on a half blossomed lotus with foliage while the other side bears panels of triratna, Bodhi-tree in railing supporting a cluster of leaves with stalk and flowers. On the right edge is a pillar topped by a lion standing to left-Śuṅga (61).

The sculptural remains described above show that the Allahabad region had been culturally very rich since the
times of Aśoka up to 12th century A.D. The sculptures from the different corners of the district indicate that a variety of sects belonging to every pantheon of Hinduism, jainism and Buddhism were sufficiently represented and enjoyed an honoured place in the society.

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**FOOT NOTES - CHAPTER IV**


10- Ibid. 1960-61 P. 33.

11- Chapter III, P. 52.

12- Ibid. P. 94 to 96 and 88 to 90.


14- M. R. Ray- Maurya and Sunga Art, Calcutta 1965, Fig. 5.


18- Allahabad Museum Register No. 2, also see, Pramod Chandra- Stone Sculpture in the Allahabad Museum, P. 35, Pl. I.

19- Ibid. P. 35.


21- Pramod Chandra- Stone Sculpture in the Allahabad Museum, P. 56-57, No. 73.

22- Ibid- P. 58, No. 77.


24- Pramod Chandra- Stone Sculptures in the Allahabad Museum, P. 81, No. 86.

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<td>29-</td>
<td>Ibid. P. 101, No. 235.</td>
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42. V.A. Smith - *A History of Fine Art In India and Ceylon*, P. 73.
44. *Indian Archaeology - A Review* - 1963-64, PP. 42-43, Pl. XXVI.
47. Lalita Prasad Pandey - *Sun Worship in Ancient India*, P. 195.
49. L.P. Pandey - *Sun Worship In ancient India*, P. 195
52. Ibid. P. 229.
53. *Indian Archaeology - A Review* - 1953-54, P. 9, Pl. XIA
54. Ibid - P. 9
55. 56 )
57-58 )
59. Ibid - 1956-57, P. 29, Pl. XXXVII
60. Ibid - Pl. XXXVIII.
61. Ibid - Pl. XXXVIIIB