Chapter II

Objective study
CHAPTER - 2

OBJECTIVE STUDY

In the light of the foregoing survey of the history of Indian Sculptural art we will describe here most of the important specimens of sculpture that the Himachal State Museum at Shimla has in its collection. The descriptive study will not only the visible characteristics of each of the figures or forms in the individual sculpture. In the light of these descriptive features we will also suggest tentative identifications of the themes of each of the sculpture. The identifications here will be mostly tentative in nature, In the same way, in this chapter, we will refer to a date and provenance, with some amount of approximation, for each of the sculpture. As it is well known in art historical studies, difference of opinion with regard to the chronology and style is a common matter. More difficult is, therefore, to ascribe to the sculptures their respective provenance purely on the basis of style, because many of these sculptures are portable in nature, and the museum authorities have collected them through purchases from various agencies who have not always been
able to provide the correct information about the exact antecedence of those sculptures.

It is however possible to ascribe the provenance on the basis of the style. But the ascriptions may often raise controversy because similar stylistic features existed simultaneously in many regional expressions of Indian sculptural art, particularly in the medieval period. As an example we can refer to the style of sculpture of the medieval period in Central India, in Rajasthan and even in some parts of Eastern and Western sections of Northern India was almost the same in some cases. This primarily was caused in view of the extension of the dimension of various ruling dynasties which were responsible for the patronage of the respective expressions of sculptural art. In such cases we are likely to take a very simplistic approach to the identification of the provenance as Central India, Eastern India or even as Northern India. Fortunately, in most of the cases we will be able to distinguish correctly between the examples of Northern-Southern India in view of distinctive differences between them in the matter of style. But there will be areas of disagreement between scholars about the ascription of the sculpture to
a particular site or locality.

In the descriptive study of the objects of art it is required that some system for the order or noticing each sculpture should be maintained. In view of a possible difference of opinion among scholars, we are not taking up the chronological frame of reference. Similarly it is difficult to take up the picture on clear terms with regard to the regional distribution of the sculpture. Thematic arrangement is also not favoured for two reasons, (i) the identification of some of the themes is not final (ii) thematic ascription might make the reading stale and monotonous.

Taking all the above points into consideration we have decided to go by the criterian of medium of the sculpture for the ordering of the descriptive items. This, we thought, will be a very definite frame of reference. The sculptures in stone will be described first, the terracotta sculpture will be taken up next. The metal sculptures will be described thereafter followed by the sculpture in wood and ivory. We will not describe all the items of each of the above mentioned category that the Himachal State Museum at Shimla preserves. The examples of sculpture which are very eroded type or damaged beyond the recognition of any thing out of them have to be left out of the description.
Similarly there are examples which are repetative in nature. Instead of taking up all the examples one after the other, we thought it appropriate to select one example of the type for the description. This selective approach is necessitated in view of the nature of the sculptural collection that the Himachal State Museum at Shimla has under its collection. But while undertaking such a selective approach we have been very vigilant to see that no piece of sculpture offering any worthwhile light towards the revelation of any aspect of culture has been eliminated.

In the description of each item we will mention the museum Accession No. of the piece together with whatever information the museum register has to offer in respect of the sculpture concerned. We will then describe the sculpture in our own way together with providing the tentative identification of the theme, placement of the chronology, and the ascription of the provenance.

After all these, we will give our observations if there be any difference of opinion between us and the museum registers record.
Stone sculptures
Umā-Maheshvara
Banabanki (Uttar Pradesh)
C-11th Cent. A.D.
Acc.No. 76.88

Fig. 1

Grey sand stone sculpture. It represents Umā-Maheshvara in ālingana posture. Shiva is holding the trident in his back right hand. Pārvatī is holding a mirror in her left hand. At the top left is the small figure of Brahmā and on the right top is a pedestal with five figures. At the base are small figures of Ganesha, bull and the tiger. The details of the other attributes of Shiva are not very clear. It appears, however, that Shiva’s front right hand is in the vitraka mudrā signifying the act of conversation. With the left principal hand Shiva embraces Pārvatī and his hand touches her right breast. Pārvatī, too extends her right hand over the shoulder of Shiva in the reciprocating gesture of embrace. Shiva’s right leg dangles downwards while his left leg is placed on the pedestal and Pārvatī seems to sit over his left thigh. Behind Shiva’s head there is a beautifully rendered aureole with floral-petal designs, which is to be seen in the medieval sculptures. Many variations of this iconographic theme are noticeable in the art of medieval India, for example the sculpture no. 40 in the Heeramaneeck collection of the museum of
Fine Arts, Boston and several representations in the Government Museum and Art Gallery, Chandigarh.

Shiva Parvati
Banaras Kantha (Gujarat)
C-12th cent. A.D.
Acc. No. 73.212

The image of Shiva and Parvati standing together. Shiva has four hands of which the right upper hand holds the trishula, while the right lower hand is held near the chest. He embraces Parvati with his left lower hand. His jata has curled forms. No third eye is there. He wears long garland extending up to the knees. His vahana, the bull, is shown to his right. Parvati stands to his left. The snake, is held by his left upper hand which is placed on the shoulder of Parvati. Parvati wears various types of ornaments. Both the figures are placed within a niche. The sculpture registers distinct features of medieval Indian style of the 12th century representations. Similar object can be noticed in the Government Archaeological Museum, Hoshiarpur.

Shiva Parvati
Banithal, Karsog (Mandi)
C-19th cent. A.D.
Acc. No. 74.411

Showing Shiva and Parvati. Nandi is also carved at
the bottom of the slab. Shiva is holding trident in the back right hand. In the lower right hand corner is a human figure. It is perhaps a devotee. Above this figure and on the right side of Pārvatī is an unidentified figure. At the top are two unidentified figures with inverted pot.

Umā Maheshvara
Uttar Pradesh
C-10th cent. A.D.
Acc.No. 76.83

This sculpture represents Umā Maheshvara. The God is embracing Umā with his left hand and touching her chin with the right one. Her right hand is placed on his left shoulder from behind. The God’s crown is very tall and is heavily jewelled. Both are wearing large kundalas in their ears. Umā is holding a mirror in left hand. The god is holding the trident with his back right hand. At the top is a decorative pot like architectural design with five lingas. On either side is a flying vidyādharma. In the back left hand the god is holding snake.

The sculpture is broken below the waist of the figure and parts are missing. Back right arm of Maheshvara is also mutilated.
Vinadhari Shiva
Central India
C-8th cent.A.D.
Acc.No. 73.514

A male figure is represented here with a round halo behind his head. In his two hands he holds something like a stringed musical instrument. He has a very elaborate and raised type of hair arrangement. A female figure is shown seated below and as if touching his feet in obeisance. The identification of the figure is extremely difficult. The facial expression, the elongated ears and the arrangement of the hair may tilt us to identify it as a figure of Buddha. But, in that case, the attribute in the hand can not be explained and also why female figure should be represented like that. The figure does not have any monk like dress. In view of this we do not think it represents the Buddha. It is possible that it represents rather the image of Shiva in his Vinadhara aspect and the female figure in the case, should be interpreted as a devotee. The sculpture is a very fine example of early medieval plastic art possibly of the Gângâ Yamunâ valley. We are inclined to date it to about the 8th cent.A.D.
In this damaged sculpture we notice a central male figure with four hands in the seated posture being flanked by about three standing female figures on each side. Of the female figures one on the right side is shown with exposed ribs of the chest. The others are depicted in graceful poses. Although in this highly eroded sculpture the details are not clear, yet it seems to be the representation of the mothers, matrikās with the presiding deity Shiva in the centre. The central figure is clearly four handed, although the attributes in the hands are not clear. The figure with exposed ribs perhaps represents the goddess Chāmundā, one of the seven mothers. If this reading of the sculpture is correct, we notice here the conventional presentation of a panel showing the seven mothers with Shiva.

From the stylistic features the sculpture seems to be hailing from Gujarat region and it should be dated to about the 12th cent. A.D., if not later.

We can also label it as the representation of Dharma who is shown in the bull form. But we will not like to call it as Nandī, as a scholar has recently
pointed out that the vāhana of Shiva should not be called as Nandī in view of the fact that nowhere in the text Shiva's vāhana is referred to as Nandī - invariably he is referred to as Vrisha or Vrishabha.

The distinct medieval stylistic characteristics of the sculpture lead us to date it to about the 12th cent. A.D.

Pārvatī
Bhubaneswar
C-12th cent. A.D.
Acc. No. 73.152 Fig. 2

Pārvatī standing on a lotus pedestal in the samapada pose. The goddess is wearing three necklaces with fine bronze like effect. The girdle is very decorative. Two small female figures are standing at the base of the arch pillar. There is a trifoil decorative arch to accommodate the head and shoulder of the figure. There are two lotuses on the sides of this trifoil arch and the kīritimukha motif is there on the top of the arch.

Stylistically, the sculpture seems to be related to the eastern Indian school of art specially to the Pala school of medieval Indian art. Double parallel lines of drapery in the waist the rigidity of the standing posture
and the various planes of the body surface are some of the interesting features which are noticeable in this image as well other like.\textsuperscript{5}

**Bhadramukha**

Kangra fort

C-11th.Cent.A.D.

Acc.No. 77.190

Fig. 3

The sculpture was a part of an architectural complex of the Kangra fort in the Himachal Pradesh. Usually, in a temple, on the upper part, was shown a niche like formation on each of the three sides. In each of the niche was represented a face perhaps of a divinity, which was to keep a protective vigilence on that particular site. Normally and conventionally all the faces looked alike in a temple. In view of the appearance of the face as similar from all sides this architectural motif usually is known as the **Bhadramukha**. This particular sculpture is an example of this type.

Here the face with a serene and contemplative expression is shown inside a scooped out roundal. From the expression and the facial type it seems to be a male divinity. Not only the face but also a little of the upper part of the body is also depicted. The broad and rounded face with a fair amount of plastic quality of
classical flavour seems to be a product of the early medieval period. However, the ornamentation of the headgear and other items of jewellery are indicative of a later date. Its placement in the 11th century, as per the museum register, seems to be in keeping with the overall stylistic quality. It should however be mentioned that a few other Bhadramukha with more crude and ineffective workmanship, now preserved in the State Museum at Shimla have been unduly placed to an earlier date.

Bhadramukha
Hatkoti (Shimla)
C-11th Cent.A.D.
Acc. No. 74.245

In the stone stab is carved in low relief a head of a deity probably Shiva in the centre. The head is enclosed with double row of bead like form. The crown on the head of the deity is three pointal and is ornamented. There is diamond like form on both sides of the crown. On either side of central form (face) decorative work is done with meandering design. Such type of architectural carvings are placed above the sanctum. Dr. Ohri in his book of Sculpture of the Western Himalayas has noticed this object.
Bhadramukha
Hatkoti (Shimla)
C-llth. Cent. A.D.
Acc. No. 74.247.a,b,c

Architectural fragment in stone is shown in the form of three architectural pieces a Trimukh. One carved at its centre. The central face is carved out in full and the other two faces are shown in half and slightly in profile. The faces are enclosed in circular form. Above the circle are two stylized forms of a branch. This is again formed by twin curvilinear form. On both sides of the central part are carved meandering forms of flowers and creepers. The whole design is geometrical. The half face of the central design has smile while the other faces have meditating look. Dr. V.C. Ohri in his book Sculpture of the Western Himalayas named it as Maheshvara. 10

Bhairava
Bajaura (Kullu)
C-9th. cent. A.D.
Acc. No. 74.204

Sculpture representing possibly Bhairava. In his right hand he holds a pot in his left hand there is a trishûla. His dhoti comes down to his knees. From the stylistic features, the sculpture may be assigned to about the 9th cent. A.D.
Shiva Linga  
Madhya Pradesh  
C-11th cent. A.D.  
Acc.No. 81.146.

Stone sculpture fragmentary. It depicts the lingam and the Shiva head over it. There is jatamukuta over Shiva head. There are marks of third eye in the forehead. The neck and part of the right ear are broken and missing. The nose is also mutilated.

Vishnu  
Madhya Pradesh  
C-12th cent. A.D.  
Acc.No. 74.91  
Fig.4

This is a very interesting and unusual representation of Vishnu. The central figure, of which all the hands excepting only a lower one are broken, is that of Vishnu is evident from the long vanamala that survives. The lower hand which is in tact is in the varada pose. Vishnu stands probably on a lotus below which are represented a pair of Naga figures flanking a seated male figure holding his hands before the chest almost like the figures of Buddha showing the dharamchakramudra. Both the Naga figures and also a few other male and female figures are shown in the lower part of the sculpture with folded hands as if offering devotion to the figure of Vishnu in the centre above. The
central figure of Vishnu is flanked by three standing figures on each side one of the three on the left being a female. On the upper broken part of the sculpture a number of human and animal figures are visible in mutilated forms.

The theme of the sculpture cannot be conclusively ascertained. It is not unlikely that the sculpture represents the cosmic form of Vishavarūpa of Vishnu. In this form, the god is supposed in the midst of many other divinities— in human and animal forms to symbolise their emanation from the cosmic form of Vishnu. But there are many points of doubt regarding this identification. In view of the mutilated condition of the entire upper part of the sculpture including the head of the central figure, it is difficult to suggest a conclusive identification. From the stylistic features the sculpture appears to be a product of the Chandella school of art. Moreover, the rigid frontality is a veritable characteristic of the medieval images of cult icons. The date may approximately be the 12th cent. A.D.
Vishnu
Bengal
C-11th Cent.A.D.
Acc.No. 74.92

Fig.5

This is the image of the standing form of Vishnu that became popular in Eastern India particularly during the Pala period. Here Vishnu is shown standing in *samapada* pose on a double petalled lotus. He is flanked by Lakshmi and Sarasvati on his right and left. Vishnu has four hands of which the lower two are broken, but it seems that the lower right hand wore the lotus mark. The upper right hand has the mace and the upper left the conch. Presumably the lower left showed the discus (*chakra*). Vishnu is represented against a very ornamental type of back slab showing the flying Gandharava on the upper part. The face of the pedestal has also beautiful floral designs. Vishnu is beautifully ornamented with all jewellery, particularly his long *vanamālā* is distinctive. He wears a beautiful *kīrīṭa* type of crown.

As has already been said, the sculpture hails from Eastern India, may be from somewhere from Bihar or Bengal. It can be placed to about the 11th cent. A.D. on the stylistic considerations.
These two highly eroded sculptures show a male figure within a wheel-like stele. The figures have their hands folded in the expression of devotion. It is possible that they represent the personified form of wheel of the God Vishnu. Such a form is known as the Chakrapurusha. In addition to the fact that they represent the personified form of Vishnu's wheel, they may also be interpreted as the solar aspects of Vishnu. Lord Vishnu is worshipped in the form of Narayana who resides in the orb of the sun.

In view of the fact that these two sculptures have been found as a pair, it is a little intriguing both of them should represent the same attribute—wheel. It is possible, therefore, that one of them represents the personified form of conch i.e. the shankhapurusha. Of course, shankha is not a male concept but a neuter one. The sculptor could not perhaps indicate this feature even if he wanted to.

These sculptures hail from Bajaura in the Kullu district of the Himachal Pradesh. On stylistic
consideration they should be placed to about the 10th century AD.14

**Lakshmi Narāyana**  
Vill. Manul, Karsog (Mandi)  
C-10th cent. A.D.  
Acc.No.76.347. Fig.6

It shows Vishṇu and Lakṣmī seated together. Lakṣmī sits on the left thigh of Vishṇu. Below their figures is shown Garuḍa in human form. He is shown with folded hands. The slab on the back shows the lotus in the centre. There are the figures of Brahmā and Shiva at the two sides at the top. There are two female figures at the two sides of the lower slab. Vishṇu’s right foot rests on a lotus.15

**Vishṇu**  
Nirmand (Kullu)  
C-12th cent. A.D.  
Acc.No.77.130

The piece of sculpture is in coarse sandstone. It represents a male figure standing in contraposto. It has got an elaborate rounded halo behind the head. The figure wears an elongated crown type headgear and also a long garland reaching up to the knees. The headgear is of the type of kiriṭamukuta of Vishṇu figure and the long
garland resembles the vanamālā of the same god. In view of these, the figure seems to represent lord Vishṇu. It seems to possess four hands of which the upper two seem to hold the conch and the lotus. The remaining two hands seem to be placed on the heads of two attendant type figures flanking the god. Of these two figures the one to the left of the god seems to be a female figure while the other one is a male. It seems likely that these are the two personified attributes of the lord Vishṇu, the female figure representing Gadadevī (the personified female form of the mace of the god), and the male figure representing the chakrapurusha (the personified form of the attribute wheel).

The plastic quality of the sculpture is very crude and the figure being highly eroded it does not seem to be the work of high order of excellence. But the iconograph motif of the four handed figure of Vishṇu with two of the attributes shown in the personalized forms at the two sides being a standard mode of expression of a early medieval period, the figure seems to be a product of that stylistic order. But the over all stunted form of the figure and the crude workmanship preclude the possibility of its being placed to a period earlier then the 12th
cent. A.D. Apparently it seems to be a product of the late Pratihāra style executed in Himachal Pradesh. Dr. Ohri in his Sculpture of the Western Himalayas placed this piece to the 7th-8th cent. A.D.16

Lakṣmi Nārāyana
Mandi (Himachal Pradesh)
C-10th cent. A.D.
Acc. No. 76.349

Vishnu and Lakṣmi seated together. The figure of Garuḍa (in human form) is shown with folded hands. The torana at the back is decorated with numerous figures of divinities and on the left and right are the figures of Brahmā and Shiva respectively. On the either side of the vertical portion of the torana are shown leographs.

The sculpture is iconographically similar to the sculpture described in Acc. No. 76.347 figure No. 6. But stylistically it seems to be of lesser artistic quality. This figure too should be placed to the 10th cent. A.D. and should be ascribed to the Pratihāra mode like the previous example.17

Lakṣmi Nārāyana
Dattnagar, Himachal Pradesh
C-13th. cent. A.D.
Acc. No. 89.109

It is a representation of a theme which became very popular in the medieval period. Against a rectangular
slab with a semicircle upper end, are carved the figures of Vishṇu and his consort Lakṣmī. It shows Vishṇu and Lakṣmī seated together. Lakṣmī is sitting on the left thigh of Vishṇu. The figure of Vishṇu is four-handed. The upper right hand holds the mace (gadā). The left upper hand seems to be on the shoulder of Lakṣmī. The lower right hand holds the lotus and the lower left holds the discus (chakra). Below their figures is shown seated Garuḍa in human form as if the weight of the couple is held by him on the pedestal in the left as it in añjalimudrā. The figures have been shown wearing earrings even in its otherwise summarily treated form. Vishṇu is shown with basket like cap and the vajñopovīta (sacred thread). There is carving of lotus on the halo. There are the figures of Brahmā and Śiva at the two sides at the top.

Vishṇu
Vill.Benithal (Mandi)
C-13th cent.A.D.
Acc.No.75.250

Stone slab with figures in relief. It shows god Vishṇu standing on the open wings of Garuḍa. The God’s arms are raised and he is holding gadā and chakra in his right and left hands. The middle fold of the dhotī is
touching the head of Garuḍa. Above the head of Vishṇu are five forms details of which are not clear.

Vishṇu
Dalman Raibescli (U.P.)
C-9th cent.A.D.
Acc. No.76.81

Stone sculpture depicting Vishṇu. At the top left is the small figure of Varaha and on the right is that of Narasiṁha. At the base on either side are carved two female figures. One is standing and leaning outwards, the other is seated. On both sides of the torana small human and animal figures are carved.

Vishnu
Banithal (Mandi)
C-12th cent.A.D.
Acc.No. 75.249

Stone slab with figures in relief. It is a vertical slab with the figures of Vishṇu riding Garuḍa. The Garuḍa is shown with open wings. Vishṇu is seated on the throne like object. His right leg is bending. He is holding some indistinct attributes and gadā in his right and left arms respectively. Above the head of Vishnu is stylised lotus form and carving lines reaching top of the slab.
Vishnu
Nareti (Kanpur)
C-10th cent.A.D.
Acc.No. 76.85

Stone sculpture represents Vishnu who wears tall cylindrical crown. He also wears jewelled necklace. Vanamālā is hanging down from his left shoulder. The girdle is heavy and a tesseled ornament drops between the legs and one piece appears on his right thigh only. The ratnakundalas in his ears are touching his shoulders. There is a tilak on his forehead.

Vishnu
South India
C-14th Cent.A.D.
Acc.No. 74.98

This sculpture represents male figure with four hands. The two right hands are broken and the attributes in the two left hands are also not very clear. But on the basis that the upper left hand shows a conch and that the figure wears an elongated crown of the kirita type, we are inclined to identify the figure as that of Vishnu. The lower part of the figure is broken, but it is known even from what remains that it was a standing figure. The attribute in the lower left hand is not clear but apparently it holds something.
The overall stylistic features of the sculpture and also the character of the stone mark this to be a product of South Indian art of the late Chola period. In view of this we can tentatively date it to about the 14th cent. A.D. Similar sculpture can be noticed in the Chandigarh Museum.  

Garuda  
Mathura  
C-12th cent. A.D.  
Acc.No. 81.42

Stone sculpture fragmentary. It shows a high relief of the bust of a deity with folded hands. A halo of the full blown lotus behind the head. A pair of wings, appear near the shoulders. Perhaps it depicts the Garuda figure. The nose and lips are somewhat mutilated.

Garudâsina Vishnu  
Gwalior  
C-11th cent. A.D.  
Acc.No. 73.61 Fig. 9

The god Vishnu is seated on Garuda in lalitâsana. He is four armed holding shankha and chakra in his lower and upper left hands respectively. Gadâ in the upper right and padma in the lower right hand. Figure of Garuda is in human form, who is shown carrying the lord in flying posture.
Vishnu
Jagatsukh (Mandi)
C-11th cent. A.D.
Acc. No. 74.212

Vishnu within a niche. The whole panel represents a temple in miniature with an āmalaka at the top. The niche and other part is like a chaitya window and well composed. The niche is carved of arches supported by vertical pillars. The god Vishnu is standing with all his attributes. There are two female figures at the sides. They presumably represent Lakshmi and Sarasvati.

Vaikuntha Vishnu
Jagatsukh (Mandi)
C-11th cent. A.D.
Acc. No. 74.209

It represents Vaikuntha form of Vishnu. In his right back hand he is holding a chakra, and in his back left hand is held a mace (gadā). The other two attributes i.e. lotus and conch are held in his front right and left hand respectively. Vanamālā is coming down to his feet. On the left of his face is shown the head of a lion and on the left that of a Varāha. The face is mutilated.

Vishnu Panel
Ajmer
C-13th cent. A.D.
Acc. No. 74.228

It shows a male deity in the centre flanked by some female attendants. The central figure seems to be a four
handed one, although some hands are missing and the other attributes are not very clear. But from the long garland and the type of crown that the figure has, it is likely to be an image of Vishnu. The sculpture has very crude workmanship and summary treatment of the plastic features. It seems to be a product of the art of Rajasthan of early 13th cent. A.D.

Vaishnavi or Lakshmi
South India
C-16th cent. A.D.
Acc.No. 74.99

The sculpture represents a female divinity standing in contraposto or samapadapose. She possesses four hands of which the upper two have the conch and the wheel respectively on the left and right. The lower right hand is disposed in the abhayamudra (the gesture of fearlessness). The lower left hand is placed on the waist and does not show any attribute. The figure is decorated with all ornaments with a conical crown, beautiful earrings, a necklace and a dangling garland are distinctive. She wears beautiful garments including a breast-band (kuncha-bandha). The figure shows serene expression in the face.
From the attributes it appears to be a representation of the female counterpart of Vishṇu. Thus we can identify it as a figure of Lakṣmī or as a figure of Vaishṇavi.

From the general stylistic features it is obvious that the sculpture hails from South India. It seems to be the product of 16th century. The museum register places it to be in the 15th century. But in view of its very standardised form and the mechanical bearing we would like to prefer a date about a century later.

Lakṣmī
South India
C-11th cent. A.D.
Acc. No. 74.97

This is a representation of a female divinity standing in a graceful tribhaṅga pose. She has two hands of which the right one holds a lotus and the left one dangles down beside without any attribute in it. The figure has beautiful drapery and elaborate jewellery tastefully shown. The most distinctive element is the conical headgear that she wears. The facial expression is serene and contemplated.

It is not very difficult to identify the figure as that of Lakṣmī, the consort of Vishṇu. This
identification is suggested by the lotus in her hand. The lotus is the celebrated attribute of Lakshmi, and in view of this she is known as Kamala. The museum register, however identifies it as the goddess Annapurana. But the latter requires some association with food or anna. Here is noting of that sort to warrant its identification as Annapurana.

It is definitely a South Indian piece probably of the late Pallava-idiom of art. From the stylistic features we are inclined to suggest its dating to the 11th cent. A.D., although the museum register places it to the 13th cent.

Vāraha
Central India
C-9th cent. A.D.
Acc. No. 73.151

Here is the representation of the Vāraha incarnation of Vishnu. The God stands sideways with the head raised above. On his left elbow is shown the goddess earth who has been rescued by the god from below the waters. The attributes of the god in other hands are not very clear, but they seem to possess the usual ṣauḍhas of the image of Vishnu. Between his feet is shown the Naga Ananta in folded hands. There are also a few
attendant figures of which the one on the left seems to be a female figure holding the vina. This seems to be the goddess Saravatī. In that case the figure on the right possibly represents lakshmī. This interesting figure can be ascribed to about the end of the 9th cent. A.D. on stylistic grounds. The exact provenance cannot be ascertained, but possibly it belongs to the Central Indian idiom of Art. We can co-relate similar sculptures in the Allahabad museum. 19

Verāha and Narasiṁha
Karsog (Mandi)
C-12th cent. A.D.
Acc. No. 74.295

The upper panel shows the Varāha. In his left hand he is holding a female figure symbolishing goddess Prithvī. His left hand is placed on a mermaid like being (half human half fish). It gives an idea of water. In his right hand the god is holding a gadā.

The lower panel shows Narasiṁha killing Hiranyakashipu lying on his thigh. The celestial beings appear overhead. In one of his right hand the god is holding a gadā. With two hands he is tearing the abdomen of Hiranyakashipu. Left arm is broken. Lower portion of the panel is also broken.
Varāhi
Central India
C-9th cent. A.D.
Acc.No. 74.96

The sculpture obviously represents the female form of Varāha. She is one of the Matrikās who are shown quite frequently in medieval sculpture. She sits in the lalitāsana pose. Her hands are broken. But it seems that the sculpture had four arms. The attributes are not clear. On stylistic grounds the sculpture can be attributed to the central Indian school of art, of about the 9th cent. A.D.

Sūrya
Central India
C-8th cent. A.D.
Acc.No. 76.86

It represents a male figure, possibly of the two handed form. Both the hands are missing now, and the portion of the body below the knee is also lost. The figure seems to represent a divinity, although the halo is not shown. But it seems that there was a halo around head, but the same has been broken off now. The figure wears a crown of the variety of kīrtamukuta that usually is seen in Vishnu figures. The facial expression is serene. There is a slight suggestion, of the upper part of the body being covered with some garment, and the
under garment in the form of a dhoti is fastened by a fillet like rope.

The identification of the figure poses some problems in view of the missing hands and their attributes. Although from the general tenor of the figure it is possible to take it a representative of a Bodhisattva, we are not inclined to go in for such a suggestion. There is no Buddhist sign or symbol to go by. The type of the crown that the figure wears is indicative of it being a figure either of Vishnu or of a god connected with Vishnu. The suggestion of the distinctive garments, particularly the waist band, prompts us to suggest that it might be a figure representing the sun god Sūrya. This god, we know wears the kirita crown like Vishnu and also a necklace (hara) that is found in this figure. Moreover, the figure has earrings and we know Sūrya also wears the kundalas (earrings). It seems likely that the broken hands, possibly numbering two, did possess the lotuses as is required for the iconography of Sūrya images.

The rounded face of the figure is a little elongated. The torso is also carefully modelled. But the sensitivity of the plastic surface is not of the high
order. Moreover there is a bulkyness, and perhaps a somewhat summary treatment of the total body surface. In view of this we are inclined to place the figure to the medieval period, to a date around the 8th century A.D. In the museum register, however, the date 5th cent. A.D. has been suggested, and we feel that this dating is improbable.

The determination of the provenance is uncertain. It may be a product of either Rajasthan or Central India.  

Sūrya  
Bajaura, (Kullu)  
C-9th cent. A.D.  
Acc.No. 74.203,a,b,c. Fig.10  

These three fragments belong to one sculpture representing the sun god. It shows the god in the standing posture of samapada and is wearing a long coat possibly of the central Asian model. He also wears a short jacket. His cap is flattened at the top and has various decorations suggesting precious metals. Although the lower part of the sculpture is quite eroded, it seems that the god wears boots in the feet. The facial expression is serene with contemplative bearing. The god wears earrings, as is convention for images of the sun god. The figure stands on a pedestal, but the horses of
the chariot of the god are conspicuous by their absence. Although the texture of the stone is not very fine, the sculpture bears the traits of the plastic idiom of the medieval period and it follows the essential features of the iconography of the sun god. The standardized iconography suggests its date in the fully formed medieval idiom, but the central Asian features of the drapery and the contemplative expression of the face would make us to think of a date when the classical elements were still lingering in the medieval Indian art. In otherwards, the sculpture should be placed to a period between the immediate post-gupta period and the mature expression of medievalism. In view of this, we would like to place it roughly to 9th century. A.D.

Surya
Dohgi, (Una)
C-10th cent.A.D
Acc.No. 82.157 Fig.11

The figure is carved in high relief on a slab of sand stone. It seems to be the representation of the sun god. Surya is shown seated with both the feet dangling down and the anklets brought closure to each other. The posture resembles with some of the well known figure of Vima Kadphises of the Kushana art of Mathura. The god
holds the lotuses, one each in his two hands. The miniature figure of Aruna, the charioteer is shown between the feet of surya. Below the feet there are horses driving the chariot. Six horses are seen and the seventh is damaged. On the proper left at the pedestal is a male figure and that in the corresponding right is missing because of that part of the sculpture being broken. They too probably were to represent the attendants, namely Dandi and Pingala. Above them on slab are the female figures with bow and arrow. They obviously represent the personified forms of the Dawn and pre-Dawn, known respectively as Usha and Pratiyusa. Besides the head of the god there were other figures. They probably are the other divine attendants and two are seen now. Behind the head of the god is a lotiform halo. The god has an elongated headgear with a flattened top.21

Surya
Masrur
C-8th cent. A.D.
Acc.No. 74.192

A sculptural panel showing the seated figure of Surya on the left and a standing female figure on the right. Surya holds two lotuses in the hands and he sits on a raised pedestal with his feet dangling down and
placed on the ground below. The female figure cannot be identified although it is possible that she is the consort of the sun god. The plastic qualities of the figure of Sūrya and of the female figure are of the early medieval period.²² We also noticed this image in the recent publication of Dr. Ohri.²³

Sūrya
Sirmour
C-13th cent. A.D.
Acc. No. 74.412

This is an architectural fragment depicting a male deity with two hands. The figure has lotuses held by the hands. It is in the standing posture and the chest of the figure seems to be covered with the coat of male. Although it is not clear yet the figure seems to have attendants at the two sides. It is not difficult to identify it as the representation of the sun god Sūrya.

According to the museum information the sculpture was found from Sirmour in Himachal Pradesh. The sculpture has a crude workmanship and the conventional iconography of late medieval period. In view of this the sculpture should be placed to about the 13th cent. A.D. Bhuri Singh Museum, Chamba also had in its collection similar object.²⁴
The sculpture depicts the four handed figure of the lord Ganesha seated on a lotus seat in the lalitāsana pose (the left foot gathered up on the seat, and the right slightly dangling down). The figure is partially mutilated but most of the characteristics are discernible. Of the four hands the upper right hand and left hold the trident (trishūla) and the battle axe (parashu). The lower right hand is placed on the thigh in the varada (boon giving) pose, while the lower left which is partially broken perhaps held a bowl of laddukas (sweet-meals) of which one is held by the trunk of the elephant headed god.

The god wears a long garland of double stringed beads (akshamālā) and a snake sacred thread. He is pot bellied. The elephantine head has a beautiful crown. The entire figure is set against a back slab having a trifoil top.

There is no doubt that the figure represents the god Ganesha, the bestower of success (siddhi data). But some
unconventionality is noticeable in the representation. The upper right hand has the trisūla in it, but at the same time some string like thing seems to dangle down from it. Usually in the medieval images of Ganesha upper right hand shows the rosary string (akṣamālā). Here too the convention seems to have been followed, but the trident is an addition. In the medieval iconography of Ganesha the association of the god with the mouse (mushika) as the mount was virtually established. Here the mouse seems to be absent, although in the eroded and mutilated bottom part of the sculpture one can perhaps discover the presence of the mouse as a possibility.

The dating of the figure in the museum register is the 15th century may be improved by suggesting its placement to the 13th century.

Ganesha
Sirmour
C-10th-11th cent.A.D.
Acc.No. 78.10

This is a broken image of a pot bellied male figure of which only the lower part remains. The sitting posture of the figure is conspicuous. The left leg is placed gathered up on the pedestal, while the right leg is
placed with the knee raised above. Usually this type of sitting posture is known as Maharājālila pose which is applicable more to the figures of Kubera who also shows the pot bellied feature as is the case with this sculpture. But this figure probably represents not Kubera but the god Ganesha. This inference is based on a very faint suggestion of a snake shown in the body, and we know that snake sacred threat is a notable feature of the iconography of Ganesha.

Ganesha
Chamba
C-19th A.D.
Acc.No. 79.72

It is a fragment of a carved slab. As usually shown the God Ganesha has only one tusk. He is holding a ball of a sweet in his trunk. He is wearing a three pronged crown. He is holding an axe in his left hand and the attribute in his right hand is not clear. He has been emballished with jewellery. In this piece of slab only part above the navel is shown.

Ganesha
Dohgi (Una)
C-8th cent.A.D.
Acc.No. 83.147
Represents the God Ganesha who is shown in the seated posture similar to the type already noticed in other examples. The details of the sculpture are not very clear, but it is not difficult to understand that the figure has four hands of which the lower left holds a bowl of sweet-meals towards which the trunk of the elephantine god is directed. The upper left hand probably has a snake in it. The attributes in the other two hands are not clear.

The sculpture was discovered from the Village Dohgi in the Una district of Himachal Pradesh. The site from where this sculpture, along with a few others, was discovered has an ancient temple ascribable to about the 8th cent. A.D. The stylistic features of the sculpture also admit of a date in the 8th cent.²⁵

Kārttikeya
Karsog (Mandi)
C-11th cent. A.D.
Acc.No.74.252

Kārttikeya is sitting cross legged on a throne. His vāhana peacock is shown below. A lotus is carved at the back of the head of the god. The god is flanked by four female figures. The two figures at the base are very
small in size. The attending figures are shown in dancing posture.

The god appears in meditating pose with a plain halo. The attributes of the hands are indistinct. The god is wearing a crown and lockes of hair are falling over his shoulders. He is wearing necklace of large beads around his neck. The sacred thread running over his shoulders and torso is quite visible.

Jagaddhatri
Hat Koti (Shimla)
C-10th cent. A.D.
Acc.No. 75.237 Fig.13

This is a stone sculpture with good state of preservation. It represents a female figure seated on a crouching lion. This piece has been published in the catalogue of exhibition of Mother Goddess held in 1981, at the State Museum Shimla. In this catalogue, the description of the piece has been given in the following words: "It is an exquisite piece of sculpture. The goddess is seated comfortably and appears very calm & serene. This effect is emphasized by the posture indicating complete submissiveness of the lion. The lion represents power, will, and determination. It is known for its sober habits. When in action lion is ruthless."
Qualities of lion symbolize the qualities required to meet challenge of ego which is very wicked. Mother riding lion in the war field symbolizes her mastery over all these qualities. The goddess has four arms, indicating her control on all the four cardinal sides. The back hands hold a trident and a mirror. The frontal hands hold a bowl and a fruit (citrus?). The almost vertical trident provides a contrast to the gentle curves of the figures enhancing their grace. Details at the face are slightly rubbed off".

Although the above description given in the published exhibition catalogue is fairly correct, the above paragraph speaks more of the symbolism of the lion than of the other important aspects of the descriptive features which have been left out. The most important omission is the posture of sitting (āsana) of the goddess. Interestingly, she seems to be seated in the posture usually known as the lalitāsana in which one of the legs is usually shown placed folded on the seat and the other dangling down. In this sculpture both the legs seem to be folded, but the fact that the two feet do not either cross or touch each other and that the right foot is shown slightly coming down the level in which the
other one is situated is indicative of the fact that the goddess is seated in the lalitāsana amounting to the mode described above. Another noticeable feature in the sculpture is the almost crouching type of representation of the lion. The plastic quality of the sculpture, particularly that of the torso is of very high order. The figure wears selective ornaments like earrings, necklace, armlets, wristlets, girdle and anklets. The hair-do of the figure is also very attractive. It is shown in the nature of the coiffeur usually known as the dhammila of the goddess. The rounded quality of the different limbs and also of the face of the figure of the goddess is quite distinctive.

The sculpture, according to the museum register, is dated in the 11th cent. A.D. But the date given in the above mentioned publication is the 8th century. Keeping the plastic qualities of the sculpture in mind the 8th century date seems to be more reasonable although our preference is a date in the first half of the 10th century.

The Museum register identified the goddess as "Singhavahani", whereas the publication refers to it
simply as Durgā. The former identification is too generalized, while the latter seems to be based on the trident in the hand of the figure and also the lion as its mount. We should not, however, forget that the figure has the attributes like the mirror and the citrus which are more relevant in the iconography of the representations of Pārvatī. Whatever identification we might adopt, it is clear that the goddess represented here has a distinct shaivite character. Durgā is the name usually of her militant presence. Here we find her seated in a serene and calm attitude. In view of this, we will like to identify the goddesss as Jagaddhatri, i.e. the goddess who upholds sustenance and procreation. The bowl and the citrus are indicative of these aspects of the goddess, and the mirror in her hand stands for pure knowledge which preserves the universe. The lalitāsana fits into such a conception of the goddess more than to her manifestation as Durgā. In the catalogue of Mother Goddess it has been named as a Durgā and Dr. Ohri in his book Sculpture of the Western Himalayas labelled it as Pārvatī.27
Mahishasuramardini
Dohgi (Una)
C-10th cent. A.D.
Acc. No. 83.146

Stone sculpture showing Mahishasuramardini. The Goddess is shown killing the buffalo demon. In her right front hand holding a trident, used for killing. Back right hand holding a sword and in back-left a shield. The Goddess is trampling buffalo with her right foot. The left leg is emphasising the act of killing with force. The Goddess is lifting the hind part of the demon by its tail with her left frontal hand.

Mahishasuramardini
Karsog (Mandi)
C-13th Cent. A.D.
Acc. No. 74.293

Stone sculpture showing Mahishasuramardini killing the demon with a trident. She is holding a sword in her right arm which is raised and appears behind his head. Behind her head is carved a nimbus with lotus motif. In one of her left arm she is holding something which is not clear. With her second left hand she is holding the long hair of the demon. The Goddess is trampling the buffalo with her right foot. The right leg is stretched
indicating the act of killing with a force. In the foreground the buffalo head is touching the ground.

The whole sculpture is mutilated and details are rubbed off. Only the figure of buffalo has comparatively more details. One of the right arms of the Goddess is broken.

Mahishasuramardini
Jagatsukh (Kullu)
C-9th cent. A.D.
Acc. No. 74.209

It represents Mahishasuramardini. In one of her right hands she is holding a sword upright with the trident held in the other right hand. She is killing the buffalo. In the other left hand is held a bell. On the right side of the panel appears stylized head of a tiger on which the goddess is sitting. 28

The left portion of the right leg of the goddess is broken. Top portion is also mutilated. The head is frontal. The legs of the buffalo are broken.
Goddess
Bilaspur (Himachal Pradesh)
C-18th-19th cent. A.D.
Acc.No. 74.249

Base relief stone sculpture showing a goddess. In one of her right arms she is holding an axe. The shape of the crown is very typical of the usually late Pahari sculpture. The form of a lotus leaf has been repeated in the crown. The Goddess is shown trampling one human figure of whose portions of leg and foot are visible. The details are not clear because of the damaged state of the sculpture.

Mahishasuramardini
Dohgi (Una)
C-8th cent. A.D.
Acc.No. 83.146

Stone sculpture showing Mahishasuramardini. The Goddess is shown killing the buffalo demon. In her right front hand she is holding a trident. Back right hand holding a sword and in back left a shield. The Goddess is trampling the buffalo with her right foot. The Goddess is lifting the hind part of the demon by its tail with her left frontal hand.
Here are shown three sculptures each within a niche like space. The museum has kept there three sculptures together in a panel-like for us, probably because of them being parts of a similar such panel. We also take them together as a panel. The Central figure represents the Goddess Durgā seated on her mount the lion. She has four hands, the attributes of which are not clear excepting a sword like implement in one of the right hands. She sits in the lalitāsana pose. The figure on the extreme left shows the four handed formed Ganesha. In view of the eroded nature of the sculpture the attributes are not very clear. On the extreme right is shown a male-figure seated exactly like the manner of the aforesaid Durgā figure. But he sits on an aminal which does not look like a lion but at the same time its broad round face with wide open round eyes may be another representing the lion. The god has two additional faces shown in the profile from the sides. The attributes in his hands are also not very clear. But one of them may be a trident. if this guess is true it could be the representation of a
form of Shiva. And in that case, the animal below may be an unusual form of the Bull. 29

The sculptures hail from Masrur in Kangra District of Himachal Pradesh. Stylistically it seems to be of a period not earlier than the 10th Cent. A.D.

Kubera
Mathura
C-3rd cent. A.D.
Acc.No.76.78 Fig.14

It is a sculpture of mixed sand stone. Of the two hands of the figure the right one is broken, but there is a suggestion that it was raised in the abhayapose. The left hand is brought near the chest and holds a cup or a bowl. The figure has the characteristic of the pot bellied nature. The portion of the sculpture below the navel is missing. The lavish decoration of the headgear is typical and interesting. The double earrings, a broad necklace and beautifully decorated head with a floriated chignon art have been very tastefully represented. Another distinctive feature of the face is the moustache.

The identification of the figure perhaps is not very difficult. In the museum register however it has been identified as the bust of a Bodhisattva. But we do
not see any reason for this type of a nomenclature. The obesity of the figure having a moustache, the drinking cup or bowl in the hand and the elaborate jewellery and lavish headgear point to its identification as the representative of Kubera, the god of wealth who is known to have these characteristics.

The broad face, wide open eyes double lines of the eyebrows and full and flesy lips of the figure, and perhaps the type of jewellery it wears, mark the figure to be a product of Kushana idiom of art of the 3rd century A.D. In view of the fact that the sculpture is made of red sand stone and has these distinctive Kushana Characteristics, the sculpture perhaps belongs to Mathura studio of art. It should be pointed out here that the head decoration of this figure has striking similarity with the same of some male figures discovered from Sanghol in Punjab which has off late been a major discovery of Kushana sculpture.30

Kubera
Masrur (Kangra)
C-8th cent. A.D.
Acc.No. 74.197 Fig. 15 & 15 A
Dr. V.C. Ohri discussed this sculpture having representations on the front and on the back side. In the front is shown a deity holding a pot filled with lotuses. Another pot-bellied figure is represented at the back. Dr. Ohri suggests that, "It must have been a free standing sculpture and it seems that it served as a subsidiary figure in a group of sculptures glorifying god Vishnu".\(^{31}\)

It can be dated to about the 8th cent. A.D. Dr. Ohri in his book Arts of Himachal identified this figure simply as a deity whereas in his book of Sculpture of the Western Himalayas identified it as the representation of Nidhi.\(^ {32}\)

Varuna
Masrur (Kangra)
C-10th cent.A.D.
Acc.No. 74.193 Fig. 16

Here is a representation of a male figure seated in the lalitasana pose. On the pedestal is mythical crocodile. This offers the clue to the identification of the figure. Obviously it is a representation of the Dikpala named Varuna whose mount is the makara. The hands
of the figure are broken. Presumably one of them had the Pasha or the lasso.

The sculpture belongs to Masrur in the Kangra District of Himachal Pradesh. It can be assigned to the 10th cent. A.D. on stylistic considerations, although the museum register gives its date as the 8th cent. A.D. Dr. Ohri also thinks that it should be dated to the 8th century because, according to him, the Masrur temple belongs to the 8th cent. But the present sculpture being a part of the Masrur temple and the latter being of the 8th century are not beyond doubt.

Torso of a Yakṣī
dhura
C-3rd cent. A.D.
Acc.No. 76.68

Red sand stone sculpture. It represents the torso of a Yakṣī. Her girdle is very heavy. A scarf runs from the left hip of the figure up to down end. Her left arm is dangling down and touching the out part of her left thigh. The left fore arm is covered with bangles.

Yakṣhī
dhura
C-3rd cent. A.D.
Acc.No. 76.64
It is a mutilated sculpture of which the part below the knees is missing. It represents a standing female figure having two arms of which the right one seems to have been raised in the pose of abhaya (the gesture of fearlessness), although the forepart of the raised arm is now completely missing. With the left hand the figure holds the flowing scarf dangling down from her left shoulder. The figure wears various ornaments of which a necklace suspended between the two heavily formed rounded breasts is prominently shown. The face is rounded and has a very peaceful and serene expression. The frontal pose of the figure, its bulkyness and the overall physical bearing make it a product of the identification of the figure as a figure of a Yakshnī seems to be plausible in view of the fact that similar figures of Yakshnī were made in numbers at Mathura during the Kushana period. One point, however, deserves special mention here, the face of the figure is almost rounded and it is disproportionately smaller in size than the body. Moreover the crude workmanship of the part of the body below the navel distinctly marks it as a product of the decadant Kushana idiom of art.
Ganga
Kangra
C-11th cent. A.D.
Acc.No. 77.147

A female figure standing in the tribhanga pose. In her two hands she holds the lotus in the right, the stalk of the lotus being held by that hand, and a water vase in the left. In view of the display of two attributes in the two hands the figure seems to be that of a divinity. The pedestal is ornamented, but its left hand side seems to be in the form of a stylized Makara. With this clue we assume the figure to be that of the river Goddess Ganga. The overall stylized features of dress and ornaments suggest that it was a product of medieval period. The flattened face and the type of ornaments are indicative of it being affiliated to the Pratihara style of sculpture. It can be placed to about the later half of the 11th cent. A.D.34

Couple
Mathura
C-6th cent A.D.
Acc.No. 76.79

Red sand stone sculpture representing Mithuna (amorous couple). Both of them have heavy kundalas in their ears. The necklace of the woman is falling between
her breasts and her girdle. Her anklets are also very big. Man and woman have their right and left arm in akimbo. On the reverse too an amorous couple is carved. Their posture is similar excepting the girdle of the woman. Here a scarf is tied around the waist, the ends of which falls between her knees.

The plastic features of both the sculptures are characteristics of classical idiom. The rounded heads and fully modelled torsoes of body, and expressive stances lead us to place these sculptures to the Gupta art of about the 6th cent. A.D.

Couple
Chandravati (Rajasthan)
C-11th cent.A.D.
Acc.No. 74.101

This sculpture obviously is a part of an architectural fragment. Between two plasters a male and a female figure have been shown in intimate relationship. The female figure places her right hand on the shoulder of the male counterpart, while her left hand dangles down to the side and probably holds something not very clear. The male figure has left hand on the shoulder of the female counterpart, while with his right hand he touches
her breasts. The two figures are intimately looking at each other. The theme represented seems to be that of an amorous couple usually referred to in the Indian context as the mithuna.

The stylistic features relate to the Paramara sculptures of the 11th century A.D. This is endorsed by the information supplied in the museum register that the sculpture is from Chandravati in Rajasthan.

Couple
Karsog (Mandi)
C-9th Cent. A.D.
Acc.No.74.297

Showing a couple man and woman holding each other with left and right hand respectively. The man is holding a flower like object in his right hand in front of his chest. He is wearing a dome like headdress and his loin cloth is dangling down below the knees. The headdress of the woman is conical. She is holding a pot with high neck (surahi) in her left hand. She wears kundala. Her shirt is ornamented with vertical lines and dots.

A Group of Drummers
Mathura
C-3rd Cent.A.D.
Acc.No.76.76

This sculpture is a stone frieze in which three
figures are shown in the horizontal disposition. The figure of the extreme right is broken from the upper part leaving no scope for knowing what musical instrument this figure was playing. All the three figures are in the standing position and all of them are male figures. The figure on the extreme left is shown as playing on an elongated earthen drum (mridangam) which seems to be suspended from his back by a chain of rope. His hands are laid on the two ends of the musical instrument. His lower legs have bent at the knees by virtue of which he seems to be in the stance of a dancing movement. The figure wears a dhoti, while the upper part of his body is bare. The figure in the middle has similar characteristics, although he is seen playing on a short drum (dholak) which dangles down on his left side by means of a suspended row from the left shoulders. His left hand is placed on one side of the drum implying as if he is playing a drum with a stroke of the hand. His right hand holds a dumbbell-like stick which is raised in the pose of being in the process of falling on the other side of the drum for the stroke. The figure is twisted in such a way that there is the suggestion of a rhythmic movement of the body.
From the facial types and from the drapery of the figures the sculpture is assignable to the Kushana idiom of art. It is possible that this sculpture was made by the artists of Mathura. But, the figures have been executed with careful modelling and a fair amount of plasticity is noticeable in the depiction of the figures. In view of this, the style seems to be of the Kushana and Gupta transition period. The piece may be roughly dated to about the second half of the 3rd cent. A.D.

Although the musical instruments being played by the figures on the extreme right cannot be identified in view of the broken nature, it seems that this figure too was engaged in playing on a drum like instrument. In view of this, we will like to refer this sculpture with the caption 'A Group of Drummers'.

The Teacher and the Disciple
Kangra Fort
C-12 Cent.A.D.
Acc.No. 76.310

This sculpture has been carved in high relief showing two nobles. The man on the right has a collar like thing round his neck while the male figure on the left has a pointed beared. The man on the right is touching the centre of the chest with his left hand as if to do something with the pendant of his necklace while
his right hand holds a book. The identification of the pair is problematic, because there is no definite clue to go by. But it seems that the figure on the right is comparatively young, and the one on the left has got the bearing of a noble person. The young man having a book in his hand seems to indicate that he is concerned with studies. In that case, it is possible to interpret the two figures as the teacher and the disciple. It could be just an ordinary secular theme representing the guru (teacher) imparting teaching to the sishya (disciple) in a hermitage (gurugriha). There is however an sublime bearing, amounting to the religious ambience, as the entire representation. Taking this as the clue, it is not unlikely that the young figure represents adolescent Krishana and the old bearded person as his celebrated teacher Sandipani.

The sculptural quality, particularly of the face, of the young figure is more fine. It has got a very sensitive plastic quality. But the other figure betrays the mechanical features of the medieval idiom. It is interesting, however, that the two figures have been shown with an air of intimate relationship, unlike the detached bearing of the classical Indian sculptural
expressions. Dr. Ohri named it a king with a courtier.\textsuperscript{35}

\begin{description}
\item[Gandharvas] Old Bilaspur town
C-8th Cent.A.D.
Acc.No.73.121

Stone slab with a figure. On the front of the slab there are six figures of the Gandharvas and the one figure on right corner is shown in profile. One figure with musical instrument. On the left of the slab there are three figures of Gandharvas and a figure with musical instrument.

\item[Gandharvas] Old Bilaspur town
C-8th Cent.A.D.
Acc.No.73.120

Stone slab with five figures of Gandharvas. There are four seated figures of Gandharvas. Two figures are with their back towards the onlookers. The figures are in high relief. One with a musical instrument. On the right side of the slab there is another figure in high relief.

\item[Gandharvas with hunting scene] Kangra (Himachal Pradesh)
C-12th cent. A.D.
Acc.No.76.313

Stone architectural slab with several faces. One face depicts a hunting scene in relief. A hunter, on a
horse back killing a lion with bow and arrow.

Another face depicts a flying gandharva, with four arms is holding a mouth organ probably a flute in one of his back hand, and playing on it with his mouth with ornamentation traces.

Gandharva
Gujarat
C-11th cent. A.D.
Acc.No.73.213

The figure is shown seated. It has six arms three of them are broken and missing. With his two hands he is playing on a drum. The left principal arm is bent and the hand is touching the chest. The torso is leaning towards the right while the head is turned towards the left.

Vidyādhara
Mathura
C-3rd cent. A.D.
Acc.No.76.73

Red sand stone back slab of a statue which is missing. On the top left hand is a flying vidyādhara. In his left hand he is carrying some round object. His right leg is turned backward and the left leg is turned inward. The hair is arranged in the ushnisha manner. Ratnakundalas are touching the necklace. On the right edge is carved an architectural motif.

The sculpture is an evidence of crude workmanship.
In the image of gods and goddesses usually such vidyādhara figures are depicted on the sides of the back slab. Of course it may be part of the sculpture depicting the figure of Buddha in the centre. This possibility is there in view of the type of the heredo of the vidyādhara figure. In any case a date in the 4th century A.D., suggested in the museum register, seems to be very ambitious. We will prefer a date in the 3rd century A.D. The provenance may be Gandhara or Mathura. The latter is more likely.

A devotee
Madhya Pradesh
C-12th cent. A.D.
Acc.No.74.201

Standing figure of a devotee with his right arm touching his body and the right hand on his right thigh. The figure is without left arm. The existing right ear is adorned with kundalas. Ornamentation is not much. Armlets, necklaces and girdles have been carved in relief. The figure is tilting gracefully but a little towards its right.

Female bust
Mathura
C-12th cent. A.D.
Acc.No.81.143

Stone sculpture showing the bust of a female. Her
hair are gathered in the form of a large bun at the back of her head. She is holding some object in her left hand which is touching her breasts.

**Female figure**  
Ahar, Bilaspur (H.P.)  
C-13th Cent.A.D.  
Acc.No.74.248

A dancing female figure. It is carved in relief. The posture of the dancing figure is graceful and it is beautifully composed within rectangular frame. The linear element of the composition creates a feeling of movement. It is an architectural piece and seems to be a part of a frieze.

**Pūrṇaghaṭa**  
Kangra Fort  
C-13th cent.A.D.  
Acc.No.76.311

Sand stone sculpture in relief. It is a portion of a pillar. At the base is a frieze of stylized leaves. In the middle is a pot full of meandering creepers and a stylised lotus. It is a symbolic form of a pūrṇaghaṭa. On the body of the pot also there is ornamentation.

**Pūrṇaghaṭa**  
Hatko (Shimla)  
C-9th cent.A.D.  
Acc.No. 74.246

Probably it represents pūrṇaghaṭa. The upper
portion of amalaka of a temple. It is composed of three round forms placed one above the other. The lowest one is like a sphere and biggest. It gives a look of a pitcher with the lid. The piece is without any ornamentation.

**Warrior**  
Hatkoti (Shimla)  
C-18th cent. A.D.  
Acc.No. 75.170

Stone sculpture in relief. A warrior is standing on the back of a horse. He is holding a sword in his left hand and a shield in his right one. The sword is touching his waist. The headdress of the warrior is most probably a turban which has many robs. His skirt has several folds which have been shown in parallel strips. The horse is without a saddle.

**Warrior**  
Mathura  
C-8th cent. A.D.  
Acc.No. 81.144

Stone sculpture showing a princely young warrior standing in a dancing posture in a niche. His left arm is touching the round pillar at the left and the left hand resting on left thigh. Nose and left hand are mutilated.

**Composite image of Trinity**  
Jagatsukh (Kullu)  
C-12th cent. A.D.  
Acc.No. 74.213

Architectural piece with a standing figure of a
deity within a niche. The figure has three heads and four hands. The whole piece is composed of three parts. The niche is chaitya type with āmalaka at the top. The god is holding gadā in his back right hand. In the frontal right hand is held a flower near the chest. The two figures at the bottom are unidentified. The attributes of the right hands are a mace and a lotus while the attributes of the left hands are a trident and a water pot. Two miniature figures at the two sides of feet are there, but not very clear. The deity seems to represent the composite image of the trinity—the mace and the lotus representing Vishṇu, the trident standing for Shiva and the water pot for Brahmā. In that case, the miniature figures at the bottom may be those of the Garuḍa (for Vishṇu) and the bull (for Shiva).

The museum information register has given its name as Shiva. Dr. Ohri in his book Sculpture of the Western Himalayas labelled it as Brahmā of ninth cent. AD.\textsuperscript{37}

\begin{tabular}{l}
\textbf{Sage} \\
Karsog (Mandi) \\
C-12th cent. A.D. \\
Acc.No.75.247
\end{tabular}

Stone relief showing sitting figure with folded hands. The details are rubbed off. The figure seems to be
of a sage. He is shown seated cross legged. His hands are touching his chest. He is meditating. The hair at the top have been gathered in the form of a huge bun. The head is broken.

Female seated
Dohgi, Una (H.P.)
C-12th cent. A.D.
Acc.No.82.158

Fragment of a stone sculpture on a lotus pedestal only part of the legs and feet of a deity are seen. A small female is shown seated at the right with folded hands. All the other parts of the sculpture are broken and missing.

Lion
Kangra fort
C-14th cent. A.D.
Acc.No.76.312

It is in high relief showing a roaring lion. Its tail is bent and carved above the body. A lotus is carved on the hind portion of the lion. The front portion represents him in the standing position. The composition is in stylised form. Beneath the figure is a small plateform where the lion is standing.

Gugga Chauhan
Sahoo, Chamba (H.P.)
C-20th Cent. A.D.
Acc.No.80.23

It is a fragment of a stone sculpture. Gugga
Chauhan, in the form of a legendary hero on a horse back has been depicted.

**Buddha**

**Bihar**

C-12th cent.A.D.

Acc.No. 73.515

This is a beautiful figure of the Buddha in the earth touching pose or the *bhumiśaparsamudrā*. The divinity is placed within a temple like niche beautifully decorated with artistic motifs. The god sits on a raised platform supporting a double petalled lotus. On the face of the pedestal below there are two figures presumably of devotees. On the two sides of Buddha there are two monk like figures, one of them shown with folded hands. On the two upper parts are shown fifteen Buddha like figures, all of them in meditative pose. These are probably the representatives of the fifteen Bodhisattvas.\(^{38}\)

The theme of the sculpture, thus represents the Buddha seated on the *vajrāsana* at the time of his attainment of the Bodhi. The earth touching pose signifies this supreme movement.

This type of iconography is quite common in eastern Indian art of the Pala period.\(^{39}\) From the features it appears to be a sculpture from Bihar, and its date should
be approximately 12th cent. A.D.

Crowned
Buddha Bihar
C-11th cent. A.D.
Acc.No. 73.516 Fig. 18

This is a beautiful sculpture showing the figure of the Buddha seated in the crosslegged posture on a double petalled lotus placed on a raised pedestal. On the front face of the pedestal below there is the tri-ratana symbol flanked by two deer. There are two other human figures with folded hands. One of them being a female. These are probably the doner-devotees. There is an illegible inscription disclosing probably the names of the doners.

What is interesting is the figure of the Buddha. His hands are broken, but most probably they were in the dharmachakrabaravartana pose. This suits well with the tri-ratana and deer motif shown in the pedestal. The figure of the Buddha is interesting for another reason also. He is shown with elaborate jewellery and also with a highly visualized crown. This is not seen in normal circumstances. On the two sides of Buddha are shown two other similar figures represented in the three quarter profile. The hands of these figures also are disposed in the dharmachakra-paravartana pose. They too wear
jewellery and crown similar to the central figure but unlike the latter they do not sit in the crosslegged pose. Their legs dangle down in the manner of the bhadra-
asana.

The identification of the theme of the sculpture is uncertain. It is possible that it represents the concept of the Trinity of Buddhism, namely, Buddha in the centre flanked by Dharma and Sangha. If this identification is acceptable, it will be a unique sculpture not very common in art.

Stylistically, the sculpture should be assigned to the Pala school of art of Bihar. Its date should be approximately the 11th cent.A.D.

Buddha torso
Mathura
C-2nd cent.A.D.
Acc.No.76.57

It represents torso of the Buddha. His left arm is in akimbo posture. The shawl is represented by incised lines on the chest and the left arm. One end of the scarf is held in his left hand.

Jina
Mathura
C-3rd Cent.A.D.
Acc.No.76.58

Red sand stone sculpture. It represents the
colossal head of a Jina figure. Long earlobes are hanging down but attached to the head. The face is round and well modelled. The eyes are big and conspicuous.

The nose, chin and right cheek are partly mutilated. Mouth is also slightly damaged. The lobes of the ears are also chipped off.

Buddha
Lakhamandal (Kangra)
C-9th cent.A.D.
Acc.No.82.136

Buddha is shown seated in the bhumisaparsha mudrā. He is wearing a sanghati and a dhoti. The right shoulder is uncovered. On the sides of the sculpture there are two figures, one of a man making an offering with his hands raised and the other of a woman worshipper. Near them are two heads of lions. At the centre of the pedestal there are couple of deer.40

Jina
Mathura
C-2nd cent.A.D.
Acc.No.76.69

It is only a fragment of a stone figure which represents the head of Jina. The face is well modelled. The eyes are large. Lips and chin are prominent. The portion above the forehead representing hair are a bit raised. The eyebrows are very significant. There is a
round mark between the eye brows and at the place where the nose and fore-head meet.

**Jain Tirthankara**  
Marwar (M.P.)  
C-13th Cent.A.D.  
Acc.No.73.63  

Fig.19

It is a figure of Jain Tirthankara. The image of Jain Tirthankara is standing in kayotsarga. On the chest is shown śrīvatsa symbol. Above the Tirthankara’s head there is a Chhatra in three tiers surmounted by an amalaka and a ghata. On either side of the Tirthankara is shown flying Vidyādhara with garlands. On each side of the Chhatra is shown standing elephant on pedestal. Above the Chhatra is a figure of seated Jina in a niche attended by chauri bearers. The exteriors are decorated with standing Jina and Geja-vyāl-motifs on one side only.

**Jina torso**  
Mathura  
C-1st cent.B.C.  
Acc.No.76.87  

Fig.20

Stone sculpture representing Jina torso with śrīvatsa on the chest. In his both hands are stylised lotus. It is made of black polished basalt. The polish and the stark nudity of the figure are indicative of its antiquity. This beautiful sculpture seems to be a product of Mauryan school of sculpture which produced a beautiful
Lohanipur torso of the Jina.41

Bhairava
Khajuraho (Madhya Pradesh)
C-11th cent. A.D.
Acc.No.73.512

Sculpture represents a male deity holding a skull-cup in his right hand. The type of the face and the hair suggest it to be the representation of fearful deity. The plastic quality is of high order with lavish ornaments.

Stone carving
Central India
C-13th cent. A.D.
Acc.No. 73.510

It is a fragmentary part of the stele of an image. Various semi-divine figures are shown within an ornate frame. At the top there is a temple type niche inside which is shown the image of a god. Two sides are shown the devotees. This stele has all the elements of a standard medieval type.

Door Jamb.
Mathura
C-8th cent. A.D.
Acc.No.76.65 Fig.21

It is an architectural fragment of a door jamb. On the front a male figure is in tribhanga pose, standing under a chaity window. His hair are gathered in the form of bun at the top. Bare chest has a pearl necklace around the neck. The right hand with a flower and touching the
shoulder. The left arm is in the pose of akimbo. The earlobes are hanging down with the weight of ratnakundalas.

**Door Jamb**

**Lucknow**

**C-8th cent.A.D.**

**Acc.No.76.80**

Stone fragment of a door jamb. There are two figures. On the right is Gaṅgā and on the left is Shiva. Gaṅgā is holding a water vessel in her left hand and Shiva is holding a mace like object in his left hand. Both the figures are placed on a pedestal. Both the figures have high crowns. The space around the figure is plain so that they should come out in high relief.

**Upper part of a carved Pillar**

**Mathura**

**C-7th cent.A.D.**

**Acc.No.76.75**

Red sand stone sculpture. It is a fragment from the upper part of a carved pillar. There are three female figures in the lower part and out of them one is broken from the chest with three architectural designs shown alternatively. One of the women is holding a garland in both of her hands. Her head dress is very high and elaborate. In the second figure the left arm is carved with the shawl falling down from her shoulders. The third
figure which is mutilated is holding a pot like object. There are bands of floral decorations, on the abacus.

Coping Stone
Mathura
C-3rd cent. A.D.
Acc.No.76.67

It is a fragment of a coping stone. On the upper part there is frieze of bell shapes carved alternatively. On the lower flat part are stylised motifs drawn from lotus. In the centre is the form of a running bull facing towards left. The carving is in low relief.

Door lintal
Mathura
C-3rd cent. A.D.
Acc.No.76.60

Part of a door lintal in red sand stone. At the top on the protruding part are carved a frieze of ten lion heads. Below the frieze on the plain surface are incised carving lines, three trees (date palm trees) and a phalic symbol. Above the symbol is an arch with raised ends.

Stone relief
Mathura
C-3rd cent. A.D.
Acc.No.76.56

Stone relief. It is the corner piece of an Ayagapattna. On the border are carved stylised and winged lions and fantastic animals. The central part has an
fragment of stylised floral pattern. It is a low relief work.

_Gana_
Parwanoo
C-7th cent. A.D.
Acc. no. 83.143

It is an architectural piece made of Gargoyle sandstone used as water spout. On one end a bust of _Gana_ is shown holding with both of his hands the end of the spout. 

_Part of a Torana_
Karsog (Mandi)
C-11th cent. A.D.
Acc. No. 75.251

Stone sculpture in two pieces probably part of a torana. In the middle form there is a lotus in stylised form and on the outer circle appear three human figures. All of them are carrying garlands in their hands. The central figure is shown seated while the figurines on either side are in the posture of flying gandharvas. At the top of the vertical pillar at right appears the figure of Vishnu shown in seated posture. He is holding his attributes in his four hands. On the right side of the pillar appear two figures carved in low relief. The upper one depicts the front portion of a _makara_ holding a lotus in his mouth. In the lower one there is the figure
of a tiger.

Shiva head
Uttar Pradesh
C-11th cent.A.D.
Acc.No.81.147

Fragmentary stone sculpture, showing, the head of Shiva. Over the head is seen the jatāmukuta. The carving in its left ear is quite large. The colour of the stone is pinkish brown.

Virakul Chalukyan
Hyderabad
C-12th cent.A.D.
Acc.No.81.198

This is the representation of the standing figure of the well known god Virakul of South India. The attributes in two of his hands are not very clear. The standing posture is also distinctive. It shows the suggestion of a movement. The face is elongated with fearful expression of the rounded eyes. The headgear is also quite unusual. At the two sides of the upper part of the stele there are some miniature figures one of which is a female in a graceful standing posture. Another such female figure seems to be in the act of dancing. The sculpture belongs to the Chalukyan scheme of art of the 12th cent.A.D.
Bull Headless
Parwanoo (Solan)
C-14th Cent. A.D.
Acc. No. 83.143

The sculpture is a powerful representation of a bull shown as seated with his seat tucked up. The head of the bull is now missing. There is not much of a doubt that it represents the bull (Vrisha), the vahana of lord Shiva. We can also label it as the representation of Dharma who is shown in the bull form. The distinct medieval stylistic characteristics of the sculpture lead us to date it to about the 14th century A.D. Dr. Ohri has given its date as 7th century A.D.43

Dikpāla figures
Ranganathan Temple, Bilaspure
C-8th cent. A.D.
Acc. No. 73.122 & 73.123

These two sculptures are from the same source. Dr. Ohri has extensively dealt with them in the following words, "these architectural pieces of the Ranganatha temple at old Bilaspur town which served as pillars at the back niche were brought to State Museum, Shimla in the year 1973. The temple remains submerged in the waters of the Govindsagar lake for about six months in a year. Out of the six such sculptures surviving only two were found worth preservation. Water, silt and variation in
temperature eroded many good sculptures which being part of the temple could not be removed.

The sculptures seen in the illustrations represent Dikapālas but their exact identification is not possible as the figures are in damaged condition. The figure at the right holds a trident in his right front hand and some insignificant object, probably a flower, in his back left hand. Two other hands of the figure are missing. His mount, a bull, can easily be seen. He wears a well formed jatāmukūta. He is standing in dvibhanga (flexed) posture which lends grace to the figure. His sace is serene. The three folds at the necklace tends towards stylization. He is wearing a necklace and a sacred thread. His dhotī is short, its ends are gathered at the centre which fall below the knees. Śrivats mark is carved in the middle of his chest. Vanamāla worn by the Dikapāla is visible near the knees. The whole figure is arranged within an ornamental torana and the jatāmukuta is enclosed by an arch which is in the stylized form of the chaitya window, a motif very much in use for the embellishment of the temple architecture in the early medieval period. At the top appears the meandering ornamentation. On the side face of the pillar is another figure of Dikapāla but it
is badly mutilated.

The figures are attached to the pillar but the high relief and deep shadows make them appear as impressive as the free standing sculptures. It is a pleasing amalgam of linear treatment in Pahari sculpture and supple plasticity of Gupta art.

Ranganatha temple must have been rebuilt some centuries back using the sculptures of the eight-ninth century. Some carvings which are close in style to late Pratihāra period appear at the plinth and the upper structure of the temple seems to belong to even a later period. At the time of its reconstruction the temple was dedicated to god Shiva as Śivalinga was under worship there. A life-size image of Nandi was placed in front of the temple which was removed to the new township after the construction of Bhakhra dam. How the name of Ranganatha remained in use for this temple cannot be explained.  

Head of deity  
Masur (Kangra)  
C-8th cent.A.D.  
Acc.No.74.191 Fig.22

It is head of possibly a male figure. The expression of the face is serene. But it is difficult to come to the conclusion that it represents a deity.
However, the stylistic features seem to be of the 8th cent. A.D., as given by Dr. Ohri in his publication.

**Female head**  
**Central India**  
**C-8th cent. A.D.**  
**Acc. No. 75.513**  
Fig. 23

This sculpture depicting the head of a female figure. The most noticeable element of the figure is the elaborate hair-do in the form of a huge bun over head. Moreover the earrings are also very clearly shown. It seems to be the head of Pārvatī, the consort of Shīva, who usually is shown with the *dhammila coiffure*. The face is characterised by rounded modelling, beautiful lotus petal type eyes and raised eyebrows. The lips are full and fleshy. It seems to be a product of medieval idiom of sculpture from Central India or even from the Gaṅgā-Yamunā valley. On the basis of the stylistic features it can be ascribed to about the 8th century A.D.

**Vishnu head**  
**Mathura**  
**C-2nd cent. A.D.**  
**Acc. No. 76.62**

The face is distinctive in view of its elongated crown decorated with an medal like motif. The face has got serene expression, although the eyes are wide open. The eyebrows are distinctly drawn and the lips are thin
and firm. The overall plastic quality of the sculpture showing the face is distinctively of the Mathura idiom of the Kushana phase. It can perhaps be placed to about the 2nd cent. A.D.

The identification of the face is problematic because similar heads could belong to either a Bodhisattva figure or to the figure of any of the Hindu gods. The elongated crown with the decorated centre motif seems to relate more to a figure of Vishnu than to a Bodhisattva figure. Therefore, we would, like to identify the head as that of a figure of Vishnu.

Buddha head
Mathura
C-3rd cent. A.D.
Acc.No. 76.63

The head is highly eroded and damaged. But the elongated ears, the curly hair and the top knot are suggestive of it being the representation of head of the figure of the Buddha. Peculiar, however, the eyes are wide open unlike the convention of the period. Moreover, there is a faint suggestion of a smile. The stylistic bearing of the sculpture is of the Kushana idiom, but its true workmanship suggests that it is perhaps a product of the decadent phase of the Kushana art of Mathura.
Female head
Mathura
C-3rd cent. A.D.
Acc. No. 76.71

It represents a fragment of a house with three arches seems to be a part of an architectural complex. Beneath the arches is carved a female head. The face is well modelled and the lips are a bit apart. There is a small bun of hair at the top.

It is badly mutilated beneath the arches. Only the head of the figure is seen. Nose mutilated. There are scratch marks on the left cheek, and the chin.

Buddha head
Saranth
C-5th cent. A.D.
Acc. No. 76.72

Stone sculpture representing the head of Buddha. There is an ushnisha over the head and the hair are in spiral form. The features are well defined. Earlobes are long and hanging.

Vishnu head
Mathura
C-12th cent. A.D.
Acc. No. 81.145

Stone sculpture fragmentary piece. It depicts the head of god Vishnu. The mukūṭa is very tall. The earlobes and the earrings are very large. Neck is broken.
Vishnu head
Mathura
C-9th-10th cent A.D.
Acc. No. 76.77

It represents the head of Vishnu. The headgear is distinctly of the Kiritamukuta type. But here the decorative central motifs of the headgear is not shown. The summary treatment of the facial surface leads us to conclude that it is a product of a comparatively later period. In fact the medieval bearing of the style is clearly registered here. In view of this, its placement in the 9th or even 10th cent. A.D. seems to be quite likely.

Vishnu head
Mandi (H.P.)
C-13th cent A.D.
Acc. No. 76.348

It is a finely modelled head of a deity. It wears a very tall and elongated crown of the type of kiritamukuta that the god Vishnu usually wears. The crown is highly jewelled. The face is modelled in the round. The eyes are cised out in summary treatment. Similar hasty execution is noticed in the area of the lips and the chin.

Museum register gives the clue that it possibly hails from Mandi in Himachal Pradesh. The 10th century
date given by the museum is not very sound. The sculpture seems to be a product of the late medieval period possibly of the 13th cent. A.D. The sculpture has similarity with the Vishnu head found from Dholbaha in the Hoshiarpur Distt. of Punjab. But the similarity cannot be taken as proximity in date with the Dholbaha sculpture. The sculpture under consideration seems to be far later in the artistic chronology.

**Female head**  
Mathura  
C-3rd -4th cent.A.D.  
Acc.No.80.96

Stone sculpture. A small piece. It shows the head of a female figure. The headgear is very elaborate and ornamented. The head is towards the right of the viewer. The facial features are finely carved, the left side and the base are flat and made an angle at the corner.

**Female figure**  
Mathura  
C-3rd cent.A.D.  
Acc.No.81.91

Stone head of a female figure. Traces of Jewellery appear at the fore-head. The eyebrows meet at the bridge of the nose. it is flat at the back. The neck, nose and lips are broken and missing.
Female head
Mathura
C-3rd cent.A.D.
Acc.No.81.148

Stone sculpture showing the head of a female figure. Her eyes are large and the face is round. The piece is mutilated from neck and lips.

Female head
Mathura
C-3rd cent.A.D.
Acc.No.82.118

Stone piece showing the head of a female figure. Hair are gathered in the shape of a bun. The earrings and necklace look like an applied band. The colour is grey.

Head of Mather Goddess
Madhya Pradesh
C-Ist cent. B.C.
Acc.No.80.97

It is a fragmentary piece showing a head inclining towards the proper left. The heavy earornament is decorative and headgear are prominent.  

Barsela stone relief
Mandi (H.P.)
C-19th cent. A.D.
Acc.No.74.292

It is commemorative slab which shows a noble. The noble is wearing kulahdar turban. His ears are very large. The bow and arrow are very conspicuous in height
and reach up to the turban and middle of the ear respectively. The carve of the moustaches are reaching up to the edge of the chin. An apron like piece of cloth is falling down from the waist and reaching up to ankles. The noble is shown bare footed.

Barselā  
Sunder Nagar  
C-19th cent. A.D.  
Acc. No. 75.172

Stone barselā in relief. The vertical slab has three panels at its face. The upper one, which covers about half of the height shows a temple. In the middle one a royal couple is shown seated on a chowki and holding a pot with both hands against their chests. The lower panel depicts a horse with saddle and sword.

Barselā  
Sunderg Nagar  
C-19th cent. A.D.  
Acc. No. 75.174

Stone barselā sculpture in relief. A band of lotus petal runs on all the three sides of the face. At the top is a lotus in stylized form. There is a form of a temple with its sikhara there is a seated figure of a deity with folded hands. There is an inscription at its top in Devanagāri script which is not legible.
Barsela
Sunder Nagar
C-19th cent.A.D.
Acc.No.75.175

Stone barsela sculpture in relief. It is a hero stone. It is round at the top. It is carved in two steps. The lower one contains the figures of a Raja and his Rani shown seated at his left. On either side of the slab (near the figures) are carved mouldings of a throne on upper portion are carved a circle and below it a triangle. The circle is the stylised form of a lotus.

Barsela
Sunder Nagar
C-19th cent.A.D.
Acc.No.75.176

Stone sculpture in relief. It is a hero stone barsela and carved in a low relief. A Rani is shown seated with the left arm resting on her left leg. In her right hand she is holding something probably a flower and that is touching her body. She is wearing large ratanakundalas in her ears. Her headgear is falling down both her arms.
Barsela  
Sunder Nagar  
C-19th cent. A.D.  
Acc.No. 75.177

Stone sculpture probably of a sati narration. It is a large slab in the shape of a temple. From the top downwards about one third of the face of the slab is carved showing the śikharā of a temple. On its either side is the form of a peacock. In the lower portion are human figures carved in three panels. At the lowest is a horse. On the second panel are seven figures of women all are shown seated excepting the second from the right who is shown standing with a whisk in her right hand. On the third and the top most panel is shown the Rāja seated under a canopy and flanked by his seven queens-four on his right and three on his left. His left arm is resting on his left knees.

Out of the sixteen human faces thirteen have lost the detail. Even though the piece is significant from the point of view of subject matter and tells the nature of event in which the husband of the sati died.

Barselā  
Sunder Nagar  
C-19th cent. A.D.  
Acc.No. 75.248, 75.171 & 75.173

These three slabs represent the usual motifs of the
barsela stone mentioned earlier. In these, usually, the king or the queen, or the both, who are to be commemorated, are shown with the floral designs, temple forms and some other related forms, the pattern is stereotyped and the style is monotonous.

Barsela
Nagar (Kullu)
C-17th-18th Cent. A.D.
Acc.No. 90.18 Fig.24

In this barsela sculpture the principal queen seems to have performed sati. The top of this memorial stone looks like a temple with the panel just below showing the departed raja seated on a manch. Under the manch are two kalshas filled to the brim representing the universe and have also been witnessed in various rituals. The panel below the manch shows female figures in the namaskar (folded hands) mudrā. They probably represent subordinate women in the royal palace. There is a riderless horse in the lower panel perhaps signifying that its master (the raja) has left for his heavenly abode.

Such memorial stones were erected to those whose death was considered untimely. Such slabs are treated as pitras and considered semidivine. They are of much ethnic and iconographical importance. They perpetuate the characteristics of the features of the clan of the royal
family. At the same time, those panels show the type of religious belief that the royal family had. Those panels were being used for veneration in ritualistic terms. They are objects of worship as well. They show several iconographic variations in the art of Himachal.48
Terracottas
Male head  
Uttar Pradesh  
C-3rd cent. A.D.  
Acc.No.76.89

Terracotta head of a male figure. The headgear has fan like shape. The ears and the earrings are extra large. There is a hole, above the earrings in each ear. The eyes are depicted by incising lines. The pupils are mere holes. Below the headgear, the piece is flat.

Male head  
Uttar Pradesh  
C-3rd cent. A.D.  
Acc.No.76.90

Terracotta head of a male figure. The eyes are large. The upper lip is touching the nostrils. The chin is sharp. Both the ears are missing. But a large earring like ornament is seen on the right ear. The upper part of the skull is broken and seems to be flat. The lower part of the neck is broken.

Female figure  
Uttar Pradesh  
C-5th cent. A.D.  
Acc.No.76.92

Terracotta torso probably of a human figure. The head is a bit raised. The hair are gathered in the form of a bun at the back of the head. The mouth is open. There is a necklace around the neck. The right part is
broken and missing, the left arm is bent and is without hand. The eyes are large. The front part and the right ear are damaged.

**Male face**  
Uttar Pradesh  
C-3rd cent. A.D.  
Acc.No.76.93

Terracotta piece depicting a male face. The eyes are made with coil slip. The pupils are incized in circular forms. The face is full and the chin is broad. The colour of the terracotta piece is brownish red. The back portion is hollow from within and is of burnt dark grey colour.

**Male figure**  
Uttar Pradesh  
C-5th cent. A.D.  
Acc.No.76.94

Terracotta male figure with mutilated head. It is depicted in a seated position. Its right arm is resting on its right thigh and right hand is touching its belly. The left hand is broken from the shoulder downwards. Its feet are also missing. There is a necklace of beads or shells around its neck.

**Human head**  
Uttar Pradesh  
C-3rd cent. A.D.  
Acc.No. 76.95

Terracotta piece depicting a human head. The eyes
and nose are very prominent. The eyes are made by adding a slip of clay. A hole is made to depict the pupil. The hair style is ornamental. An ornament for the ear appears on the left ear. The mouth is open.

**Head of a young man.**
**Uttar Pradesh**
**1st Cent. A.D.**
**Acc. No. 76.96**

Terracotta head of a young man. A part of the neck on the left side is broken and missing. The eyes are large and lips are thick. The eyes and eyebrows are shown with incised lines. The hair are shown with incised lines. The terracotta piece is flat at the back.

**Male head**
**Uttar Pradesh**
**C-1st cent. A.D.**
**Acc. No. 76.97**

Terracotta head of a male figure. The face is full and is with large eyes, thick lips. The nostrils are broken and missing. The pupils of the eyes are shown in relief. The hair cut is typical. Probably it is a headgear with a circular form at the top of the head. It seems that the ears and the headgear have been carved as joint members.
Head of female figure
Uttar Pradesh
C-2nd cent. A.D.
Acc.No. 76.98

Terracotta head of a female figure. It is flat at the back. The hair are gathered in the forms of three lines, the top one being smaller. The hair style gives an elegant expression of the face. The face is full and round. A portion of the earring of the left ear is seen. The details of the eyes and nose are rubbed off. There is a small hole at the top for hanging purposes.

Female figure
Uttar Pradesh
C-3rd cent. A.D.
Acc.No. 76.99

Terracotta head of a female figure. The hair are arranged in the form of a cap over the head, and are also hanging over the shoulders. Three earrings appear on both the sides. The arms are broken and missing. The portion of body below the breasts is also missing. The face is full. The details of the eyes are rubbed off.

Tiger
Uttar Pradesh
C-1st cent. A.D.
Acc.No. 76.100

Terracotta fragment showing a tiger. Its mouth is open, perhaps it depicts the roaring state. Most probably
some god or goddess was riding over it. The tail is small and it seems to be the remaining part of broken tail. The legs are heavy.

**Ram**  
**Uttar Pradesh**  
C-1st cent. B.C.  
Acc.No.76.101

Terracotta figure showing a ram. Both the legs on the left side are broken and missing. The carving of horns are modelled in a clay mass are shown in twin form by an incised line between them. The eyes and nostrils are depicted by making holes. There are series of small holes around the left fore leg. Two circles of holes appear at the hump.

**Torso**  
**Uttar Pradesh**  
C-3rd cent. A.D.  
Acc.No.76.102

Terracotta figure showing a human torso. It is very primitive in style. The facial features are made by piercing the wet clay. It looks more like a folk clay toy. The colour of the piece is orange red.

**Male head**  
**Uttar Pradesh**  
C-1st cent. B.C.  
Acc.No.76.103

Terracotta head of a male figure. The eyes are shown in incised circles with a small dot in the centre.
The chin is prominent. The earrings are shown in round forms with several holes. The nostrils are also shown as two small holes. It is flat at the back.

Female figure
Uttar Pradesh
C-2nd cent. A.D.
Acc. No. 76.104

Terracotta head of a female figure. The neck is long. The forehead is broad. The eyes are large. The mouth is open. The piece is flat at the back.

Female head
Uttar Pradesh
C-3rd cent. A.D.
Acc. No. 76.105

Terracotta female head. There is a small round mark between the eyebrows. The eyes are shown in low relief. The face is oval in shape. The eyebrows are incised. The mouth is also in carving form. The coiffure is elaborately done.

Disc
Uttar Pradesh
C-2nd cent. A.D.
Acc. No. 76.106

Terracotta piece of light brown colour. It looks like a disc or a seal. It depicts in low relief. Heads and fore legs of two oxen in yoke have been shown. The top position is round. Two small holes appear near the
lower rim of the disc. The details of the heads of the oxen are not clear.

Horse
Uttar Pradesh
C-1st cent. A.D.
Acc.No.76.107

Terracotta figure showing a horse with a saddle. The whole form is stylised. A part of the saddle has holes of different sizes on its surface. The tail is short. The legs are smooth and no hoofs are shown. The neck is mutilated and missing.

Ram head
Uttar Pradesh
C-1st cent. A.D.
Acc.No.76.108

Terracotta piece showing the head and fore legs of a ram. The horns as usual are in the spiral form. At the two sides are deep holes and the fore legs are shown in raised form. Most probably it was the front portion of a clay cart and the wheels were fixed in the side holes. There is one hole at the sloping part of the head.

Male figure
Uttar Pradesh
C-3rd cent. A.D.
Acc.No.76.109

Terracotta head of a male figure. The hair are gathered in the form of a bun at the top of the head. The
earrings are large. The eyes are shown in relief form. The details of the lips are rubbed off. It is flat below the neck. The colour is brown.

**Elephant**
**Uttar Pradesh**
C-4th Cent. A.D.
Acc.No.76.110

Terracotta figure of an elephant. Its mouth is a bit open. The trunk is damaged and missing from the lower part. The tail, legs and ear are also damaged. There are traces of a rope, with cross marks on its back. With short legs the elephant looks stunted but elegant.

**Human Bust**
**Uttar Pradesh**
C-2nd Cent. A.D.
Acc.No.76.111

Terracotta bust of a human figure most probably of a royal person. The hair are gathered at the top of the head. The earrings are large and touching the shoulders. The necklace is very ornamental. The figure is shown with folded hands. The details of the facial features are a bit rubbed off. The colour of the terracotta is red brown.

**Human figure**
**Uttar Pradesh**
C-5th Cent. A.D.
Acc.No.76.112

Terracotta piece showing a seated human figure. It
is holding two tube or stick like forms in his both hands. These stick like forms are inserted in his mouth. There is an anklet in each of his ackles. There is one ring or bracelet like form around each of his wrists. The details of the face are rubbed off.

**Female head**  
Uttar Pradesh  
C-3rd Cent.A.D.  
Acc.No.76.113

Terracotta head of a female figure. The open mouth is shown with a deep line. The eyes are in relief. Even the eyelashes are shown with incised lines. The eyebrows are also depicted with carving incised lines. There is a small round mark in the middle of the fore head. The neck is thin and small.

**Female figure**  
Uttar Pradesh  
C-3rd Cent.A.D.  
Acc.No.76.115

Terracotta head of a female figure. The face is full and round. There is a round ornament at the top of the head. The earrings are large and appear on either side of the small neck below which it is broken. The pupils of the eyes are shown with depression. It is flat at the back. The eyebrows are also shown with incised lines.
Female figure
Uttar Pradesh
C-4th cent.A.D.
Acc.No.76.116

Terracotta figure of a woman without hand and neck and seated on a round pedestal. A necklace coming down from the shoulders is touching the breasts of the woman. Her left arm is resting on her left knee. The right arm and the right leg are mutilated and are missing. Near the left arm a small figure without head seems to be of a baby is noticed.

Head
Uttar Pradesh
C-3rd cent.A.D.
Acc.No.76.117

Terracotta head of a noble. A crown with elaborate decorations appears at the head. There is one round mark at its fore head. The ears and ratnাকুণ্ডলাস in them are very Large. The original colour of the terracotta is yellowish orange, but there are traces of deep red colour over it.

Male figure
Uttar Pradesh
C-1st Cent.A.D.
Acc.No.76.120

Terracotta piece of light brown colour showing a male figure, most probably of a young nude boy. The
details of the face are rubbed off. The arms are resting at the side, the hair are forming a conical shape at the top of the head. The piece is flat at the back.

**Female figure**  
**Uttar Pradesh**  
**C-3rd Cent.A.D.**  
**Acc.No.76.119**  

Fig. 25

Terracotta piece of light brown colour. It depicts a female figure which is mutilated from the upper and lower parts. The coiffure is ornamental. The earrings are large. The breasts are shown in a single round form. Her left hand is touching her belly. Her right arm is hanging downwards. The face has a rounded form and bears a smiling expression. However the form does not have the maturity of gupta classical idiom. It seems to be a little earlier than that. The summary treatment of the breasts the non-spiritual expression of the face and comparatively cruder workmanship of the total plastic surface rendered the piece possibly of the kushana idiom from Mathura school.

**Female bust**  
**Uttar Pradesh**  
**C-3rd Cent.A.D.**  
**Acc.No.76.121**

Terracotta bust of a female figure. The eyes and mouth are incised with lines. The coiffure at the head is
typical. The breasts are round and touching each other. The piece is flat at the back. The left arm is broken from below the shoulder. The piece is brownish red at top but is dark grey below the head.

**Wheel of Cart**
Uttar Pradesh
C-2nd cent. A.D.
Acc.No.76.122

Terracotta wheel of a clay cart. It is solid in shape and there are no signs of spokes. The central part of the outer side is protruding. The linear part is rather flat. The colour is light pinkish brown.

**Female figure**
Uttar Pradesh
C-4th cent. A.D.
Acc.No.76.123

Terracotta head of a female figure. The face is full and round. The features are elegant. The head is without ears and neck. It is damaged and broken from the left part. Two ornaments of the hair appear on the left side of the forehead. The head is badly damaged at the back. The colour of the terracotta is red brown.

**Male fragmentary**
Uttar Pradesh
C-4th cent. A.D.
Acc.No.76.124

Fragment of a terracotta piece showing the legs of
A human figure probably of a male. He is wearing a dhoti like cloth. A portion of the upper garment also appears at the top. The folds are shown by incising parallel lines. The legs are bare below the knees. The figure is attached to a big mass of clay.

**Male torso**
Uttar Pradesh
C-5th cent. A.D.
Acc.No.76.125

Terracotta torso of a male pot bellied figure. His left arm is resting on his left knee. The right arm is touching the right part of his belly. A heavy bracelet appears on the left arm. The significant feature is the sacred thread which has been shown by two incised lines.

**Female Seated**
Uttar Pradesh
C-3rd cent. A.D.
Acc.No.76.126

Terracotta figure showing a seated female. Her headgear and hair do are elaborate. Her arms are resting on the knees. The earrings are large and touching the shoulders. The terracotta piece is flat at the back. The colour of the piece is light brown. The details of the face are rubbed off.
Female torso
Uttar Pradesh
C-3rd Cent. A.D.
Acc.No.76.127

Terracotta torso of a female figure. The portion that remains is between the lower part of the neck and the hips. The breasts are round. A part of the choli is also shown in relief. Her left arm is bent and the hand is touching the part of the choli. Her right hand is dangling down. The terracotta piece is flat from the back.

Male head
Uttar Pradesh
C-3rd cent.A.D.
Acc.No.76.128

Terracotta head of a male figure. Its mouth is open. The hair at the head are shown by incised lines. The ears are extra large and have a hole at the lower ends of the lobes. The chin is somewhat protruding. The eyes and the pupils are depicted by incising lines. The back of the head is in a carving form.

Male Head
Uttar Pradesh
C-3rd cent.A.D.
Acc.No.80.148

Fig. 26

The terracotta head of a male figure. The wide open eyes, thick lips and broad facial plane suggest that it was a product of the Kushana art of the 3rd cent.A.D.
Mahishasuramardini
Uttar Pradesh
C-3rd cent. A.D.
Acc.No. 75.114
Fig. 27

The four armed goddess has lifted the demon Mahisha with her two hands before killing him. The bent fore legs and head without any expression of resistance shows the helplessness of the animal. The face of the goddess possesses a subtle triumphant smile. In her back left hand she holds some object, probably fire flames. The right back hand is broken. Probably it holds some weapon to kill the demon. the goddess is wearing a long skirt\textsuperscript{49}.

Mother Goddess
Rajasthan
C-2nd century A.D.
Acc.No. 74.229
Fig. 28

It shows the bust of mother goddess. She is wearing heavy ear-rings and turban like head dress with a conspicuous floral ornament at the centre. On the proper left side of the headgear three feather like wings are shown while on the other side two strings of beads are hanging downwards. The breasts are prominent and necklace in three rows falls between them\textsuperscript{50}.
Mother Goddess  
Rajasthan  
C-2nd cent. A.D.  
Acc.No.74.230

Mother goddess drawn in low relief in terracotta. Her earrings and headgear are prominent. It is broken below the knees.  

Lion Head  
Uttar Pradesh  
C-19th cent.A.D.  
Acc.No.78.42  
Fig. 29

Cylindrical shape at one end. It is a hollow from within. Mouth bit open and tongue is visible contemporary.  

Male head  
Rajasthan  
C-2nd cent.A.D.  
Acc.No.80.177

This is the head of possibly of a person of angry disposition. The stylistic features of the face are of the Kushana idiom of the 2nd cent.A.D.  

Human face  
Rajasthan  
C-1st cent.A.D.  
Acc.No.80.164  
Fig. 30

It is an interesting representation of human face. The eyes are made with the additive process and the mouth is shown with incision. It represents the features of the
Indus Valley type of terracotta. The present figure seems to be of the period of about the 1st cent. A.D.

Bull cart
Rajasthan
C-1st cent. B.C.
Acc.No. 80.199

This terracotta sculpture seems to represent the front part of a bull cart. The sculpture seems to be quite near to the Sunga idiom of about the 1st cent. B.C.

Male figure
Rajasthan
C-3rd Cent. A.D.
Acc.No. 80.154

This is a very interesting piece of sculpture depicting a human head. The hair decoration including two side tussels is quite distinctive. Above the head in the centre of the hair top knot facing front there is a raised decorative tenon. It is not very clear whom the head represents. Ornamental hair is suggestive of somebody with high status. The face is elongated. The lips are very thick, the eyes are wide open, the eyes are carved out with incised lines and dots. Late Kushana stylistic features are noticeable in this sculpture. It probably belongs to about the 3rd cent. A.D.
Male head
Rajasthan
C-3rd cent. A.D.
Acc. No. 80.157

This is a head possibly of a male figure of secular character. The wide open eyes flattened nose and thick lips are indicative of the style of late Kushana art of the 3rd cent. A.D.

Human head
Rajasthan
C-2nd cent. A.D.
Acc. No. 80.175 Fig. 31

A human head in terracotta, possibly representing a secular character. The facial features and the plastic quality are distinctively of the Kushana idiom of the 2nd cent. A.D.

Warrior
Uttar Pradesh
C-3rd cent. A.D.
Acc. No. 75.113

This terracotta sculpture shows two male figures, possibly in the wrestling pose. The faces of the figures are eroded, but from the lower anatomical features they seem to be of non-human types. It is possible that they represent the Ramayana theme of the two monkey chiefs Bali and Sugriva fighting each other in wrestling. The sculpture bears positive Kushana features of about the 3rd cent. A.D.
**Human bust**  
**Rajasthan**  
**C-4th cent.A.D.**  
**Acc.No.76.129**  
Terracotta bust of a male figure with folded hands. He is wearing bracelets around his both wrists. Hair are arranged in double big tails on head. The whole face is broken excepting one left eye. It is a part of a big slab of terracotta. It is flat at its back.

**Female standing**  
**Uttar Pradesh**  
**C-3rd cent.A.D.**  
**Acc.No.80.114**  
Woman wearing long shirt. Something flat in both hands. Headdress looks like hood. Two bracelets on right arm and three in left arm have been depicted. Left part of the face around the neck damaged.

**Female head**  
**Uttar Pradesh**  
**C-3rd cent.A.D.**  
**Acc.No.80.90**  
Female head. Hair at the top of head in bun form, large earrings are conspicuous with large eyes. Darkish grey colour.

**Female head**  
**Uttar Pradesh**  
**C-3rd cent.A.D.**  
**Acc.No.80.91**  
It shows the head of a female figure. Its colour is
Female figure
Rajasthan
C-3rd cent.A.D.
Acc.No.82.117

Female figure with earrings and two necklaces. One very close to the neck and second is long and touching her breasts.

Female Bust
Ahichachhatra (U.P.)
C-5th cent.A.D.
Acc.No.75.112

This is the representation of a human head possibly of a female figure. The ear pendants seem to be very distinctive. The wide open eyes, inflatted nostrils and open lips suggest that the figure is in animation of excitement or wonder. It probably is a representation of a personality of secular character. The stylistic features are of the Gupta type. We will like to place the sculpture to about the 5th cent.A.D.52.

Female bust
Uttar Pradesh
C-3rd cent.A.D.
Acc.No.77.8

It depicts the bust of a female figure. The headgear is very decorative. There are floral punch marks one headgear and a scarf falling from the shoulder at the back.
Lion head  
Uttar Pradesh  
C-3rd cent. A.D.  
Acc.No.76.162

On the smaller face it shows the face of lion in relief. The moustaches are in the form of incised lines. The mouth is made under the form which is not visible in the front. The eyes are protruding.

Female figure  
Uttar Pradesh  
C-2nd cent. B.C.  
Acc.No.76.114

Terracotta piece of a light grey colour. It depicts the head and bust of a female figure. The arms are broken and missing. The decoration is done by incising small circles on wet clay before baking. Some traces of pig tail appear at the back of the head. Below the neck the back is flat. The eyes are shown in linear form.

Mother Goddess  
Uttar Pradesh  
C-2nd-3rd cent. A.D.  
Acc.No.80.52

Female figure perhaps mother goddess in terracotta while the waist is very thin. She may be wearing diaphanous garments with a girdle around her hips. The bracelets worn by the figure are very heavy and are typical of that period.
dark grey. The headdress is typical. The earlobes are touching the shoulders. The eyes and the mouth are prominent.

**Female Head**  
**Uttar Pradesh**  
C-3rd cent. A.D.  
Acc. No. 80.93

Female head. Scarf around the neck is shown.

**Seated Woman**  
**Uttar Pradesh**  
C-15th cent. A.D.  
Acc. No. 76.91

Terracotta figure of a seated woman (without head and neck) with her hands resting in her knees. She was holding some objects in her both hands but those objects are now broken and missing. The body is hollow from within. The body is sturdy and heavy. There is a pedestal beneath her seat and feet.

**Female Woman**  
**Uttar Pradesh**  
C-3rd cent. A.D.  
Acc. No. 82.104

Female figure is shown wearing extremely elaborate headdress adorned with bead strings. The breasts are prominent.
Male head
North Western India
C-3rd cent. A.D.
Acc. No. 80.75

This is a very mature type of the plastic representation of a head in terracotta. From the facial expression it seems to be of a male figure. The elaborate hair arrangement particularly the top knot of matted type hair, is suggestive of it being of Shavite affiliation. The third eye is not there. In view of this we cannot outrightly suggest it to be the head of Shiva. The facial features consisting of the roundity of the form, full fleshy lips raised eye-brows and sharp nose suggest that it is a product of the period before the Gupta age. We do not find any clear registration of Kushana features. In view of this we will like it to be placed to the 3rd cent. A.D., and it seems to be hailing from somewhere nearer Kashmir.

Male Head
Rajasthan
C-3rd cent. A.D.
Acc. No. 80.170

This terracotta head with very crude workmanship shows a top knot of hair. It is not sure whether it represents any divinity. However the stylistic features
are distinctively of those of late Kushana period of the 3rd cent. A.D.

A couple
Uttar Pradesh
C-3rd cent. A.D.
Acc.No. 75.115

This terracotta plaque shows a couple in very intimate pose. It is not clear whether they depict any divinity. If they do, they could be Shiva and Parvatī in very intimate conversation. The standing posture of the female figure is rather odd in the sense that she seems to almost loosing balance of her posture. On stylistic grounds it could be ascribed to the Kushana idiom of the 3rd cent. A.D.
Metal sculptures
This is a typical bronze example of the expression of the Himachal Pradesh artists of the medieval period of the theme of Shiva-Pārvatī or Gauri-Shankara seated together on the bull. Not only Shiva’s vāhana, namely the bull is present here but also the lion, the mount of Pārvatī. Moreover, unlike the Umā-Maheshvara images of medieval Indian sculpture seen in other areas, here both Genesha and Kār̄ttikeya, the two sons of the divine couple are represented in this sculpture. At the pedestal there is the dancing figure possibly of the Gaṇa, Nandi.54 In view of this the sculpture is the representation of the Shiva-Parivara or the family of Shiva and not merely of Shiva and Parvatī as in the usual Umā-Maheshvara images. The theme of the family of Shiva is very popular in the art of Himachal, particularly in the miniature painting.55

In the museum register the object has been named as Hara Gauri.
Umā-Maheshvara  
Sarahan (H.P.)  
C-17th cent. A.D.  
Acc.No. 79.76

Bronze showing Umā-Maheshvara. Both of them are seated on the back of Bull. Umā is shown seated on the lap of Maheshvara. The waist of Shiva is very thin. On the right side of Shiva is the figure of cobra whose hood is parallel to Shiva's head. The torana at the back is very simple. Only lotus petals are engraved on solid segment of circle. The sides of pedestal are incised to a bit and on the right side is a spout to drain out water.

Museum record gives its name as Gauri Shankara.

Umā-Maheshvara  
Sarahan, Rampur Bushahr)  
C-16th cent. A.D.  
Acc.No.79.75

Bronze showing Umā-Maheshvara. Both of them are shown seated on bull. The background is made with a very elaborate ornate backdrop. At the top of this there is the kalasha over which there is an āmalaka and other auspicious items. Below the figures of the divine couple there is a tiny standing figure, perhaps representing Skanda, their son. The museum has labelled this sculpture as Gauri Shankara.
Uma-Maheshvara  
Chamba (H.P.)  
C-19th cent. A.D.  
Acc. No. 80.268

Bronze showing Shiva and Pārvatī seated on Bull. The figure of Bull is fixed on a rectangular base. Shiva is holding a trident fixed on the hump of bull. The tail of the bull is attached to left behind the leg of bull. The figure of Pārvatī is shown in a very peculiar pose, as if standing on the thigh of Shiva and clinging to his body in a very unbalanced posture. The overall artistic expression seems to be the outcome of the folk traditions of the region. The name of Uma-Maheshvara has been given by us to this object but the museum record reveals the name of Shiva Pārvatī seated on bull.

Pārvatī  
Kerala  
C-19th cent. A.D.  
Acc. No. 76.517

Bronze showing the Goddess Pārvatī over a lotus pedestal in oval shape. The hip at the right shown pressed sideward and the left leg is supporting the weight of the body. The headgear is conical. Her left arm is slightly away from the body. Her body is shown in tribhāṅga posture. Her right arm is raised upto the shoulder.57
The museum register and Dr. V.C. Ohri has given its name as Gauri. In South India we can see such iconographic images named as Pārvatī even.58

**Vishnu**  
**Tamil Nadu**  
**C-12th cent. A.D.**  
**Acc.No. 73.47**

Bronze with two mouldings. His right front hand is raised in abhayamudrā and the left front hand is stretched away from the body. The right back hand is broken and with fingers of left back hand he is holding a conch. He has got a conical headgear and he wears earrings which pierce the lobes of the ears. The expression is serene and the iconographic and stylistic type has the distinctive mark of the south Indian idiom. This sculpture is similar to the one in the collection of the National Museum, New Delhi.59

**Vishnu**  
**South India**  
**C-17th cent. A.D.**  
**Acc.No. 81.115**

One Bronze showing Vishnu. The four armed god is standing on double pedestal. He is holding gadā in his left forearm which touches the round pedestal. He is wearing a tall crown. The attributes of the other three hands are not clear, but his principal right hand is in
the abhayapos. He wears elaborate jewellery including the earrings.

Vishnu
Himachal Pradesh
C-18th cent. A.D.
Acc. No. 83.2

Bronze showing standing God Vishnu in samapāda posture on a lotus shown over a pedestal. His upper right hand is rubbed off and is holding some insignificant object and the lower right hand seems to be in varadāmudrā. The upper left hand holds a lotus and the lower left holds a conch. The god wears two necklaces.

Vishnu
Sarañan, (Rampur Bushahr)
C-10th. Cent. A.D.
Acc. No. 79.89.

Lord Vishnu on a conical rather hemispherical base with two figures on the sides in the samapāda posture. The attendant figure on the left side of the god is a male figure in ṣājaliṣṭhā and probably it represents Garuḍa. The attendant figure on the right side of the god is a female figure and presumably she is Lakṣmī the consort of the god.⁶⁰
Vishnu Trivikrama
Himachal Pradesh
C-11th.Cent.A.D.
Acc.No. 73.103

The figure is standing in samapāda pose. The god in his four hands holds the gada, chakra, shankha and a lotus mark in his hands respectively starting from the upper right and going in the clockwise direction. He has got all jewelleries and the vanamāla. He wears the elaborate kiritamukuta and his head is shown against a lotiform halo. At the lower level he is attended by a female figure to the left. They probably represent the Bhudevi and Garuḍa respectively. At the two sides of the aureole there are two other male figures representing perhaps other Vaishnava divinities.61

Lakshmi
South India
C-11th cent.A.D.
Acc.No. 73.48

Bronze sculpture of Lakṣmī. It is a fine specimen of Cholla bronze. The figure is standing in tribhaṅga posture. One of the necklaces comes down to the carves of the hips. The right arm is hanging down along the body while the left is raised to the height of the breast. The dhoti is clinging to the hips and legs. She wears a conical crown tapering in three tiers which is decorated
with pattern like jewels. The museum register has given the name to this sculpture as Sridevi. In the South India a number of images of Lākṣmī and Pārvatī are available in this pose.

**Dīpa Lākṣmī**
South India
C-9th cent.A.D.
Acc.No. 76.516

Copper sculpture showing Dīpa Lākṣmī. She is shown standing on a lotus pedestal. She is shown as holding a lamp (dīpa) with her hands. Her sari (reaching upto her ankles) is shown with incised lines and dots. Such examples became a feature in the later medieval period as votive lamps offered to the temples. Goddess Lākṣmī is regarded as the goddess of light. Thus this type of representation of a female figure with a lamp in the hands is usually referred to as Dīpa Lākṣmī.

**Gaja Lākṣmī**
South India
C-17th cent.A.D.
Acc.No. 83.208

Bronze of Gaja Lākṣmī. The goddess is seated cross legged on a ornamental flower. Her back hands held lotuses. The right frontal hand is in abhayamudrā and the left frontal hand is in varadamudrā. One elephant is shown on each side. They are pouring sacred water over
the goddess. Floral motifs appear at the bottom.

**Gaja Lakshmi**
**South India**
**C-19th cent. A.D.**
**Acc.No.76.242**

Bronze showing goddess on elephant. The elephant is standing on pedestal which has been made in step formation. The pedestal is hollow from within. A snake with five hoods appears over the head of the goddess. The trunk of the elephant has been rounded up. 65

**Ganesha**
**Rampur Bushahr (H.P.)**
**C-10th cent. A.D.**
**Acc.No. 79.87**

This is an image of the four handed Ganesha seated in the lalitāsana pose on a pedestal. The attributes of the all four hands are not very clear, but the axe and the ball of sweet meals are clearly shown in two of the hands. The halo in the form of a lotus within a rimed circle is topped by some other auspicious symbols like an amalaka and a pitcher. Similar object has also been brought to our notice in the Antiquities of Himachal. 66
The sculpture depicts the ten handed figure of Ganesha seated on a highly floriated pedestal in the shape of a fully blown lotus. The god sits in the pose known as mahārājalilāsana in which his left leg is placed on the pedestal while the right one is raised with the foot planted on the top of the pedestal. The round pot-shaped abdomen with a deep navel and the fleshy trunk turned to the left are the conspicuous features. Moreover the crown is also elaborately depicted with suggestions of precious gems and jewels on it. A female figure, obviously of the consort is shown as seated on his left thigh. The attribute of the hands are not clear at all. Usually in the ten handed form of the god, which is known as the heramba Ganapati, form, the lion is shown as the mount. Here the lion is conspicuous by its absence. Heramba Ganapati is a tantric form of the god as also the Shakti Ganpati form showing the god with the consort. There is hardly any doubt that this has distinct tantric influence.

The museum labelled this sculpture as Ganesha whereas we have named it as Ganesha with consort.
Surya
Sarahan
C-10th cent. A.D.
Acc.No. 79.90

Bronze showing Śūrya standing on pedestal which is in the form of an inverted lotus in the samapāda pose. The god is holding a stylised flower in each hand. He is flanked by two human figures one on each side. Daṇḍī and Piṅgala with their attributes on his left and right have been shown respectively. The torana behind the figure Śūrya has circular fomate to its upper portion.

Śūrya Mask
Kinnaur
C-19th cent. A.D.
Acc.No. 77.160

It is a copper mask of a male. Probably it is the sun god Śūrya. The crown is with pointed triangular forms. The leaf shape tilak is also ornamented. He is wearing short and pointed moustaches. The ratnakundalas are flower shaped. Below the chin are three floral patterns in the round. There are three lotus type ornaments shown in the neck. The eyes are open and the nose is sharp.
Surya mask
Kullu
C-20th cent. A.D.
Acc.No. 83.182

Brass mask of Sūrya. The god wears necklace, flower-shaped ratnakundalas and decorative crown. The eyes of the figure are fish shaped. The face is full of life. Moustaches and the tilak are visible in the mask.

Rama
Kullu
C-19th cent. A.D.
Acc.No. 80.179

Bronze in folk style showing Rama. The God is shown standing on a small pedestal. He is wearing a big crown. He is also wearing three necklaces of different sizes, the left hand of the figure is in abhayamudrā and the right hand is closed as if holding something.

Lakshmana
Kullu
C-19th.cent. A.D.
Acc.No.83.180

The Bronze in folk style showing Lakshmana. The figure is shown standing on a small pedestal. He is wearing a big crown. He is also wearing three necklaces of different sizes. The left hand of the figure is in abhayamudrā and the right holds something not clear.
Sita
Kullu
C-19th cent.A.D.
Acc.No.80.181
Folk style figure which was a part of the other two mentioned earlier. Obviously it is the figure of Sita, the consort of Rama.

Hanuman
South India
C-18th cent.A.D.
Acc.No.75.107
Fig.37
This beautiful image of the monkey god is shown standing on a lotus pedestal. His hands are joined near the chest expressing the idea of veneration. His face is that of a monkey. The figure is beautifully draped and ornamented. It seems to be a part of a temple idol.

Krishna
Himachal Pradesh
C-19th cent.A.D.
Acc.No.83.3
Bronze sculpture showing Krishana playing on a flute. The god is standing on a small pedestal. He is wearing a crown and kundalas. The deity is also wearing dhoti as well as a vaijanatimala, a part of which is visible. One female figure of gopi is shown on either of the sides of the deity.
Venu Gopala  
Nepal  
C-17th cent.A.D.  
Acc.No.76.230

It represents god Krishana as Venu Gopala. His both hands are near his mouth as if playing on a flute. His hair are gathered in the top in round knot. The pedestal is round and has frieze of lotus leaves in middle row. One object of this type has been brought to our notice by the authors of Antiquities of Himachal.67

Kaliya Damana  
Kerala  
C-19th cent.A.D.  
Acc.No.76.510  
Fig.38

Copper sculpture showing Kaliya Damana. Over a square pedestal a lotus is shown. Krishana is dancing over the serpent kaliya. In his right hand he holds a ball of butter and in his left hand he holds the tail of serpent.

Jain deity  
Himachal Pradesh  
C-16th cent.A.D.  
Acc.No. 83.1  
Fig.39 and 39A

Bronze of a deity seated on a lion throne in Yogā mudrā on padamāsana with a hood like canopy over the head. The throne is shown on a pedestal. Kaustabha mark appears on the chest. The decorative form has kalsa at
the top of the deity. The central figure flanked by a standing figure of Jina on either side attached to the torana. Also at the level of the head of the deity two other seated figures of Jina are shown above the pedestal below the throne shows the nine Navagraha. There is an inscription at the back of the image disclosing that it was carved in Sambat 1543 (1600 A.D.) and that it represents the five Honourable Jinas.

**Tirthankara**  
Western India  
C-16th cent.A.D.  
Acc.No.77.21  
Fig.40

It is a very beautiful image of the Jain Tirthankara. The image is shown within a temple motif having spire with the auspicious pitcher. The Tirthankara is attended by two other seated male figures at the shoulder level. At the two sides of the pedetal there are two seated female figures. The main central figure is shown as seated in the meditative pose with both the legs crossed and with the hands placed on the lap as in meditation. The figure is shown on a pedestal rendered like a mount. In view of the meditative pose and of the nature of the pedestal it seems that the figure represents the Tirthankara Rishabhanatha. However, the
insignia of this Tirthankara namely the bull is conspicuous by its absence. The figure represents the Tirthankara Rishabhanatha. The figure has the right shoulder bare, while a thick linear form indicates the edge of the drapery covering the left shoulder. It seems that the image is not an unclad one, but it is properly draped. In view of this, it seems to be the representation of Tirthankara of the Shvetambara sect of the Jains.

Avaloketeshvara
Western Tibet
C-17th.cent.A.D.
Acc.No.82.21

Bronze showing Avaloketeshvara. The figure has four arms. The two frontal hands are in the añjali-mudrā and the right hand at the back holds a rosary and the left one has an eight petalled lotus in it. At the top a small well modelled figure of Buddha is seated, in the yogamudrā. The Head of the miniature figure is missing. A part of the crown is shown projected behind the ears. The eyes are narrow and the mouth long and small. The sculpture seems to have been treated with gold.\textsuperscript{68}
Avaloketeshvara
Sarahan, Rampur
C-18th cent. A.D.
Acc.No. 79.99

Bronze showing Bodhisattva with four arms. He is seated with hands of front right and front left folded against his chest. In his back right is shown a rosary in the back right was a lotus which is missing. The Bodhisattva is shown seated in cross legged position on a double pedestal with lotus pattern. He represents lokeshvara.\(^6^9\)

Bodhisattva
Rampur Bushahr (H.P.)
C-10th cent. A.D.
Acc.No. 79.100

Bronze showing Bodhisattva seated cross legged on a double petalled lotus. The Budhisattva’s left hand is resting on his left thigh.\(^7^0\) The right hand holds a disc like object. His nimbus is shown with fire flames and at the top of the nimbus there is stupa motif. The identification of the sculpture is a problem. The stupa at the top will make it a form of Bodhisattva maitreya. But the disc in the hand does not go well with this identification. The disc might point to its relation with either lokeshvara or with vajrasattva. We will prefer the latter identification in view of the fact that a stupa is
not unknown on the images of this Bodhisattva as per the canonical prescription.71

Head of Deity
Sarahan (Shimla)
C-17th cent. A.D.
Acc.No.79.105 (B)

Bronze head of a Buddhist deity. It is mutilated and seems to have been damaged. At the forehead is an empty space of a mark of tilak. At the top is a dome like form of a crown in the form of a vajara. The nose has an empty form like the forehead. Perhaps these were filled with silver. The museum information register gives its name as vajaradhara.72

Buddha
Sarahan (H.P.)
C-15th cent.A.D.
Acc.No.79.92 Fig.42

Buddha bronze image. The Buddha is shown seated cross legged in bhūmisparasa mudrā. There is a ushnisha at the top. The ears have long lobes. The pedestal has two figures of lions. In the centre of the lower portion of the pedestal there is the vajra symbol. In view of this, the image may be identified as that of Vajrāsana Buddha.73
Bronze showing the goddess Mahishasuramardini killing the buffalo. The goddess has eight arms and in each she is holding a weapon. In her front right arm she is holding a trident with which she is killing the buffalo demon. A floral prabha is there behind her head. The face has expressive tribal features and the physical form is of stunted nature.

Bronze showing goddess Durga having four arms killing Mahishasura. She is pressing the buffalo demon with her right foot and has pierced its body with the trident which is held in her right frontal hand. The left frontal hand holds the demon, emerging from the pierced neck of the animal from the left of his hair. She is about to slay the demon by forcefully striking the sword which she holds in her right back hand raised upward. The fourth hand holds a bell. Eyes of the goddess are silver inlaid.
Bust of Shiva
Badhal, Jubbal (Shimla)
C-18th cent. A.D.
Acc.No.77.184

It is an interesting example of the so called mask of Shiva. His mouth is small. The Roman nose is well marked and sharp which with two narrow long eyes add beauty to youthful face. The hair are gathered in two piles at the sides, each making a conical shape and at the centre it is arranged for holding some ornament. At the centre of the forehead a stylized eye is also shown. Big earrings with ratnakandalas are shown. The necklace close to the neck is in four rows and has a circular pendant and dangling beads. Snakes are shown around the chest. The face is shown with moustaches. In the catalogue of Exhibition on mother. Goddess the image has been named as bust of Devi. But Dr. Ohri in his later publication in the Sculpture of the Western Himalyas mentioned it as Shiva (Metal plaque). Similar images have been brought to our notice in the Antiquities of Himachal.

Mahishasuramardini
Sarahan (H.P.)
C-18th cent. A.D.
Acc.No.79.80

The Goddess is killing the demon with the trident
held in the lower right hand. The upper right hand holds a sword. With the lower left she holds the hair of the demon. In the upper left there is the shield. A very ornate prabha of floral type is there over her head. The goddess depicts the facial expression of tribal nature. Several such images have been discussed and illustrated by previous authors who have worked on the Antiquities of Himachal.

Demon Mahesh
Orissa
C-18th cent.A.D.
Acc.No.77.66

Bronze showing Demon Mahesh. The demon is being killed by lion of the goddess Durgā. The demon is holding the ends of sword with his hands. The lion is very slim with Nepali or Chinese influence. The small figure of Mahisa animal is attached to left leg of demon. Apparently this is lower part of a fuller image representing the goddess killing the buffalo demon and thus there must have been a figure of Devi at the back. There are three holes at the back side of the pedestal, one at the centre for fixing the figure of Devi and two at the sides for holding the torana. The work has more of a dramatic effect and lacks intense feeling. Themes with
such forms are still being produced in painting and clay in Orissa. 78

Devi on a lion
Himachal Pradesh
C-13th cent.A.D.
Acc.No.78.35

Four armed goddess is shown seated on a lion in lalitāsana. The face of the lion is typical and influenced by the western Tibetan models. The torana has a lotus shape shown at the back of her head. The pedestal is oblong. The body is pressed backward. She has four arms, the right frontal hand is in vardamudura the right back hand holds a trident. The left frontal hand holds a fruit and the back left hand holds a bell. The pedestal has a space at the right for draining out the sacrificial water. The facial features are rubbed off. 79

Lion
Nepal
C-18th cent.A.D.
Acc.No.83.99

The head of the lion is turned to left. Coiled tail appear over the back. The front legs are raised as if the animal is running. Incised designs at the hind part, tail and above the left leg.
Mirror (Peacock)
North India
C-19th cent.A.D.
Acc.No. 81.136

Brass tribal peacock floral motifs are incised on its body. His feathers are shown in circular form as if the peacock is dancing.

Devi (Mask)
Kullu
C-20th cent.A.D.
Acc.No.83.183 Fig.45

Silver mask of devi. The goddess is shown wearing crown floral ornamentation, flower-shaped ratnakundalas and a small and simple necklace with a drum shaped pendant also there. There is an inscription at the bottom which probably reads mundarupi, meaning the facial appearance of the goddess.

Bust of Devi
Chamba
C-20th cent.A.D.
Acc.No.73.38

Head of copper sheet most probably of a Rani. There is a mukuta on the head and a necklace around her neck. There are earrings. The hollow mask of sheet is welded on a plaque. It is a mask either of a female divinity or of a queen.80
It represents the bust of a *devi* with a *mukuta*. In her ears are shown *ratnakundalas* below the earlobes. There is bright smile in her face. Breasts are shown in abstract form. She has three eyes, the one at the forehead is of the shape of a lozenge. The other two eyes are very long. The lips and the cheeks are slightly pressed sideways wearing a small necklace of two rows close to the neck and another necklace of beads is much larger. The snakes are shown around the breasts, the heads of the snakes appear at the centre of the breasts and represents the symbol of fertility.
Wooden sculptures
Wooden Masks
Kullu (H.P.)
C-19th cent. A.D.
Acc.No. 79.13 to 79.25  Fig. 47

A variety of wooden masks could be seen in this collection. These masks are of human faces and of animal types. The human faces have mostly been treated in a simplistic tribal or folk style. The expressions are sometimes quite away from the sophisticated appearance. It is possible that these masks were used for specific tribal rituals. Although some of the types do not have agreeable bearing, their renderings are in timeless terms. The anatomical features are not realistic but the naturalism of the expression is quite effective. Probably images in this form were made of the ancestors who die issueless and even those who die in childhood or infancy. These are kept by the persons inheriting the properties originally belonging to or shared by the deceased persons by offering water and worship through some rituals, festivals and processions.

Bodhisattva
Nepal
C-16th cent. A.D.
Acc.No. 75.110  Fig. 48
This piece of sculpture represents a male divinity, seated cross-legged on a double petalled lotus. His right hand is brought near the chest, probably to signify some mudrā. The left hand, placed on the thigh, holds some indistinct object. The deity has got a beautiful tiara like crown. It is not possible to identify the deity with certainty. Possibly it represents a Bodhisattva figure. Two similar sculptures have been brought to our notice by Dr. Ohri.82

Wood carving
Mandi (H.P.)
C-18th cent. A.D.
Acc.No. 77.150

Wood carving in relief. A noble is shown on horse back. His left hand is touching his small turban. He is facing towards the left. On the right side of the panel (behind the figure of horse) is shown a duck which is turning its head to look back.

Narasimha
South India
C-19th cent. A.D.
Acc.No. 74.51

Wood carving Narasimha (half lion and half man). With his principal pair of hands he is shown as killing Hiranyakāśipu. Hiranyakāśipu is lying on the right hand
of the latter who is shown on Narasimha’s lap. His right hand is touching the ground. He is wearing a dhotī. Narasimha is holding shankha and chakra in his upper left and right hand respectively. The god has four other hands as shown from the sides thus making it an eight handed form of Narasimhāvatāra. But the attributes in these four additional hands are not discernible. The figures are carved in high relief.

Mahishasuramardini
Udaipur, Lahaul (H.P.)
C-10th cent. A.D.
Acc. No. 89.116 Fig. 50

One wooden sculpture of Mahishasuramardini. The four armed goddess is shown killing demon Mahesha with a trident. She holds sword and shield in her hands and in one hand she holds the tail of the buffalo demon. The lion is also shown at the bottom. This piece was published in the Newspaper claiming its placement to the 7th cent. A.D. But from the stylistic features, and from the fact that it is a wooden sculpture which is unlikely to be in such good state of preservation. Dr. Ohri has given the date to this sculpture of ninth century A.D. in his recent publication. A wooden sculpture, in such a good state of preservation is unlikely to be of
such an early date as the ninth century A.D., not to speak of the 7th century A.D. The iconographic shape seems to be the one which became very popular in the medieval period, although the type originated much earlier in stone and terracotta. Dating a sculpture of this type without any specific clue thus is highly problematic. However, we will be inclined to accept Ohri's date with a preference for a date a century later.

**Miniature temple**  
Rajasthan  
C-19th cent. A.D  
Acc.No.77.140

Wooden temple in miniature and without any idol. The whole of the outer surface is carved and decorated with floral and deep pattern. Its shape is that of a cube with a dome and kalasha at the top. It has two tiers, the lower and the upper tier has a gap. The dome is above the second tier. The first tier is supported on four carved pillars. Its base and upper carnice have figures of Gaja Lakshmi and peacock and flowers carved in base relief. It is open on three sides. The back is closed with a carved wooden plank with semi-circular top.
Pillar
Himachal Pradesh
C-19th cent. A.D.
Acc. No. 80.255

It is a part of wooden temple. It is carved on three sides. The capital has meandering floral pattern. Beneath a pot shape i.e. puranaghatih with four parrot form is carved. One at each corner clinging vertically, the rest of the pillar is flattened but plain.

Wooden Pillar
Himachal Pradesh
C-19th cent. A.D.
Acc. No. 81.337

Wooden pillar with carvings. It is a part of wooden temple. The Pillar has carvings on three sides. At the top are shown four peacocks. It has floral pattern on three sides.

Maheshvari
Tamil Nadu
C-18th cent A.D.
Acc. No. 73.49

Fig. 51

Wood carving showing Maheshvarī on the bull. The female counter part of the Maheshvara or Shiva is seated in lalitāsana on the bull. Two attendants are shown at her right and left. At the top corner are celestial beings who are showering flowers over the goddess. The carving is in high relief.
Brahmāṇī with three faces.
Tamil Nadu
C-18th cent.A.D.
Acc.No. 73.52 Fig.52
Wood carving showing Brahmāṇī, the female counterpart of Brahma with three faces. She is seated on a chowki of lotus petals. Out of her four arms one frontal left arm is broken. She holds a flower in her left back hand. Her dhotī is profusely ornamented. A necklace with jewels is embellishing the figure.

Wood relief
Bhakli (Mandi)
C-18th Cent.A.D.
Acc.NO.77.148

There are two horizontal panels almost equal in width of wood carving in relief. In the upper panel two dancing figures are shown with swored and shield. On the left side is a duck like bird. In the lower panel (right half) are two figures with sword and shield. In the left portion are two animal figures. In the centre there is a figure of tiger.

Gaja Lakshmi
Bhakli (Mandi)
C-18th cent.A.D.
Acc.NO.77.149

Wood carving in relief. The upper and the lower halves have three panels. The middle one being the largest. In the middle panel is Gaja Lakṣmī with two
figures of elephants on the either side. In the middle of the lower half panel is a tiger with his tongue bulging out, flanked by the figures of the god Ganesha and Hanuman on left and right side respectively.
Ivory sculptures
Ivory Elephant
Orissa
C-19th cent. A.D.
Acc.No.86.36

This is in three parts which is hollow from within. An elephant is shown standing at the apex. In the middle part two elephants on each side with a lion on the back of each channel. The third shown in vertical floral motifs. It seems that it was carved as a decorative piece. The subject matter in the middle namely, a lion on the back of the elephant, is interesting because this motif occurs quite frequently elsewhere also.  

Radha Ka Mann Bhanjan
Orissa
C-19th cent. A.D.
Acc.No.87.21

It is divided into three parts. At the top Radha and Krishana shown sitting. Krishana is holding flute in his hand. In the second Radha is in a sad mood. Gandharva is shown with musical instruments and fly while in the third part Radha is shown seated turning her face to Krishana and Krishana is giving something to Radha in a bowl.
Yashoda with child Krishana. Yashoda is seated in the square pedestal. Krishana is placed in her lap. Yashoda wears necklace of pearls and ear ornaments. The expression in the face of Yashoda is full of motherly tenderness and sensitivity. In fact Krishana is shown with her Chubby form and in lively animation. The entire sculpture is a very beautiful example of the Mother and Child motif in Indian art.
Chapter - II
Notes and References
Notes and reference

Chapter-II


4. The misconception of that Shiva's vahana is known as Nandi has been corrected by scholar in one his recent writing. The vahana of Shiva is the Vrisha or the Bull, while Nandi is the Gana or the attendant of the Lord Shiva. See Bhattacharya, Gouriswar 'Representation of Nandin in Medieval Sculptures from Bengal', Indian Studies: Essays Presented in Memory of Prof. Niharranjan, Ray, (Ed). A. Ray, H. Sanyal and S.C. Ray, Delhi, 1986 pp.135 ff.
5. Bhattacharyya, op. cit., fig. 30.


7. Ohri, V.C., has in the publication of *Sculpture of the Western Himalayas*, Delhi, 1991, in plate No 3.26 named this object as Chandrasala (an architectural piece of a temple) and ascribed its date to seventh - eighth century.

8. Ohri, *Arts of Himachal* figure no. 6 on page 134.


10. Ibid, plate no. 6.38.

11. Bhattacharyya, op.cit., figure no. 16.

12. For example see figures in plate xxx in Bhattasali’s *Buddhist and Brahmanical Sculptures in the Dacca Museum*, Dacca, 1929.

13. A beautiful representation of the Sudarshana Chakra with the form of Vishnu showing his principal pair of hands in devotion pose is known from Bengal. See Banerjea, *Development of Hindu Iconography*, Calcutta, 1956, fig. no. 4 in plate XXVI.

This sculpture is distinctly of the Pratihara idiom. In this respect it is of much interest because Pratihara representations of Surya are mostly the standing type. See, for instance, Krishna, Brajesh, *The Art under the Guriara-Pratiharas*, New Delhi, 1989 figures 58-62.

Ohri, *Arts of Himachal* figure no. 9, on page 136.

Ohri *Sculptures of the Western Himalayas* plate no. 3.14.
27. Ohri, Sculpture of the Western Himalayas plate 6.40.
28. Catalogue on Mother Goddess Exhibition page 35, item no. 47.
29. See Ohri, Arts of Himachal page 138, figure No. 12. Also see Sculpture of the Western Himalayas plate 3.12.
31. Ohri, Arts of Himachal page 139.
32. See Ohri, Sculpture of the Western Himalayas, plate 3.15.
33. See Ohri, Arts of Himachal, p. 137.
34. See Ohri, Sculpture of Western Himalayas, plate 3.38.
35. Ibid, plate No. 3.34.
36. Ibid plate No. 2.11.
In Buddhist Iconography there are different sets of Bodhisattvas. The standard set is of 12. But the increase in the number is known from various other traditions. See Bhattacharyya, B., *The Indian Buddhist Iconography*, Calcutta, 1958, pp 82 ff.


This sculpture has been published by C.M. Kumbhkarni in *The Tribune* dated 4-5-1982. But the date 7th century A.D. suggested by him for this sculpture seems to be too early.


See Ohri, *Sculpture of the Western Himalayas* plate No. 6.17, C.M. Kumbhakari has also published this sculpture in *The Tribune* dated 13.5.1983.

See Ohri, Ibid, plate No. 6.18.

See Ohri, *Arts of Himachal* pp. 144-146.

Ibid, figure no. 11, on page 137.
46. See note no. 3.
47. See Catalogue on Mother Goddess Exhibition item No. 66, page, 44.
48. This sculpture has been published by H.C. Sharma in The Tribune dated 1.8.1990.
49. Catalogue of Exhibition on Mother Goddess, p. 43, fig. 18.
50. Ibid, p. 42, item no. 62.
51. Ibid, p. 43. item no. 63.
52. See Ohri, Sculpture of the Western Himalayas plate. 7.2.
53. Catalogue of Exhibition on Mother Goddess items no. 65, page, 43.
54. See note no. 4.
56. For similar image see M. Postel, A. Naven, K. Mankodi, 'Antiquities of Himachal' Bombay, 1985, page 177 fig. 261.
57. Catalogue of Exhibition on Mother Goddess, item No. 60, page 41.
59. Ibid, p. 58, fig. 52.
60. For similar image see *Antiquities of Himachal*, page 132, fig. 182.
63. See note no. 58.
65. Ibid, page 41.
66. Postel, Naven, Mankodi., *Antiquities of Himachal*, page 134, fig. 190.
67. Ibid page 150, fig. 218.
68. Published in The Tribune by C.M. Kumbhkarni, dated 22.2.1982.
70. The object has been discussed by Ohri, V.C., in, *Sculpture of the Western Himalayas* plate 5.60.
71. Bhattacharyya, D.C., has quoted the canonical prescription of the Sukavati Lokesvara from an
unpublished Nepalese Buddhist manuscript in which a stupa is assigned at the top of the image of this deity. See Bhattacharyya, D.C., *Tantric Buddhist Iconographic Sources* New Delhi, 1974, p.23.

72. Ohri, *Sculpture of the Western Himalayas*, plate no. 5.61.

73. Ibid, plate. 5.69.

74. Catalogue of *Exhibition on Mother Goddess*, item no. 54 page 38.

75. Ibid, item no, 53 page 38 plate 16.

76. Ohri, *Sculpture of the Western Himalayas* plate no. 7.12.

77. Postal, Naven and Mankodi, *Antiquities of Himachal*, page 144, fig. 207.

78. Catalogue on *Mother Goddess Exhibition* item No. 57, page 40.

79. Ibid, item no. 59, page 41.

80. For similar image see *Antiquities of Himachal*, page 215, figure no. 339.

81. See, catalogue of *Exhibition of Mother Goddess* item No. 52, page 37.
82. For reference see Ohri, *Sculpture of the Western Himalayas*, plate Nos. 5.54 and 5.55.

83. This sculpture has been published by H.C. Sharma in *The Tribune* dated 22.11.90. The date 7th century A.D. suggested by him for this Wooden Sculpture seems to be too early.

84. See Ohri, *Sculpture of the Western Himalayas*, plate No. 5.53.