

ANTICHAK EXCAVATIONS - 2

(1971-1981)



B.S. VERMA

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Cover : Front : ☐ 1 A general view of the excavated site

Back : ☐ 1 Head of Avalokiteśvara (blackstone), Top

☐ 2 Seated crowned Buddha (limestone), Bottom

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FOREWORD

In the early medieval period, Vikramaśilā *mahāvihāra* emerged as one of the most prominent Buddhist centres of learning along with three others in eastern India - Nālandā, Oddantapurī and Somapura. According to the Tibetan traditions, the extensive and magnificent establishment of Vikramaśilā was founded by the illustrious Pāla ruler Dharmapāla in the beginning of the ninth century but it was destroyed in the thirteenth century. The Tibetan sources furnish other descriptive details. It was located on a hill on the bank of the Ganga in Magadh. The central shrine was founded by a massive wall. Among the three contemporary *mahāvihāras* in the eastern region of the country (Vikramaśilā, Oddantapurī and Somapura), it was the biggest and the most important.

Despite such literary references, the exact geographical location of the site of Vikramaśilā *mahāvihāra* has remained a matter of controversy among scholars. The probability of the site of Antichak - about fifty kilometers to the northeast of the Kahalgaon Railway Station in Bhagalpur district of Bihar, was first considered by C. Oldham in 1930, while editing the report of Francis Buchanan.

Prof. B.P. Sinha of Patna University took up excavations at Antichak from 1960-69. The team partially exposed the central, brick-built cruciform shrine along with two circumambulatory passages decorated with terracotta plaques. Because of limited resources, the University team could not continue with the work. The excavations were then taken over by the Archaeological Survey of India.

From 1971-72 to 1980-81, Excavation Branch-III, of Patna of the Survey took up large scale excavations at Antichak under the direction of Dr. B.S. Verma, the then Superintending Archaeologist. It brought to light the largest excavated monastery complex in India (300 x 300 m), comprising a series of about 208 monastic cells and a few basement chambers. The complex faces north and has only one entrance (*mahāvihāra*) which is boldly articulated with a pillared-hall with flanking chambers, stepped-terraces and a spacious paved pathway leading to the shrine. The cruciform shrine situated in the centre of the monastic court has its arms meticulously aligned to the middle of the sides. Conceived as a gigantic fortified edifice, the monastic quadrangle is embellished with a massive circular tower at each corner and with four similar circular towers alternating with four square ones on each side. The towers are spaced out at regular intervals.

Some of the noteworthy artefacts recovered from the Antichak excavation include a large number of terracotta plaques depicting Buddhist and Brāhmanical deities, animals, birds figurines; many beautiful stone sculptures of various gods and goddesses; a few small bronzes of Buddhist deities viz. the Buddha, Maitreya, Vajrapāṇi, Avalokiteśvara and Mañjuśrī. Some coins and inscriptions were also retrieved.


The Antichak excavations have been extremely significant on at least two counts. First, they have revealed that in its plan and conception, the complex corresponds to the monastic scheme unearthed at Buddhist sites such as Paharpur and Mainamati in Bangladesh. The Paharpur complex, in particular, is very similar in both plan and grandeur. Second, the excavations have established a firm chronological bracket for the site, i.e., the period between the 10th and 12th centuries AD. The

palaeography of inscribed artefacts (such as seals, sealings, stone images and legends on coins) coupled with stylistic analysis of sculptures have been crucial in determining the chronology.

But how far have the excavations helped in identifying the Antichak monastery with the Vikramaśilā *mahāvihāra*? The geographical and cultural evidence from the site as well as its chronology seems to strongly suggest such a correlation. The material remains of the Antichak monastery are located at a distance only about two kilometers from the Ganga. On the basis of the cultural evidence, it seems that a monastic complex of this magnitude would surely have figured among the three contemporary *mahāvihāras* of the east, discussed in Tibetan accounts. Since Oddantapurī has been conclusively identified with a mound in Biharsharif town, near Nālandā and Somapura with the site of Paharpur, discussed above, therefore Antichak appears to have been the site of Vikramaśilā *mahāvihāra*. The traditional accounts recording Pāla-period patronage of this *mahāvihāra* fits in comfortably with the chronology established for the site.

However, a neat correspondence between Vikramaśilā and Antichak or even between Vikramaśilā and the scattered archaeological remains in the area of Antichak–Pattharghatta is problematic. This is because the excavations have not yielded corroborative epigraphic evidence, i.e., inscribed seals, sealings or copper plates bearing the name of the monastery. The discovery of such inscribed material has proved to be the clinching evidence in the identification of several monastic sites in India. Therefore, in the light of available information, the identification remain tentative.

It gives me great pleasure to place before the scholars this detailed excavation report of Antichak. For seeing the book through the press, I must thank several people in the Publications team: Dr. P.K. Trivedi (Director), Dr. Arundhati Banerji (Superintending Archaeologist), Shri Hoshier Singh (Production Officer), Dr. Piyush Bhatt, Ms. Tajinder Kaur and Dr. Vinay Kumar Gupta (Assistant Archaeologists). Ms. Sanjukta Datta provided very useful editorial assistance.



(Gautam Sengupta)

Director General,
Archaeological Survey of India

PREFACE

The mound in the village Antichak was first mentioned by Buchanan in AD 1811 who expressed his opinion that the mound might be the ruins of a royal house. But in AD 1930, Oldham identified the mound as a probable site of Vikramaśilā *mahāvihāra*. Since then, for long, the exact geographical location of the site of the Vikramaśilā *mahāvihāra* of the Pāla period was a matter of controversy among the scholars of India and abroad. Dr. B.P. Sinha of the University of Patna, analyzing all the facts before him, arrived at the conclusion that the mound in the village Antichak, might be the most probable site of the Vikramaśilā *mahāvihāra*. On this presumption he started excavations on the highest mound and partially exposed a huge brick *stūpa*. He continued his excavations for about nine sessions (1960-69). Continuous excavation of a huge mound and its elevated surrounding areas for a long time was, however, not possible for the University on the consideration of the fund and time involved therein. The shortage of technical personnel was another factor. Ultimately, he approached the Government of India to take over the work of exposing the entire area to settle the long controversy regarding the location of the Vikramaśilā *mahāvihāra*.

The Government of India, under the auspices of the Archaeological Survey of India, sanctioned the "Vikramaśilā Excavation Project" to excavate the area. The Project work started in the year 1971 under my supervision, and it continued till 1980. The excavations which commenced in 1971-72 were spread over ten field seasons and these seasons covered the hottest months of these years. In the first season, a part of the mound in the north was exposed which yielded the remains of the Main Gate along with the pylons. In the next season, both the sides of the Main Gate including Postern Gate in the northern wing of the *mahāvihāra* were exposed. This gave the clue of the entire plan of the *mahāvihāra* and accordingly, in the subsequent years diggings, the complete monastery-complex was exposed. Simultaneously, a few trenches were laid in front of the main monastery upto a distance of about 150 m away towards north. These trenches also yielded many important structures of late phase. These structures were constructed of the building materials robbed from the main monastery when the *vihāra* was plundered. A fairly good number of Buddhist as well as *Brāhmaṇical* deities were discovered from this area.

During the eight years field work, the main concentration was shifted to the central shrine which was partially exposed earlier by the Patna University team. The remaining lower portion of the shrine on its four sides were exposed. We also opened the northern chamber of the shrine leaving the others untouched. In the ninth year's dig, the so called library-complex in the southern side was excavated. In the same season just outside the Main Gate towards eastern side, excavations yielded votive *stūpa*-complex. A few trial-trenches were also laid on another mound located towards the northwestern corner of the Main Monastery at a distance of about 0.5 km known as Dharohara in Madhavarampur village. This area is also known as Jangaliasthan. The excavations resulted in the discovery of the remains of a medieval fort of about thirteenth century AD, which was partially exposed.

It will not be out of place to record here that inspite of all hardships including non-cooperation of a section of the villagers, whose lands were acquired and also due to non-availability of the technical staff, I could manage to execute the work of getting the site excavated in scheduled time

and maintained the records of the excavations with the help of newly recruited Technical Assistants and Site Supervisors. The result of the excavations, no doubt, pin pointed the site as the actual remains of the once famous Vikramaśilā *mahāvihāra*.

The report of the excavations is delayed due to my promotion as Director. Subsequently my retirement in quick succession in the year 1984 is another reason for the delay. In December 1989, I was appointed Consultant in the Archaeological Survey of India for a period of 15 months to complete the report of the Antichak excavations. Under the scheme, I only prepared the draft copy of the report. Due to non-availability of the technical assistance the report remained incomplete, inspite of my best efforts to finish the report in time. I used to remind the concerned authority regarding the report, but my request was never entertained sincerely because in official records no pending report was marked against my name. But I was conscious on my part that the report of Antichak excavations was pending and I was feeling very much guilty because of non-completion of the report in time. It will be a sort of discredit to the excavator who did not bring out the report after exposing the site. Archaeological excavations if not properly documented and reported in time is equivalent to the destruction of the evidence regarding the history of the site. However, I was awaiting for an appropriate time which came to me at last with the posting of Shri S.C. Saran as Superintending Archaeologist in the Excavation Branch—III at Patna. Soon after he joined Patna, he paid a surprise visit to me and assured me to extend maximum facilities to me, in case I take up the work of completing the report of Antichak excavations. Shri Saran fulfilled his commitment and it is his efforts that I am now presenting the report of the Antichak excavations to the scholars who are interested in its archaeological discoveries.

Patna

B.S. Verma

ACKNOWLEDGEMENT

In the initial stage of the excavation at Antichak I was assisted throughout by Sarvashri B.N. Prasad, Senior Technical Assistant, S.C. Saran*, Technical Assistant, (now Superintending Archaeologist in Excavation Branch-III), S.K. Choudhary, Dr. Vijay Shankar* (joined the excavation as Technical Assistant and both are now Dy. S.A., A.S.I.). Dr. H.P. Sinha, Excavation Branch-I, Nagpur, joined the Project office on transfer at a much later stage, (he is now Dy. Director, State Archaeology, Jharkhand). Shri A. Mukherjee, Surveyor, M.P. Singh joined as Draftsman and at a later stage Buddhi Singh, Photographer, joined the Project on deputation, Shri T.K. Shrivastava, joined as Photographer at a very late stage. The above referred persons were of great help to me in the completion of the excavation work at the site. Shri S.C. Mishra, Stenographer, typed the first draft of the report I recall here with gratitude the devoted and zealous services rendered by all of them.

I received valuable instructions from my officers of the Head Quarter, New Delhi. Among them, I express my gratitude to Prof. B.B. Lal, former Director General, Archaeological Survey of India for having entrusted me with the responsibility of unfolding the mystery of *Vikramasīlā mahāvihāra*. Dr. Debala Mitra, former Director General, A.S.I., like a Guardian used to remind me very frequently to finish the report at the earliest. I am sorry, inspite of my earnest efforts, I could not complete the report during her lifetime. However, I am very much indebted to her for giving me timely reminder, otherwise I could not have been able to complete the report at any stage. Shri J.P. Joshi, former Director General, Archaeological Survey of India also encouraged me time to time for my work conducted at the site. I must express my sincere thanks to all of them for encouraging me. Late (Shri) K.M. Shrivastava, former Director, Archaeological Survey of India, was very much helpful to me at the time of organising the office of the *Vikramasīlā* Excavation Project at the initial stage. He is a good friend of mine, always extending full co-operation to me whenever I needed him.

I have no words to express my gratitude to Prof. B.P. Sinha, my respected Guru, who has always been a source of inspiration to me. It is he, who took sincere interest in settling the controversy regarding the location of the *Vikramasīlā mahāvihāra* site. While I was conducting the excavations at Antichak, he visited the site twice and always encouraged me by way of appreciating my work. Sorry that the report of the excavations could not be ready during his lifetime.

I express my sincere thanks to Shri Saran and to his entire staff in the office for their generous co-operation in my work. Shri O.P. Pandey, the Photographer, Shri S.P. Gupta, Draftsman and Shri Manish Kumar, Computer Typist, deserves my thanks for preparing the Plates, Figures and care fully typing the script. The credit of getting the present report ready, may go to Shri Saran. Sarvashri Dinesh Ambastha, Shri Sushil Chaudhary, Dr Vijay Shankar and Dr H.P. Sinha, all deserve my thanks for assisting me in writing the chapters of this report.

* We deeply regret the death of Shri Saran and Dr. Vijay Shankar recently without whose efforts this report could not have been completed

My thanks are due to Dr. P.K. Trivedi (Dir./Pub) for its publication. Before I conclude, I would like to place on record the help and support of Dr. Arundhati Banerji (SA/ Pub), for hard work and patience in editing and correcting the text wherever necessary. She is assisted by Dr. Vinay Kumar Gupta (Assistant Archaeologist) for the text portion besides proper placement of drawings and photographs and for technical assistance to Shri Hoshier Singh (Production Officer). Without their warm co-operation it would not have been possible to bring out this report in the present format.

Finally, I crave my indulgence of readers for the mistakes, if any, that might have crept in bringing out the report.

Patna

B.S. Verma

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THE SITE AND ITS ENVIRONMENTS

CHAPTER

I

Antichak (Lat. $25^{\circ}15'N$; Long. $87^{\circ}25'E$) is located near Kahalgaon Railway Station of Eastern Railway and comes under Patharghata Post Office in Bhagalpur District of Bihar State (fig. 1), although, formerly, it was a part of West Bengal. To the north of the village Antichak, the holy Ganges is flowing at a distance of about two km; to the south at about 2 km away lies Govardhana hill; to the east the village Lallapur is situated at a distance of 0.5 km and to the west, the village Madhorampur lies at about a km away from the site.

The site (pl. 1) proper can be approached from Kahalgaon (a railway station on Kiul–Howrah loop line of the Eastern Railway) via the villages Kashdih and Patharghata. The latter is another ancient site having sculptures carved in rock and rock-cut caves belonging to the Gupta period. To the east of Patharghata village and towards the west of the site, the village Oriup is situated from where the remains of chalcolithic culture were reported. There is a motorable pitched road reaching upto the site and only tongas are available as means of transport. Sometimes rickshaws and auto-rickshaws are also available.

The exact location of the excavated remains (fig. 2) is towards the east of the village Antichak. It is surrounded on three sides by cultivable fields and to the south lies Govardhana hill of the Rajmahal group, constituting one of the most conspicuous features of the landscape. An erosional water course of a 'barsati nala' traverses the monastery from south-to-north

and has caused considerable damage to the south-west as well as the north-west corners of the monastic-complex.

The area covered by the monastic-complex is about 330×330 sq m. The main occupation lies to the south of the monastery on the plains near the foothills. The condition of this rocky area, with a dry soil was ideal for early settlement as the River Ganges was flowing quite near to the site in ancient times.

Geologically, a considerable portion of the surrounding area, notably the northwestern portion, i.e., the area known as Patharghata has several detached patches of granite. The white and ochre clay as well as the limestone, forming about 150 ft or 60 m thick deposits of Patharghata hill, rest upon gneiss at a few meters above the high flood level. On the east side of the Patharghata hills, the sandstone is overlaid by dark-green basaltic trap. The slope of the beds being easterly, the whole east end of the ridge, as well as some other small hills in that direction, are formed entirely of this rock. These outcrops are all outliers of the great trap formation, of which the Rajmahal hills are a part. From the remains of fossil plants in the sedimentary beds, inter-stratified within the eruptive rock, it was ascertained that the formation corresponds with the Lias horizon of the European series (*Bihar-District Bhagalpur, Gazetteer, 1962, p.7*).

Two types of soil are found in the area: the first is 'Kewal Mitti' which is suitable for all crops except maize and 'kurthi' and is blackish

ANTIQUARIAN MAP OF BIHAR

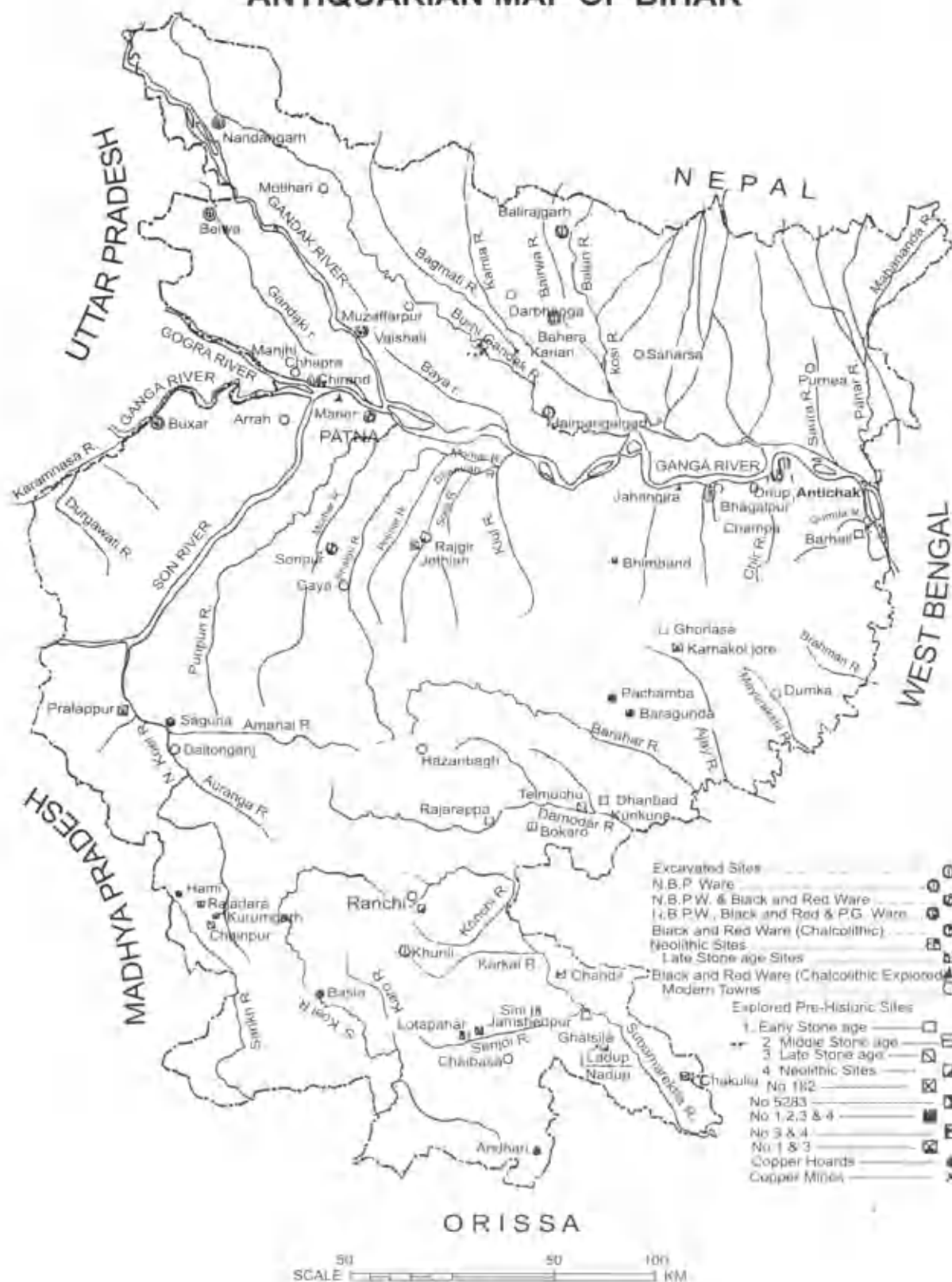


Fig. 1



Pl. 1 : Site before excavation

in colour. The other is 'Gori Mitti' which is reddish-yellow in colour and is suitable for paddy plantation. Ordinarily it is suitable for all kinds of crops, if irrigated. The main cultivated crops in this area are sugarcane, gram, varieties of pulses, maize, wheat and vegetables.

At Patharghata, also called Bateshwarasthana, some ancient rock carvings, rock-cut caves and inscriptions in shell character engraved on a rock were noticed. They are ascribed to the Gupta - post Gupta period on stylistic ground. Some ancient remains of brick-structures are also found at the top of the hill. Hiuen-Tsang in the first half of the seventh century AD made a reference to a hillock, about

48 km away towards east of Bhagalpur. Perhaps, he referred to Patharghata hills. Besides, a number of high mounds are visible on the east, north and west of the site. The mound lying to the west near Patharghata was subjected to a trial dig long back by Krishna Deva of the Archaeological Survey of India (henceforth the Survey only). The excavations have yielded some medieval structures. Recently, during some clearance work undertaken nearby, a new rock-carving representing a dancer and a man playing on a peculiar musical instrument, probably made of bamboo piece, was found. Much more archaeological wealth is still hidden there and the hill needs a thorough clearance.



GENERAL OVERVIEW

CHAPTER II

1. Tibetan Traditions

Situated on the bank of the River Ganges, between ninth-twelfth century AD, the ancient Vikramaśilā *mahāvihāra* was lost for ever to the Buddhist world. The Survey under Vikramaśilā Excavation Project, discovered this famous Buddhist *mahāvihāra* in the village Antichak in Bhagalpur district of Bihar. The site is about 50 km to the east of Bhagalpur and is about 15 km north-east of Kahalgaon railway station (E.R.). Like Nālandā, this *mahāvihāra* was also an international centre of Buddhist learning. According to the Tibetan historians, this *mahāvihāra* was established by king Dharmapāla in the beginning of the ninth century AD. The *mahāvihāra* produced great scholars who were invited by foreign countries for the spread of Buddhist learning, culture and religion. It was well known to the Tibetans and there was a regular cultural intercourse between Tibet and Vikramaśilā. The Tibetan traditions are unanimous about its location on a hill on the bank of the Ganges. Tārānātha (a Tibetan Lāmā) refers to its six gates, which were guarded by the most erudite scholars called *dvāra paṇḍits*. These *paṇḍits* took severe test of those who wanted admission in this university. Like the senate or the academic council of the modern universities, there was a board of eminent professors whose main function was to supervise and issue instructions to the various teachers. This board kept a vigil over the affairs of the University of Nālandā also. This kind of co-operation in work and management between the two universities was perhaps due

to king Dharmapāla being their common head. Exchange of teachers also used to take place between them. Like present day convocation, degrees and titles were awarded to the university students by the reigning kings.

The Tibetan traditions do not give us definite information about the area or configuration of the campus of the university. But the description available gives the idea of a grand and very extensive establishment with lofty and magnificent building constructions. It is said that there were one hundred and sixty professors and one thousand students (monks) during the reign of king Rāmapāla (AD1080). Tibetan sources also refer that the university was surrounded by a massive wall with a central shrine which was exposed partially by the Patna University team. Like Somapurī *mahāvihāra* (now in Bangladesh), the wall of this shrine was adorned with terracotta plaques.

2. Aims of the Excavation

For long the exact geographical location of the site of Vikramaśilā *mahāvihāra* of the Pāla period was a matter of controversy among the scholars. Different scholars had given different theories regarding the location of the site. No unanimity could be reached till the present excavations pin pointed the exact location of the Vikramaśilā *mahāvihāra* in the village Antichak in Bhagalpur district of Bihar. Buchanan saw the present mound of the village Antichak in AD 1811 and thought it to be a royal house, but it was Oldham who identified the mound as the

9



General Overview

probable site of Vikramaśilā *mahāvihāra* while he was editing the report of Buchanan in the year 1930. Cunningham identified Vikramaśilā *mahāvihāra* with a mound in the village Silao near Nālandā. S.C. Dass tried to locate it near Sultanganj in Bhagalpur district. Vidyabhushan also corroborated the theory propagated by Dass. Rahul Sankrityayan too subscribed to the theories of Dass and Vidyabhushan but he also kept himself open to the possibility of Vikramaśilā *mahāvihāra* being located further east of Sultanganj. He has even suggested to examine thoroughly all the sites lying between Shahkund, Sultanganj to the Patharghata hills. N.P. Chakravarty emphasized after exploring the area around Patharghata (also known as a Bateshwarsthan) that it might be the possible site of Vikramaśilā *mahāvihāra*. Chakravarty was favoured by N.L. De. He says "there can be no doubt that Patharghata near Kahalgaon was the ancient Vikramaśilā *mahāvihāra* and that the ruins upon it are the remains of the celebrated monastery".

But all the above mentioned theories have been dismissed for one reason or the other and the recent excavations by the author at Antichak have brought to light the ruins of the Vikramaśilā *mahāvihāra*. L.K. Mishra of the village Kasdihi made earnest efforts to get the site excavated with a view to dismiss the different theories propagated by different scholars regarding the location of the Vikramaśilā *mahāvihāra*. Working upon the tips from the earlier exploration and the Tibetan sources, a thorough exploration around Patharghata area was conducted by B.P. Sinha of Patna University and after analyzing all the facts before him, he arrived at the conclusion that the mound in the village Antichak is the most probable site of the Vikramaśilā *mahāvihāra*. On this presumption, he carried out a small-scale excavation at the highest mound and exposed a huge brick *stūpa* with chambers and ante-chambers on all the four directions along with two circumambulatory

paths at a height of about 2 m from one another. Continuation of the excavation for a long time was not possible for the university on the consideration of the fund and the time involved therein. Thus, the Government of India under the supervision of the Survey sanctioned a project to excavate the site to settle the long standing controversy regarding the exact location of the ancient Vikramaśilā *mahāvihāra* for ever.

3. Results of the Excavation

From 1972-81, the Vikramaśilā Excavation Project conducted horizontal excavations at this ancient mound in the village of Antichak and exposed the entire plan of the university (fig. 3). The monastery-complex is 330 x 330 sq m and consists of a series of monastic cells (4.15 sq m) numbering 208, excluding rectangular structure flanking the northern gate and the circular rectangular projection around the outer wall. The monastic cell opens into a longitudinal verandah. The projected circular and rectangular cells from the outer wall have been constructed alternately at a distance of about 22 m apart from each other. In the centre of the three wings of the *mahāvihāra* there are bigger rectangular projections with the provisions of three cells with bed-platforms. Similarly from the verandah there are projected descending staircases. These projections face the chambers of the central shrines in their respective directions. A few brick arched-basement chambers have also been located under some of the monastic cells. Traces of about a dozen such chambers have been found and only two of them are somewhat in a perfect condition. To enter these chambers there are provision of manholes in one of the corners of the cell through which one would have to drop himself into them. The maximum depth is about 1 meter. At one place, there was found a twin chamber with inter connected passage. The floors are paved with flat bricks.

PLAN OF VIKRAMAŚILĀ MAHĀVIHĀRA

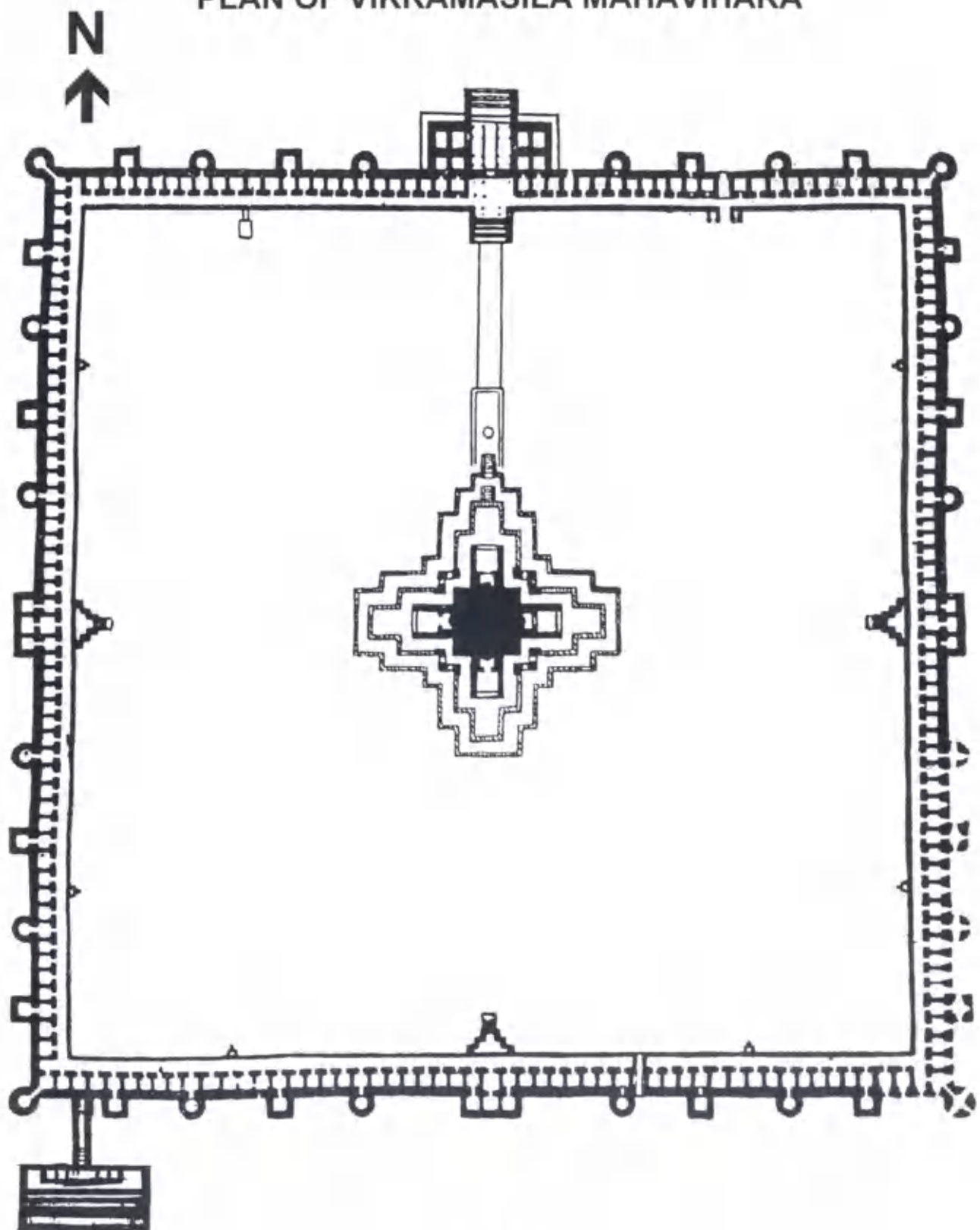


Fig. 3

General Overview

From the excavations so far carried out, it appears that the university had only one gateway in the north. The gateway-complex is very much imposing. The passage is paved with bricks laid on edge and was roofed on tall monolithic pillars of stone (7.08 m long) poised on square base stone numbering four on either side. At the end of the passage, there are three stone staircases and a heavy door-sill providing access to a big platform which is projected in the inner courtyard of the monastery. It was also roofed and provided with steps for going down to the inner courtyard. From here upto the central shrine, there was found a badly damaged connected pathway with rammed floor on brick pavement.

Beyond 70 m towards east from the north gate, a postern gate was discovered which was found to be blocked in later period. Another narrow passage was also located in the southern wing of the monastery towards the east. The establishment was well planned as proved by the discovery of the main drainage towards the north-east corner of the monastery. Made of dressed stone-slabs in rectangular shape and joined by iron-dowels, it is 80 cm in width and 90 cm in height. The length of the drain is 16.35 m with a slight curve in the middle. The Tibetan tradition refers to a central shrine of the monastery which was adorned with a life size image of *mahābodhi*. This shrine was exposed earlier by the Patna University team referred to above. From the excavation of the central shrine and the northern gate, it was further revealed that the structure suffered damage and thus renovated twice. Attached to the central shrine were four sufficiently spacious chambers facing four directions in which colossal images of the Buddha and the Bodhisattvas in clay were installed. From the excavations, it was further noticed that the doors of all the chambers were blocked with bricks and ante-chambers were utilized as shrines at a later date. The northern

chamber was filled with debris and after levelling it, a *pucca* floor was made and a brick pedestal was erected upon which another stone image of Lord Buddha was installed. This image of the Buddha now adorns the Museum of the Patna University. In this connection, it is interesting to note that an inscribed pillar stump was discovered by the Patna University team. The inscription refers to a local chief named Sahura of Chapa (*Charipā*), who dispelled a planned attack by the rulers of Baṅga over *mahāvihāra*. This attack might have been the cause for Sahura to renovate the shrine and the monastery and to install an image of Lord Buddha. Sahura was probably a local chief of the area.

The Tibetan tradition further mentions that the *mahāvihāra* was surrounded by a massive wall. In the course of excavations in front of the northern gate, towards north, the remains of a thick wall with a small gateway-complex were discovered. This wall was found running east-west. To determine its length and its existence in either direction, several trenches were laid, but instead of tracing out the further extension of the wall, many other important discoveries were made. To the south of the main monastery, towards west was found a closed rectangular structure, measuring approximately 41.50 m long and 18.65 m broad. The thickness of the wall of this structure is abnormally thicker than the rest and is 4.70 m. This structure is connected with the main monastery by a narrow covered passage flanked by walls measuring 31.70 m long and 2.30 m thick. The height of the wall could not be determined as it is badly robbed. Attached with the northern wall, this rectangular hall contains four small cells and one rectangular bigger cell. The extreme southern wall contains thirteen sloping channel-like vents at about 2.65 m apart and they merge with the level of water of the reservoir constructed just at the foot of the southern wall. The reservoir slopes towards south and its surface is paved with flat brick plastered

with lime and brick powder. The exact function of this structure could not be determined. It is presumed that it might be the library hall of the *mahāvihāra*.

In front of the northern gate on either side of the damaged passage a votive *stūpa*-complex was found, 150 m further north, beyond the main monastery. Flimsy structures of later period were found. This area yielded many important antiquities. From one of the flimsy wall, a fairly good number of images were found. Perhaps they were purposely concealed there to save them from the ravages of the destroyer of the monastery.

At a distance of one km towards west from the main monastery, excavations revealed the existence of an old fort, probably constructed with the materials robbed from the monastery. Tibetan sources mention that the Turks destroyed the monastery and constructed a fort there. A rampart wall with two bastions was exposed (fig. 4). The Tibetan sources further reveal that the monastery was destroyed in the beginning of the thirteenth century AD during the time of Muslim invasion.

The excavations indicated that a violent destruction robbed the establishment of its grandeur. It is further validated by the remains of the fallen and broken stone pillars dis-jointed from their bases, robbed off courses of bricks and extensive deposit of ashy layers found in the excavations. In other words the destruction of the monastery was completed by a planned attack by some outer elements.

The excavations yielded a large number of antiquities of different materials like terracotta, stone, iron, copper, gold, silver, bronze, ivory, bone, shell etc. The most important among these are the images in stone and bronze. The stone images include Buddhist and Brāhmanical

images. These include: the Buddha, Bodhisattva, Maitreya, Mañjuśrī, Mārīchī, Mahākāla, Tārā, Jambhala, Aparājītā, Śaḍakṣarī Avalokiteśvara, Mahāchandraśaṇa, *Navagraha*, Viṣṇu, Śiva, Umā-Maheśvara, Sūrya, Mahishāsura-mardīnī, Kaumārī, Chāmūḍā, Vaiṣṇavī, Manasā, Vārāhī, Śeṣhaśāyī Viṣṇu, Agni, Kubera, Vāyu, Gaṇeśa, Bhairava, Pārvatī, Gaṅgā, Kārttikeya, Kāmadeva, *Sapta-mātṛkā*, Naraśiṃha, Śadyojātā, Ardhanārīśvara etc. Perhaps by that time the Buddhists had adopted many Brāhmanical deities in their pantheon to popularize their religion among the masses. The bronze images are mostly Buddhist represented by the Buddha, Maitreya, *Vajrapāṇi* Avalokiteśvara, Lokeśvara, Mañjuśrī, Tārā and Simhanāda. Besides, there are two more bronzes which represent a dog and a boar.

4. Identification of the Site

With this view a horizontal excavation was started by the author under the auspices of the Survey in 1972 and the work continued till 1981. Although, no epigraphic evidence in the form of seals, sealings or copper plate etc. bearing the name of Vikramaśilā was found during the excavations, yet on the basis of geographical, circumstantial and material evidences so far discovered from the excavations, it can now safely be said beyond doubt that this very site is none other than the site of the ancient Vikramaśilā *mahāvihāra*.

Somapurī *mahāvihāra*, previously in India, now in Bangladesh is very much akin to the present *mahāvihāra* in plan, area as well as in grandeur. The discovery of Vikramaśilā *mahāvihāra* has amply compensated the loss we have incurred on account of the partition of the country. It was due to great similarity between these two monasteries that a great confusion prevailed among the scholars who were inclined to suggest Somapurī *mahāvihāra*

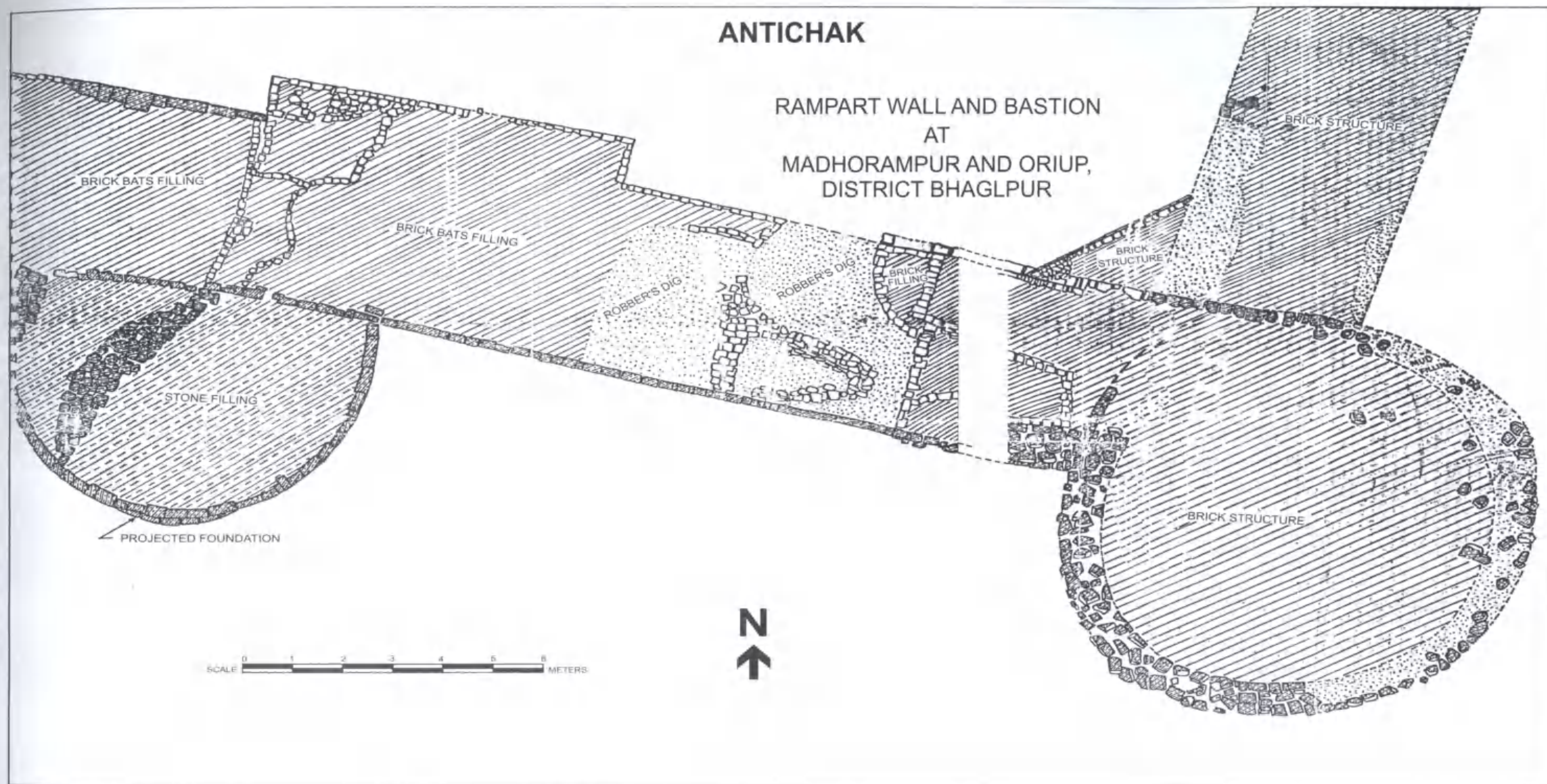


Fig-4

General Overview

as Vikramaśilā *mahāvihāra* long before the Antichak excavation started. It would not be out of place to mention that S. Dutta, though silent in regard to the identification of the site has placed Vikramaśilā in West Bengal in the map published in his book "*Buddhist Monks and Monasteries in India*". But at one place in the said book, Dutta stated, "As Dharmapāla built the Vikramaśilā establishment, so his successor built the Somapurī *mahāvihāra*, both planned and designed on a strikingly large-scale. This statement of Dutta is highly important so far as the identification of the site with Vikramaśilā *mahāvihāra* is concerned, as the plan of both the *mahāvihāras* is very much similar to each other. Long before, the present site was not exposed, Alka Chattopadhyaya has gone to the extent of identifying the Somapurī *mahāvihāra* as Vikramaśilā, Tibetan sources have mentioned three important contemporary *mahāvihāras* in the eastern region of this country (India). They are Vikramaśilā, Oddantapurī and Somapurī. Oddantapurī was identified with a mound in Biharsharif town which is situated near Nālandā and Somapurī *mahāvihāra* identified with Somapurī *mahāvihāra* in Paharpur (Now in Bangladesh). But the location of the Vikramaśilā *mahāvihāra* was a subject of controversy. Tibetan sources indicate that Vikramaśilā *mahāvihāra* was known by four names in the four quarters. In Tibet, it was famous under the name of Vikramaśilā. This information was gathered by S.C. Dass. But astonishingly, the above mentioned three names are nowhere to be traced in his writing. But for his forgetfulness to mention these alternative names, we have perhaps been better equipped today to establish the identity of the *mahāvihāra* with authentic proof. The Tibetans always emphasized these three

important *mahāvihāras*, Vikramaśilā was the biggest and the most important.

The Somapurī monastery, having a magnificent and imposing construction, was excavated earlier which led the excavator Dikshit to conclude that of all the monasteries built during the Pāla period, Somapurī was the greatest. The result of the Somapurī *mahāvihāra* excavation as far as its history of the rise and fall is concerned, corresponds at least roughly to the history of the rise and fall of the Vikramaśilā *mahāvihāra* as told by the Tibetans. There is surprising similarity between the histories of Somapurī and Vikramaśilā that led Dikshit to attribute certain events to Somapurī *mahāvihāra* although they actually happened only at Vikramaśilā *mahāvihāra*, as for example, he stated that Dīpaṅkara Śrījñāna lived for years in Somapurī *mahāvihāra* and that his spiritual preceptor Ratnākara Śānti was the *sthavira* of the *vihāra*. This directly hints towards Dikshit's assertion claiming Somapurī *mahāvihāra* as Vikramaśilā *mahāvihāra*.

Thus in the present state of our knowledge, the monastery which was famous by the name of Vikramaśilā in Tibet was perhaps better known in India by some other name, may be by the name of Rājagṛha *mahāvihāra*. A terracotta sealing discovered from the site in course of excavation, though not very clear, refers to a *mahāvihāra* namely Śrī Rājagṛha *mahāvihāra*. We have references mentioning this *mahāvihāra* as Royal Monastery at many places because of the fact that this *mahāvihāra* was founded by king Dharmapāla in the beginning of the ninth century AD.

The archaeological finds so far discovered from the excavations at Antichak are none other than the remains of the famous Vikramaśilā *mahāvihāra* which according to the Tibetans,

was situated on the bank of the River Ganges in Magadha. This fact is further corroborated by the statement of Bromton, a Tibetan monk (a contemporary of Śrī Dipāṅkara Śrījñāna) who has stated that Nag-Tsho after crossing the Ganges late at night reached the monastery immediately and took shelter in a guest room meant for the Tibetans. This is the most authentic evidence to establish the location of the *mahāvihāra* on the bank of the River Ganges. Even at present time, the River Ganges is hardly at a distance of about two km from the actual remains of the *mahāvihāra*. Thus the geographical location of the monastery also supports that the site is the Vikramaśilā *mahāvihāra*. No other monastery with such massive building structure in Magadha (Bihar) or in Bengal is so close to the Ganges.

Dharmasvāmī, a Tibetan scholar who visited India some years after the destruction of the Vikramaśilā *mahāvihāra*, between AD 1234 and 1236, recorded that the *mahāvihāra* was raised to the ground and its foundation stone was thrown into the Ganges. It can also be gathered from the statement that the monastery was located on the bank of the River Ganges, because had the river not flown by the side of the monastery, there would have been no chance of the foundation stone being thrown into the River Ganges. According to this statement, the site was in existence during his uncle's (elder Dharmasvāmī) visit to India who had seen Vikramaśilā 50 years earlier. It had gone out of existence some time between AD 1199-1206.

Another evidence which further adds in identifying the site with the ancient remains of Vikramaśilā *mahāvihāra* is the discovery of a fragment of stone inscription which mentioned the name of Sodhala *maṭha*. Sodhala was

probably attached with the court of the Pāla kings. He hailed from south India and has written a book known as "*Udaya Sundarī Kathā*" in which he has mentioned Dharmapāla as *Uttarāpatha Svāmī*. Probably, Sodhala might have been one of the ministers of the king Dharmapāla. The Pāla rulers were mostly followers of Buddhism but their ministers were generally Hindus. Since king Dharmapāla constructed Vikramaśilā monastery, Sodhala might have constructed a *maṭha*.

The excavations carried so far at the site give the picture of a magnificent establishment of a huge Buddhist monastery. The present excavations have indicated that a violent destruction might have robbed the establishment of its grandeur. Such type of total destruction was due only because of corrupt practices adopted by the monks of the monasteries in propagating heinous form of Tāntricism. *Guhya Samāja* Tāntric texts are the burning examples of it.

5. Destruction of the Site

Vikramaśilā was the last strong hold of Buddhist religion in India. But it has been noticed that after four hundred years of its establishment, the site was lost for ever and it was even difficult to identify the site. The reasons are obvious. The entire country was being threatened by Muslim invaders. Bakhtiar Khalji made an abortive attack on Nālandā *mahāvihāra* and proceeded further towards Bengal. Taking advantage of the situation, the Turks of Bengal made a similar attack on Vikramaśilā *mahāvihāra*. They destroyed the *mahāvihāra* and put it under fire. Many of the monks were killed and the remaining left the place and took shelter in the neighbouring countries like Nepal, Bhutan, Japan, China, Ceylon etc. These facts are revealed by Lāmā Tārānātha, a Tibetan monk

General Overview

who came to India in the seventeenth century AD. He mentions in his book "*Buddhism in India*" that Turks plundered the *mahāvihāra*. The local people (the worshipper of Īśvara, i.e., Hindus) did not oppose it, rather they assisted the invaders in their attack on the *mahāvihāra*. In other words Buddhism was finally rooted out from the land of its birth. Discovery of Buddhist deities in the above mentioned countries is the evidence of this fact. Buddhist Tāntric form of religion is still being performed in Tibet. Tanka paintings on silken clothes and metal icons of Yab-Yub depicting male and female deities in compromising pose are further indicative of the fact that Tāntric form of worship is still very popular in Tibet.

Now the question arises as why the Hindus did not oppose the Muslim attack and what was the main reason behind almost complete disappearance of Buddhism from India. The main cause was the adoption of Tāntric form of religion in Buddhism. How and why Tāntricism was introduced in Buddhism, a short survey of Tāntricism is given below and it will reflect how much it was responsible for the total eclipse of Buddhism from India and at a later stage it finally mingled with Hinduism.

Tantra and *mantra* is a kind of mystical concept widely prevalent amongst the early primitive societies. It was practiced by them to ward off any kind of disease or suffering, by which they were occasionally attacked. Such practices were mostly done by the senior persons of the society. They commanded high respect in their community and were also supposed to act as the head of the society. To further impress the innocent masses, they started worshipping mysterious gods and goddesses with charming rituals, which

included animal sacrifices. Human sacrifices were also occasionally performed. This system of mysticism continued for a long time. However, during the start of the historic period, that is circa sixth century BC, the Buddha and Jaina Mahāvīra, the two reformists raised their voices against the prevailing sacrifices in the then society. They started preaching non-violence. King Aśoka, in the forth century BC, after the bloodiest battle of Kalinga was moved to see thousands of killed soldiers. He immediately stopped conquering kingdoms and started preaching *dharma*. He stopped killing of animals in his domain. Officers were appointed to watch that no one disobeyed his orders. His proclamation affected the Tāntric form of worship temporarily.

With the coming of the Gupta rulers in power in the beginning of the fourth century AD, Tāntric worship revived again but in another form, known as *Śakti* worship or *Śakti* cult. Much stress was given to the worship of female deities. During this period *Śakti* cult prospered and flourished. Practice of sacrificing animals again revived. It became a part of the Hindu religion. Gupta rulers were followers of Hinduism and hence Hinduism got royal patronage. This period marked a sharp decline in Buddhism. It was already divided into two sects (1) *Theravāda* or *Hīnayāna* (2) *Mahāyāna*. The former believed in the Buddha's teachings while the latter did not consider the Buddha as supreme. *Hīnayānists* are conservative whereas the *Mahāyānists* were liberal in their principles. In course of time, *Mahāyāna* cleared the path for another branch in Buddhism known as *Vajrayāna* (Diamond Vehicle). It led to the formation of esoteric character of Buddhism also known as Tāntric Buddhism. The Tāntric Buddhists performed their worship in most

guarded and secret ways and also initiated their pupils secretly.

After the decline of the Gupta rule, Pālas came to power. Being followers of Buddhism they extended royal patronage to Buddhism. To increase the number of their followers, they introduced many new deities and also adopted many Brāhmaṇical deities in their pantheon with minor changes in their names and *vāhanas* (vehicle). For example, the Sun God was adopted with his name changed as Mārīchī. Kubera, the God of wealth had been named as Jambhala. Lord Śiva had been adopted and named as Simhanāda, Gaṇeśa and *Navagrahas* were also adopted by them to popularize their religion. They were not satisfied with their above actions, so they went further to humiliate the gods and goddesses of the Brāhmaṇical religion. They created a new deity named Trailokyavijaya trampling over lord Śiva and Pārvatī. Similarly Aparājita is shown trampling over Gaṇeśa. The main purpose of projecting such deities was to impress the masses that their deities were more powerful than the deities of the rival group, that's of the Brāhmaṇical religion. These were some of the tactics of the Tāntric Buddhists to popularize their religion among the innocent masses. All these above evidences are indicative of a powerful Tāntric form of Buddhism prevalent during the eighth to twelfth century AD. Its popularity was further recognized when Tāntric study was included as one of the important subjects introduced in the curriculum of the newly established university of Vikramaśilā, founded by king Dharmapāla, the 2nd ruler of the Pāla dynasty in the beginning of ninth century AD. The teaching of the University was religion oriented. In the initial stage, Tāntric teaching

was imparted in a sacred and guarded way but with time, the standard of teaching declined to a very low degree. Śīlabhadra, Jetarī, Ratnākara Śānti etc., were the most renowned teachers of the Tāntric study in the *mahāvihāra*. The *Vajrayānists* and *Mahāyānists* were preaching dangerous practices which were certainly leading the general masses to sexual indulgence and vulgar perversive practices. It is also to be borne in mind that the *Siddhas* were generally moving among the lower classes such as *Doimbī*, *Chāṇḍālī*, *Śabarī*, *Raṇḍī* etc., and only by esoteric symbolism, the *Siddhas* could preach highly philosophical truth to them. But at the same time, it is obvious that such esoteric expressions and practices vehemently preached as the means of attaining *nirvāṇa* must have increased the moral degeneration. For the common masses it was the easiest way to salvation but for the men of respect, it was a kind of crime and in any case not to be accepted.

The *Guhya Samāja Tantra* stressed that one who strives after salvation (*nirvāṇa*) should always enjoy *Prajñāpāramitā* or the perfect truth. This *prajñā*, they said resides in every woman on earth and they should be enjoyed without reservation. Good, bad, indifferent, diseased and depressed, all are welcome. No distinction should be made between women of higher class or lower class, and no women, even those closely related, should be allowed to escape. Such practices were bound to contribute to the decline of Buddhism.

Now it is perceived that Buddhism of this period was neither the ancient ethical *Hīnayāna* nor the philosophical *Mahāyāna*, but a new creed called *Tantrayāna* with ritual and magical incarnation, which in due course of time got

General Overview

absorbed into Hinduism. The introduction of *tantra* and the worship of large number of gods and goddesses in this new form of Buddhism narrowed down the gulf between Buddhism and Hinduism and it did not take long time for the Buddhists to transfer their allegiance wholly to

the Hindu gods and goddesses who had already included the Buddha as one of the ten *avatāras* of Vishṇu long ago. Perhaps this was the main idea for the sculptors of this period, who introduced crown or *kirīṭamukuta* in the image of the Buddha to make him resemble Vishṇu.



CHRONOLOGY OF THE SITE

CHAPTER



The chronology of the site may be determined with the help of the following evidences discovered during the course of excavations and supported by the recorded history of the site.

- (1) Terracotta seals and sealings
- (2) Metal and Ivory seals
- (3) Coins and Cowries (a kind of sea shells)
- (4) Inscribed stone images and broken pieces of inscribed stone slabs
- (5) Pottery

As there is no direct evidence on the chronology of the site, the above materials discovered so far in course of excavations at Antichak throw a considerable light to determine the date of the site. A fairly good number of terracotta sealings have been found at Antichak and they have thrown a significant light on the chronology of the site. Of the total number of sealings so far registered, half of them are blurred and the rest are somewhat in a good condition. From the inscriptions impressed on them, it appears that they all belong to the period between the ninth and the twelfth century AD. They generally mention the name of some individuals. Few sealings throw some significant light on monastic symbols. Emblem on these sealings such as 'wheel flanked by deers' represents a monastic symbol. One such seal is badly damaged, yet the emblem on it is very clear. Another reading, though its inscription is blurred, yet the sealing is complete and the

emblem is crudely depicted. The complete reading could not be done, but the reading of '*Rājagriha mahāvihāra*' has been deciphered. The character of the alphabets of the sealings, no doubt belong to the period between the tenth to twelfth century AD.

The same characters of alphabets have been found on the seals made of metals and ivory. Such seals are five in number. Three are of metal and two are of ivory. Out of three metallic seals, one is on a ring. They all refer to some individual. The alphabets on these seals are in negative. On palaeographic ground, all these belong to the period from the tenth to twelfth century AD.

The excavations have also yielded coins both in silver and copper. The total number of coins so far discovered is ten. The copper coins are six in number and are very much rusted and corroded and as such they are not much helpful in determining the chronology of the site as well as about their issuers. However, the silver coins, four in number, are slightly in a better state of preservation. They have been found from the upper strata. From their very appearance, they look like Sassanian coins of eastern Magadhan variety having the impression of Sassanian head or the fire-altar. These coins bear the legend *Śrī Vighraha* or '*Śrī Vi*' and they have been assigned to Vighrapāla II, that is in the second half of the tenth century AD. Prior to this ruler, no Pāla ruler was found issuing such coins. The discovery of a large number of '*Chitti*' Cowries (a variety of sea-shell) in hoards, coupled with

extreme scarcity of common currency in the region, suggest that the cowries were the main medium of exchange during the early Pāla rule.

Inscribed Image and Stone Slabs

A fairly good number of stone images bearing inscriptions either on the throne or on the pedestal or on the back have been discovered from the excavations. None of them have so far given any clue regarding the exact chronology of the site. Majority of the inscriptions record the Buddhist creed '*ye dhamma hetu prabhava hetu*'. The characters of their script, no doubt belong to the period between the tenth to twelfth-century AD. The images on the basis of style may be placed to the period stated above. The types of the stones used for carving the images also prove that they belong to the Pāla period (ninth to twelfth century AD), as during this period black basalt and limestone were mainly used in manufacturing the images.

One of the inscriptions, engraved on the pedestal of an image of Tārā, refers to the gift of the image by a great devotee (*paramopāsaka*) Pratihāra Udayāvara of the *Mahāyāna* School, for the attainment of supreme knowledge by all the creatures having in their front rank, the *Āchārya*, the *Upādhyāya*, mother and father. Pratihāra belongs to the period in-between the eleventh and twelfth century AD. The characters of this script engraved on the pedestal of the image belong to the twelfth century AD.

Another fragmentary piece of a stone slab records the existence of Sodhala *matha*. Sodhala was a *Gujarati* poet and was contemporary of Dharmapāla, who is said to be the founder of the *Vikramaśilā mahāvihāra*. Sodhala wrote a book named '*Udayasundarikathā*'. In this book he has stated that Dharmapāla was the *Uttarāpathasvāmī*. The characters of script of this inscription are of the tenth century AD.

During the excavations at the site by the Department of Ancient Indian History and Archaeology, Patna University, Patna, in the year 1964, a long inscription of 29 lines was found, which is inscribed on four sides of a stone votive *stūpa*. The votive *stūpa* in question was discovered from the southeastern corner of the floor of the lower circumambulatory path. The epigraphic record speaks of Sahura, the son of Hansena (*Hamsana*) who was born in the family of Rājādhirāja Paramēśvara Kesara. Sahura was a local ruler of the place and he was connected in some way with the king of Gauḍa. The epigraphic record also refers to Gaṅga and says that he (Sahura) spent long time in discussion on *kāvya* and *kathā* with the learned scholars. The inscriptions refer to a great warrior (*Su-bhāṭaka*) named Sonadamana who was appointed by the king of Vaṅga for the suppression of Sahura. The text also says that Sonadamana's strength was manifested by a fleet of thousand boats and the epithet '*Kartali*' applied to him which means 'one who has performed many great deeds'. Sonadamna, according to the text, advanced and fought a pitched battle, but the outcome of the battle went in favour of Sahura who defeated the great warrior as well as the elephant forces of the Vaṅga king. Sahura was probably a protégé of Gauḍa king. D.C. Sircar suggests that the epigraphic record refers to an episode in the struggle of Gauḍa (Pāla) and Vaṅga (Sena) kings in Bihar. The Senas were Hindu and they were not happy with the activities of the Buddhists. The struggle most probably took place sometimes in the twelfth century AD. Sahura won the battle and offered prayer that *kīrti* (the fame producing object) installed by him may last as long as the sun and the moon would shine in the sky, the Gaṅgā would flow, the earth would exist and so on. It was a first set back to the monastery. The second destruction occurred in the beginning of the thirteenth century AD by the Turushka (Turks)

Chronology of the Site

invaders who are considered responsible for the destruction of the *mahāvihāra*. The massive monolithic granite pillar lying in front of the main gate of the *mahāvihāra* might be the 'kīrti' established by Sahura on the occasion of his victory over the Varāga who were probably the Sena rulers.

The pottery discovered from the site have little impact on determining the chronology of the site. Very few potsherds have an inscription.

The historical evidences record that the *mahāvihāra* was founded by king Dharmapāla, the second ruler of the Pāla dynasty. He ascended the throne sometime in the middle of the eighth century AD and founded the *mahāvihāra* in the last decade of the eighth century AD (AD 783) at a place which was not under habitation earlier.

One of the teachers of the *mahāvihāra* was the famous monk Atiṣa who was born in AD 982. Later on, he became famous by the name of Dīpaṅkara Śrī Jñāna. He went to Tibet at the request of the Tibetan king sometime in AD 1032. This was the period when the *mahāvihāra* was at its highest reputation.

A Tibetan monk whose Indian name was Dharmasvāmin visited India between AD 1234 and 1236, does not mention Vikramaśilā. He, however, speaks of other Buddhist centres like Nālandā and Bodhgayā. He stayed at Nālandā for two years. His uncle had seen Vikramaśilā in existence thirty-five years ago. This has been stated by the junior Dharmasvāmin. According to his statement, the establishment of the Vikramaśilā *mahāvihāra* had gone out of existence sometimes in-between the AD 1199 and 1203. Further, according to the statement of junior Dharmasvāmin, Vikramaśilā *mahāvihāra* was completely destroyed and its foundation stone was thrown into the Ganges. From this account of Dharmasvāmin, it is now quite clear that the *mahāvihāra* was practically destroyed in the beginning of the thirteenth century AD.

Considering the relevant evidences so far discovered from the site and supported by the historical facts, it appears that the *mahāvihāra* was in existence for a period of 400 years, i.e., from the beginning of the ninth century to the beginning of the thirteenth century AD.

CONJECTURAL PLAN OF THE CENTRAL SHRINE OF THE MONASTIC COMPLEX AT ANṬICHAK, DISTRICT BHAGALPUR

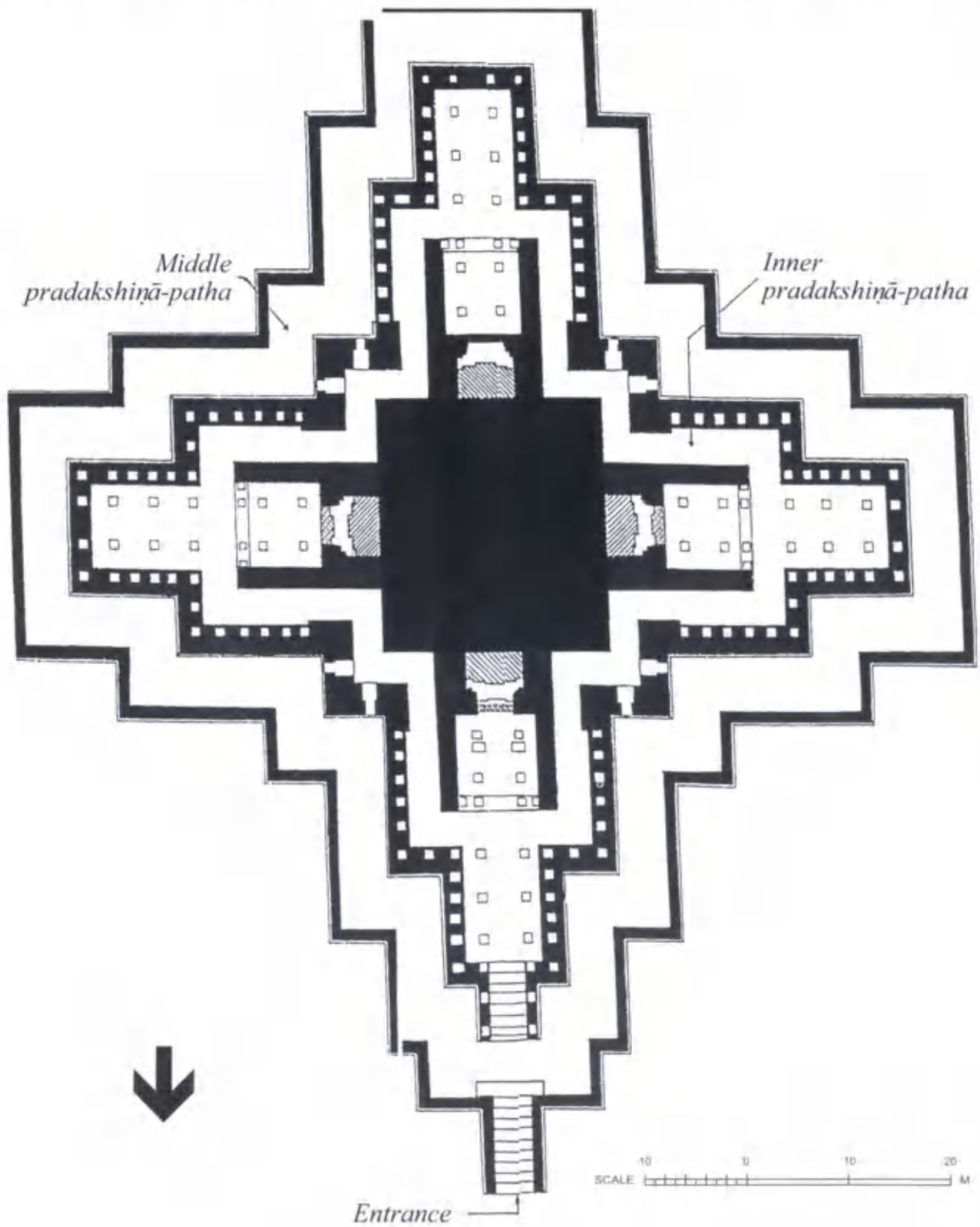


Fig. 5

ANTICHAK

SECTION ACROSS NORTH GATE FACING WEST

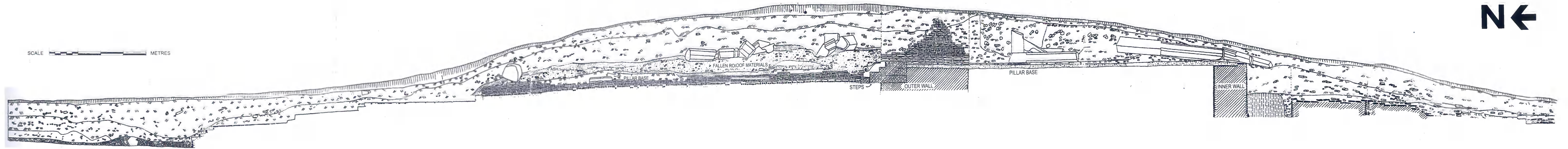


Fig-6

ANTICHAK 1975-76

SECTION ACROSS ZR-9-ZU-9 FACING SOUTH IN EASTERN MONASTIC COMPLEX (CENTRE OF EASTERN WING)

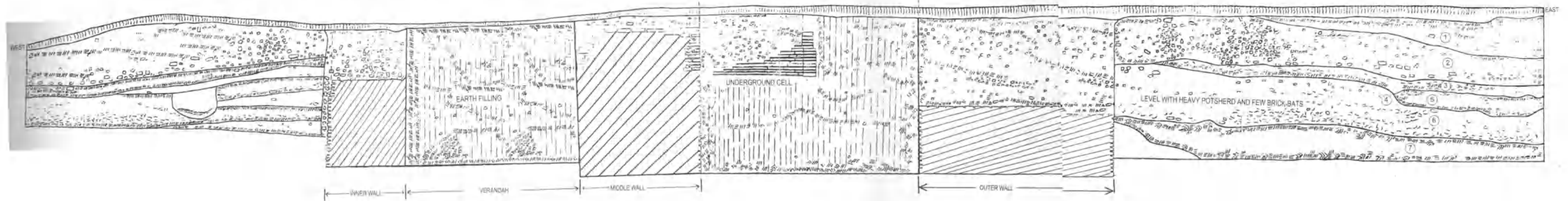


Fig-7

ANTICHAK 1973-74

SECTION ACROSS XB-17-XB-13 FACING EAST IN SOUTHERN SIDE OF MONASTIC COMPLEX

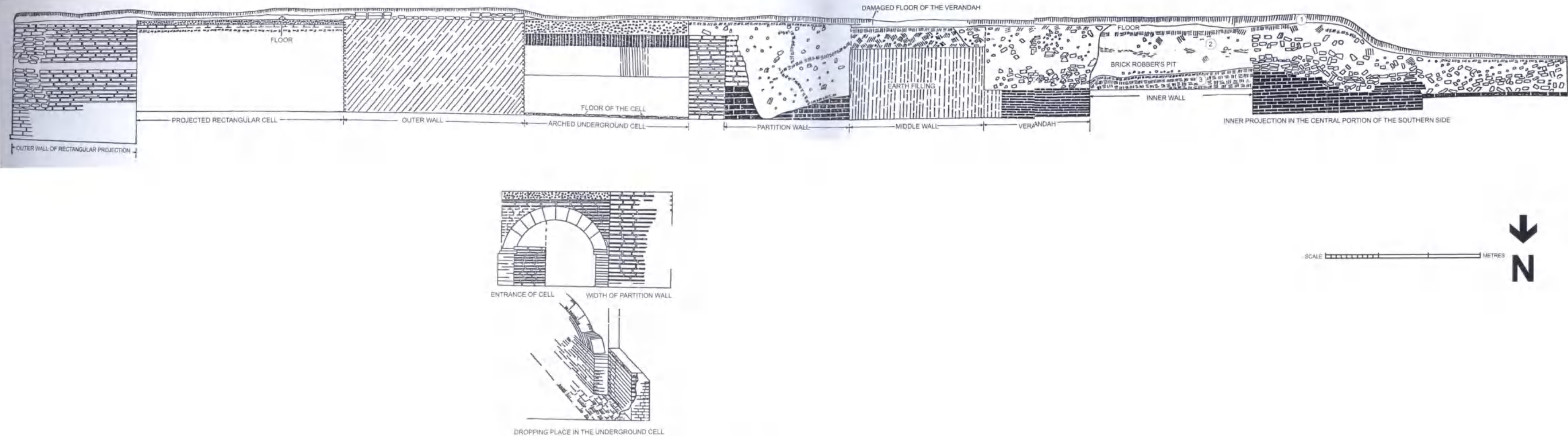


Fig-8

ANTICHAK 1973-74

SECTION ACROSS THE CENTRE OF THE WESTERN 'WING FACING SOUTH

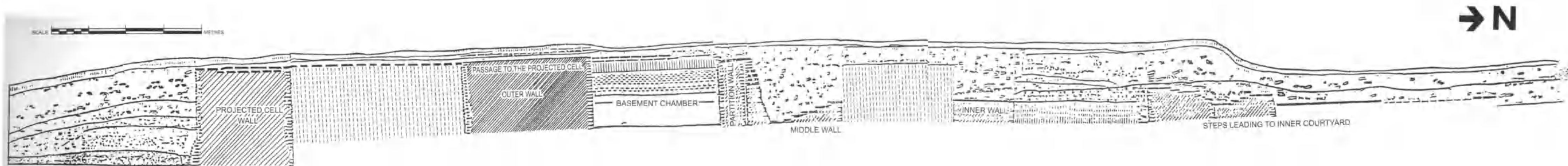


Fig-9

ANTICHAK

CONJECTURAL PLAN OF THE MAIN ENTRANCE OF THE MAHĀVIHĀRA

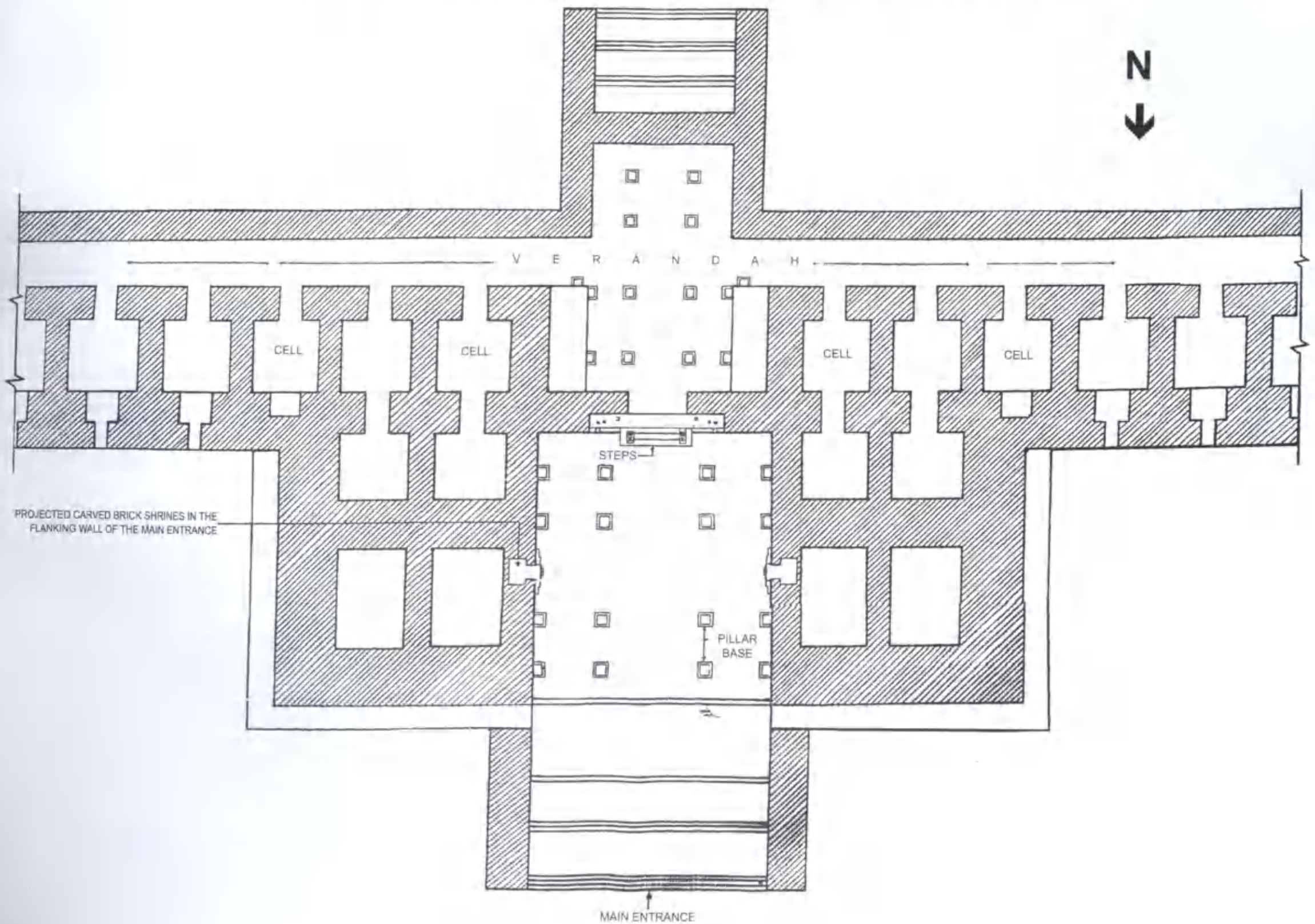


Fig-10

CUTTINGS

CHAPTER

IV

On the basis of the contour map of the site (fig. 2) and also on the results of the previous excavations conducted there by the Patna University team, trenches were laid out in different directions after putting the entire area into grids. Trenches were laid out in 10 x 10 m area. In this way important areas were opened resulting in exposition of a complete plan of a magnificent Buddhist *mahāvihāra* (fig. 5) established in the beginning of the ninth century AD. The excavations have indicated that the site represents single cultural deposit (figs. 6-9) having three phases of construction: the original construction; repairs and destruction are traceable in the structures. With a view to simplify the description of cuttings at the site, each area was named accordingly which are as under—

- (1) Main gate of the monastery : (Site I)
- (2) Postern gate in the northern wing : (Site II)
- (3) Underground drain in the northeastern wing : (Site III)
- (4) Central projection in the eastern wing : (Site IV)
- (5) Circular cell in the southeastern corner : (Site V)
- (6) Narrow passage in the southern wing : (Site VI)
- (7) Central projection in the southern wing : (Site VII)

- (8) Rectangular structure connected with the main monastery in southwestern corner : (Site VIII)
- (9) Central projection in the western wing : (Site IX)
- (10) Central shrine : (Site X)
- (11) Votive *stūpa*-complex : (Site XI)
- (12) Near mango grove in north, out side the main monastery : (Site XII)
- (13) Jangalasthan : (Site XIII)

Site I. Cutting near the main gate (fig. 10)

The mound was comparatively higher than its surrounding areas. Previously, the Patna University team had laid out some trenches which had exposed the western wall of the western pylon. So with a view to have a positive result, a few trenches were laid there and a massive brick structure came to notice. To expose the complete structure at this point, twenty-five trenches of 10 x 10 m were dug, viz., ZA₁₅, ZA₁₆, ZA₁₇, ZA₁₈, ZB₁₃, ZB₁₄, ZB₁₅, ZB₁₆, ZB₁₇, ZB₁₈, ZC₁₃, ZC₁₄, ZC₁₅, ZC₁₆, ZC₁₇, ZC₁₈, ZD₁₄, ZD₁₅, ZD₁₆, ZD₁₇, ZD₁₈, ZD₁₉, ZE₁₅, ZE₁₆ and ZE₁₇. After removing the three upper layers, the ruins of the structures appeared. No significant antiquities were found from these layers except a few potsherds and a large number of brick-bats and fragmentary pieces of stone pillars etc.

After the removal of humus, a deposit of loose earth of greyish colour mixed with pottery and brick-bats was encountered. Below this, the debris of the collapsed roof with burnt materials like wooden beams etc, was noticed. Beneath the debris, a thin layer of ash deposit resting on the floor of the structure was encountered. Fragments of stone pillars were found fallen on the debris of the collapsed ceiling indicating the destruction of the building by a devastating fire which was possibly the result of an aggressive attack to destroy the building, by some outside agency. After clearing the entire area, it was discovered that the area was a part of the main passage of a massive building.

Three phases of construction were clearly established in this structure. In the first phase, the gate was restricted to the alignment of the outer wall. Three stone staircases were noticed, bound by two stone carved pieces representing elephant trunk carrying wooden logs (pl. II). In the second phase, a *mandapa* (pillared hall) was added in front of the main entrance of the building. It was found flanked by two massive pylons on either side. In the inner walls of the pylons facing each other, two small projected carved brick shrines were found in their centres. The entire *mandapa* was roofed, supported on stone pillars and pilasters which were sixteen in all. They were arranged in rows of four. Their stumps are still standing *in situ* resting on their respective square stone bases, supported by big iron nails. Further north at the end of the *mandapa*, more steps were provided for going out. The steps were found damaged badly. In the third phase, a causeway from south-to-north was provided through the *mandapa*, which was given a nicely decorated flooring with brick-on-edge in square and rows in a systematic arrangements (pl. III). Some repair work in the flooring, at a later date, made the complete arrangement disturbed. The thickness and the length of the bricks are

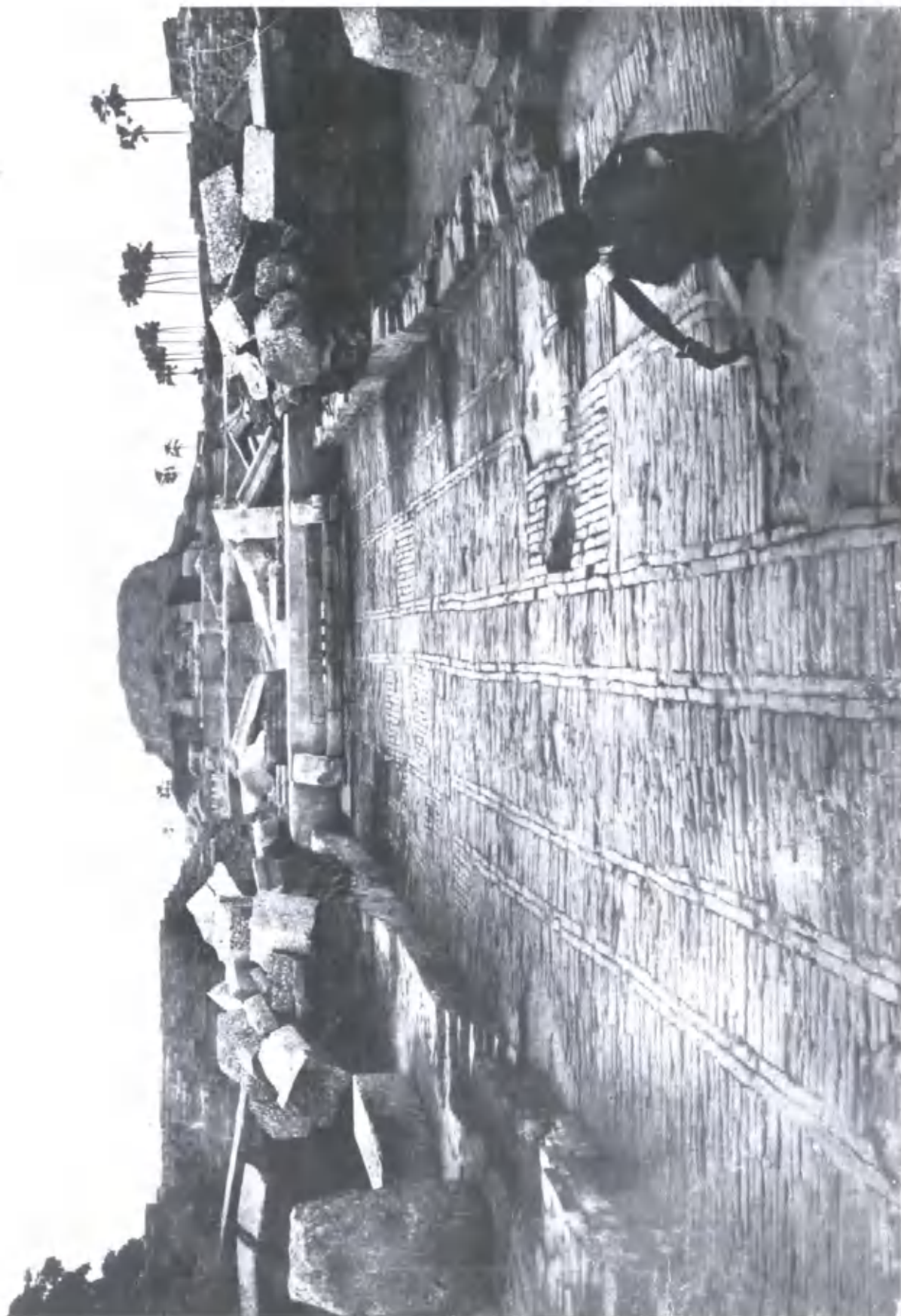
5 cm and 35 cm respectively. Along with this causeway a raised platform on either side was constructed simultaneously. The platform of the *mandapa* almost covered the pillar bases and the *pāda* (lower) portion of the projected shrines. The platform is 77 cm in height and thirteen courses of bricks were found extant. A similar picture emerged on the other side of the main door of this building, that is towards the south. A pillared-*mandapa*, slightly projected towards inner courtyard after crossing the alignment of the inner side of the building was found in very dilapidated condition, with its pillars and pilasters disjointed from their bases and crumbled down to the floor of the *mandapa* into pieces, after the building had faced the wrath of the invaders. The area of this projected *mandapa* is about 12.90 m wide and 5.23 m long. This complex came into notice after clearing the entire debris from here. From the southern end of the *mandapa*, another set of steps, consisting of twelve flights (traces were found) with four sets of three flights each, were discovered in a very bad condition. In this apartment also, sixteen stone pillar-bases with their respective pilasters have flat back and they were placed against the walls. The average height of the pillars is 5.73 m. This measurement could be arrived after joining three pieces of a complete pillar lying there. Just outside the main gate, remains of a structure, termed by the excavator as Tibetan inn (pls. XXIII and XXIV) were discovered.

Site II. Cutting near the postern gate (pl. VIA)

Following the extension towards east, from this main passage at a distance of 75 m, the following trenches numbering ZL₁₃, ZL₁₄, ZL₁₅ were laid out, resulting in the discovery of another entrance of the building. It falls between the first rectangular and second circular projected cells of the series in the northern wing towards east from the main gate. After clearing



Pl. II : Main gate of the mahāvihāra



Pl. III : Passage of the main gate

Cuttings

the usual upper layer of this area, at 75 cm depth, the exact plan of this passage emerged. The outer opening of this passage was found paved with brick-on-edge in straight lines (from south-to-north) slightly sloping towards north, the area covered with the brick pavement is 3.28 x 2.65 m. This covered area is found flanked by two low-lying five brick courses having *surkhi* and lime-plaster on it. Just at the end of the brick pavement near the alignment of the outer wall, the passage was paved with dressed-stone slabs. At a later stage, the passage was found blocked with heavy stone pieces set in such a fashion that they served the purpose of a rain-gully. Perhaps at a later stage, the passage was utilized as a drain. Two phases of construction in this passage are clearly indicated. That the passage was provided with a door is also indicated by two sets of socketed square stone pieces set on either side of the entrance towards the inner opening in the south, about 12.70 m from the opening in north. They were either meant for door or for four pillars which might have sustained the roof over them. In later phase, these stone bases were covered under bricks. This entrance is a flat one without any flight of steps and is rammed with *kankars*.

Site III. Cutting near north-east corner (underground drain) (pls. VIII A and B)

The following trenches namely ZR₁₂, ZS₁₂ and ZT₁₂ were laid out in this area. After they were cleared, remains of a projected circular cell (pl. VII) along with a nearby underground drain were found. Originally made of bricks, it was found that their surfaces were set with large sized dressed stone slabs (average size 61 x 32 x 20 cm). The surface near its inner face was found paved with similar stone slabs. These slabs were found invariably fastened with iron dowels. This drain seems to be a part of the original plan and it runs beneath the inner wall, verandah, middle wall, cells and outer wall. It is

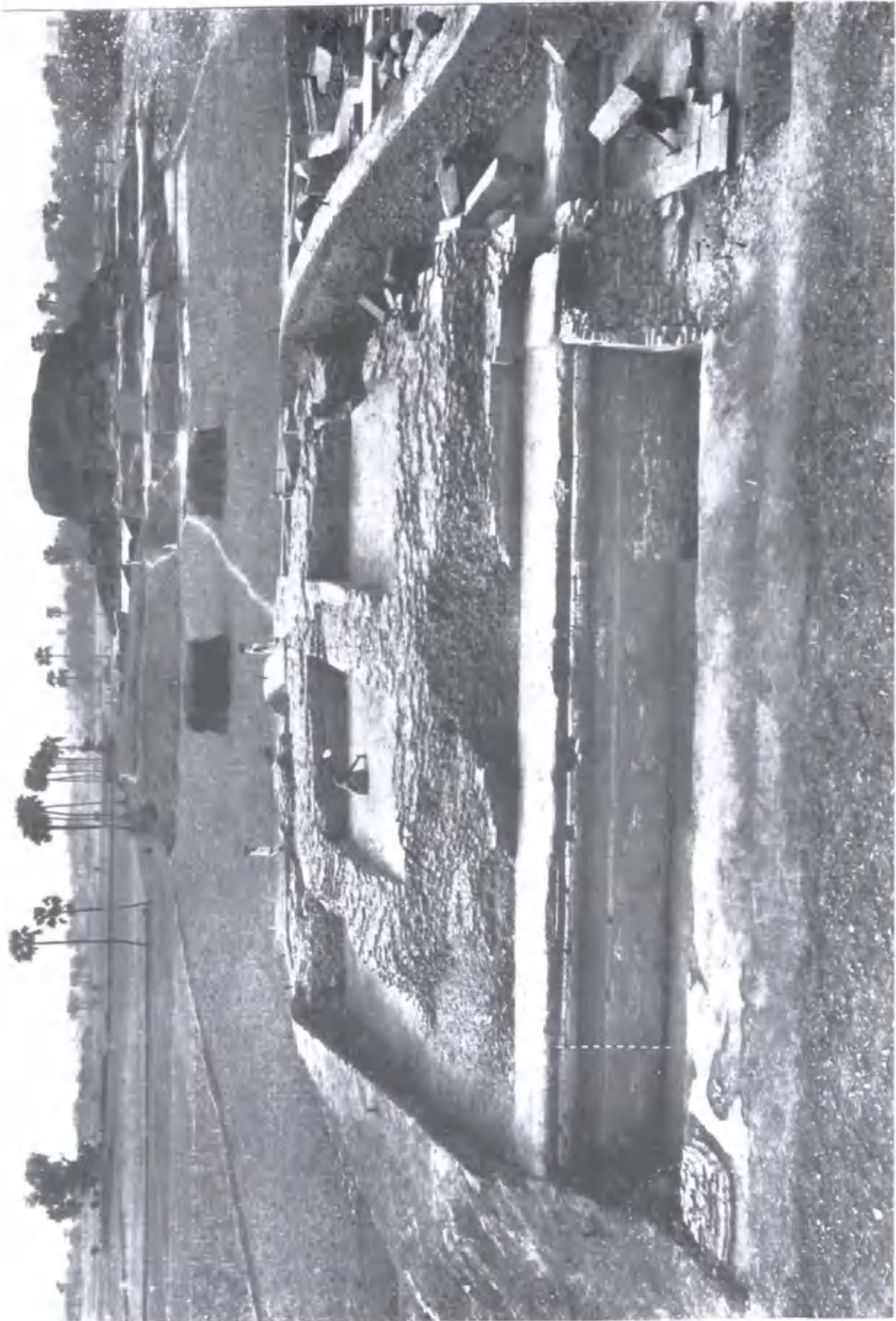
86 cm wide and 77 cm high. It was given a sharp curve of 160° angle at the centre, to control the speed of fast rain water accumulated in the inner courtyard of the monastery during the rainy season, on the discharging side of the drain's opening. Possibly to prevent the animal entry into the monastery through this drain, a small pillar-like stone piece was put up or fixed in the middle of the outlet. No significant antiquities were found in this area except a few mutilated terracotta seals and moulded casts representing the Buddha's figure and *stūpa*.

Site IV. Cutting near the central projection in the eastern wing (pls. IX, XVI and XVII)

After exposing the following trenches in this area, numbered N₂, N₃, P₂, P₃, Q₂, Q₃, Q₄, R₂, R₃, R₄, S₂ and S₃, a fairly spacious and a bigger rectangular projection from the outer wall was noticed. Though, in a very dilapidated condition, the projection consisted of a group of three cells connected with their corresponding regular cells facing the eastern chamber of the central shrine. These cells are slightly larger in area as compared to the regular cells. They measure 5.22 x 5.10 m each. Further, from the verandah a projected staircase was found leading into the inner courtyard. Three phases of repair works were noticed here. The staircase leading to the courtyard is 17 m wide and half cruciform on plan. Its total projection from the inner wall to the courtyard is 15.15 m.

Site V. Cutting near the south-east corner (circular cell) (pl. X)

The land at this point was slightly higher than its corresponding area. With a possibility of finding something important, the following trenches numbered N₁₈, N₁₉, P₁₈, P₁₉ and M₁₈ were laid out. It resulted in the discovery of a corner circular projected cell and two damaged vaulted roof at the eastern end of the southern verandah



Pl. IV : Top view of the eastern pylon



Pl. V : Projected small shrine on the western wall of the eastern pylon

and adjoining cell of the southern wing. Similar corner circular projected cells were encountered in three other corners of this square monastery in course of excavation, but they were found to be in a very damaged condition. The present cell was found in a rather well-preserved condition. The passage for entering into this corner cell was found through the extreme southern cell of the eastern wing (pl. XIII). From this cell a diagonal passage (5.68 x 1.30 m) was noticed connecting the corner projected circular cell (pl. X). The diameter of this circular cell is 4.20 m. This cell was provided with three bed-platforms constructed on its basement wall. They are approximately $2\frac{1}{2} \times 2$ m in area and are about $1\frac{1}{2}$ m above the floor level. The wall of this circular cell is 3 m wide. The bricks used here measure 58 x 24 x 6 cm.

There is evidence of a major damage to this cell because of its wall being in the process of collapse. To save the wall a meter wide revetment wall to support the original wall was provided. Some repair work in the building done at a later date was also noticed. In the southern wing, the two eastern most cells had vaulted vents at the back. From the construction; it appears that they were added to the building at a later date as their alignments do not match the original construction. These vaulted projections have practically collapsed. The bricks used for repair, measuring 32 x 20 x 4 cm, are a late addition.

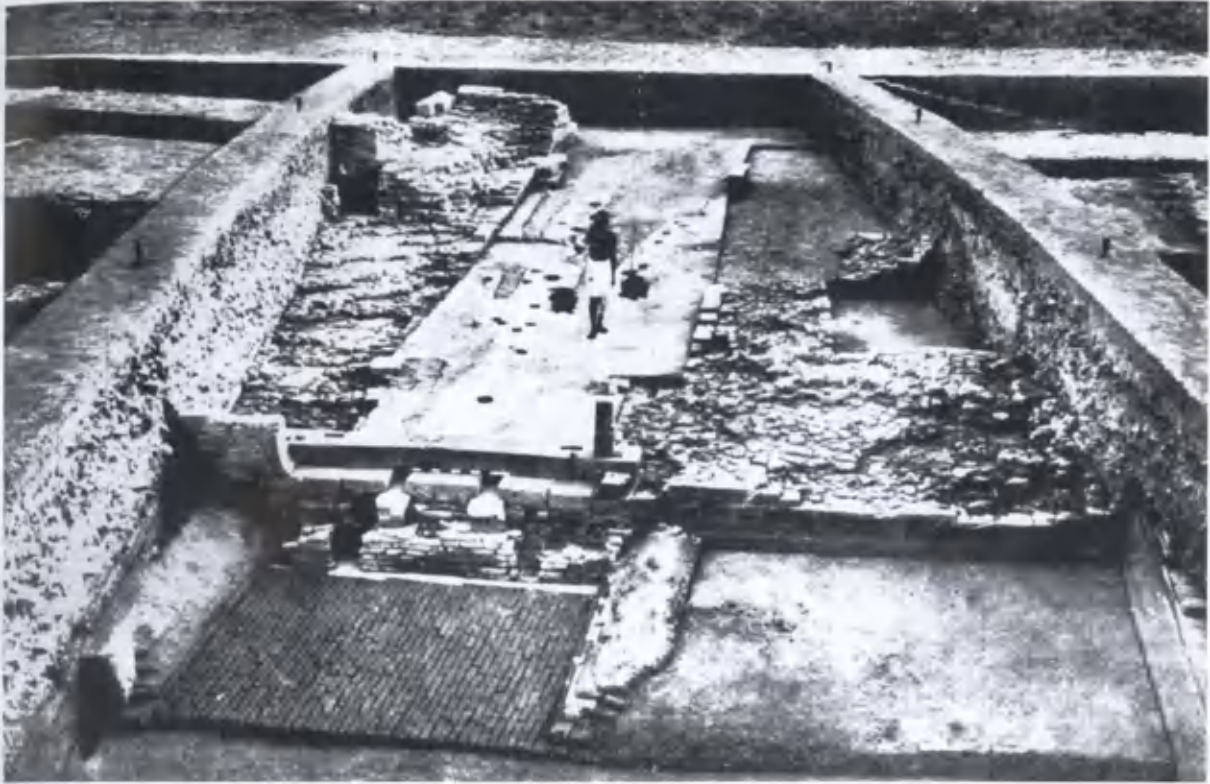
Site VI. Cutting near the narrow passage in the southern wing (basement passage) (pl. VIB)

Continuing the excavations in the southern wing towards west, the following trenches numbered C₁₅, C₁₆ and C₁₇ led to the discovery of a narrow passage there. After removing the upper layers, the structure exposed was a passage leading outside the monastery from the inner courtyard. The passage is 13.65 x 1.25 m,

paved with flat bricks. From its construction, it appears that this entrance was covered by the regular cell itself. Further, it was noticed that the passage was closed for traffic at a later date. At the inner end, there was found a pair of 60 cm square stone pieces with circular sockets cut into them, which are placed on either side of the passage 79 cm apart. These stones might be considered, as provision for doors or the bases of the pillars, which sustained the load of the roof over the passage. The opening of this passage towards the courtyard is in alignment with the inner wall.

Site VII. Cutting near the central projection in the southern wing (pl. XI)

The following trenches numbered XB₁₂, XC₁₃, XB₁₄, XC₁₄, XB₁₅, XC₁₅, XD₁₅, XC₁₆, XD₁₆ and XB₁₇, when exposed and cleaned in course of excavation, led to the discovery of a similar outer and inner projection, which was discovered in the centre of the eastern wing. It has a set of three projected cells (pl. XV) in the south, emerging from the outer wall and a staircase leading from the verandah to the inner courtyard. The important feature of this place is the discovery of a basement chamber which is in a deplorable condition. It was found under one of the regular cells. The northern wall of this chamber was practically broken, leaving an open vent in the north side. This basement chamber has a vaulted arched ceiling of 1.75 m height from the floor of the cell and was devoid of any kind of flooring. It measures 3.45 x 1.60 m and there are normal seven courses of bricks from the floor and then the next two top courses are little projected, and on these projected courses of bricks, the vault rests. In this vaulted-ceiling, sixty-four courses of bricks-on-edge were set in the form of an arch without any key brick in the centre. The height of this chamber at the central point is 1.30 m, which is sufficient for a person (pl. XII).



Pl. VI A : Postern gate



Pl. VI B : Ground level passage in the southern wing of the mahāvihāra



Pl. VII : Badly damaged north east projected circular corner cell of the mahāvihāra



Pl. VIII A : Main drain of the mahāvihāra towards northeastern corner, facing west



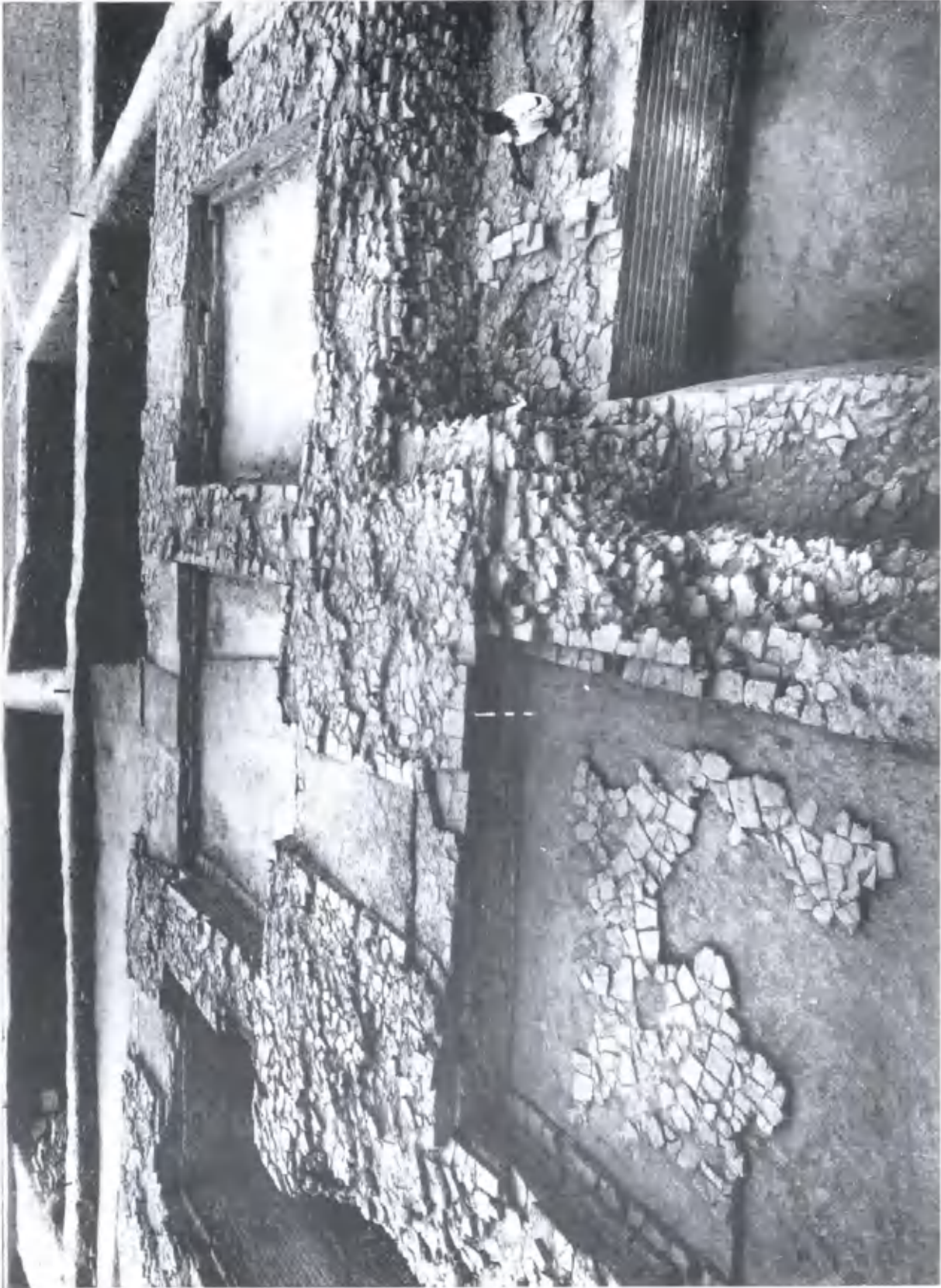
Pl. VIII B : Outlet of the main drain facing east



Pl. IX : Projected inner steps in the centre of the eastern wing



Pl. X : A view of the circular corner cell (southeastern corner), a passage leading to the cell is provided diagonally from the last cell of the eastern wing



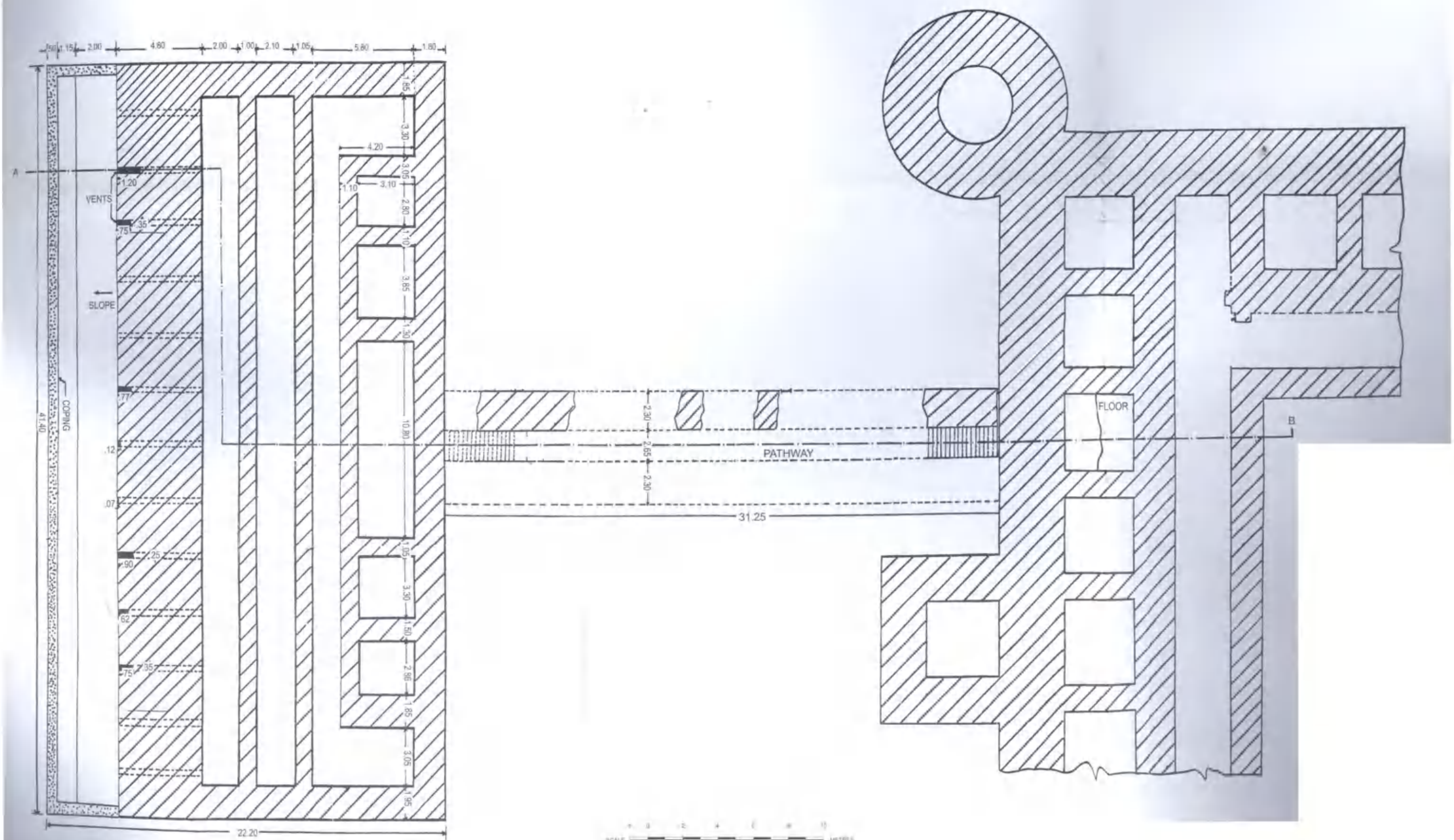
Pl. XI : View of the projected inner passage leading from the centre of the southern wing

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PLAN OF RECTANGULAR STRUCTURE WITH VENTS AND ATTACHED WATER RESERVOIR



SECTION ON AB



Site VIII. Cutting near the southwestern corner in the southern wing (pl. XIV)

With a view to ascertaining the boundary wall of the monastery as stated in the Tibetan accounts, a few trenches were taken towards the south near the western end of the southern wing at a distance of 32 m. The above distance was maintained because of the fact that a boundary wall was struck in front of the north gate at the above mentioned distance, when trying to locate its continuity in other three sides. In process of this investigation, an entirely independent rectangular structure, attached with the main building by a narrow passage was discovered. The continuity of the boundary wall was not found. So to expose the entire newly discovered building, the following trenches numbered XS₁₄, XS₁₅, XS₁₆, XS₁₇, XS₁₈, XS₁₉, XT₂₀, XT₁₈, XT₁₉, XU₁₇, XU₁₈, XU₁₉, XR₁₇, XR₁₈, and XR₁₉ were laid out. This resulted in the discovery of a spacious rectangular building measuring 41.50 x 18.65 m. The width of the surrounding eastern, western and northern walls is 1.90 m approximately whereas the wall on the south is abnormally thick, i.e., 4.75 m. This complex is connected to the southwestern direction of the main building through a brick paved 1.40 m wide passage, flanked on either side by 2.30 m thick walls. The total length of this connecting causeway is 31.70 m. The height of these walls could not be ascertained as they were badly robbed off. But there is a probability of this passage being covered, otherwise there was no reason to have walls on either side. A maximum of 15 courses of bricks were found extended to a place in the western flanked wall.

The rectangular complex contains four small-sized square and one large-sized rectangular cells. They are attached with the southern wall.

The passage leading from the main building enters into the central rectangular cell. The sizes of these cells are not uniform. Further south of these cells were noticed two parallel east-west oriented walls which join the adjoining eastern and western walls of this complex respectively. These parallel walls measure 37.80 x 1.00 m and are about 2.00 m apart from each other. The southern most thick wall has thirteen sloping channel-like vents at about 2.65 m apart from each other and they merge with the water level of a small water reservoir found just at the foot of this wall (fig.11). The reservoir is a part of this complex. The reservoir measures 41.00 m (east-west). Its floor is paved with flat-lying bricks and plastered with lime and *surkhi*, having tendency to slope towards the south and at the end was made flat. The construction of this building is planned in such a fashion that the hall inside should remain cool during summer. Perhaps this house was for keeping the manuscript (or *tāla-patras*) or in other words it may be the library apartment of the monastery, where a certain normal temperature was essential to keep the *tāla-patras* / manuscripts in preserving atmosphere. Devices were made to pass air and light inside the hall through the vents provided there. A similar structure was discovered in the Somapurī monastery which was identified as the bathing *ghāṭa* by the excavator without assigning any reason.

Site IX. Cutting near the centre of the western wing of the monastery

While continuing the excavations in the western side of the monastery, the following trenches YN₂, YN₃, YP₂, YP₃, YQ₂, YQ₃, YQ₄, YR₂, YR₃, YR₄, YS₂, YS₃, and YS₄ led to the discovery of the central projection, both towards inner courtyard and outside in the western wing of the monastery. The structure, exposed in this area, is also similar to those found in the eastern and the southern wings



Pl. XII : Basement arched chamber beneath a regular cell in southern wing.

already discussed above. The only special feature found here was the discovery of a very badly damaged basement chamber below one of the projected set of three cells (pl. XVIII). It was located below the cell of the southern most side. The construction in this area was found very much disturbed and robbed off its bricks because of its being near to the adjoining villages. The villagers found it convenient to quarry and carry bricks, easily available, for constructing their houses since the site was already deserted. Thus, this area of the complex was found very much robbed off its bricks (pl. XX). Moreover, a *nullah*, which passed through it, also caused sufficient damage to the structure in this area. A projected circular cell was also found in the north-west corner of the western wing (pl. XIX).

Site X. Cutting around the central shrine (fig. 5)

The Patna University team previously excavated this complex. Being the highest mound in the entire vicinity, the university team tapped it first to excavate. They opened the upper half of this mound, which was about 50 m high from the surrounding level and was about 150 m in length and breadth. They could not touch its basement wall. So, to ascertain its exact plan and its length and breadth, the following Trenches. YA₆, ZA₆, ZB₆, YA₅, ZA₅, ZB₅, YB₄, YA₄, ZA₄, ZB₄, ZC₄, YD₃, YC₃, YB₃, YA₃, ZA₃, ZB₃, ZC₃, YE₂, YD₂, YC₂, YB₂, YA₂, ZA₂, ZB₂, ZC₂, ZE₁, ZD₁, ZC₁, ZB₁, ZB₁, ZC₁, ZD₁, XE₁, XD₁, XC₁, XB₁, B₁, C₁, D₁, E₁, XD₂, XC₂, XB₂, XA₂, A₂, B₂, C₂, D₂, E₂, XC₃, XB₃, XA₃, A₃, B₃, C₃, D₃, XC₄, XB₄, XA₄, A₄, B₄, XB₅, XA₅ and A₅ were laid after cleaning its top and surrounding areas. The shrine was found cruciform on plan with angles of projections between the arms. It is double terraced and the walls are decorated with carved brick cornices and friezes of terracotta plaques. In course of this process, one of its chamber facing north was

exposed. Though the University team attempted to open it, but at a certain depth, they encountered a *pucca* floor over which a small brick pedestal was found erected against the wall of the solid central pivot. The important discovery, which they made, was a beautifully crowned Buddha image in *bhūmisparśa-mudrā*. It is quite large and intact. The image at present adorns the Museum of the Post-Graduate Department of the Ancient Indian History and Archaeology, Patna University, Patna.

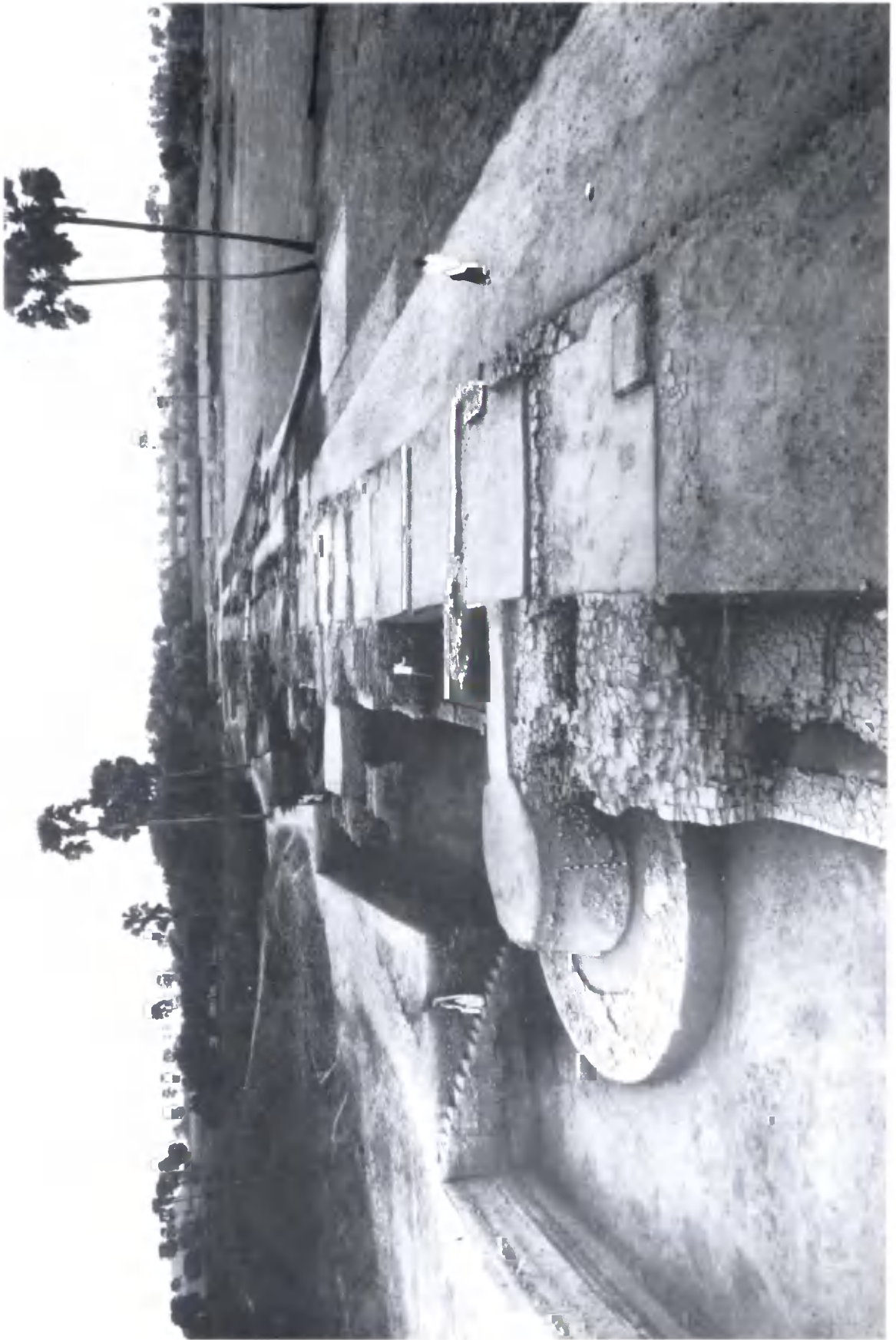
After ascertaining the age of the floor, it was decided to excavate the entire north chamber up to its original floor level below. After removing the floor, leaving the pedestal portions, a huge deposit of collapsed roof material was found. In the course of removing the debris, a few fragmentary pieces of limestone icons were discovered. While clearing the entire chamber, a modelled colossus clay figure of seated Buddha; lower portion below midriff in *bhūmisparśa-mudrā* on a high raised brick pedestal was found. The chamber measures 5.80 x 3.55 m. The existing height of this chamber is 5.75 m. The platform on which the figure is modelled is 2.52 m wide. The core of the figure is made of bricks plastered with clay, and was ill-fired. Over the clay plaster, the figure was painted with white and ochre colours, as signs of paintings were noticed there. The size of the bricks used is 36 x 23 x 7 cm. The brick pedestal is *pañcharatha*, on plan having nine projected niches therein. These niches were provided with the figures of modelled devotees, attendants, lions, elephants etc. Now they have practically been lost. The niche in the centre is 47 x 25 cm and its depth is 45 cm. There is 2 cm thick clay plaster. Other niches are smaller in dimension. A large-sized halo was also provided in the wall behind the image, which is 30 cm thick. It was painted with square designs in ochre colour. Two *pūrṇa-ghaṭas* were placed on either side of the halo. These *pūrṇa-ghaṭas* were decorated with



Pl. XIII : View of a projected circular cell in the southern wing



Pl. XIV : Damaged projected steps leading to library from one of the regular cells towards southwestern corner



Pl. XV : General view of the exposed regular and projected cells in southern wing of the mahāvihāra



Pl. XVI : Projected rectangular cell in the eastern wing



Pl. XVII : Damaged regular and projected circular cells in the eastern wing of the mahāvihāra



Pl. XVIII : View of projected inner steps in the western wing of the mahāvihāra

beaded string on lotus leaf design. The pedestal over which these *ghaṭas* are placed measures 1.28 x 0.34 m. A pair of feet on either side of the Buddha image measuring 56 x 25 cm was also noticed. These were the remains of the feet of attendants of the Buddha.

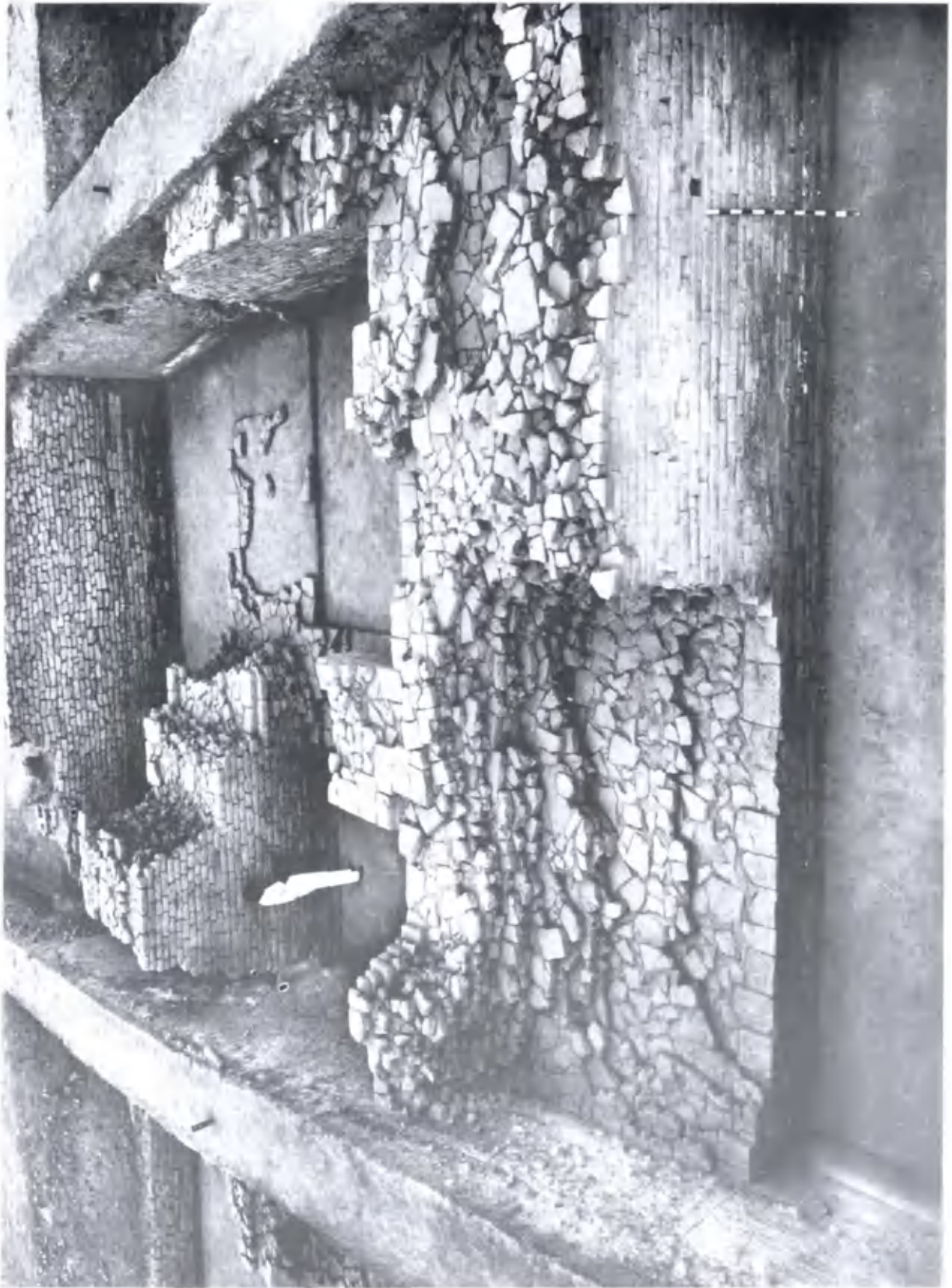
Perhaps, after the destruction of this colossal clay image of the Buddha, the chamber was blocked and half of its lower portion was filled with debris of the ceiling and was nicely levelled and rammed and a *pucca* floor was constructed over it, at a height of 2.40 m. This floor was provided with a small brick pedestal constructed against the pivot wall of the shrine. An image of the Buddha in black stone was installed. Steps were provided to go upto the shrine for worship.

The gate of this chamber is 4.00 m wide at the inner end and 3.70 m wide at the outer end. At this point huge stone blocks till the height of 44 cm were fitted as door-sill supported by big iron nails. These stone blocks were fastened to each other with iron dowels. Provisions of sockets in the door-sills indicate towards the possibility of wooden doors here. Similar chambers were provided in all the four sides. This was necessitated to break the monotony of the shape of the walls of the lofty central unit forming a sharp square. Provision was made in this second upper terrace for a projection consisting of an ante-chamber and a *mandapa*, on each face. The pillared-*mandapa* or the ante-chamber measures 1.95 x 7.25 m. Originally, it had a flanking wall, 1.81 m wide, which appears to be a later addition. From the door at 1.55 m north, there are two parallel rows of stone pillar-bases 3.16 m apart from each other. There are three rows of three pillar-bases each in the *mandapa* and beyond the *pradakṣiṇā-patha* as well, there are three rows of three pillar bases of 86 cm squares. This arrangement resulted in a cruciform shape with one projecting angle

between the arms of the cross. The *pradakṣiṇā-patha* with a parapet wall was made to run parallel to the outline of this plan. A similar rectangular projection on each side was also added on the first terrace, thus variegating the plan still further. The basement confirmed to the alignment of the first terrace structures with a result that the angular projections in the plan of the first terrace and that of the basement were three each between the arms of the cross, to which an additional projection was added by the staircase leading just in the middle of the northern arm. An enclosure wall strictly conforming to the basement plan, with only a slight deviation near the main staircase, runs round the monument. There are reasons to believe that this complete plan, from the basement to the top, along with the different component elements belongs to a single period of construction, and the evidence of later repairs, additions, and alterations did not fundamentally affect the general arrangement and the plan.* In the *mandapa* of the northern side, five storage-jars, completely embedded in the floor, three in eastern side, and two in western side, were noticed just when the upper floor was removed for conservation work (pl. XXII). Some cowrie-shells were found inside them. Near the northern end of this *mandapa*, a structural barrier, 1.27 m wide and about 20 cm higher than the corresponding floor was found. This also appears to be a later addition. Originally, the opening of the northern chamber was 5.80 m broad as it appears to be the stone door-sill provided there, but in later times, the door was narrowed down to 3.70 m. The chamber was 5.30 sq m. Just outside of the pillared-hall, second *pradakṣiṇā-patha* is met with. It is about 2.35 m above the first *pradakṣiṇā-patha*. The width of the *pradakṣiṇā-patha* is 2.80 m in front of the ante-chamber, and 3.40 m at other points. On the parapet walls of the *pradakṣiṇā-patha*, rectangular stone slabs



Pl. XIX : Projected circular cell in the northwestern corner



Pl. XX : View of the western wing showing robbed off walls



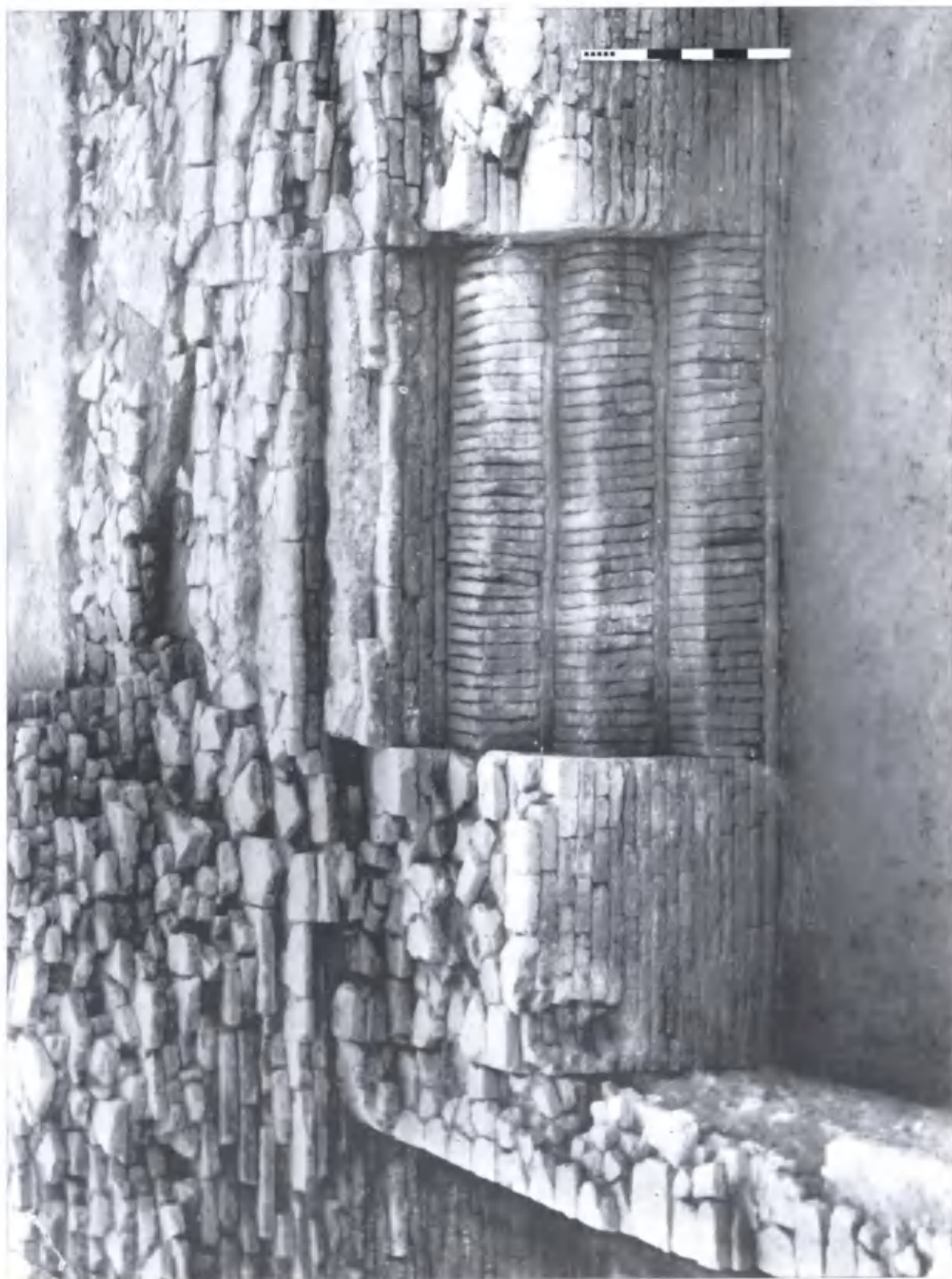
Pl. XXI : View of the damaged pathway connecting central shrine with the main gate of mahāvihāra



Pl. XXII : View of the northern ante-chamber showing four square stone pillar-bases and five embedded big jars



Pl. XXIII : A general view of the Tibetan inn just outside the main gate of the mahāvihāra



Pl. XXIV : Brick steps leading to the Tibetan inn

Cuttings

were placed, completely embedded in the floor. The average measurement of these blocks is 77 x 75 cm. On the other corners, opposite to these slabs, there are provisions for balconies. All together there are eight balconies. Probably they were provided for getting natural light to enhance the grandeur of the structure. The thickness of the plaster applied over these structures is 6 cm. The bricks used here differ in sizes. The sizes are as follows:

- (I) 40 x 25 x 10 cm
- (II) 39 x 25 x 5 cm
- (III) 32 x 25 x 8 cm
- (IV) 31 x 22 x 5 cm

The features of the rest of the three chambers must be identical to the northern one, as they were not exposed. As already mentioned, further north to this *pradakshinā-patha*, there is another pillared-hall through which one can approach the staircase leading to the lower (first) *pradakshinā-patha*. Here, the stone pillar-bases are completely absent suggesting an open terrace. Near the staircase the *pradakshinā-patha* is 7.42 m wide, otherwise it is 4.72 m all around. The retaining walls of the second *pradakshinā-patha* have many special features. These walls are adorned with terracotta plaques. The subject matter of these plaques is religious as well as secular. The niches for these plaques measure 34 x 29 x 9 cm. These niches are separated from each other by one or two bricks placed on edge vertically. The average size of the brick is 33 x 25 x 7 cm. The top three courses of bricks above the niches are carved with floral designs. At places chiselled bricks were found in place of carved ones. This indicates subsequent repairs in the wall. On the ground level, around the shrine, there is no pavement, but a few traces of terracotta niches have been noticed in the basement walls of the first *pradakshinā-*

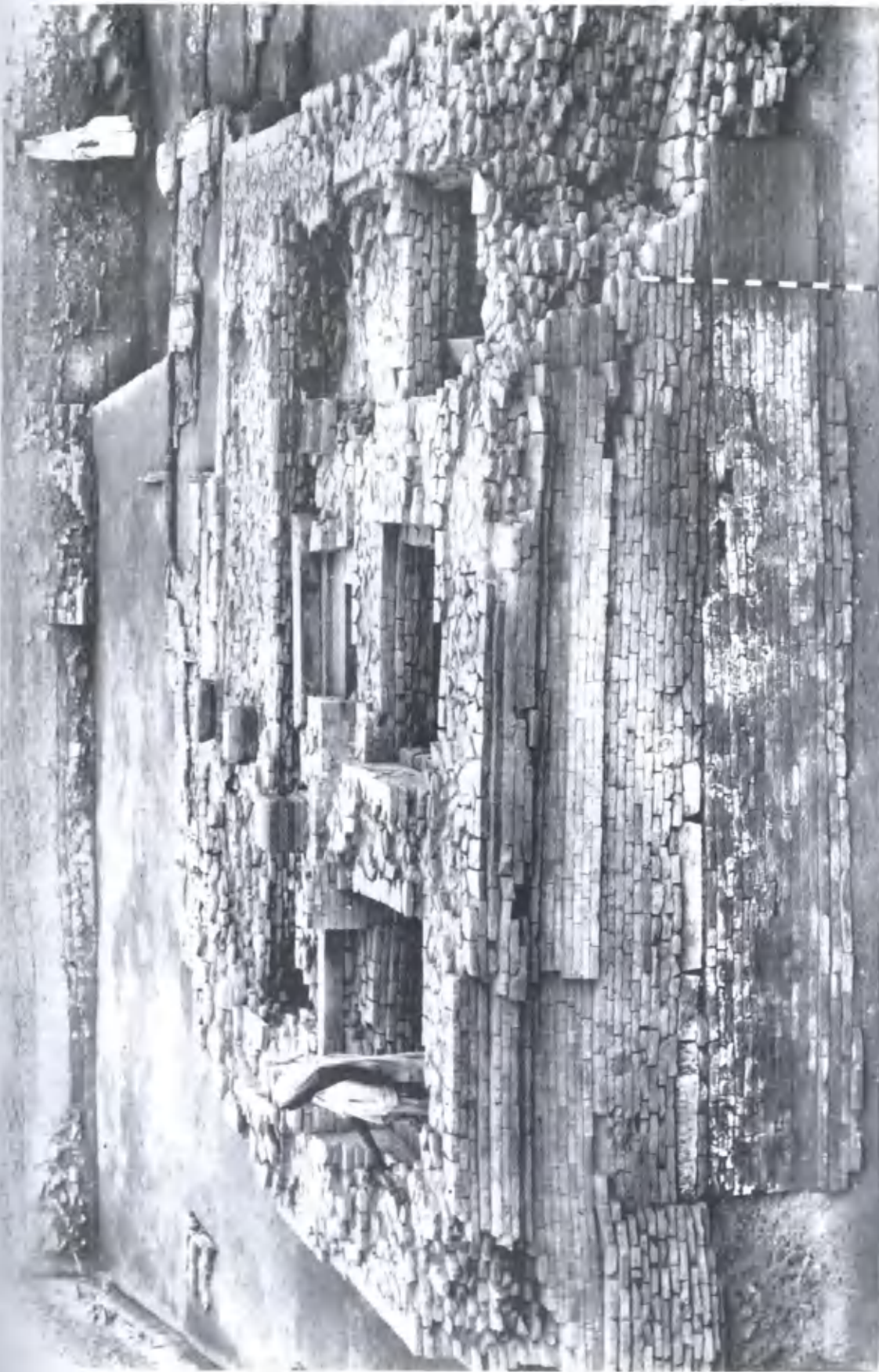
patha. Beyond 3.52 m north from the staircase in the causeway, there is a circular platform with a diameter of 2.90 m. It is in the middle of the causeway leading from the shrine to the main gate. The causeway was constructed in two compartments. The first compartment, the southern one, is 15.35 m wide and 29.60 m long. It is flanked by a low lying wall of two-to-three courses of bricks. The second compartment is a little narrow measuring 47.30 x 9.53 m. It was also found paved with bricks-on-edge and over it ramming was done and a *pucca* floor was made out of *surkhi* and lime. This causeway joins the staircase of the inner projection of the main gate (pl. XXI).

Site XI. Cutting near votive *stūpa*-complex

In the course of tracing the boundary wall of the monastery towards north, in front of the main gate, the following trenches, viz., ZA₂₂, ZA₂₃, ZA₂₄, ZB₂₂, ZB₂₃, ZB₂₄, ZC₂₂, ZC₂₃, ZC₂₄, ZD₁₉, ZD₂₀, ZD₂₂, ZE₁₉, ZE₂₀, ZE₂₂, ZE₂₃, ZF₂₂, ZF₂₃, ZG₂₁, ZG₂₂, ZG₂₃, ZH₂₁, ZH₂₂, ZH₂₃, ZJ₂₁, ZJ₂₂, ZJ₂₃, ZK₂₁, ZK₂₂, and ZK₂₃ led to the discovery of an interesting votive *stūpa*-complex. It suggests that the site was held in high veneration by the Buddhists. These *stūpas* were evidently raised by devotees who intended to earn merit by installing them near the main gate of the monastery. The size and embellishment of these *stūpas* were naturally conditioned by means, inclination, and the status of the individual donors. Altogether, 150 votive *stūpas* were located on either side of the passage leading to the main gate. These are constructed in different phases as revealed by two floorings on which they were built. The excavations revealed that in the beginning, they were constructed following a plan in rows but when the paucity of space was felt, they were constructed at a convenient point, i.e., wherever the space was available, overlooking the arrangements of rows. The building material

used for this purpose is either brick or stone. The brick *stūpa* in some cases were found plastered with lime. The upper portion in almost all the *stūpas* is now gone. The brick *stūpas* outnumber the stone *stūpas*. The total number of brick *stūpas* is 110, whereas that of the stone is 40. One of the stone *stūpas* was found carved with the Śrāvastī miracle scene, i.e., Buddha in thousand forms. Many of the *stūpas* were located on the ground leaving only their plan on the floor. These *stūpas* are either circular or rectangular on plan. Amongst these a medium-sized brick *stūpa* was found and three phases of repair works were noticed. A few *stucco* carved pieces were also found around this *stūpa* pointing to the fact that it was originally decorated with *stucco*. Carved stone pieces of *stūpa* were found in large number. On the brick *stūpa* a thick plaster ranging from one-to-five cm was noticed. This *stūpa*-complex was found encircled within a boundary wall, of which five-to-seven courses of bricks were detected. Towards the south of this complex, a medium-sized brick built votive *stūpa*, 2.8 m in height, with forty-eight courses of bricks intact, was encountered. There is a central shaft measuring 2.9 sq m and 2.1 m depth, having a floor of four courses of flat bricks. The shaft was found filled with earth and a few unbaked clay tablets. The tablets had miniature figures of the Buddha in *bhūmisparśa mudrā* coated with ochre but as they were in bad state of preservation, they were nothing more than a clay-lump. This votive *stūpa* resting over the Ganga sand deposit showed three phases of repairing activities. Carved stone pieces of the *stūpa* disjointed from their original units were found loitered over the complex all around. In one of the stone *stūpas* there is an inscription of one line relating to the Buddhist creed. Further north of this complex, the following trenches in the eastern side of the wall takes a turn to the side at a 90° angle in trench No. ZK₂₃ and it runs into the Trenches ZK₂₂ and ZK₂₁ after

which no trace of this wall was found. Towards the western side, this wall was located at a length of upto 36 m and it abruptly disappears in Trench ZA₂₅. To the north of this boundary wall, a rectangular structure was exposed in the Trenches ZD₇₅, ZC₇₃, ZB₇₅, ZD₂₆, ZC₂₆, ZB₇₆, ZD₂₇, ZC₂₇, and ZB₂₇ and the southern wall of this rectangular structure is practically missing or most probably it was damaged in course of construction of the outer boundary wall which is a later addition to the monastery. It has further brought to light some interesting features of the monastery construction. About 40 m north of the main gate an east-west oriented wall was noticed during excavations. When probed, it was found to be the enclosure wall of the votive *stūpa*-complex. Corresponding to the main gate a small entrance, measuring 3.30 x 1.90 m was noticed in this wall. This entrance was provided with a door, as is evident from the depressions noticed in the stone door-sill discovered there. The width of the door-sill is about 2 m and at that place as many as 17 brick courses were existing. The wall towards west from the small entrance was found totally robbed off after 36 m. Similarly, towards east from the entrance, it was found taking a turn towards south after 60 m. It was further noticed that after the destruction of this wall, later structures were erected over it. A shrine with an ante-chamber measuring 3.25 x 2.29 m belonging to this phase, was exposed at a distance of 5.40 m north-east from the entrance. Similarly towards west of the entrance, many damaged structures belonging to three phases were exposed. Not far from this structure, a huge rectangular brick structure measuring 28 x 17.70 m was discovered. This structure was contemporary to the enclosure wall as well as the first phase of the monastery, as it is on the same level on which the monastery was built. When the site was abandoned, this structure was also deserted. It was noticed that in the second phase, this structure was levelled



Pl. XXV : Back view of a Brāhmanical shrine, outside the mahāvihāra towards north

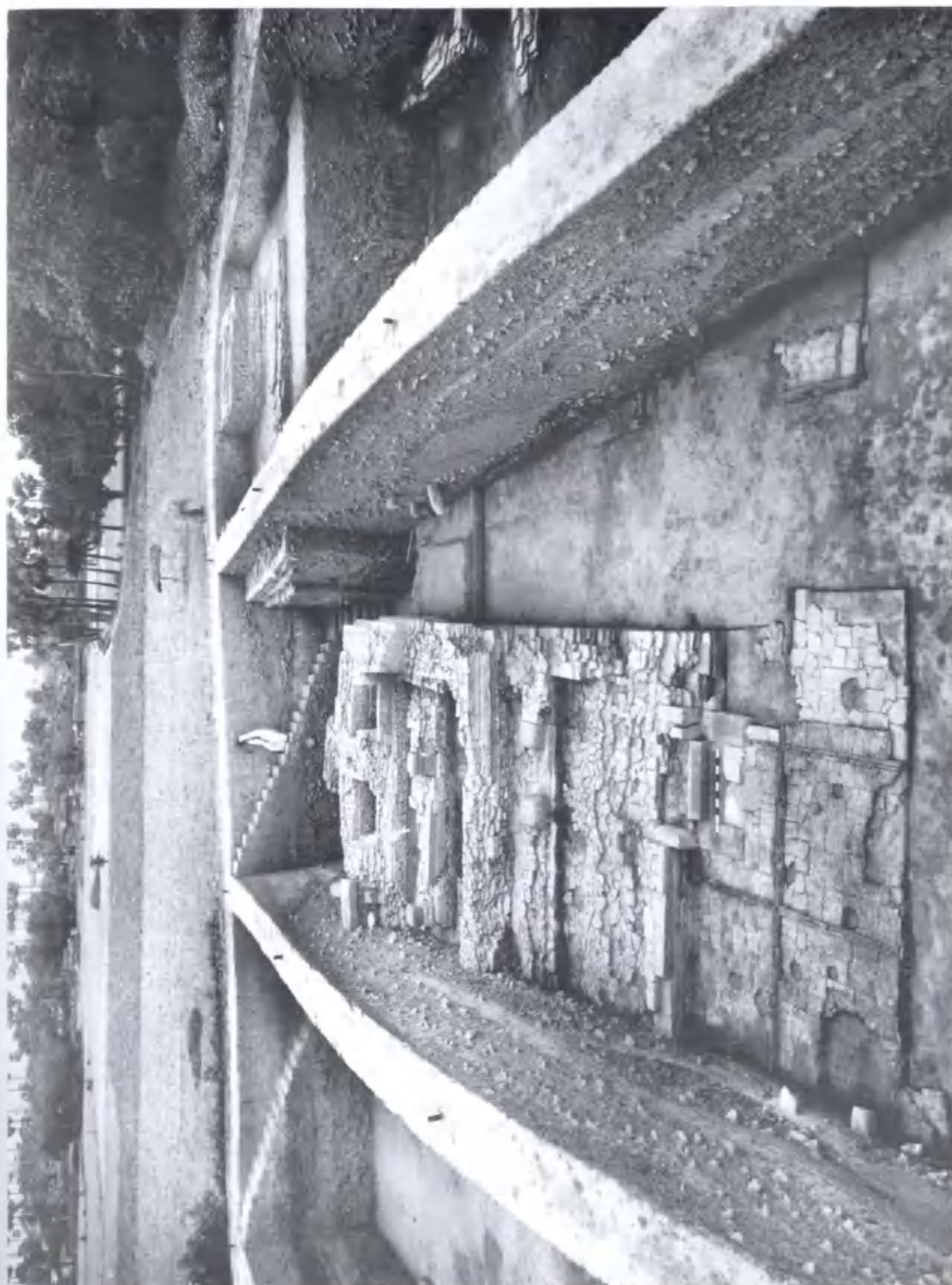
with debris at a height of 2 m above the working level and its original wall in north and east was maintained. The length of its northern wall is about 25 m. Perhaps it was a square. On its levelled surface, another shrine was found erected out of the material found on the spot. This shrine has three small chambers for the deities, one measuring 2.70' x 2.70 m and the other two damaged, having a square pillared-hall in the centre with an entrance from the east. In the foundation of this shrine sculptured stone pieces were found to have been used as filling. In its eastern wall, a staircase with four flights of steps, in which the lower three flights are of brick-on-edge, were found. The total width of the staircase along with the flanking wall is 1.62 m. The staircase was added separately against the wall as its bricks were not found bounded in the original wall. It was provided to ascend on the shrine constructed on the levelled raised-platform. Around the shrine, traces of votive *stūpas* were noticed, indicating the shrine as a Buddhist one. A stone figure of Tārā was discovered from here in course of excavation. The other peculiarity of the shrine is that there was a provision of a window screen having diamond-cut design and a semi-circular cut below. Just beneath this window there was a stone channel cut drain. All these were provided in the western wall of the shrine situated in north. However, the area could not be cleared due to the closure of the excavations.

Site XII. Cutting in the mango grove, north to the main monastery

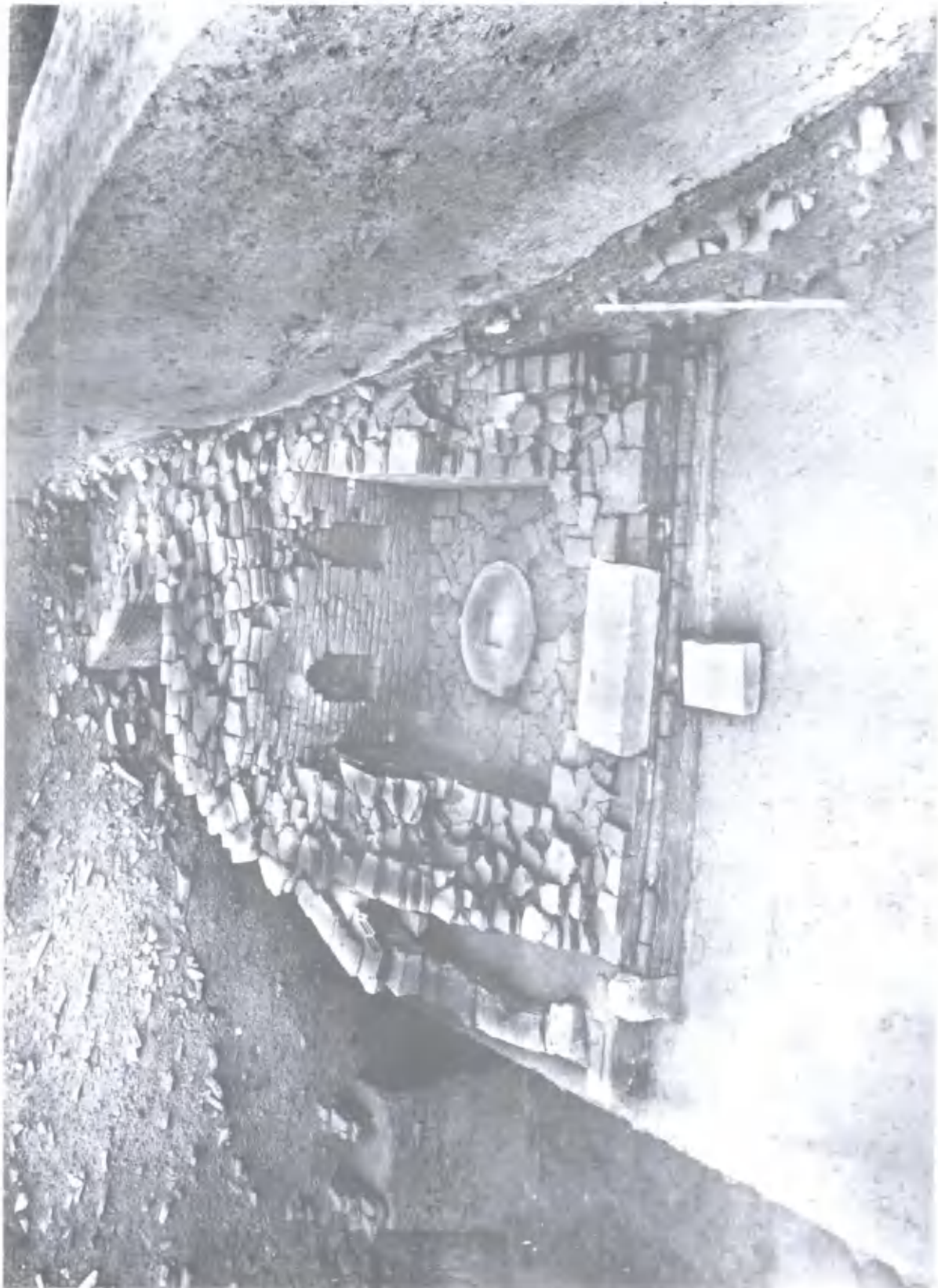
The following Trenches YC₁₁, YC₁₂, YC₁₃, YB₃₁, YB₃₂, YB₃₃, YB₃₄, YA₃₁, YA₃₂, YA₃₃, YA₃₄, YB₃₈, YB₃₉, YB₄₀, YB₄₁, YA₃₇, YA₃₈, YA₃₉, YA₄₀, YA₄₁, ZA₃₉, XA₄₀, ZA₄₁, ZA₄₂, ZB₄₁, ZB₄₂, ZC₄₁, ZC₄₂, ZC₄₃, ZD₄₄, ZD₄₅, ZD₄₆, ZE₄₃, ZE₄₄, ZE₄₅ and ZE₄₆, when exposed on the mound in the mango grove zone, brought to light some interesting structures like small shrines, cells

and a flimsy wall running south-to-north up to a distance of 15 m across small cells (pl. XXVIII). What was the main purpose of this flimsy wall could not be ascertained. However, after a thorough study, it was decided to remove the wall. This step proved very fruitful, as this wall yielded a fairly large number of beautiful images of Buddhist deities as well as Hindu gods and goddesses. They were found concealed in the core of the wall. In the first instance, it gave the impression that these images were used in the wall as substitute of bricks in raising the height of the wall and it was a clear expression of hatred for the icons by the persons who were responsible for the destruction of the monastery. But in the last season of the excavations, while removing some of the loose bricks from this wall, a few more images were noticed in the core of the wall. After taking out these images from the wall they were found quite interesting. The images so far discovered from this wall consisted of Mahākāla, Tārā, the Buddha, Mahāchandaroshana, Aparājita, Avalokiteśvara, Śiva, Gaṇeśa along with a few secular figurines etc. Besides, a fairly good number of carved stone pieces were also picked up (pl. XXX). The entire flimsy wall was removed to salvage the images concealed in the core of the wall. As stated above, in the first instance it was concluded that the persons responsible for the destruction of the monastery out of vendetta, had intentionally insulted the deities by the action of putting the images in the walls, obviously with a view to raise its height. But now the opinion has been revised as it is thought that they were purposely concealed in the wall to save them from being mutilated at the hands of the raiders of the *mahāvihāra*.

In one of the cells from this area was found a figure of a lion having double body and one head. Probably it was a corner stone of a temple. The cells so far discovered in this area are five in number, found in a row, facing



Pl. XXVI : Remains of a Brāhmanical shrine near the mango groves



Pl. XXVII : Remains of a Brāhmanical shrine, east of the mango groves

Cuttings

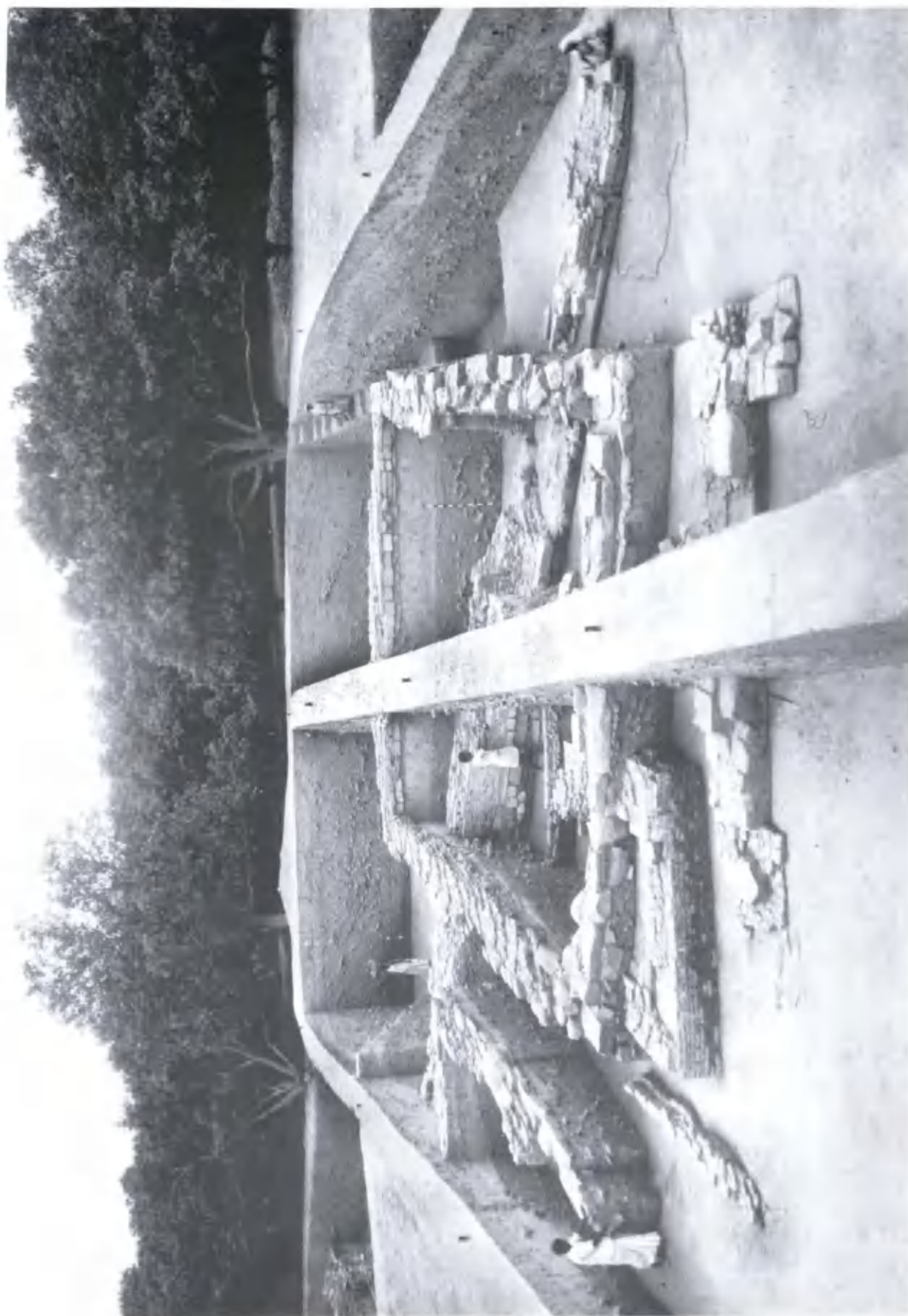
towards east (pls. XXVI and XXVII). They measure (I) 6.00 x 4.30 to 1.80 x 1.40 m (II) 5.20 x 5.00 m (III) 3.30 x 2.80 m (IV) 2.90 x 2.90 m (V) 1.30 x 1.44 m having 15 to 31 courses of bricks. In the extreme northern side, was found a drain (15.40 m long and 90 cm wide). No clue to its beginning and end was found. It is 2 m below the floor of the cells. The entire drain is set with dressed rectangular stone slabs. From the cells were found broken images of Tārā, Avalokiteśvara, and Narasimha. This area yielded a large number of antiquities of different materials as well. In front of these cells towards east a few more Trenches ZF₄₃, ZF₄₄, ZF₄₅, ZG₄₂, ZG₄₃, ZH₄₁, ZJ₄₂, ZJ₄₃, ZK₄₂ and ZK₄₁ were laid to locate more cells running towards the east. Two phases of structures were noticed in this direction. They all were built of the materials robbed from the main monastery. A wall running east-to-west was traced to a length of 13.40 m. Attached with this wall three small cells measuring (i) 5.80 x 3.50 m. (ii) 3.60 x 3.40 m (iii) 5.10 x 5.00 m were found (pl. XXV). From one of these cells a beautiful figure of Kāmadeva was discovered. Besides, two Śivalingas of 1 meter height were found uprooted and thrown at the back of the wall towards north. Further east a rectangular platform measuring 18 x 15 m was discovered and over it two brick built votive *stūpas* were exposed. Adjacent to this trench, towards east, Trench ZJ₄₃ yielded a rectangular shrine having three small apartments built of burnt-bricks and each provided with stone channel drains and a common platform in front. Most probably it was a Hindu shrine, but unfortunately, no other Hindu deity was discovered here (pl. XXVI). To the south of these trenches a few more trenches YC₃₁, YC₃₂, YB₃₁, YB₃₂, YA₃₁, YA₃₂, were laid on a high mound. Just towards the north is the rain-gully, which takes turn towards east after crossing the main monastery. The excavation at this area, after a depth of 1.40 m yielded

a brick-built rectangular shrine measuring 16.20 x 8.20 m. Three phases of construction in this shrine were noticed. In the last phase, the shrine was found divided into three small cells measuring 1.55 m each. The remains of three phases of platform in front of this shrine towards east are interesting. These were paved with flat bricks in square with two bricks- on-edge forming border. A figure of Sadyojātā was discovered from this shrine. Forty-three courses of bricks were encountered in the backside of the shrine facing west. In this trench, a heavy deposit of washed brittle potsherds was found. From this deposit an angular shaped hollow gold amulet with crude figure of a female deity was found. A huge storage-jar was also discovered from the section facing north. A layer of silt deposit was also found below the pottery deposit (pl. XXIX). This indicates the site was within flood zone and it was another cause for desertion of the site by the people in the later period.

Site XIII. Cutting on the mound Dharohar near Jungalishthana (fig. 4)

There is a reference to a fort constructed by Turks who were responsible for the destruction of the monastery. It is stated that after plundering the *mahāvihāra*, they constructed a fort near the monastery out of the materials robbed from the *mahāvihāra*, and stayed there for some time.

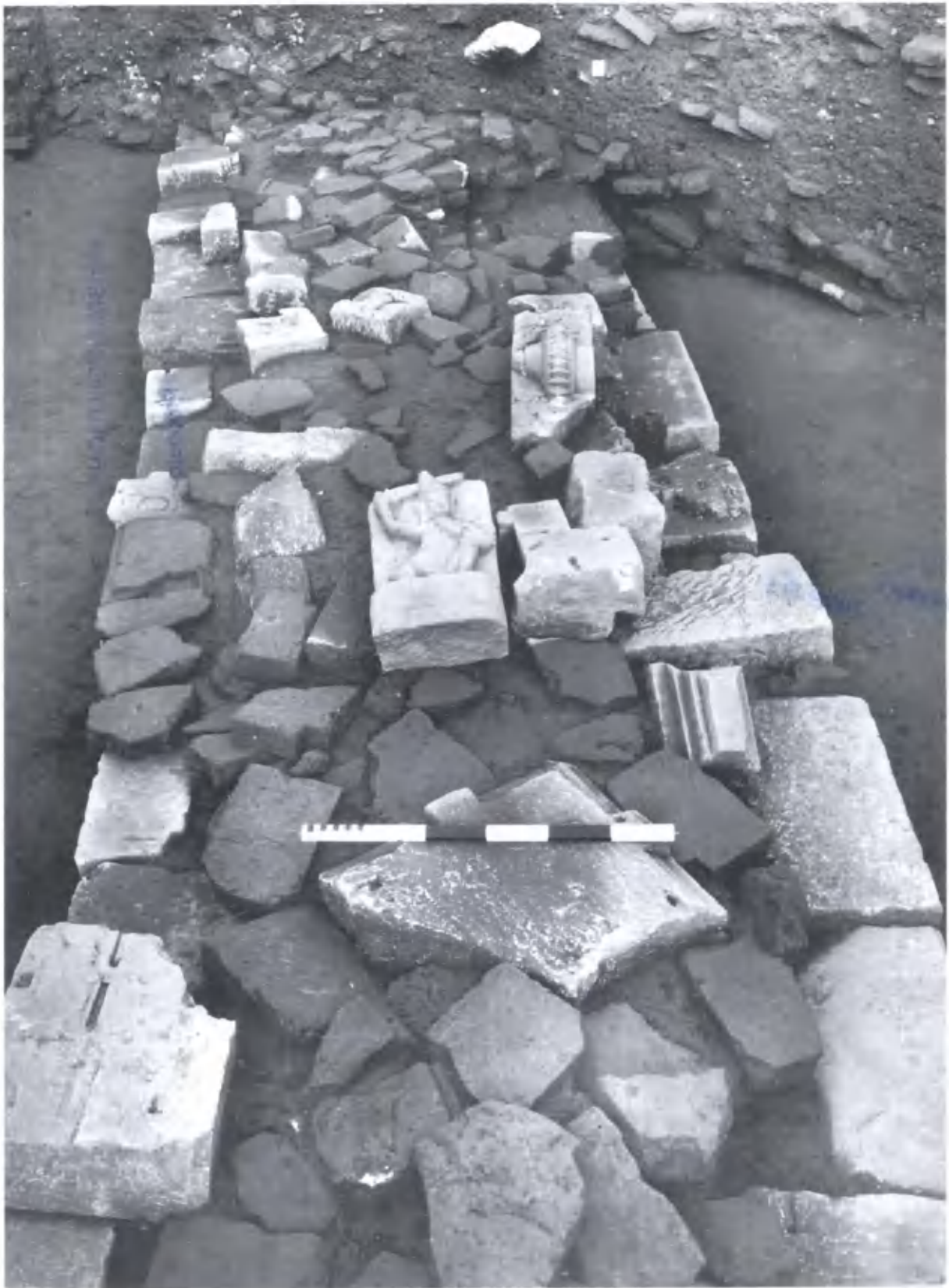
In the vicinity of the *mahāvihāra* towards west at a distance of about a kilometer from the main site there lies a rectangular high mound near Jangalishana. The following trenches at Madho Rampur : MRP – A₁, A₂, B₁, B₂, B₃ and B₄ were laid to ascertain its nature. These trenches brought to light a rampart wall built of bricks and stone sculptured pieces undoubtedly robbed from the monastery. It was noticed that the outer veneer stones of the rampart wall were having architectural members like door-sills,



Pl. XXVIII : View of a flimsy structure showing three phases of construction



Pl. XXIX : Isolated brick structure near a dump containing pottery



*Pl. XXX : Wall constructed of broken stone pieces and fragment of stone carvings.
(In the core of the wall, a figure of Mahāchandaroshana is visible)*

Cuttings

lintels, jambs, pedestals and even carved pieces etc., besides, the dressed-stone slabs. A beautiful stone panel of *navagrahas* was found from the core of the wall. The faces of the deities were intentionally chiselled out.

The width of the wall was about 4.05 m and it was exposed to a length of 24 m only in the south-east corner of the mound. The basement has six courses of irregular rectangular stone slabs, over which the wall of forty-seven courses of bricks including four courses of offsets, arising to a height of 3.6 m was found extant. Further, the southeastern arm of the rampart running from southeastern corner bastion towards north

was exposed to a length of 3 m only. It has thirty-six courses of bricks extant. The diameter of south-east corner bastion is 10.05 m and its total height is 5.8 m. Another bastion was discovered in the southern rampart wall at a distance of 14 m to the west. The diameter was 7.5 m. It is projected from the southern wall of the rampart wall. As the rampart wall was constructed with the robbed materials of the monastery, its date can be placed around thirteenth or fourteenth century AD. This fact is further corroborated by the discovery of Muslim glazed ware having very thick section and greyish colour discovered from the foundation pit of the fort.



THE MONASTIC STRUCTURES

CHAPTER V

The monastery (fig. 12) is practically 330 sq m with a *triratha* projection at the front to provide an entrance-complex. A huge monolithic stone pillar of granite rock found fallen just in front of this entrance-complex towards east, is of late phase, where it is still lying. A major portion of the main stair-case of the *mahāvihāra* was found cut, indicating a later attempt by some one to erect this pillar, probably at the time when the monastery was at the decaying stage. The exact purpose of this pillar could not be ascertained. Its extant dimensions are as follows: - (a) 1 m square at the bottom, which is, rough and chiselled. This rough and chiselled portion continues upto 1.30 m. Beyond this rough surface, the column is smoothened; (b) upper central portion is 98 cm square but tapering upwards; (c) total available length of this pillar is 3.85 m. On all its four faces, there are rectangular carvings in high relief which are pointed towards upper end. These carvings are 2.45 m long and 0.33 m wide on all the four sides.

A. ENTRANCE COMPLEX

In front of the main entrance complex on north there was a beaten brick-bats pavement of which traces are still visible in patches. Approached by a broad flight of steps, numbering nine in all from the paved forecourt (pavement), the entrance complex consists of an outer porch flanked by massive pylons on either side, and an inner-porch, the two porches being connected by a portal - the principal entrance to the interior.

(i) Flight of Steps

Projecting from the middle part of the northern wing of the main monastery, a broad flight of steps was found giving access to the outer porch (or *maṇḍapa*). It has nine steps made of bricks with stone-edges. At either extremity, it is bound by a parapet of brick work which is 2.31 m wide in both the cases. The total width of the stair-case including the parapet is 18.10 m and its projection from the northern wing of the monastery is 11.40 m. There are 49 courses of bricks existing in the parapet. This passage narrows down towards south as at the southern end it is 19.22 m wide whereas at the northern most point it becomes 19.50 m.

Of the nine steps, the average raiser of the lower four is 28 cm and the treader is 17 cm. The treader of the fourth step from bottom is 2.72 m wide and for the next three steps the average raiser is 15 cm and treader is 28 cm and again the treader of the seventh step from bottom is 2.52 m wide and finally the raisers of the eighth and the ninth steps are 14 cm. In each case the treader of these steps are 28 cm and 4.52 m respectively. And then comes the main passage whose northern end is bordered by huge blackstone slabs joined together by iron dowels. It is something like a door-sill. The passage was roofed, supported by monolithic pillars. It was like a *maṇḍapa*. On either side of the outer *maṇḍapa* (porch) is a massive pylon, which has a 1.73 m wide berm provided on east and north in the eastern pylon and on north and west in the western pylon. The berm is provided

with a 20 cm thick plaster of *surkhi* and *chunam* over rammed brick-bats. This berm consists of forty brick courses and is 2.60 m high above the working level. This is further provided with corbelled projections of seven bricks. The twenty-ninth to thirteenth courses from the bottom are projecting brick carvings and from thirty-seventh to thirty-fourth are arcade.

(ii) Pylons (pls. IV and V)

The pylons are made of bricks and are hollow. Each pylon is divided into four rectangular chambers by two dividing walls crossing each other at right angles. These walls measure 1.60 m (east-west) and 2.95 m (north-south) respectively. The thickness of the main wall of the pylon is 3.55 m all around. The rectangular hollow chamber on south-east and south-west measures 4 sq m in each case whereas these are 6.00 x 3.75 m in both north-east and south-west chambers. These hollow chambers are filled with earth. The northern, western and eastern walls are finished nicely but the interior walls of these hollow chambers are left unfinished. The main portions of the western wall of eastern pylon and eastern wall of the western pylon form the flanking walls of the outer porch respectively. The nature of the filling within the pylon, the rough surface of the inner face of its walls and the absence of doors leave no room for doubt that they never served the purpose of dwelling cells or even store-rooms. However, on the basis of the style of its construction, it is apparent that they are later additions to the main monastery, as its bricks are not found bound with the outer wall at any stage. Their height, no doubt, reached the level of the roof of the monastery and probably it continued upwards as this solid and heavy structure was almost a façade of the monastery and it must have been constructed to add grandeur to this already existing magnificent establishment. While constructing these pylons, the windows

attached with the bed platform of the cells were blocked. This gives further evidence regarding the late construction of the pylons.

(iii) Outer Porch

In the eastern and western walls of the outer porch, there are two small shrines facing each other. They are constructed within the walls of pylons having projected bricks. Both are identical and *saptaratha* on plan (pl. V). The platforms were at a height of 75 cm in each case from the floor of the porch, and the openings were 88 cm wide in each case. The chambers in proper measured 1.60 x 1.00 m in both the cases. The flooring of this outer porch is very interesting. It is sloping towards north and was found paved with bricks-on-edge, giving a design of narrow and broad gullies alternately.

The porch was covered by a roof as proved by the broken stems of the stone pillars and pilasters still standing *in situ* on their respective stone bases supported with iron nails. On either side of this porch, there are four pilasters erected against the wall of the pylons, and on either side of the passage there are rows of four pillars each. The stone bases of the pillars are 90 cm square whereas for pilasters they measure 90 x 66 cm. The pilasters are at a distance of 2.97 m from the middle two rows of pillars, which in turn are standing 5.25 m apart. This width of the middle rows of the pillars is the width of the passage passing through the porch.

From south-to-north, the first row of pillars and pilasters are at a distance of 1.70 m from the outer wall. Similarly, the second row is at a distance of 4.42 m from the first row. The same sequence is maintained in the third and the fourth rows which were found erected at a distance of 5.21 m from the second and 2.65 m from the third row respectively, and finally the end of

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PLAN OF THE TRENCHES,
SHOWING THE EXPOSED
STRUCTURAL REMAINS

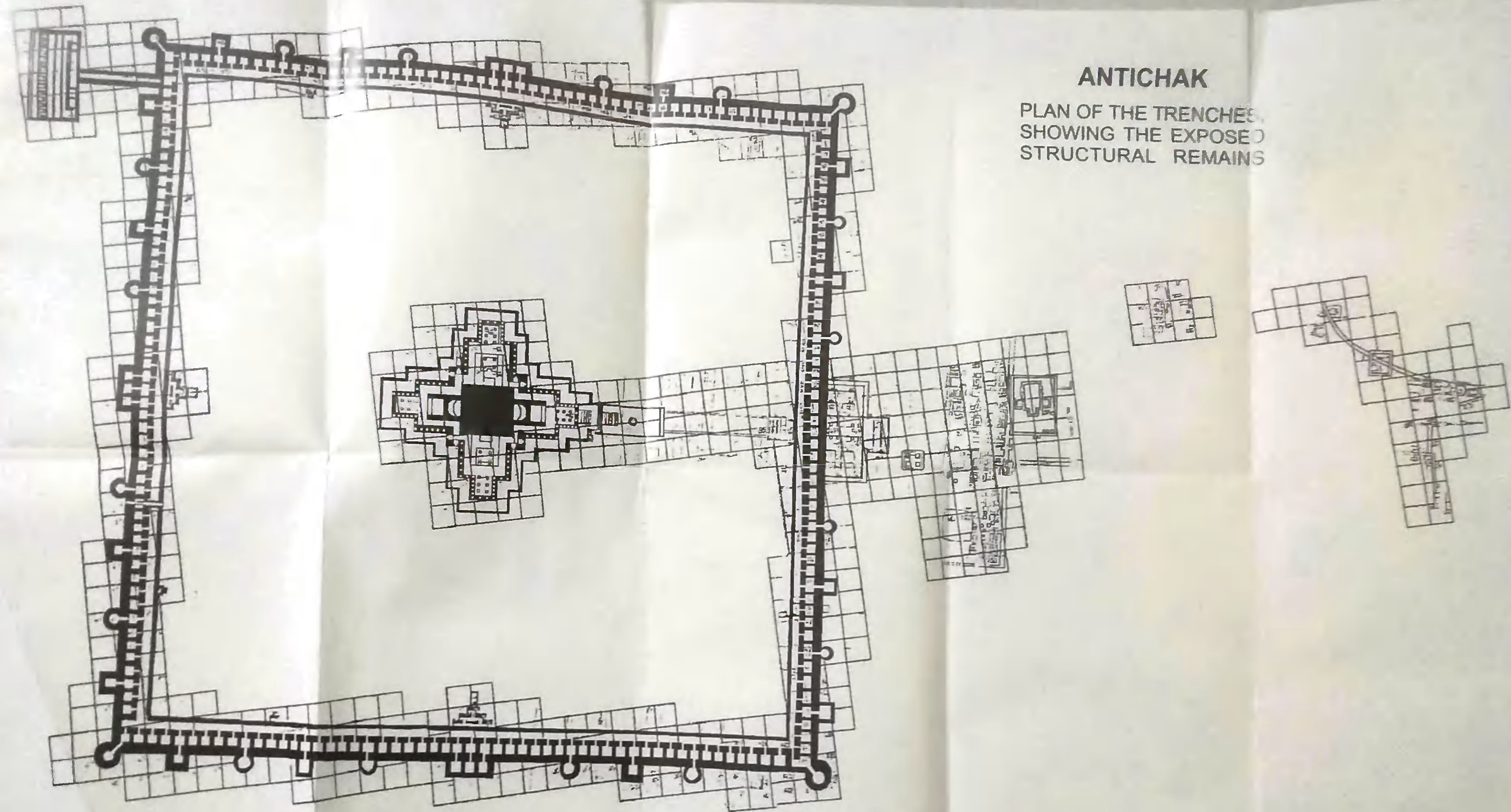


Fig-12

The Monastic Structures

this porch towards north is at a distance of 1.28 m from the last row. In later phase, a platform was provided on either side of this porch which lies between the pillars and pilasters. They had covered the pillar-base and also lower portions of both the projected shrines, in the pylon walls facing each other. The platform measures 16.17 x 5.00 x 0.77 m. A maximum of thirteen courses of bricks were noticed. It was raised with the debris of the earlier phase. Only their outer faces were of brick work. They were finally plastered with lime and *surkhi*. As the passage had a tendency to slope towards north, the thickness of platforms was slightly increased towards north to maintain the horizontal level. In the porch also, it becomes narrow towards north, as it is 4.60 m towards northern end.

(iv) The Porch

In the alignment of the outer wall, there was a stone staircase with three flights of steps bound on either side with stone blocks having the shape of an elephant's trunk. The treader of the lowest step is 30 cm. In the second step the raiser is 20 cm and the treader is 37 cm. The top flight has a raiser of 18 cm and a treader of 29 cm. After these three flight of steps, a door-sill of two rectangular sockets was provided which measures roughly 32 x 12 x 6 cm. Besides, there are three square sockets cut into the stone slabs set on either side of the main door-sill. Their measurements are as follows:-

- On the eastern side (i) 15 x 15 x 5 cm
(ii) 15 x 16 x 5 cm
(iii) 17 x 18 x 5 cm
- On the western side (i) 13 x 13 x 5 cm
(ii) 15 x 11 x 5 cm
(iii) 17 x 19 x 5 cm

All these stone slabs are fastened to each other with the help of iron dowels. The entrance is 2.90 m wide excluding the parapet, and the

average height of the complete fallen stone pillar is almost 5.20 m and the stone pillar-bases are 30 cm high from the floor level. Thus the total height of the roof at this point can be presumed as 5.50 m. So it seems that the height of the roof was double the width of the gates.

(v) Inner Porch

After crossing the door-sill, three stone slabs are found placed side-by-side in a row and fastened by iron dowels as usual. So, the portal opens directly into the inner porch. Here also, eight pillars and six pilasters were traced. The pillar are arranged in two rows of four pillars each. The pillar-bases measure 80 x 80 cm, whereas pilaster bases are 80 x 60 cm. The pillars are rectangular, slightly tapering towards top, hexagonal in the middle and again heavy rectangular at the bottom measuring 59 x 59 cm. The average height of the pillars and pilasters is 7.23 m. The pilasters are placed against the walls on either side of the inner porch and rest against two platforms constructed there, in which the eastern one is completely robbed off. The platform in the west, measures 6.36 x 2.29 m in which twelve courses of bricks are extant. The other two pilasters are erected against the southern wall of the platforms which are parallel to the verandah.

B. VERANDAH

The verandah of the monastery consists of the inner porch. This spacious verandah is separated from the inner courtyard by a raised brick retaining wall and it runs all through the four wings of the monastery. It is 3.10 m wide all around and its one side is about 330 m long. Its height from the inner courtyard is 1.90 m. It has four extensions oriented along the cardinal directions and ending only at peripheral walls of the monastery. This arrangement obviated the entry inconvenience to the corner cells.

This spacious four-sided square verandah, apart from access to the cells, might have served as a promenade for walking exercise of the resident monks. In the second phase when the monks realized the necessity of more stairs for ascending into the courtyard, they provided two stair-cases in each wing of the monastery. These stair-cases are not constructed in a systematic way. They have been provided in the verandah in a clumsy manner and they were constructed facing each in the east, west, north and south wings.

(i) Pillars and Pilasters

The pillars used in the verandah are square at the top as well as at the bottom, but hexagonal in the mid-part. They are monolithic and tapering with square top. At the base they are 52 x 52 cm and at the top 32 x 32 cm on an average. Their average height is 7.23 m. Pilasters were used at the four corners of the pathway supporting against the wall. These were vertically half-cut pillars with a flat background. The average height of the verandah pillars is 2.70 m.

(ii) Kerb or Retaining Wall

It is 1.70 m wide wall all around. The pillars of the verandah rest on the pillar-bases placed on this raised kerb. The height of the kerb and the verandah from the level of the courtyard is 1.90 m.

(iii) Floors

The floors were made with a brick lining or a soling over earth filling followed by well rammed layer of lime, *surkhi* and brick-bats and finally plastered with thick layers of lime and *surkhi*.

C. COURTYARD

In the courtyard a few trial-trenches were laid in different areas, but no structure was found except a causeway connecting the main shrine with the main entrance beyond the verandah. The main shrine is in the centre of the courtyard.

(i) Inner Stair Cases

A causeway was found leading to the central shrine towards the inner path of the main entrance and after crossing the verandah a projected staircase was noticed. Altogether there are twelve flights of steps with 2.16 m wide parapets on either side. The total projection of this staircase is 12.25 cm from the kerb. In this structure there are thirty courses of bricks extant in which eleventh to thirteenth courses from bottom are off-sets. The total width of this structure is 12.50 m.

(ii) Causeway

The causeway leading to the main shrine was made in two compartments in continuity. The northern one was 47.30 m long and 9.33 m wide. It was flanked by two low lying walls on the east and west respectively. About one course of brick wall was exposed at the time of excavation. The causeway was paved with flat bricks in chess-board pattern, but now it is completely damaged. *Surkhi*, lime and *kankar* were rammed well to make a good floor. The low lying side walls are 70 cm wide.

The next compartment is 29.60 m long and 15.55 m wide. The low lying side walls of this compartment reach the eastern and western edge of the main shrine and staircase of the main shrine leading to the courtyard. A circular platform of eight courses of bricks, with a diameter of 2.90 m was found in the centre of this compartment.

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(iii) Staircases in Other Wings

In the centre of the eastern, southern and western wings of the monastic-complex, there are three identical projected staircases available in a very dilapidated condition. They are meant for alighting from the verandah to the courtyard facing the eastern, southern and the western *garbha-grihas* of the main shrine respectively. The best preserved example of this type of structure is found in the eastern wing only. The width of this staircase is 17.00 m. Its total projection from kerb towards courtyard is 15.15 m.

From the verandah, when one faces the central shrine towards the west, two brick platforms measuring about 1 x 1 m are visible. They are 2.88 m apart and 90 cm west of the kerb. These platforms seem to be pillar-bases. Hereafter, there are fifteen flights of steps with an average raiser of 15 cm and treaders of 25 cm. After these steps there are three more steps of stone slabs fastened by iron dowels. It is 2.45 m wide flanked by 76 cm wide brick-walls on either side. Probably it was provided at a later phase (pl. IX).

Below the third step some bricks were placed to set it firmly and a drain (100 x 10 cm) is provided there by placing two bricks on their edge at an interval of 10 cm. Finally, a stage is reached, measuring 3.98 x 1.07 m, after crossing these steps, which is blocked on the west by bricks-on-edge. Then comes the inner courtyard. Similar structures were discovered in the south and the west, in a very dilapidated condition.

D. MONASTIC CELLS

There are altogether two hundred and fifty-three cells in the monastery including the projected rectangular and circular ones and the basement chambers provided below some of the

cells. The total number of such basement cells encountered in the excavations is altogether eleven, in which only a few are worth mentioning. Rest of them are badly damaged or robbed off their bricks, leaving traces of paved floors.

(i) General Cells

These cells, two hundred and eight in number, surrounded by the central shrine on all the four sides and on plan, they formed a square monastery. There are fifty-three cells in the eastern, southern and western wings whereas fifty cells in the northern wing. The average measurement of the cells is about 4.20 x 4.10 m. Each cell is provided with a 1.30 m wide door which opens into the common verandah. As the upper portion is practically robbed off, the height of the door could not be ascertained, but with the help of the door-jambs discovered at the site, it is presumed that the height of the door was around 2 m. On the existing evidences like lintels, architecture etc., it could be inferred that there was also some kind of provision for windows etc., in the cells. But any window, as such, was not found. However, there is evidence of stone window pieces discovered there.

Almost all these cells are provided with a bed platform which is in centre of the outer basement wall of the cell. These beds measure 1.88 x 1.44 m and are about 60 cm above the floor of the cells. They are constructed of brick-bats, *surkhi*, lime etc., and their outer edges were rounded. The floor of the cell as well as the bed is plastered with lime and *surkhi*. Traces of repair of the floors were noticed in many cells. Sometimes, there are evidences of as many as three successive repairs in a floor. The cells lying just opposite the rectangular projection on each wing are a little bigger in size measuring 5.10 x 4.10 m.

(ii) Projected Circular Cells (pls. VII, X and XIX)

In all, twenty circular cells, four in each wing and four on corner were found in the monastery. These are projecting outwards from the outer wall. Besides, on the corners, circular cells are bigger (26.60 m circumference) than the other projected circular cells (12.40 m circumference). Taking from the main gate, the first projected circular cell starts at a distance of about 23 m from the pylon. All these circular cells are alternating with the projected rectangular cells at an average distance of 23 m from each other. Again the central rectangular projected cells on the east, south and west respectively are at a little more distance, i.e., 30 m from their corresponding circular cells on each side.

These circular cells are provided with three bed platforms on three sides which are almost similar to bed platforms found in regular cells. The average distance of all these cells is 4.20 m. The entry to these cells is through the corresponding regular cells and doors of these cells are also equal in dimensions to the doors of the regular cells.

The corner cells are generally connected with the last cell of the corresponding wing. After entering into the last cell, one has to approach the corner circular cell through a diagonally provided passage measuring 5.70 x 1.3 m. The wall of these circular cells is 3 m thick. In these cells also, the fallen architraves, lintels etc., prove that there were provisions for windows above the bed platforms.

(iii) Projected Rectangular Cells

As already mentioned, at a distance of 23 m from this circular cell, there are projected rectangular cells which are sixteen in number, four in each wing. Besides, the above sixteen

rectangular cells, a bigger rectangular suit of three cells was discovered in the centre of the eastern (pl. XVI), southern and western wings of the monastery. The entire outward length of this special rectangular cell is 20.80 m and its outward projection from the outer wall is 6.65 m. The total available brick courses found here are forty-five. The corbels at the plinth height are remarkable on the outer face of this structure. As far as the size of the cells of the suit is concerned, it is 4.20 x 4.10 m each except the middle one which is slightly bigger than the other two. Its size is 5.20 x 5.10 m. These three cells are interconnected with their corresponding regular cells and measure 2.50 x 1.50 m. There are carvings on the corbel at the plinth.

(iv) Basement Cells (pl. XII)

An interesting feature of this monastic-complex is the provision of basement chambers under some of the cells. The total number of such chambers available is eleven only. They were discovered at certain areas without any order. The entry to these basement chambers is through a manhole like opening (70 x 70 cm) provided at the corner of the floor of the corresponding cells. One has to drop himself into the chamber from the floor through this opening. The normal depth of the basement cell from the floor is 1.90 m. The chamber is rectangular on plan and has vaulted brick ceiling. Their length vary from 2.10 to 4.10 m. and in width, they are almost uniform as they all measure 1.10 m. The construction technique is as follows:

First the floor of the chamber is paved with flat bricks. Then, on either side, walls of required height are raised. And just before the vault starts, two to three corbelled (projected) bricks are placed, over which the vaulted ceiling rests. This vault or arch has semi-circular courses

placed side-by-side and spanning the entire length of the ceiling. There are wedge-shaped bricks, specially cut to obtain the semi-circular curvature. There is no key brick in the structure, as is found in true arches.

Except two or three, rest of the basement chambers are badly damaged. There is one which has inter-connected twin chambers. This was found towards western side in the southern wing of the monastery in a perfect condition.

(v) Main Drain

The discovery of a dressed stone-built covered drain under the structures, crossing the entire eastern wing in the north-east corner is remarkable. In this drain, large sized dressed stone slabs (average measurement 61 x 32 x 20 cm) were used. At the top and bottom the slabs are placed horizontally and on both the sides, they are placed in upright positions. The bottom and side slabs are well-dressed but the top slabs are dressed unifacially. Iron dowels were used to join the slabs together. No mortar was used. This drain has 86 x 77 cm wide opening. Its total length is 16 m. An interesting feature of this drain is that at the centre it has a sharp curvature of 160°. This curvature enables the drain to control the very fast flow of the water during rainy-season, and also obstructs the peeping off unwanted elements from outside, right into the courtyard of the monastery.

At the outer end of this drain, towards the discharge side to the east, in the outer wall, there is a vertical small pillar like stone piece having been inserted to check the entry of animals like jackals, dogs, goats etc. into the monastery. The size of the discharge opening of the drain is 84 x 70 cm with the small pillar placed vertically in the middle of it.

E. OTHER EXITS

Besides the main northern gate, there are two exits, first in the northern wing at about 75 m east to the main gate, and the second in the southern wing approximately 60 m, east of the central projection. Technically, the first is called the postern gate and the second is called the basement passage for going out towards south.

(i) Postern Gate

This gate has flat passage without any step. Here, like the main entrance, the outer passage is paved with bricks-on-edge. The outer passage is flanked by low lying bands of bricks having copings made of *surkhi*, lime etc., and it measures 3 m long. The length of this north-south oriented passage is 2.65 m and it is 3.28 m wide. In later phase, this passage was found closed for traffic, with the help of a brick wall of eleven courses and also with stone door-sills found kept over the wall. This gate leads to a passage towards the inner courtyard and has concrete flooring. Two phases of repair work in pathway were noticed. In the second phase, it was blocked and used as a drain, as is evident from the arrangement of stone pieces kept there. Provisions for door at the passage were also there as is evident from the discovery of stone door sockets found *in situ*. They measure 90 x 10 cm and 4 cm square.

(ii) Basement Passage

This passage in the southern wing measured 13.65 x 1.24 m. It was fully paved with flat bricks and at its starting point from the inner courtyard, there were two pairs of square stone bases, measuring 60 x 60 cm on either side and in the alignment of which were found flanking basement walls. As this passage was provided

between the basement walls, it is presumed that the passage was beneath the monastic cells. In a later phase, as was noticed, this passage was also closed for traffic as is evident from the six stone blocks found placed on the southern end, blocking the passage for any kind of entry and exit. Probably at the time when the monastery lost royal patronage, there was no one to guard the passage, which caused total closure of the gates except the main one which was also made narrower by raising walls.

F. CENTRAL SHRINE (fig. 5)

The central shrine, a huge solid square brick pile in the centre of the inner courtyard raising high up above the terraces, provides the pivot round which the whole plan of the solid monument was conceived. The wall of this solid structure forms a sharp square and in order to probably relieve this monotony, provision was made in the upper terrace for a projection consisting of an ante-chamber and a *mandapa* on each face, leaving out a portion of the whole length of the square at each of the four corners. Thus it has four ante-chambers on all four cardinal directions. Besides, it has two circumambulatory paths at two levels, including the ground floor one. The ground floor path is unpaved. There are traces of a few recesses for fixing terracotta plaques on the base wall of the first *pradakshinā-patha*. They are badly damaged and completely destroyed to the extent that except a few, nothing is traceable.

The basement wall of the shrine was newly constructed with beautiful mouldings which added a grand look to it. The foundation wall is of about seven courses of bricks with three courses forming off-sets and again after a recession of 5 cm it has four courses of bricks with two more

exceeding brick courses, the other courses of bricks are found with rounded edge. Again, the next three courses are similar to the lowest three courses forming a corbel. From there, the actual wall starts. Above the corbel, there was provision for recesses for fixing terracotta plaques, but this portion was completely damaged. After twenty-eight courses of bricks with carvings, again there are four receding courses of bricks after which the recesses are provided in the wall at a height of 1.70 m.

To reach the first circumambulatory path, sixteen flights of steps are to be crossed. The steps are constructed with bricks. The width of this staircase is 6.15 m. The seventeenth step from the bottom from the floor for the first circumambulatory path which is 4.95 m wide. The staircase leading to the first circumambulatory path might be having flanking wall, but in the excavation nothing was found. At the top, just to the east of the stairs, the width of this circumambulatory path is 7.42 m but as one proceeds to the south from left, it becomes 4.67 m wide and there are damaged and badly robbed off walls on either side. The basement wall of the first circumambulatory path is very interesting from the architectural point of view.

The side walls of the circumambulatory path have many interesting features. In the moulding of the basement walls one gets thirteen courses of bricks followed by ten receding courses with a round edged-brick at the top as well as at the bottom of this portion. Then, there are again two courses having the top brick with angular design and follows eight regular courses. In the alignment of these eight courses, recesses for fixing the terracotta plaques were found all around the shrine. But actually most of them are damaged leaving

The Monastic Structures

a few as evidence. Then, there is a solitary course with bottom edge carved, followed by another course of inverted type of the same arrangement. Now, there is another brick with bottom curved edge. Again there is a projecting course followed by three receding courses. Finally, there are two regular courses followed by two receding ones. From here onwards, the regular wall starts. It is interesting to note that in the first circumambulatory path the carved bricks are set above the recesses, whereas in the ground floor pathway, they are below the recesses.

The retaining wall of the second circumambulatory path is adorned with terracotta plaques. The subject matter is normally religious as well as secular. Besides animals and birds, a few secular scenes are depicted in some of the plaques. The average size of these recesses is 33 x 28 x 10 cm. These recesses were separated from each other by one or two vertically placed bricks-on-edge.

In the corners adjacent to the solid central structure, dressed stone slabs were diagonally placed (17 x 50 cm) which were half embedded into the ground. They had a sloping tendency towards courtyard. These were placed almost at 1 m from the corner point, meant for protecting the floor from the pressure of the water draining out from the roof of the temple.

The first terraced circumambulatory path is connected with second circumambulatory path through a staircase of sixteen flights of steps with an average raiser of 43 cm and treader of 15 cm. This circumambulatory path was a roofed one. This is also supported by the discovery of a few similar holes found in the opposite walls of the solid central structure.

They were meant for providing beams to the roof. In the course of excavations fairly large number of fragmentary pillar pieces were found scattered on the floor of the circumambulatory path along with burnt ceiling beams.

The most interesting feature of this roofed circumambulatory path is the provision for balconies with arched-ceiling in all the four corners of this shrine, as proved by solitary existing instance in the north-east corner. These balconies are of entirely different traditions so far known in this region. The striking departure was the accurate spanning. Thus without any beam, a semi-circular arch, springing from a moulding of two courses of bricks, was found. These two courses were carved at the bottom, projected from the wall of this balcony. This arch had semi-circular courses placed side-by-side, spanning the entire length of the balcony. The bricks were specially cut to obtain the semi-circular curvature. The brick-work above and also on the side of the semi-circular arch runs in horizontal regular mould made courses. The height of the balcony is 2.65 m and the width is 1.48 m.

Towards north, just before the northern ante-chamber, there is a *mandapa* which comes across the circumambulatory path. This platform measures 10.70 x 7.53 m. Here, there are two rows of three pillar-bases each at a distance of 3.50 m. The distance between the southern most pillar-base to the central pillar-base is 3 m and the northern most pillar-base is at a distance of 2.90 m from the central pillar. These pillar-bases indicate that this was a *mandapa* or a pillared hall.

Then, finally an ante-chamber whose platform or floor is about 20 cm higher than

the level of the second circumambulatory path was traced. It measures 7.95 x 7.25 cm. It had a flanking 1.30 m wide parapet on either side. Here also two rows 3.16 m apart of three pillar-bases each were seen. These pillar-bases measure 86 x 86 cm. The distance of the southern-most pillar-bases from the *garbha-griha* is 1.55 m. From this pillar-base, the central one is at 3.10 m and the northern most base is at 1.25 m apart from the central one. At the northern end of the ante-chamber where terraced circumambulatory path starts, there is a barricade 1.27 m wide and 20 cm higher than the circumambulatory path floor. This, as well as, the raised height of the floor of the ante-chamber belong to the second phase of the construction or repairs of the shrine. The pilaster bases are found at the northern end of the ante-chamber by the side

of the parapets. These pilaster bases measure 86 x 62 cm.

To enter the main shrine, provision for staircase was found in the northern side only. The other sides are without any such provision. Rest of the architectural features are almost alike on all the four sides. The northern *garbha-griha*, 5.80 m x 5.80 m in area, is provided with heavy stone door-sills joined by iron dowels. The opening of this *garbha-griha* is 5.80 m wide, which was later on narrowed down to 3.70 m by raising brick walls on either side. The floor of the *garbha-griha* is beautifully plastered in maroon colour which is still preserved. Besides, the wall of the shrine was found covered with plaster varying in thickness from 3 to 5 cm.



POTTERY

CHAPTER VI

The excavations at Antichak have yielded a large number of pottery, which was one of the most flourishing ceramic industries of the place. It has all the trends which bespeak the ceramic efforts of single cultural period. It invariably represents the types of a particular single culture since there is very little difference in their fabric and technique. The minor changes within the framework of this single period, reflected in the structural sub-phases at this site, do not in any way affect the main trend of the pottery types. On the basis of the fabrics and techniques, it is very conveniently placed in the post-Gupta period. This fact was corroborated by the associated finds, e.g., terracotta plaques, sculptures, structures, inscriptions etc. The style and the treatment of the pottery also determine its age from *circa* eighth to thirteenth century AD. By the same token, it is apparent that the range of pottery types is varied and interesting and is directly disciplined according to the needs of the day in which the prevailing religious impulses played vital part.

There are many varieties of rim-forms, besides a few having decorative designs of the early historical pottery types found elsewhere also. The fabric of the wares of this site is, as a rule, medium-to-coarse and those of very fine quality are not much in frequency. Sand and grit are rarely used and the clay itself is levigated one.

The range of types of the pottery from Antichak does not present any trend of sophistication. Its main constituents are conical

bowls with disc base as well as shallow dishes with flared featureless rim, flanged lid-cum-bowls, pans with flanged vertical sides and nail headed rim, carinated *hāndī*, deep carinated and shouldered jars, bellied water pots with closed neck, *ghaṭas* with a few high necked specimens as well, large sized storage-jars and troughs of very thick and coarse fabric and miscellaneous miniature vases, dishes and lamp types.

The entire range of pottery is, as a rule, wheel-turned, while many of the types have often not even been treated with a wash, quite a few are functionally slipped either on the exterior or on the interior only, as the case may be. The medium to large-sized pots are, however, often treated with a thick red slip, apparently intended to hide the coarse-texture. Magnetic lustre or otherwise burnishing the surface of salt glazing does not seem to feature often. On the whole, red ware predominates, suggestive of open kilns. From the upper strata of the site, green glazed pottery made its appearance. This type of pottery is associated with the Muslim population.

The frequency of the pottery at this site is so heavy that the monks appear to have rarely used metal pots for their kitchen, although a few examples of metal ware were encountered in late phase. Either metal was then costlier and rarely used, or else it was supposed to be impure to the monks for kitchen purposes. Either they used earthen or stone pots for their purpose or they might have some other arrangements for preparing their meals. From

the excavations so far carried out, no evidence regarding any community kitchen was traced. It indicates that the monks prepared their food individually, most probably in earthen ware which were discarded immediately after their use. This fact is supported by the heavy thick deposit of the potteries which were noticed in the sections found near the outer wall of the monastery and also near the retaining wall of the verandah in the inner courtyard. Earthen lamps, sometimes with stands, were found in profusion. They are mostly of red ware in medium fabric. A few examples in grey ware were also found. The stems of these lamps were sometimes found corrugated. High hollow stems or stands having miniature pot-shaped top and flared base were also discovered. The lamps were put separately on such types of stands. Sometimes their rims were found decorated with notch designs. A few incense burners were also discovered.

The decorated potsherds show rich and numerous designs. They include parallel lines, concentric circles, spiral design, tortoise shell

design, semi-circle flanked by oblique parallel strokes encircled by many circular lines. Sometimes they represent oblique-strokes in-between a number of circular lines of wavy design. Horizontal lines or arrow-like designs are also sometimes noticed. Further, long oblique, incision having two rows of notch design is also represented. As a matter of fact, making decorative design on the pottery is fairly old and it is still continuing. The difference is that the earlier decorations were more artistic than the decorative designs noticed on the potteries of the later period.

Now, the foregoing description of the potteries discovered at Antichak will give an idea of the flourishing pottery industry existing in those days. This chapter on pottery from Antichak is important from the point of view that so far no comparative study of the pottery of the Pāla period has been done. This chapter may serve as a link between the potteries of the remote and the recent periods as they provide scope for making comparative study like the earlier potteries.

FIGURE - 13

A heavy storage-jar of red ware with featureless thickened flared rim having short concave neck below a ridge. Short oblique

shoulder and elongated profile leading to the slightly convex base, of fine fabric, well-fired and treated with slip. From mid-level.

FIGURE - 14

Type - 1 : A bowl of grey ware with out-turned thickened drooping rim, tapering side and rounded base. Internally it is decorated with slanting strokes above the ridge. It is of medium fabric and treated with blackish grey slip internally. From mid-level.

Type - 2 : A bowl of grey ware with out-turned thickened rim internally, ridged at mid-body and having almost blackish base. It is further decorated with incised wavy lines below the rim internally. It is of medium fabric and treated with blackish grey slip internally. From mid-level.

- Type – 3 :** A bowl of grey ware with out-turned thickened rim, internally multi-grooved below the rim and a ridge at waist, tapering sides and ring-cut flat base. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type – 4 :** A bowl of red ware with featureless sharpened rim, internally multi corrugated sides and flat base. It is of medium fabric and treated with slip up to mid-body both externally and internally. From mid-level.
- Type – 5 :** A lid-cum-bowl of red ware, slightly incurved rim, horizontally flanged waist, tapering sides and flat base. There are corrugation marks both externally and internally. It has medium fabric and treated with slip internally up to the mid-body. From late-level.
- Type – 6 :** Variant of Type-5 having difference in dimensions, fabric and texture. From mid-level.
- Type – 7 :** A shallow bowl of red ware with featureless externally oblique rim, incurved sides and shallow base. It is of medium fabric and treated with slip internally up to the mid-body. From late-level.
- Type – 8 :** A bowl of red ware with out-turned rounded collared rim, having grooves below the rim, incurved sides and rounded base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 9 :** Variant of Type-8 having difference in size, fabric and texture. From mid-level.
- Type – 10 :** Fragment of bowl of a grey ware with out-turned thickened rim, multi-grooved tapering sides and ring-cut base. It is decorated with grooves internally and a hollow cross mark. It is of medium fabric and treated with blackish grey slip internally. From mid-level.
- Type – 11 :** A knobbed-lid of red ware with out-turned drooping rim, tapering sides and flat base provided with two ridges internally. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 12 :** Variant of Type-11 with slight difference in rim. It is of grey ware, of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 13 :** A bowl of red ware with out-turned thickened rim, tapering sides and flat base marked with grooves and ridge internally. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type – 14 :** A bowl of red ware with featureless sharpened rim, tapering sides and flat base. It is of medium fabric and devoid of any surface treatment. From mid-level.

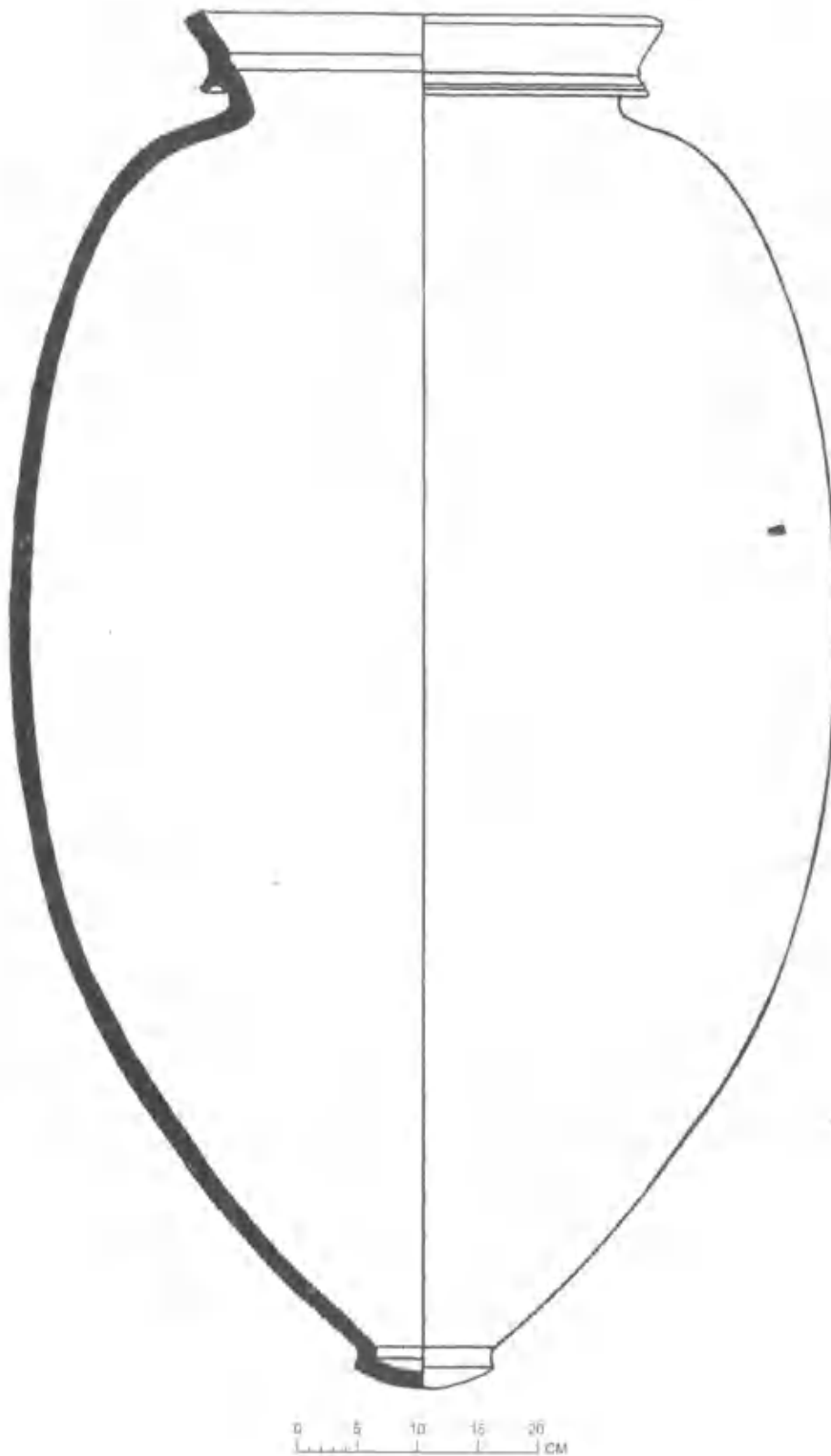


Fig. 13 *Storage-jar (Red Ware)*

- Type – 15 :** A fragment of a bowl of grey ware with featureless thickened rim, tapering sides and prominent ring-cut base. It is marked with grooves internally. It is of medium fabric and treated with blackish grey slip externally and internally. From mid-level.
- Type – 16 :** A fragment of miniature bowl of grey ware with incurved sharpened and externally obliquely cut rim, incurved sides and flat base. It is of fine fabric and devoid of any surface treatment. From mid-level.
- Type – 17 :** Variant of Type-16 having difference in dimension, texture and fabric. From late-level.
- Type – 18 :** A miniature bowl of red ware with featureless, sharpened, externally oblique rim with tapering sides and flat base. It is marked with a ridge below the rim externally. It is of fine fabric and treated with slip externally up to mid-body. From late-level.
- Type – 19 :** A lid of grey ware with out-turned thickened rim, tapering sides and ring-cut base. It is of medium fabric and treated with black slip both externally and internally up to neck. From mid-level.
- Type – 20 :** A miniature bowl of red ware with closing rim, above the rounded profile and rounded base. It is of fine fabric and treated with slip both externally and internally. From late-level.
- Type – 21 :** A miniature bowl of grey ware with featureless thickened flattened rim, incurved sides and flat base. It is of fine fabric and devoid of any surface treatment. From mid-level.
- Type – 22 :** A miniature bowl of grey ware with sharpened rim, vertical sides and carinated waist above the flat base. It is of fine fabric and treated with blackish grey slip up to waist both externally and internally. From mid-level.
- Type – 23 :** A fragment of bowl of red ware with splayed-out internally ridged rim, vertical sides, flanged waist and flat base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 24 :** A miniature bowl of grey ware with horizontally splayed-out rim having multi-grooved vertical sides along with carinated waist above the flat base. It is further decorated with punched circlets on the rim and wavy lines on the body. It is of fine fabric and treated with blackish grey slip both externally and internally. From mid-level.

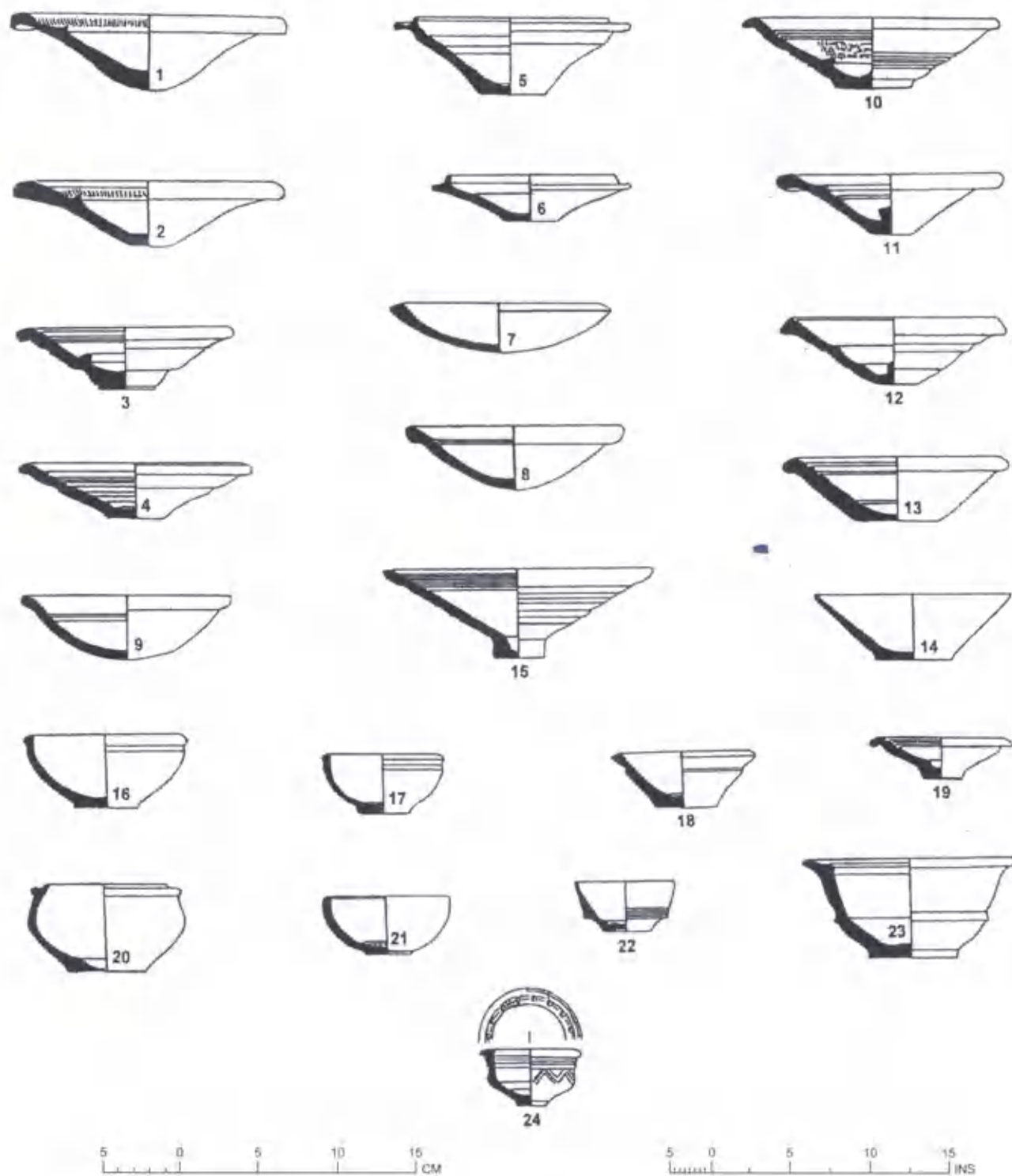


Fig. 14 *Bowls*

FIGURE - 15

- Type - 1** : A fragment of a lid-cum-bowl of grey ware with short incurved thickened rim, horizontally flanged waist, multi-corrugated tapering sides and flattened base. It is internally decorated with multi-grooves. It is of fine fabric and treated with blackish grey slip up to the mid-body. From mid-level.
- Type - 2** : A fragment of lid-cum-bowl of red ware with slightly incurved thickened rim and broad horizontal flanged, tapering sides and ring-cut base. There are multiple grooves internally. It is of medium fabric and internally treated with slip. From mid-level.
- Type - 3** : Variant of Type-2 having different size, fabric and texture. From mid-level.
- Type - 4** : A fragment of bowl of red ware with rounded collared-rim, tapering sides and flattened base. It is further internally marked with grooves and a ridge. It is of medium fabric and treated internally with thin red slip. From mid-level.
- Type - 5** : A fragment of a bowl of grey ware with tapering sides and ring-cut base. It is internally decorated with spoke-pattern design and multiple grooves. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type - 6** : Variant of Type-4 having difference in size and dimension. It is of grey ware, in medium fabric and treated internally with thin blackish grey slip up to mid-body. From late-level.
- Type - 7** : Variant of Type-2 having difference in size and dimension, texture and fabric. From mid-level.
- Type - 8** : Variant of No.6 having difference in size, fabric and texture. From mid-level.
- Type - 9** : A fragment of a deep bowl of red ware with externally out-turned sharpened rim, vertical sides marked with grooves, bluntly carinated waist and flattened base. The waist is further decorated with incised design within two parallel grooves. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type - 10** : A fragment of a deep bowl of grey ware with horizontally splayed-out rim, vertical sides, a mild ledge on the waist and flattened base. The rim is further decorated with slanting strokes. It is of medium fabric and devoid of any surface treatment. From late-level.

- Type – 11** : A deep bowl of red ware with flared thickened rim, short concave neck, tapering sides and flattened base. It is marked with corrugation internally. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 12** : A lid-cum-bowl of grey ware with featureless thickened rim, tapering sides and rounded base. Internally it is further decorated with slanting strokes above a ridge. It is of medium fabric and internally treated with blackish grey slip. From mid-level.
- Type – 13** : A miniature lid-cum-bowl of red ware with horizontally splayed-out externally drooping rim, rounded profile and flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 14** : A miniature lid-cum-bowl of red ware with out-turned thickened featureless rim, rounded profile and flattened base. It is internally marked with a ridge and a thick band. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type – 15** : A miniature lid of grey ware with vertical sharpened rim, vertical sides and flattened base. Externally it is further decorated with punched design on the waist. It is of fine fabric and devoid of any surface treatment. From mid-level.
- Type – 16** : A bowl of red ware with featureless sharpened rim, tapering sides and flattened base. Marked with corrugation both externally and internally. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 17** : Lid of red ware with internally rounded collared-rim, tapering sides and flattened base. Internally marked with multiple grooves and a ridge. It is of medium fabric and treated with thin red slip both externally and internally. From late-level.
- Type – 18** : A shallow lid of red ware with out-turned thickened rim and flattened base. Internally marked with grooves. It is of fine fabric and devoid of any surface treatment. From mid-level.
- Type – 19** : Variant of Type-16 but different in size, dimension, texture and fabric. From mid-level.
- Type – 20** : A shallow lid of red ware with featureless rim and flattened base. Internally marked with ridge. It is of fine fabric and devoid of any surface treatment. From late-level.

Pottery

- Type – 21** : Variant of Type-19 but different in size, dimension, texture and fabric. From late-level.
- Type – 22** : Variant of Type-20 having difference in thickness. It is of medium fabric and treated with slip internally. From late-level.
- Type – 23** : Fragment of a bowl of red ware with sharpened rim, tapering side and flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 24** : A lid-cum-bowl of grey ware with out-turned thickened rim and flattened base. Internally marked with grooves and a ridge. Notches are also below the rim. It is of medium fabric and internally treated with grey slip. From late-level.
- Type – 25** : A lid of red ware with out-turned thickened rim, tapering sides and ring-cut base. Internally decorated with grooves and a ridge. It is of medium fabric and internally provided with red slip. From mid-level.
- Type – 26** : A lid of red ware with short vertical thickened rim, incurved sides and ring-cut base. Internally decorated with grooves and ridges, it is of medium fabric and treated with thin red slip internally. From mid-level.
- Type – 27** : A lid of red ware with featureless thickened rim, incurved side, ring-cut base marked with grooves and ridge internally. It is of medium fabric and treated internally with thin red slip. From mid-level.
- Type – 28** : Variant of Type-20 having difference in size, dimension, fabric and texture. From mid-level.
- Type – 29** : Lid of red ware with out-turned thickened drooping rim, incurved sides and flattened base. It is marked with ridge internally and incised square externally. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 30** : A lid of red ware with out-turned thickened rim, tapering sides and flattened base. Internally marked with a ridge and groove. Rim is externally decorated with vertical strokes. It is of medium fabric and treated with slip internally. From mid-level.
- Type – 31** : A lid of red ware with out-turned thickened rim, tapering sides and flattened base. Internally marked with slanting strokes above the ridge. It is of medium fabric and devoid of any surface treatment. From late-level.

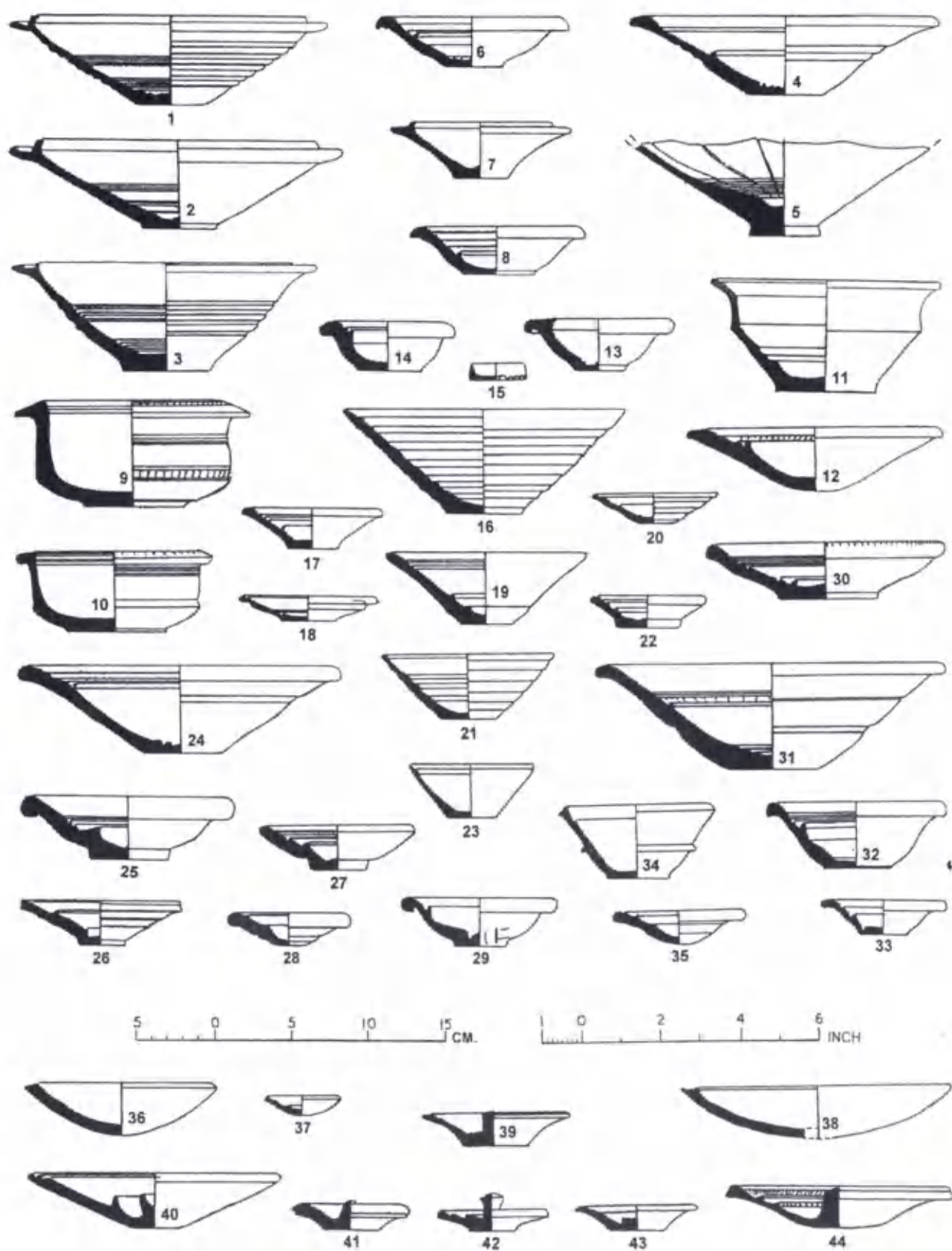


Fig. 15 *Bowls*

Pottery

- Type – 32** : A fragment of lid with out-turned thickened rim, tapering sides and flattened base. Internally marked with grooves and a ridge, it is of medium fabric and treated internally with thin red slip. From late-level.
- Type – 33** : Variant of Type-32 but having differences in size, dimension, fabric and texture. From late-level.
- Type – 34** : A bowl of red ware with featureless, sharpened, externally collared rim along with tapering sides marked by a ridge on the mid-body and flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 35** : Variant of Type-28 and of same texture and fabric. From mid-level.
- Type – 36** : A shallow bowl of red ware with featureless thickened rim, rounded sides and a base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 37** : A miniature shallow bowl of red ware with featureless thickened rim, rounded sides and base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 38** : Variant of Type-36 having difference in size, dimension, texture and fabric. From mid-level.
- Type – 39** : A knobbed lid of red ware with featureless thickened rim, tapering sides and flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 40** : A fragment of a hollow knobbed-lid of red ware with featureless thickened rim, tapering sides and rounded base. Internally marked with grooves and ledge, it is of medium fabric and internally treated with slip. From mid-level.
- Type – 41** : A knobbed-lid of red ware with out-turned, thickened featureless rim with concave sides and flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 42** : Variant of Type-39 but of grey ware. From mid-level.
- Type – 43** : Variant of Type-39 having same texture and fabric. From late-level.
- Type – 44** : A fragment of a knobbed-lid of grey ware with out-turned externally vertical grooved rim with incurved sides and rounded base. Internally marked with slanting strokes below the rim and two ridges in the mid-body, it is of medium fabric and internally treated with ashy grey slip. From late-level.

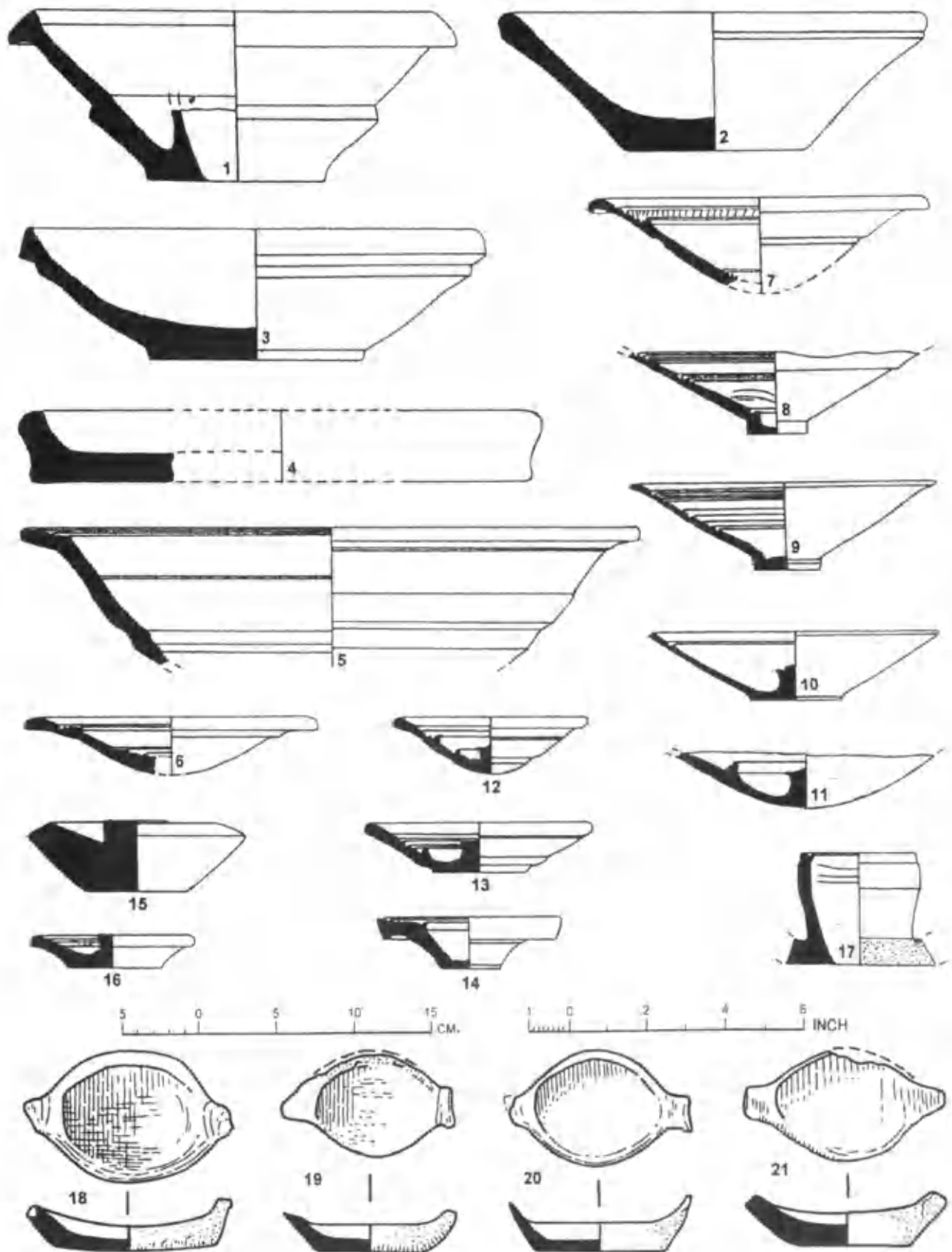


Fig. 16 *Bowls and basins*

FIGURE – 16

- Type – 1** : A heavy lid with broken central knob of red ware with out-turned multi-grooved thickened nail-headed rim, tapering sides, flat base and a ridge above the waist, medium fabric and treated internally with thick red slip. From mid-level.
- Type – 2** : A heavy lid-cum-bowl of red ware with featureless thickened externally prominent grooved rim, tapering sides and flat base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 3** : A fragment of a heavy lid-cum-bowl of red ware with vertical thickened externally undercut rim having almost tapering sides and flat base. From early-level.
- Type – 4** : A fragment of a heavy pan of red ware with vertical featureless thickened rim and flat base, coarse fabric, ill-fired showing unoxidised mid section. From early-level.
- Type – 5** : A fragment of a lid-cum-bowl of red ware with horizontally splayed-out multi-grooved rim and tapering sides, of medium fabric and treated with thick red slip. From early-level.
- Type – 6** : A fragment of a shallow lid-cum-bowl of grey ware having rounded out turned rim with decorative representation of a beaded design. There are concentric circles in the centre and graffiti marks and vertical lines. It is of fine fabric treated with burnished grey slip. From mid-level.
- Type – 7** : A fragment of a lid-cum-bowl of grey ware with out-turned rim, tapering sides and rounded base. Internally decorated with parallel strokes within two incised lines above a short ridge, is of fine fabric, treated with grey slip internally. From late-level.
- Type – 8** : A fragment of a lid-cum-bowl of grey ware having a deep depression at the centre. Incised marks appear in the inner portion along with decorative designs with slanting strokes. Three incised grooves above the rim also decorated with incised slanting strokes. It is of medium fabric and devoid of any treatment. From mid-level.
- Type – 9** : Similar to Type-8, it is of red ware and decorated with incised grooves and corrugation. It is of medium fabric and devoid of any surface treatment. From mid-level.

- Type – 10** : A centrally knobbed-lid-cum-bowl of red ware with featureless internally thickened rim with prominent grooves internally, tapering sides, circular flat base. It is of medium fabric and devoid of any surface treatment.
- Type – 11** : Similar to Type-10 having a prominent ridge internally and shallow base, of medium fabric and devoid of any surface treatment. From late-level.
- Type – 12** : A complete lid-cum-bowl of red ware with a central knob having out-turned rim and parallel ridges all around. Above the ridge are multiple grooves, of medium fabric. From mid-level.
- Type – 13** : Similar to Type-12 having single ridge and internally red slipped. From mid-level.
- Type – 14** : A complete lid of red ware having out-turned drooping rim and flat circular base. Two prominent grooves are made internally on rim. From late-level.
- Type – 15** : A complete handmade lid of red ware having a flattened base and a central knob. It is made out of a lump of burnt clay which is apparently shown by chiselling marks and crudely executed, of late-level.
- Type – 16** : A miniature lid of red ware having a central knob, flattened outgoing rim and flattened base, of late-level.
- Type – 17** : A knob portion of heavy lid-cum-bowl and similar to Type-1. It is hollow and from mid-level.
- Type – 18** : A boat-shaped miniature pot having two legs at both ends, which are partially broken and having flattened base. It might be a toy or a ritual object. From late-level.
- Type – 19** : Similar to Type-18. It's one leg contains small hole and is broken. From mid-level.
- Type – 20** : Similar to Type-18, having flattened base one leg is broken and the other leg contains a tiny hole. From mid-level.
- Type – 21** : Similar to Type-18. It is of dull red ware, crudely executed and has punched decoration on the legs. From mid-level.

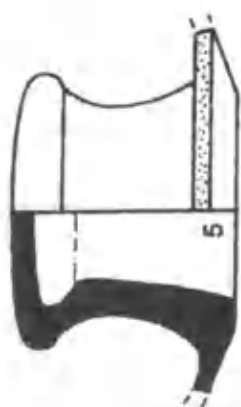
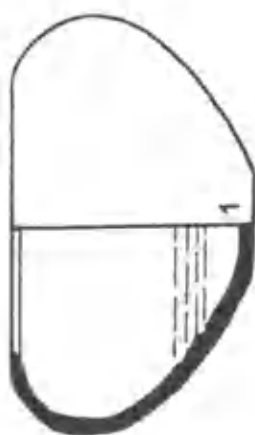
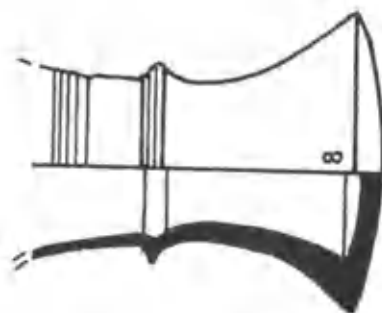
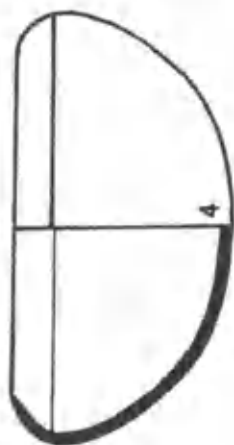
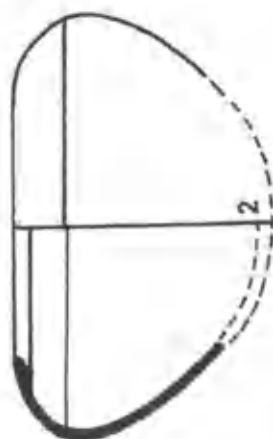
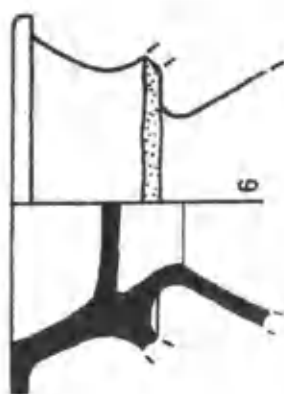
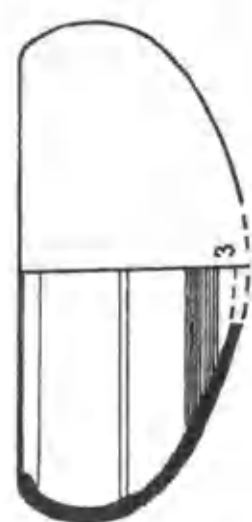


Fig. 17 Bowls and incense burner

FIGURE - 17

- | | | | | | |
|-----------------|---|--|-----------------|---|--|
| Type - 1 | : | A complete deep hemispherical bowl having inturned rim and flattened circular base of dull-red ware. From late-level. | Type - 7 | : | A fragment of a bowl having circular hollow base. Body is decorated with mat impression, is of medium fabric and devoid of surface treatment. From mid-level. |
| Type - 2 | : | Similar to Type-1 but broken and of grey ware. From late-level. | Type - 8 | : | A deep lid-cum-bowl of red ware with externally thickened rim, tapering sides and ring-cut base. Grooves and ridge are shown internally. It is of medium fabric, treated with chocolate slip inside. From mid-level. |
| Type - 3 | : | Similar to Type-1 but the base is broken. It is of grey ware. From late-level. | Type - 9 | : | A hollow stem portion of a bowl-on-stand having a ridge in the middle, upper portion missing and marked with grooves. Of medium fabric, it is devoid of any treatment. From mid-level. |
| Type - 4 | : | Similar to Type-1 but of grey ware. From late-level. | | | |
| Type - 5 | : | A honey knob of a lid of red ware. From mid-level. | | | |
| Type - 6 | : | A broken incense burner or bowl-on-stand of red ware with horizontally splayed-out rim with lower portion extended. From late-level. | | | |

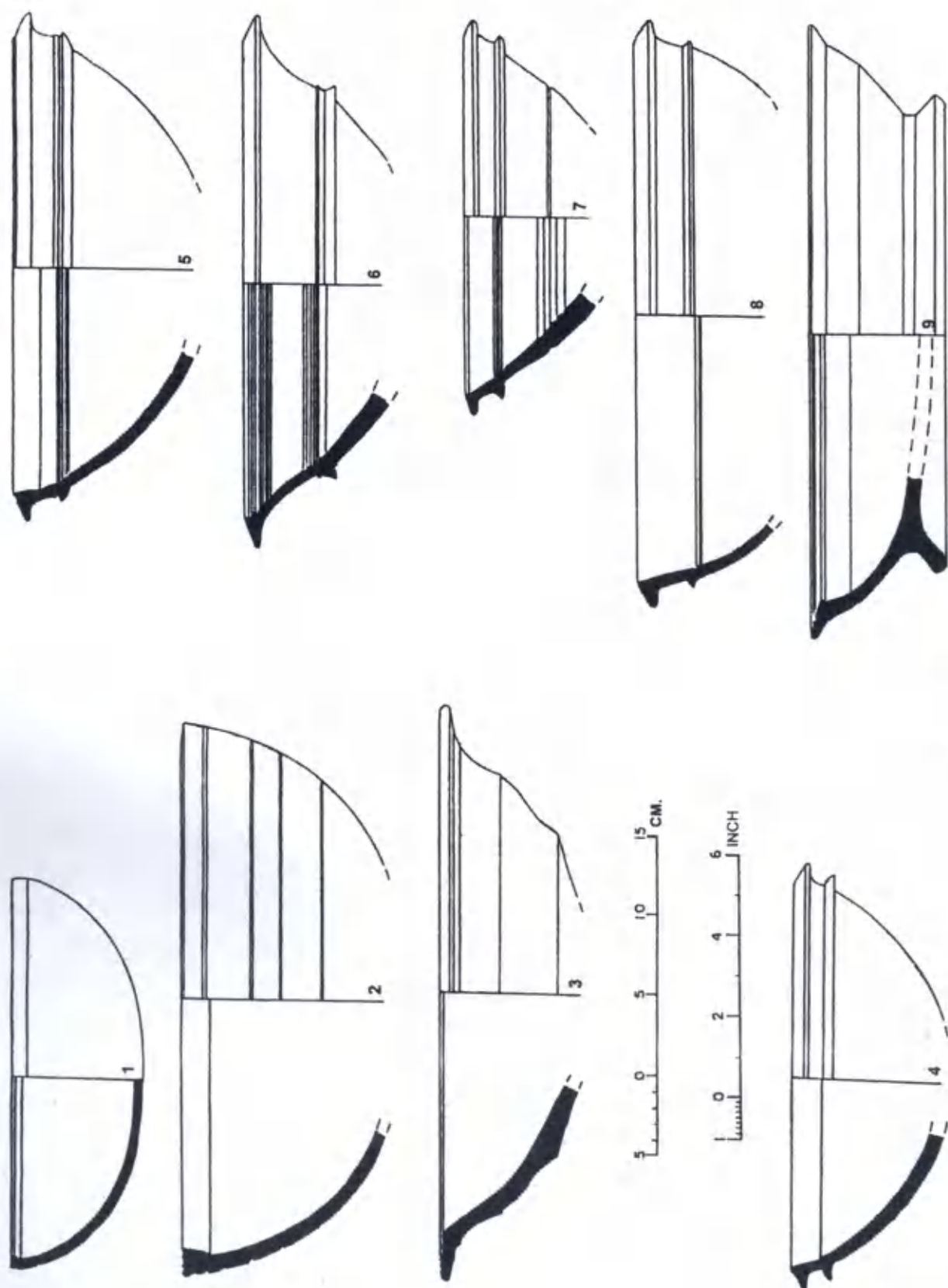


Fig. 18 Bowls and basins

FIGURE - 18

- | | | | | | |
|-----------------|---|---|-----------------|---|--|
| Type - 1 | : | A broken medium-sized bowl of red ware having slightly inturned flattened rim. It is internally slipped upto the rim portion, has a shallow base, is of medium fabric and well-fired. From late-level. | Type - 5 | : | Similar to Type-4, From mid-level. |
| Type - 2 | : | A fragment of a deep large-sized bowl of red ware with slightly inturned thickened grooved rim, is of fine fabric, well-fired and internally slipped. From late-level. | Type - 6 | : | A fragment of a basin of red ware with externally collared-rim. A bold ridge at the shoulder and tapering body leading to the base. It is further decorated with grooves internally at the neck and waist, is of fine fabric, well-fired and of thick section. From mid-level. |
| Type - 3 | : | A fragment of a basin of red ware with out-turned flattened, grooved rim. It is internally slipped from neck to mid portion and externally washed. Lower portion missing. From mid-level. | Type - 7 | : | Similar to Type-6 having difference of ridge. From mid-level. |
| Type - 4 | : | A fragment of a basin of grey ware with beak shaped rim and a ridge below it, body is tapering towards the shallow-base, is of medium fabric and internally treated with blackish grey slip. From late-level. | Type - 8 | : | A fragment of a basin of grey ware with thickened beaked-rim and ridge at shoulder. From late-level. |
| | | | Type - 9 | : | A fragment of legged-basin of red ware with internally collared-and-grooved-rim and incurved sides, devoid of any surface treatment. From late-level. |

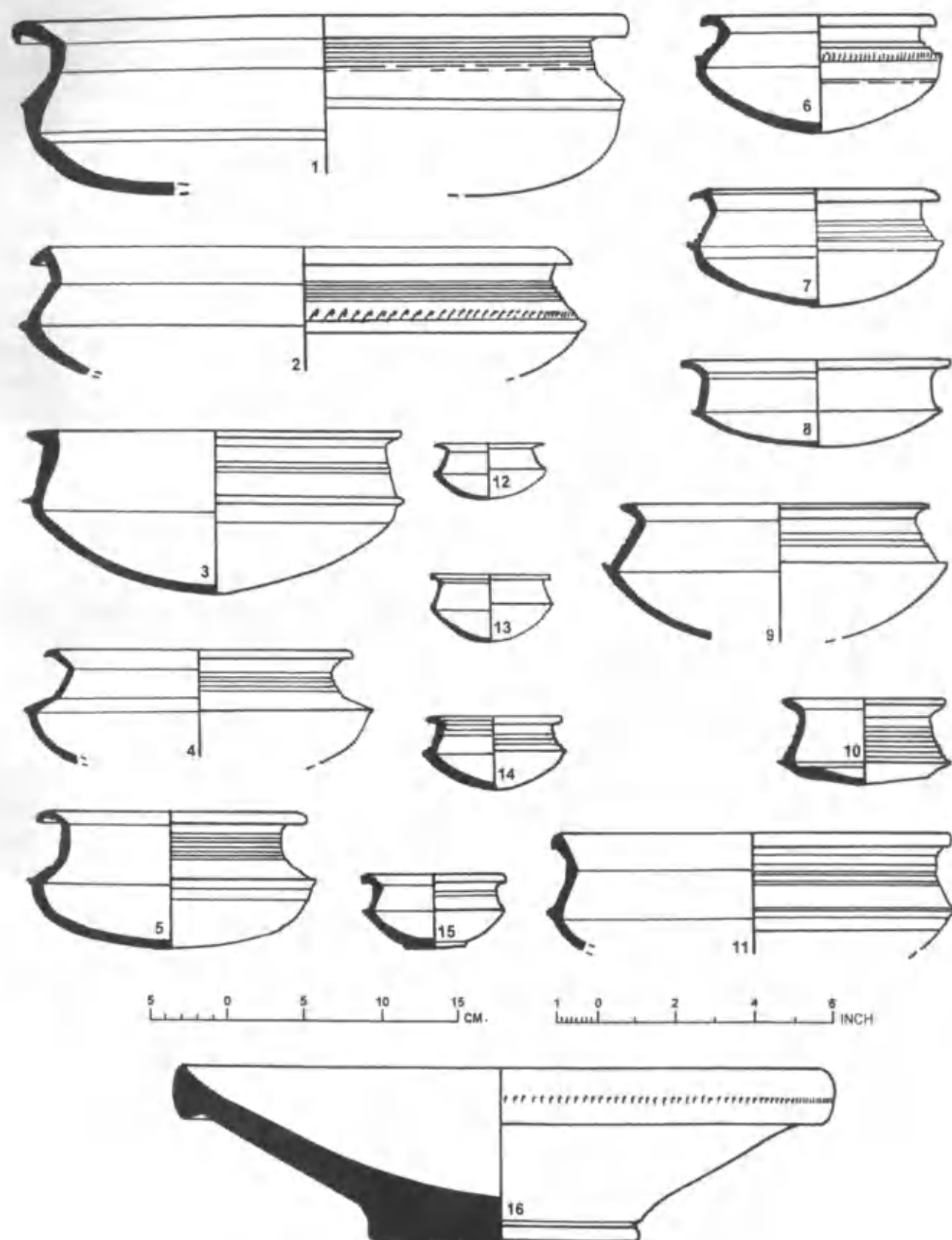


Fig. 19 Carinated hāṇḍī and a trough

FIGURE – 19

- Type – 1** : Fragment of a carinated *hāṇḍī* with flared externally drooping rim, multi-grooved, short concave oblique shoulder with a ridge just above the blunt carination and flattened base. Medium fabric and treated with slip externally upto the shoulder. From mid-level.
- Type – 2** : Fragment showing rim of a carinated *hāṇḍī* of red ware with out-turned drooping rim having multi-grooved oblique shoulder with prominent carination on the mid-body and tapering lower portion. Shoulder is further decorated with prominent slanting strokes. It is of medium fabric and treated with slip internally upto waist externally. From mid-level.
- Type – 3** : A complete carinated *hāṇḍī* of red ware with out-turned flattened rim. Groovings on the body externally and internally upto the neck. It has shallow rusticated base, of fine fabric and treated with slip. From late-level.
- Type – 4** : Fragment of a medium sized carinated *hāṇḍī* of red ware with out-turned rim, groove marks on exterior and design of oblique strokes on the shoulder. It has rusticated base, is of medium fabric and treated with slip externally upto the neck. From mid-level.
- Type – 5** : Medium-sized carinated *hāṇḍī* with sharply out-turned drooping rim, multi-grooved vertical neck, decoration on shoulder, rusticated base. Fine fabric and treated with slip externally upto the waist. From late-level.
- Type – 6** : Similar to Type-5 but smaller in size and has stringed decoration on body externally and notched design on the top of the rim. It is of medium fabric and treated with both designs externally upto the waist. From late-level.
- Type – 7** : A medium-sized carinated *hāṇḍī* of red ware with out-turned rim. It has multiple grooves on the outer surface and treated with slip on both sides upto the neck and it is of medium fabric. From mid-level.
- Type – 8** : A medium-sized carinated *hāṇḍī* with out-turned, externally collared-rim having carinated body and a shallow base. It is of medium fabric and devoid of any surface treatment. From late-level.

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- Type - 9** : A fragment of medium-sized carinated *hāṇḍī* of red ware with sharp out-turned rim and rusticated base. Medium fabric and treated with slip externally and internally. From mid-level.
- Type - 10** : A miniature carinated *hāṇḍī* of grey ware with out-turned rim and multi-grooved body with shallow base. Fine fabric and devoid of any treatment. From mid-level.
- Type - 11** : Fragment of a large-sized carinated *hāṇḍī* with out-turned externally oval collared-rim, short neck and multi grooved oblique shoulder. Prominent carination is shown on the body leading to the rusticated shallow base. Medium fabric treated with slip partially. From mid-level.
- Type - 12** : A miniature carinated *hāṇḍī* of grey ware with out-turned rim. Short concave neck, multi-grooved oblique shoulder and sharp carination leading to the shallow base. Fine fabric, treated with slip externally upto the waist and internally to the rim. From mid-level.
- Type - 13** : A miniature carinated *hāṇḍī* of red ware with flared rim and flat circular base, having groove marks upto the neck externally. Fine fabric treated with slip both externally and internally upto the shoulder. From early-level.
- Type - 14** : A miniature carinated *hāṇḍī* of grey ware with out-turned thickened rim, short concave neck, grooves/ oblique shoulder. It has carinated profile leading to the shallow base. Fine fabric, treated with slip externally upto waist and internally upto the rim. From mid-level.
- Type - 15** : Similar to Type-13 having difference in base. Fine fabric devoid of any treatment. From mid-level.
- Type - 16** : Fragment of a trough/ rim of a jar, of red ware with featureless vertical thickened rim, tapering sides and ring, cut flat base. Notched decoration on the rim externally. Course fabric and devoid of any surface treatment. From late-level.

FIGURE - 20

- Type -1** : Fragment of a large-sized vase of dull red ware with out-turned thickened rim with a deep incision and multiple grooves internally on the neck. Short ridge in the middle of the straight rim and mat impression designs on the shoulder. Medium fabric treated with slip externally. From early-level.
- Type -2** : Fragment of a medium-sized vase of dull red ware with out-turned thickened rim and straight neck, multiple grooves on the exterior. Notched design on the shoulder. Fine fabric and treated with slip externally. From mid-level.
- Type -3** : Similar to Type-2, but the top of the rim is more flattened and the ridge more prominent. There are grooves on the shoulder. Fine fabric and treated externally upto the neck. From mid-level.
- Type -4** : Fragment of a vase of red ware with straight neck and drooping undercut rim having beaded design on the top of the neck. Fine fabric and treated with slip. From mid-level.
- Type -5** : Neck portion of a medium-sized vase of red ware with out-turned grooved undercut rim and concentric neck of fine fabric and treated with slip on the neck. From mid-level.
- Type -6** : Fragment of a medium-sized vase of grey ware with out-turned obliquely cut sharpened rim and multi-grooved vertical neck. Medium fabric and devoid of any surface treatment. From mid-level.
- Type -7** : Fragment of a vase of red ware with out-turned grooved externally prominent depressed rim, long vertical neck with internal grooves. Medium fabric, devoid of any surface treatment. From mid-level.
- Type -8** : Fragment of *lotā* of grey ware with sharp out-turned externally undercut rim, short vertical neck oblique shoulder and rounded profile. The rim further decorated with rope pattern and slanting strokes on shoulder below the groups of grooves. Fine fabric and externally treated with blackish grey slip. From mid-level.

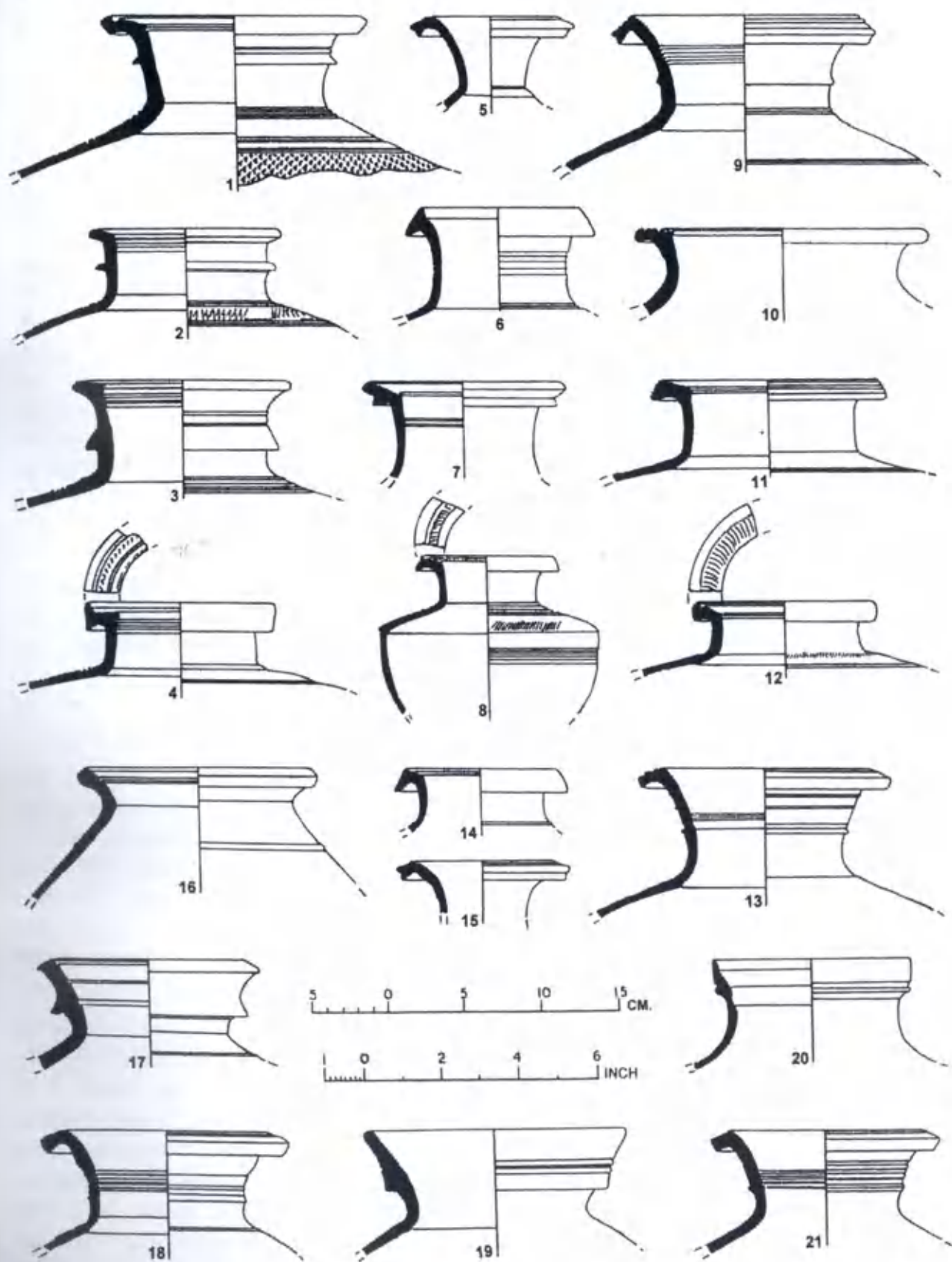


Fig. 20 Vases

- Type – 9** : Fragment of a vase of red ware with out-turned externally multi-grooved undercut rim with long concave neck marked with grooves internally and a mild ridge externally and extended oblique shoulder. Medium fabric, treated with slip externally and internally restricted to the neck. From late-level.
- Type – 10** : Fragment of a vase of red ware with horizontally splayed-out multi-grooved rim and short concave neck. Medium fabric and treated with slip on both side. From mid-level.
- Type – 11** : Fragment of a vase of red ware with splayed-out externally multi-grooved undercut rim and vertical neck, extended oblique shoulder. Medium fabric, treated with slip externally and internally restricted to the neck. From mid-level.
- Type – 12** : Fragment of vase of red ware with out-turned externally rounded collared-rim and short vertical neck, extended oblique shoulder. The rim is decorated with slanting strokes on the top and with loop design and slanting strokes on the shoulder. Medium fabric and treated with slip externally. From mid-level.
- Type – 13** : Fragment of a vase of red ware with out-turned externally undercut-grooved rim and long concave neck having grooves internally and ridge externally. Short oblique shoulder, globular profile. Medium fabric treated with slip externally and internally up to the neck. Medium fabric. From mid-level.
- Type – 14** : Fragment of a narrow mouthed vase of grey ware with out-turned externally obliquely undercut rim and short concave neck having ridge externally. The rim is decorated with prominent notches on the top. Medium fabric and devoid of any surface treatment. From late-level.
- Type – 15** : Fragment of a vase of red ware with sharply out-turned externally undercut grooved rim and long concave neck. Medium fabric and devoid of any surface treatment. From late-level.
- Type – 16** : Fragment of a vase of red ware with externally collared-rim and short concave neck, short oblique shoulder and elongated profile. Medium fabric, treated with slip externally and internally restricted to the rim. From mid-level.

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- Type – 17** : Fragment of a vase of red ware with feature-less thickened externally ledged-rim and short concave neck and oblique shoulder. Medium fabric and treated with chocolate red slip. From late-level.
- Type – 18** : Fragment of a vase of red ware with out-turned externally obliquely undercut rim and long concave neck, and globular profile. The neck is further decorated with grooves internally and externally. Medium fabric. From late-level.
- Type – 19** : Fragment of a vase of red ware with a feature-less thickened externally grooved-rim and short concave neck and globular profile. Medium fabric and treated with chocolate red slip. From late-level.
- Type – 20** : Fragment of a vase of red ware with a sharpened vertical rim and long concave neck, medium fabric and devoid of any surface treatment. From late-level.
- Type – 21** : Fragment of a vase of red ware with out-turned externally thickened undercut rim and short concave neck and oblique shoulder. Grooves are executed on the top of the rim externally and internally grooved on the neck. Medium fabric and treated with chocolate red slip. From mid-level.

FIGURE – 21

- Type – 1** : Fragment of a vase of red ware with out-turned externally obliquely cut drooping rim, long concave multi-grooved neck and extended shoulder, of medium fabric, treated with slip externally and internally, restricted to neck. Of late-level.
- Type – 2** : Fragment of a vase of red ware with out-turned externally obliquely cut drooping rim with a prominent depression on the top. Long concave neck and prominent grooves above the extended shoulder. Of medium fabric and treated with slip both externally and internally restricted to neck. Of late-level.
- Type – 3** : Fragment of a vase of red ware with a flared rim having a prominent ridge and short concave neck with multiple-grooves, oblique shoulder, of medium fabric and treated with slip both externally and internally. Of mid-level.
- Type – 4** : Fragment of a vase of red ware with sharply out-turned externally depressed undercut rim, having long concave neck with a ridge, of medium fabric showing unoxidized smoky mid section and devoid of any surface treatment. Of mid-level.
- Type – 5** : Fragment of a vase of red ware with out-turned externally grooved undercut rim, having multi-grooved long concave neck and a ridge above the shoulder, of medium fabric and treated with chocolate slip. Of mid-level.
- Type – 6** : Fragment of a vase of red ware with out-turned internally collared-rim, having short concave neck with a prominent band on extended shoulder. It is of medium fabric and treated with slip. Of mid-level.
- Type – 7** : Fragment of a vase of red ware with out-turned externally vertical undercut rim, having long concave neck marked with two grooves, of fine fabric and devoid of any surface treatment. Of mid-level.
- Type - 8** : Fragment of vase of red ware with out-turned externally obliquely undercut rim which is decorated with prominent incision and has a long concave multi-grooved neck. It is of medium fabric and treated with slip both externally and internally

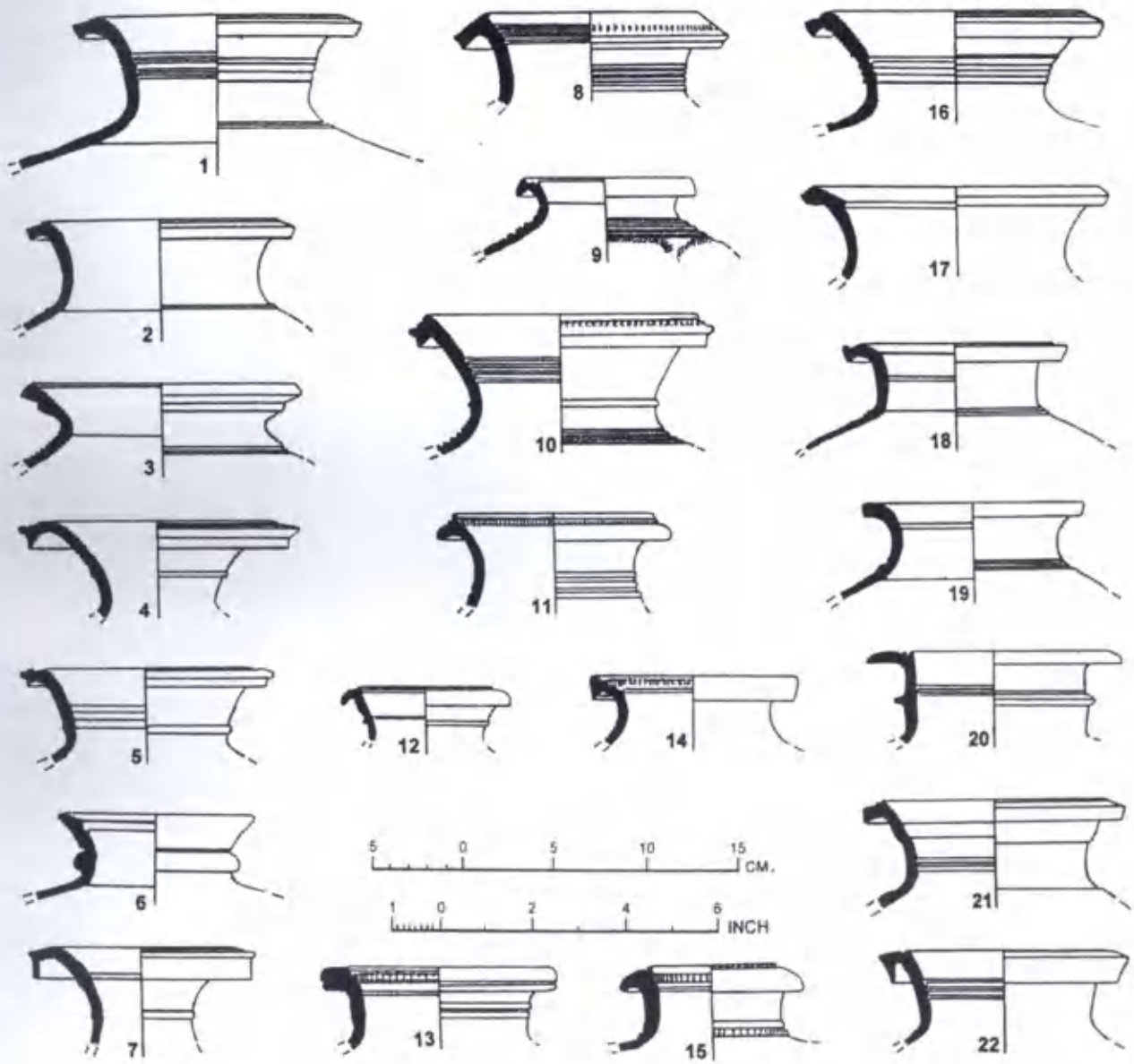


Fig. 21 Vases

which is worn out at places.
Of mid-level.

Type - 9 : Fragment of a vase of grey ware with horizontal splayed-out multi-grooved rim, short concave neck and multi-grooved oblique shoulder decorated with strokes. It is of fine fabric and treated with blackish grey slip externally. Of mid-level.

Type - 10 : Fragment of a vase of red ware with short vertical thickened undercut rim and long concave multi-grooved (internally) neck, of medium fabric and devoid of any surface treatment. Of late-level.

Type - 11 : Fragment of a vase of grey ware with short vertical externally rounded collared-rim and it has long concave multi-ridged neck, incised decoration internally, of medium fabric and treated with blackish grey slip. Of late-level.

Type - 12 : Fragment of a vase of red ware, similar to Type-11, but different in size, medium fabric and treated with red slip. Of late-level.

Type - 13 : Fragment of a vase of red ware with out-turned thickened externally grooved undercut rim and decorated with notched

designs internally. It has short concave banded neck, of medium fabric and treated with slip both externally and internally. Of mid-level.

Type - 14 : Fragment of a vase of red ware with out-turned externally drooping rim and long concave neck. It is decorated with notches on the top within two grooves, of medium fabric and devoid of any surface treatment. Of mid-level.

Type - 15 : Similar to Type-12 but differs in decoration. It is of medium fabric and devoid of any surface treatment. Of mid-level.

Type - 16 : Fragment of a vase of red ware with out-turned externally obliquely undercut rim having long concave multiple grooves both externally and internally on neck and extended shoulder, of medium fabric and treated with slip both externally and internally. Of mid-level.

Type - 17 : Fragment of a vase of red ware with a short flared externally obliquely cut rim and long concave neck. It is of medium fabric and treated with slip externally and internally. Of mid-level.

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- Type – 18** : Fragment of a vase of red ware with out-turned externally drooping rim having almost vertical neck and extended shoulder. It is of medium fabric and devoid of any surface treatment. Of mid-level.
- Type – 19** : Fragment of a vase of red ware with short horizontal externally undercut rim having long concave neck. A prominent ridge above the extended shoulder. It is of medium fabric and treated with slip externally. Of mid-level.
- Type – 20** : Fragment of a vase of red ware with multi-grooved rim having prominent ridge on the vertical neck. It is of medium fabric and treated with slip externally. Of late-level.
- Type – 21** : Fragment of a vase of red ware with out-turned thickened externally undercut rim and long concave multi-grooved neck and extended shoulder. It is of medium fabric and treated with slip. Of mid-level.
- Type – 22** : Fragment of a vase of red ware with horizontal splayed-out externally oblique cut rim, internally multi-grooved on the long vertical neck having extended shoulder. It is of medium fabric and treated with slip both internally and externally. Of mid-level.

FIGURE - 22

- Type - 1 :** A medium-sized vase of red ware having out-turned undercut thickened rim, globular body and shallow base. It is of fine fabric and treated with slip externally upto the rim and internally restricted to the neck. From mid-level.
- Type - 2 :** A medium-sized vase of red ware having outgoing flared rim, concave neck and external ridges. Prominent groovings are shown externally and internally on the neck. It has a bulging body with carination at the mid-body and shallow base. It is of fine fabric and treated with slip externally upto the waist and internally upto the neck. From late-level.
- Type - 3 :** A medium-sized vase of red ware having outgoing thickened rim, straight neck, globular body and shallow base. Externally grooves are seen on the lower neck portion and graffiti marks on the body. It is of medium fabric and treated with slip externally upto the waist and internally upto the neck. From mid-level.
- Type - 4 :** A medium-sized vase of red ware having outgoing flat thickened rim, high straight neck, bulging body and shallow base. Prominent grooves are seen externally on the neck. It is of medium fabric and treated with wash. From mid-level.
- Type - 5 :** A miniature pot of red ware having outgoing flared out thin narrow mouth, concave neck, globular body and shallow base. Prominent groove marks occur externally on the neck. It is of medium fabric and treated with wash. From late-level.
- Type - 6 :** A medium-sized pot of grey ware having broken neck, globular body and shallow base. Prominent grooves are seen externally on the neck. It is treated with slip externally. From mid-level.
- Type - 7 :** A medium-sized pot of red ware with broad mouth and out-turned thickened rim and a ridge externally on the neck. It is of fine fabric and treated with wash. From mid-level.
- Type - 8 :** A *lotā* of grey ware with out-turned, externally undercut rim having vertical neck with short ridge, tapering body and flattened circular base. Shoulder is decorated with slanting incised strokes

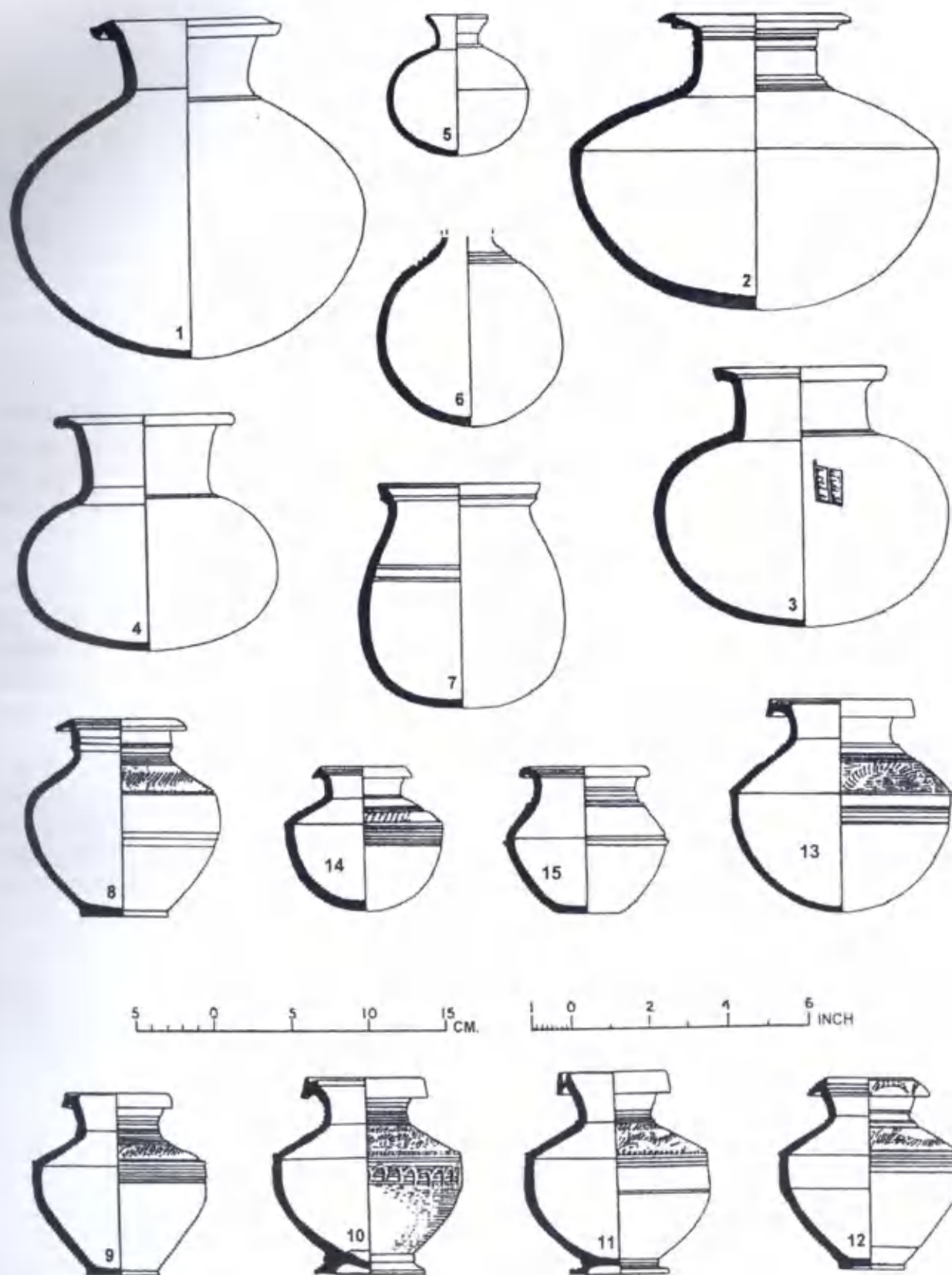


Fig. 22 Vases

- within two groups of multiple grooves, medium fabric, well-fired and treated with slip externally. From mid-level.
- Type-9** : *Lotā* of grey ware with an externally undercut drooping rim and grooves, on the top. Multi-grooved vertical-necked oblique shoulder, slight carinated body leading to flattened circular base, medium fabric and externally treated with blackish grey slip. Of late-level.
- Type-10** : Similar to Type-9, but different in decoration. From mid-level.
- Type-11** : Similar to Type-10, but different in decoration. From mid-level.
- Type-12** : A *lotā* of grey ware with vertical sharpened externally obliquely undercut rim, vertical neck, oblique shoulder, decorated with slanting incised slight ridge above the globular body leading to flat circular base, medium fabric and devoid of any surface treatment. From late-level.
- Type-13** : A medium-sized *lotā* of red ware with splayed-out multi-grooved externally vertical undercut drooping rim, short concave neck, multi-grooved oblique shoulder decorated with incised strokes. A slight ridge below the shoulder and globular body, medium fabric and treated with chocolate slip on half of the body. From mid-level.
- Type-14** : Similar to Type-13, but smaller in size, decorated with prominent strokes. Medium fabric and devoid of any treatment. Of late-level.
- Type-15** : A medium-sized pot of grey ware with out-turned rim, globular body and almost flattened base, grooves on the neck. Fine fabric and devoid of any surface treatment. From late-level.

FIGURE – 23

- Type – 1** : A medium-sized vase of red ware having out-turned thickened rim, multi-grooved vertical neck, oblique shoulder, bulging body and flat base. It is of fine fabric and treated with slip externally and internally up to the rim. From mid-level.
- Type – 2** : A medium-sized vase of grey ware having splayed-out multi-grooved rim, vertical neck, oblique shoulder and a mild ridge above the rounded base. It is of medium fabric and treated with blackish grey slip externally and internally up to the neck. From mid-level.
- Type – 3** : A medium-sized *lotā* having sharply out-turned rim, multi-grooved vertical neck, short oblique shoulder with decoration. A bold ridge above the flattened base. It is of fine fabric and treated with blackish grey slip externally up to the waist and internally restricted to the neck. From mid-level.
- Type – 4** : Fragment of a *lotā* of grey ware with vertical neck, oblique shoulder having decoration on the upper portion. Carinated body with a ridge above the rounded base. It is of fine fabric and treated with blackish grey slip externally up to the waist. From mid-level.
- Type – 5** : A miniature pot of grey ware having out-turned externally drooping rim, concave neck, vertical oblique shoulder with decoration and mild carination, bulging body and rounded base. It is of medium fabric and treated with slip externally. From mid-level.
- Type – 6** : A medium-sized vase of red ware having out-curved featureless thickened rim, vertical neck with ridge, decorated oblique shoulder, bulging body and rounded base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 7** : Similar to Type-5 but having flattened base and difference in the decoration pattern. Fabric and texture as Type-5. From mid-level.
- Type – 8** : A medium-sized vase of red ware having out-turned thickened rim, vertical decorated neck, multi-grooved oblique shoulder, bulging profile and rounded base. It is of medium fabric and

- treated with slip. From mid-level.
- Type – 9** : Variant of Type-7 but different in dimensions while the texture and fabric are same. From mid-level.
- Type – 10** : A medium-sized vase of red ware having out-turned externally undercut rim, short concave neck, oblique shoulder decorated with floral design, carinated waist above the rounded base. It is of medium fabric and treated with slip externally. From late-level.
- Type – 11** : A medium-sized vase of red ware having horizontally splayed-out rim, vertical neck, multi-grooved oblique shoulder, carinated body above the rounded base. It is of medium fabric and treated with slip externally and internally restricted up to neck. From late-level.
- Type – 12** : A miniature pot of red ware having flared rim, short concave neck, oblique shoulder, bulging profile above the ring-cut base. It is of medium fabric. From late-level.
- Type – 13** : A medium-sized fragment of a vase of grey ware with vertical neck, short oblique shoulder, bulging profile above the rounded base. It is of fine fabric and treated with slip. From mid-level.
- Type – 14** : A medium-sized fragment of a vase of red ware with vertical neck, multi-grooved oblique shoulder and decoration on mid-body. Sharp carination above the footed base. Evidence of luting on the shoulder which is broken. It is of fine fabric and treated with lime wash on the upper portion. From mid-level.
- Type – 15** : A medium-sized vase of grey ware having splayed-out externally obliquely undercut rim, long concave neck and multi-grooved oblique shoulder, parallel strokes on the mid-body and almost concave base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 16** : A medium-sized vase of grey ware having flared externally thickened rim and concave short neck, decorated oblique shoulder. A bold groove on the mid-body above the rounded base. It is of fine fabric and treated with blackish grey slip externally. From mid-level.
- Type – 17** : A medium-sized vase of red ware having almost flared externally thickened

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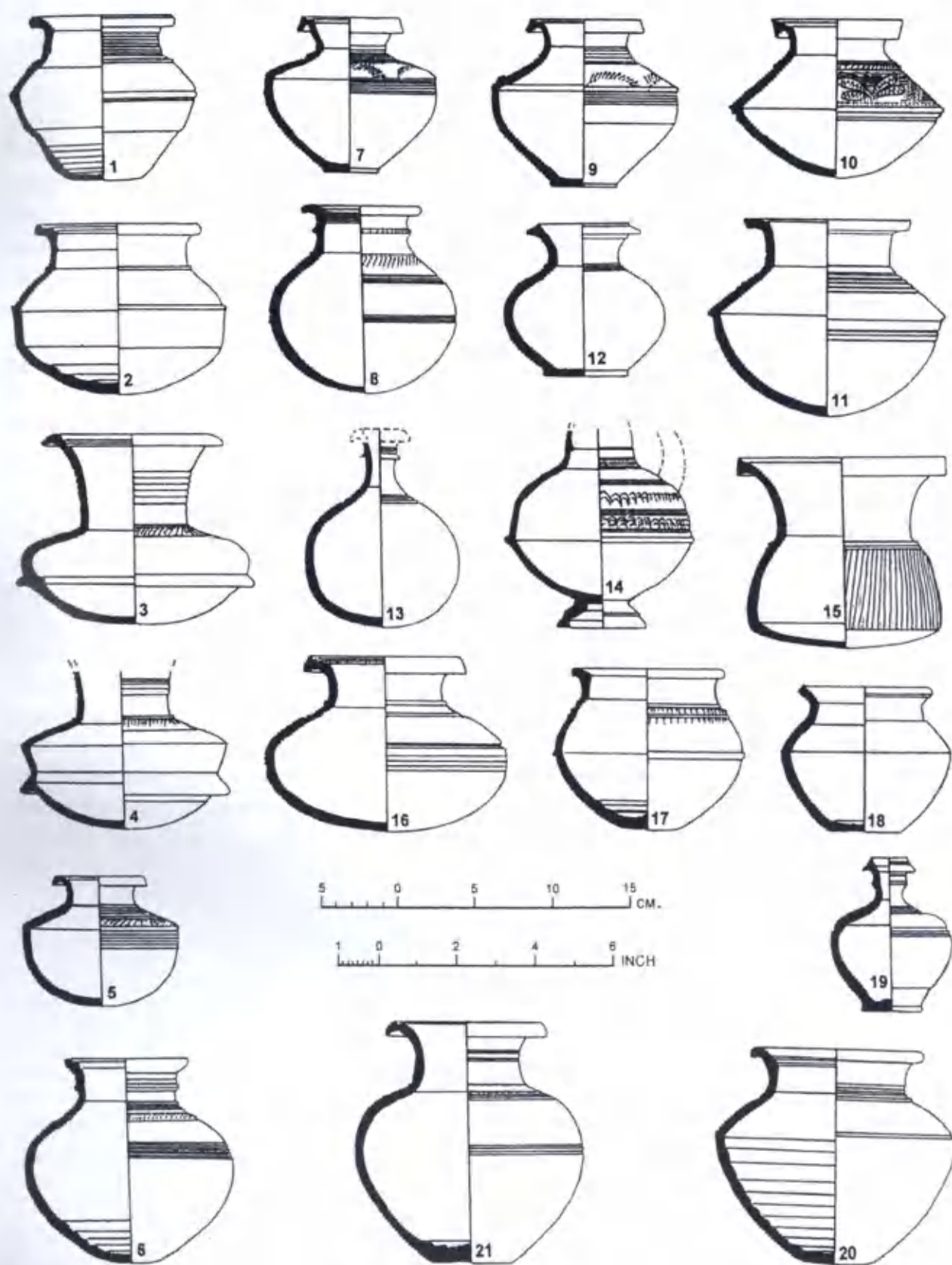


Fig. 23 Medium sized vases

rim, short concave neck and decorated oblique shoulder. A slight band on the slight body above the rounded base. It is of medium fabric and devoid of any surface treatment. From mid-level.

Type – 18 : A miniature pot of red ware having out-turned thickened rim, short concave neck, oblique shoulder. A mild carinated body above the flattened base. It is of medium fabric and treated with slip externally up to shoulder and internally restricted to the neck. From late-level.

Type – 19 : A miniature pot of grey ware having a vertical sharpened rim, bottle-neck with a ridge, multi-grooved oblique shoulder, expanded profile above the ring-cut base. It is of fine fabric and treated with blackish grey slip

externally and internally restricted to the rim. From late-level.

Type – 20 : A medium-sized vase of red ware with out-turned thickened rim, multi-grooved concave neck, oblique shoulder, bulging profile marked with a groove and flattened base, internally corrugated. It is of medium fabric and treated with slip externally up to the shoulder and internally restricted to the neck. From mid-level.

Type – 21 : A medium-sized vase of grey ware having out-turned externally drooping rim, long concave neck, multi-grooved oblique shoulder, bulging profile with two grooves and flattened base. It is of medium fabric and treated with ashy grey slip externally and internally restricted to the neck. From early-level.

FIGURE - 24

- Type - 1** : A medium-sized vase of red ware with an out-turned thickened rim, short concave neck, oblique shoulder having grooves on the top, bulging body and rounded base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type - 2** : A medium-sized vase of red ware having an out-turned internally grooved rim, with short depression.
- Type - 3** : A medium-sized vase of red ware having an out-turned sharpened rim, short concave neck, oblique shoulder with carinated profile above the flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type - 4** : A medium-sized vase of red ware having out-turned thickened rim, short concave neck, long oblique shoulder, carinated waist above the convex base. It is of medium fabric and treated with slip externally up to the shoulder and internally restricted to the rim. From late-level.
- Type - 5** : Variant of Type-4, different in dimension and devoid of any surface treatment. From late-level.
- Type - 6** : A medium-sized *lotā* of red ware with an out-turned featureless rim, short concave neck, grooved oblique shoulder, bulging profile and a flat-base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type - 7** : A miniature pot of grey ware having out-turned internally grooved-rim, boldly depressed neck, oblique shoulder, carinated profile above the flattened base. It is of fine fabric and treated with blackish grey slip externally and internally restricted to the neck. From mid-level.
- Type - 8** : A medium-sized *lotā* of red ware having an out-turned flattened thickened rim, short concave neck, multi-grooved oblique shoulder and bulging profile above the rounded base. It is of medium fabric and treated with slip externally up to the waist and internally restricted to the neck. From mid-level.
- Type - 9** : A miniature pot of grey ware having an out-turned featureless thickened rim, depressed neck, oblique shoulder, ridged waist above the convex-base. It

- is of fine fabric and treated with blackish grey slip up to the waist externally and internally restricted to the neck. From late-level.
- Type – 10 :** Variant of Type-5 but different in dimension, although having same texture and fabric. From late-level.
- Type – 11 :** Variant of Type-8 but different in dimension, although having same texture and fabric. From late-level.
- Type – 12 :** A miniature carinated *hāṇḍī* of red ware with out-turned thickened rim, depressed neck, oblique grooved shoulder and rounded base. It is of fine fabric and treated with thick red slip externally up to waist and internally restricted to the rim. From mid-level.
- Type – 13 :** Variant of Type-12 but different in size and has slanting strokes on the carinated waist, with a shallow base. It is of grey ware, fine fabric and treated with slip externally up to the waist and internally to the rim. From mid-level.
- Type – 14 :** A miniature *hāṇḍī* of grey ware having sharply out-turned sharpened rim, short depressed neck and almost convex shoulder, carinated waist decorated with slanting strokes and rounded base. It is of medium fabric and treated with blackish grey slip externally and internally restricted to the neck. From late-level.
- Type – 15 :** A medium-sized *lotā* of red ware having sharply out-turned featureless rim, long concave neck, oblique shoulder, carinated waist and multiple corrugations above the flattened base. It is of medium fabric and treated with slip externally and internally restricted to the neck. From mid-level.
- Type – 16 :** Variant of Type-9 having difference in dimension and is of red ware. It is of fine fabric and treated with slip externally up to the waist and internally restricted to the neck. From mid-level.
- Type – 17 :** Variant of Type-11 but slightly bigger in size and flattened concave base. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type – 18 :** A miniature pot of red ware having inverted thickened rim, depressed neck, short oblique shoulder, carinated waist above the rounded base. The rim is further treated with red slip

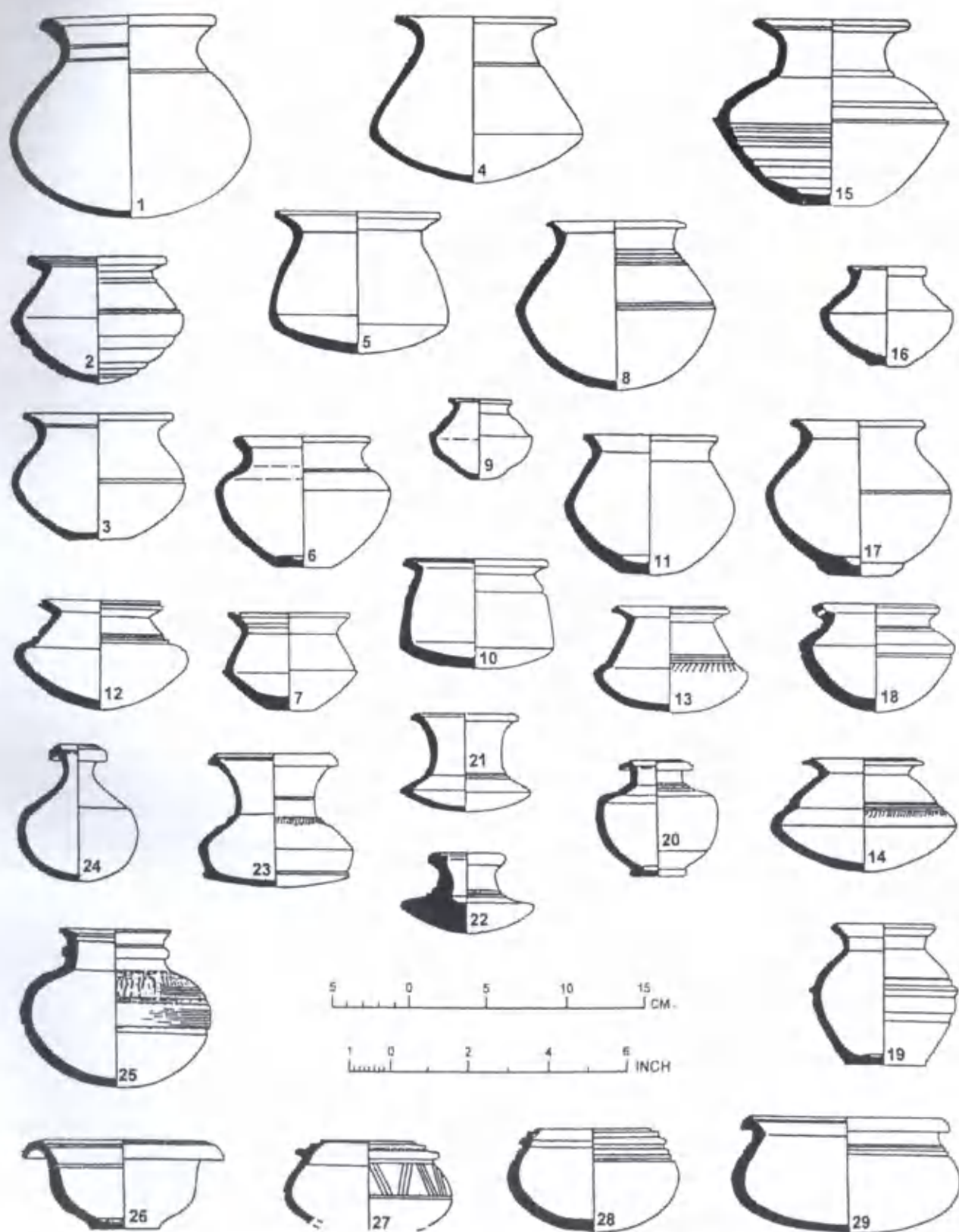


Fig. 24 Medium sized miniature vases

- externally above the base and internally restricted to the shoulder. From mid-level.
- Type – 19** : A medium-sized *lotā* of red ware having out-turned sharpened featureless rim, short concave neck, bulging profile above the flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 20** : A miniature pot of grey ware with out-turned externally undercut rim, short vertical externally undercut rim, short vertical neck. Multi-grooved oblique shoulder and ring-cut base below the carinated waist. It is of fine fabric and treated externally with only grey slip externally and internally restricted to the neck. From mid-level.
- Type – 21** : A broken miniature pot of grey ware having sharply out-turned featureless rim, long concave neck, short oblique grooved-shoulder, sharp carinated waist above the rounded base. It is of fine fabric and treated with ashy grey slip internally restricted to the neck. From late-level.
- Type – 22** : A miniature pot (dabber type) of grey ware having out-turned featureless thickened rim, vertical neck with grooved oblique shoulder, carinated waist above the rounded base. It is of coarse fabric and devoid of any surface treatment. From late-level.
- Type – 23** : A miniature pot of red ware having broken out-turned externally oblique rim, long concave neck, oblique shoulder decorated with slanting stroke. It has carinated waist above the convex base. It is of medium fabric and treated with thickened slip above the base. From mid-level.
- Type – 24** : A miniature pot of grey ware having out-turned obliquely undercut rim, vertical neck, oblique shoulder, bulbous body above the rounded base. It is of fine fabric and treated with slip externally and internally restricted to the rim. From late-level.
- Type – 25** : A medium-sized *lotā* of red ware having sharply out-turned internally undercut rim, vertical ridged neck, short oblique shoulder, decorated with slanting strokes or half circles at regular intervals. It has globular body and a rounded base. It is of medium fabric and devoid of any surface treatment. From mid-level.

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Type – 26 : A bowl of grey ware having out-turned externally drooping rim, short vertical shoulder, carinated profile above the flattened base. It is of medium fabric and treated with slip both externally and internally. From late-level.

Type – 27 : Fragment of a bowl of grey ware having closing rim with notched designs marked with ridge above the rounded shoulder which is decorated with slanting and oblique design. It is of fine fabric and treated with blackish grey slip externally. From late-level.

Type – 28 : Variant of Type-27 but different in dimension and is without decoration. Parallel groove marks occur on the rim and upper portion of the shoulder. It is of medium fabric and treated with slip both externally and internally. From late-level.

Type – 29 : A medium-sized *hāṇḍī* of red ware having out-turned externally collared rim, short depressed neck, multi-grooved oblique shoulder, slight carinated body above the rounded base. It is of medium fabric and devoid of any surface treatment. From late-level.

FIGURE – 25

- Type – 1** : A medium-sized cooking *hāṇḍī* of red ware having out-turned thickened externally grooved-rim, extended body and slight carinated waist above the flattened base. It is of medium fabric and treated with slip externally and internally restricted to the rim. From mid-level.
- Type – 2** : Variant of Type-1 but smaller in size and almost convex-base. It is of medium fabric and devoid of any surface treatment. Of early-level.
- Type – 3** : Variant of Type-1 having difference in size having multi-grooved inturned rim and elongated body with sharply carinated waist above the convex-base. It is of medium fabric and internally slip is restricted to the neck. Of mid-level.
- Type – 4** : A medium-sized *hāṇḍī* of red ware having out-turned, externally round collared-rim, almost vertical sides with grooves and prominent carination above the convex-base. It is of medium fabric and devoid of any surface treatment. From early-level.
- Type – 5** : Variant of Type-4. It is of medium fabric and treated with slip externally and internally restricted to the neck. From mid-level.
- Type – 6** : A medium-sized cooking vase of red ware having splayed-out rim, internally grooved and long concave neck, oblique profile with a groove and carination above the convex-base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 7** : A medium-sized *hāṇḍī* of red ware having out-curved internally grooved-rim, short concave neck, bulging profile with mild carination above the convex-base. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type – 8** : Variant of Type-7 having difference in rim. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type – 9** : A miniature pot of red ware having splayed-out grooved-rim with long vertical neck, oblique shoulder with grooves and bulging profile above the flat base. It is of fine fabric and devoid of any surface treatment. From mid-level.

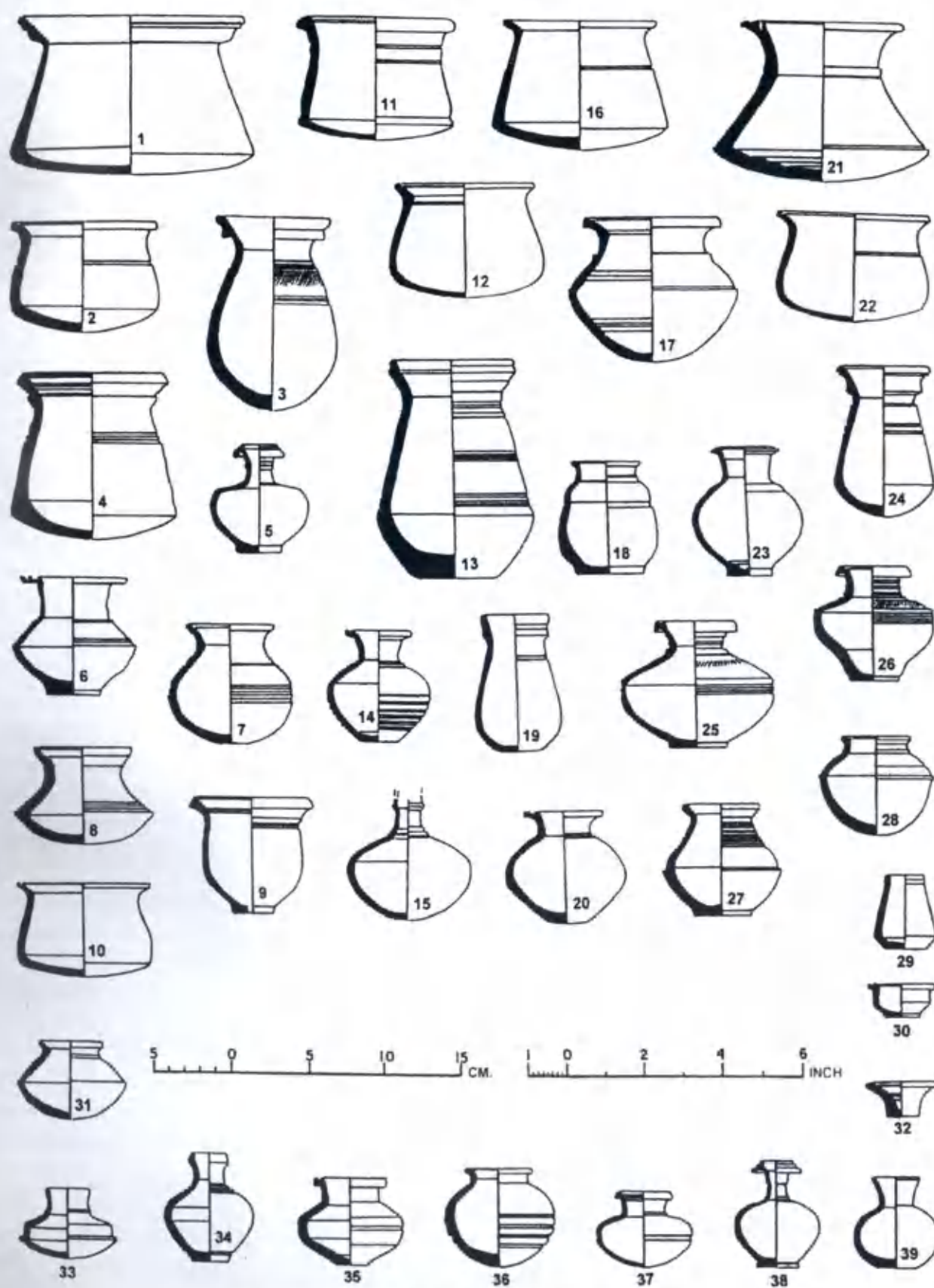


Fig. 25 Medium sized miniature vases

- Type – 10** : An elongated pot of grey ware having out-turned, thickened and externally ridged-rim and short concave neck, bulging profile and rounded base. Shoulder is decorated with incisions. It is of medium fabric and externally treated with slip which is worn out at places. From mid-level.
- Type – 11** : A variant of Type-10, of red ware with vertical thickened featureless externally grooved-rim and short concave neck, oblique shoulder, blunt carinated waist above the flat thickened base. It is of medium fabric and treated with thick red slip externally and internally restricted to the neck. Of late-level.
- Type – 12** : A *lotā* of grey ware having out-turned thickened rim, short concave neck, multi-grooved oblique shoulder, bulging profile above the round base. It is of medium fabric and treated with slip externally and internally restricted to the rim. From late-level.
- Type – 13** : A variant of Type-10, of grey ware having out-turned thickened externally ridged-rim and short depressed neck, blunt carination at the waist towards convex-base. It is of fine fabric and devoid of any treatment. Of mid-level.
- Type – 14** : Variant of Type-13 having featureless thickened rim and smaller in size. It is of fine fabric and treated with grey slip upto mid-body. From mid-level.
- Type – 15** : A *lotā* of grey ware having out-turned drooping rim and multi-grooved vertical neck, bulging profile and ring-cut flattened base. It is of fine fabric and treated with grey slip. From mid-level.
- Type – 16** : A miniature pot of red ware having out-turned grooved rim, short concave neck and multi-grooved bulging profile and rounded base. It is of fine fabric and treated with slip externally and internally restricted to the neck. From mid-level.
- Type – 17** : A miniature pot of red ware having out-turned grooved-rim, long concave neck, corrugated bulging profile and flat base. It is of fine fabric, well-fired and treated externally with slip which is worn-out at places. From mid-level.
- Type – 18** : A miniature pot of red ware having elongated body and out-turned flattened thickened rim with flat base. It is of medium

- fabric and devoid of any treatment. Of mid-level.
- Type – 19** : A miniature pot of red ware having sharply out-turned rim, long concave neck, bulging profile and ring-cut base. It is of fine fabric and devoid of any surface treatment. From mid-level.
- Type – 20** : A miniature pot of grey ware having out-turned externally drooping rim, multi-grooved concave neck oblique shoulder and carinated towards flat base. Shoulder is decorated with incision and grooves on the waist. It is of fine fabric and treated with slip externally restricted to the neck. From late-level.
- Type – 21** : Variant of Type-20 but smaller in size. Multi-grooved, carinated at the shoulder, slanting body towards circular base. Of fine fabric and treated with slip externally. Of late-level.
- Type – 22** : A miniature pot of grey ware having vertical thickened featureless rim, short neck, grooved oblique shoulder, bulging profile and rounded base. It is of fine fabric and devoid of any surface treatment. Of mid-level.
- Type – 23** : A miniature pot of red ware having out-turned thickened rim, depressed neck, multi-grooved oblique shoulder and ridged waist above the flattened round base. It is of fine fabric and treated with slip externally and internally restricted to the neck. From mid-level.
- Type – 24** : Variant of Type-17 but it is of grey ware and different in profile. It is of fine fabric and treated with slip externally up to waist and internally restricted to the neck. From early-level.
- Type – 25** : A miniature pot of grey ware having bottle neck globular profile and rounded base. It is of fine fabric and treated with thin slip externally. From mid-level.
- Type – 26** : A flower-pot type vase of grey ware having vertical sharpened externally collared-rim, depressed neck, bulging profile above the ring-cut base. It is of fine fabric and treated with slip externally and internally restricted to the mid-body. From mid-level.
- Type – 27** : A miniature pot of red ware having vertical thickened internally depressed rim, long concave neck, multi-grooved oblique shoulder and shallow base below the carinated waist. It is of fine fabric and treated with slip

- externally up to the waist and internally restricted to the neck. From mid-level.
- Type – 28 :** Variant of Type-2 having difference in size. It is of fine fabric and devoid of any surface treatment. From late-level.
- Type – 29 :** Variant of Type-22 having difference in the rim. It is of fine fabric and treated with slip externally. From mid-level.
- Type – 30 :** A beaker shaped miniature pot of grey ware. It is of fine fabric and devoid of any surface treatment. From mid-level.
- Type – 31 :** A miniature bowl of grey ware. It is of fine fabric and devoid of any surface treatment. From mid-level.
- Type – 32 :** Miniature lid of red ware having thickened rim and flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 33 :** A miniature pot of grey ware having featureless thickened rim, long concave neck, bulging profile and rounded base. It is of fine fabric and devoid of any surface treatment. From late-level.
- Type – 34 :** A miniature pot of grey ware having vertical
- externally rounded rim, long concave neck, multi-grooved oblique shoulder, bulging profile and ring-cut base. It is of fine fabric and devoid of any surface treatment. From late-level.
- Type – 35 :** Variant of Type-22 having flattened base. It is of fine fabric and devoid of any treatment. From late-level.
- Type – 36 :** A miniature pot of grey ware having splayed-out rim, short concave neck, multi-grooved globular body and rounded base. It is of fine fabric and devoid of any surface treatment. From mid-level.
- Type – 37 :** A miniature pot of grey ware having out-turned externally collared-rim, short concave neck, bulging profile and rounded base. It is of fine fabric and devoid of any surface treatment. From late-level.
- Type – 38 :** Variant of Type-15. It has ring-cut base. It is of fine fabric and treated with slip externally. From mid-level.
- Type – 39 :** A miniature pot of red ware having out-turned sharpened rim, depressed neck, bulging profile and flattened base. It is of fine fabric and treated with slip externally. From mid-level.

FIGURE – 26

- Type – 1** : A miniature pot of grey ware having horizontally splayed-out grooved-rim, vertical neck, bulging profile and rounded base. The shoulder is decorated with grooves and mild ridge in mid-body. It is of fine fabric and treated with grey slip externally above the base and internally restricted to the rim. From mid-level.
- Type – 2** : A miniature pot of red ware having splayed-out thickened rim, concave neck, grooved oblique shoulder and prominent carinated waist above the rounded base. It is of fine fabric and treated with thin red slip externally up to waist and internally restricted to the neck. From mid-level.
- Type – 3** : A miniature pot of grey ware having externally collared-rim, short concave neck, globular body and rounded base. A groove is marked on the mid-body. It is of fine fabric and treated with slip. From mid-level.
- Type – 4** : A tumbler type miniature pot of red ware having out-curved thickened rim, short concave neck, bulging profile with depression on the mid-body and flattened base. It is of fine fabric and devoid of any surface treatment externally upto the waist and internally up to the rim. From late-level.
- Type – 5** : A lid of grey ware having out-turned thickened rim, tapering sides and ring-cut base. It is internally marked with grooves. It is of fine fabric and treated with slip internally and externally. From mid-level.
- Type – 6** : A miniature pot of red ware having everted thickened rim, multi-grooved elongated body and flattened base. It is of fine fabric and treated with slip externally. From mid-level.
- Type – 7** : A miniature pot of grey ware with sharply cut thickened rim, depressed neck, oblique shoulder, prominent carinated waist and flattened base. It is of fine fabric and treated with greyish slip externally and internally up to the waist. From mid-level.

- Type – 8** : A miniature pot of grey ware having incurved grooved-rim, short concave neck, oblique shoulder, globular body and rounded base. A mild carination on the mid-body. It is of fine fabric and treated with blackish grey slip externally up to the waist and internally upto the rim. From mid-level.
- Type – 9** : A miniature pot of grey ware having sharpened externally collared-rim, tapering sides and flattened base. It is of fine fabric and treated with greyish slip both externally and internally.
- Type – 10** : A miniature bowl of grey ware having featureless thickened rim, vertical sides and rounded profile with flattened base. It is of fine fabric and treated with slip externally and internally. From mid-level.
- Type – 11** : A miniature pot of grey ware having horizontally splayed-out thickened rim, globular profile and rounded base. It is of fine fabric and treated with slip externally. From mid-level.
- Type – 12** : A miniature pot of grey ware having vertical featureless thickened rim, concave neck, globular profile and rounded base. It is of fine fabric and treated with slip. From mid-level.
- Type – 13** : Variant of Type-12, from mid-level.
- Type – 14** : Variant of Type-9, from mid-level.
- Type – 15** : A fragment of a bowl of grey ware having flattened rim, tapering sides and ring-cut base. Decorated with grooves both externally and internally, it is of fine fabric and devoid of any surface treatment. From late-level.
- Type – 16** : A miniature pot of grey ware having featureless thickened rim, bulging profile, carinated waist above the flat base. It is of fine fabric and treated with slip externally and internally. It may be an inkpot. From mid-level.
- Type – 17** : A miniature pot of grey ware having closing rim, rounded profile and flattened base. It is of fine fabric and treated with blackish grey slip externally above the base. From late-level.



Fig. 26 Medium sized miniature bowls and vases

- Type – 18** : A miniature lid of red ware having sharpened featureless rim, tapering sides and flattened base. It is of fine fabric and devoid of any surface treatment. From late-level.
- Type – 19** : A bowl of red ware having featureless thickened rim, tapering sides and flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 20** : Variant of Type-10 but different in size. From late-level.
- Type – 21** : Variant of Type-10 having difference in size. From late-level.
- Type – 22** : A miniature lid of red ware having featureless thickened rim, vertical sides and flattened base. It has fine fabric and is devoid of any surface treatment. From late-level.
- Type – 23** : A lid-cum-bowl of red ware having out-turned drooping rim, tapering sides and flattened base. Further marked with a bold ridge internally. It is of medium fabric and treated with slip internally. From mid-level.
- Type – 24** : A medium-sized cooking *hāṇḍī* of red ware having flared rim, angular neck, tapering sides and flattened base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 25** : Variant of Type-24 but bigger in size and having shallow base. From mid-level.
- Type – 26** : Variant of Type-24 but different in size. From mid-level.
- Type – 27** : Variant of Type-24. From mid-level.
- Type – 28** : Variant of Type-24. From mid-level.
- Type – 29** : A miniature vase of red ware having out-turned featureless thickened rim, short concave neck, tapering sides and convex-base. It is of medium fabric and treated with slip externally and internally restricted to the neck. From mid-level.
- Type – 30** : An incense burner of red ware having externally collared drooping rim, globular profile and a prominent depression above the flattened base.

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It is of medium fabric and devoid of any surface treatment. From late-level.

Type – 31 : Variant of Type-30 but smaller in size and of grey ware. It is of fine fabric and treated with slip externally up to the mid-body. From late-level.

Type – 32 : An incense burner of red ware with handle, which is missing. It is of medium fabric and devoid of any surface treatment. From late-level.

Type – 33 : Variant of Type-30. From late-level.

Type – 34 : An incense burner of red ware having featureless thickened externally grooved rim with bold depression for grip. It is of medium fabric and devoid of any surface treatment. From mid-level.

Type – 35 : An incense burner of grey ware having out-turned drooping rim which is decorated with incision and grooves, tapering

sides, base is broken. It is of medium fabric and treated with blackish grey slip both externally and internally. From late-level.

Type – 36 : A knobbed-lid of red ware having out-turned thickened rim, tapering sides and flattened base. Slanting stroke marks are provided in the inner body. It is of medium fabric and devoid of any surface treatment. From late-level.

Type – 37 : A fragment of incense burner of grey ware, decorated with cut marks at regular intervals. It is of medium fabric and devoid of any surface treatment. From mid-level.

Type – 38 : A fragment of incense burner of red ware having vertical featureless rim, externally decorated with slanting strokes in three rows provided with beaded horizontal bands. It is of medium fabric and treated with slip externally. From late-level.

FIGURE – 27

- | | | | | |
|-----------------|----------|---|------------------|---|
| Type – 1 | : | A medium-sized short spouted vase of grey ware with out-turned thickened rim having bulbous body and broken rounded base, of fine fabric, well-fired and devoid of any surface treatment. Of late-level. | | It has a bulging body and circular flattened base. Decorated with notches at the shoulder and is of fine fabric and treated with red slip. From mid-level. |
| Type – 2 | : | A medium-sized short spouted vase of red ware having out-turned rounded thickened rim, bulging body and flattened base, prominent groove marks internally below the rim and externally on the neck and shoulder. It is of medium fabric and treated with slip internally up to the neck and externally up to the waist. Rim and spout are partially damaged. From late-level. | Type – 5 | : Similar to Type-4 but smaller in size. From mid-level. |
| | | | Type – 6 | : A medium-sized spouted vase of grey ware with vertical thickened, externally ridge rim. Short concave neck, spouted shoulder, bulging profile and rounded base. Notched decoration above the multi-grooved shoulder. Fine fabric, treated with slip. From mid-level. |
| Type – 3 | : | A medium-sized short spouted vase of grey ware having out-turned externally undercut rim, globular body and rounded body and ledge above the short concave neck having decoration on the shoulder. It is of fine fabric and treated with blackish grey slip externally up to the waist. From mid-level. | Type – 7 | : Similar to Type-6 but slightly bigger in size and devoid of decoration. From mid-level. |
| | | | Type – 8 | : A spout of red ware. From mid-level. |
| | | | Type – 9 | : A bigger size spout of red ware. From mid-level. |
| | | | Type – 10 | : Similar to Type-8 but differs at the mouth. It is of grey ware. From mid-level. |
| Type – 4 | : | A medium-sized complete spouted vase of red ware with out-turned drooping undercut rim and a short ridge below. | Type – 11 | : A neck portion of a sprinkler of red ware with a flanged-rim and a conical knobbed-opening having a perforation, prominent groove marks externally |

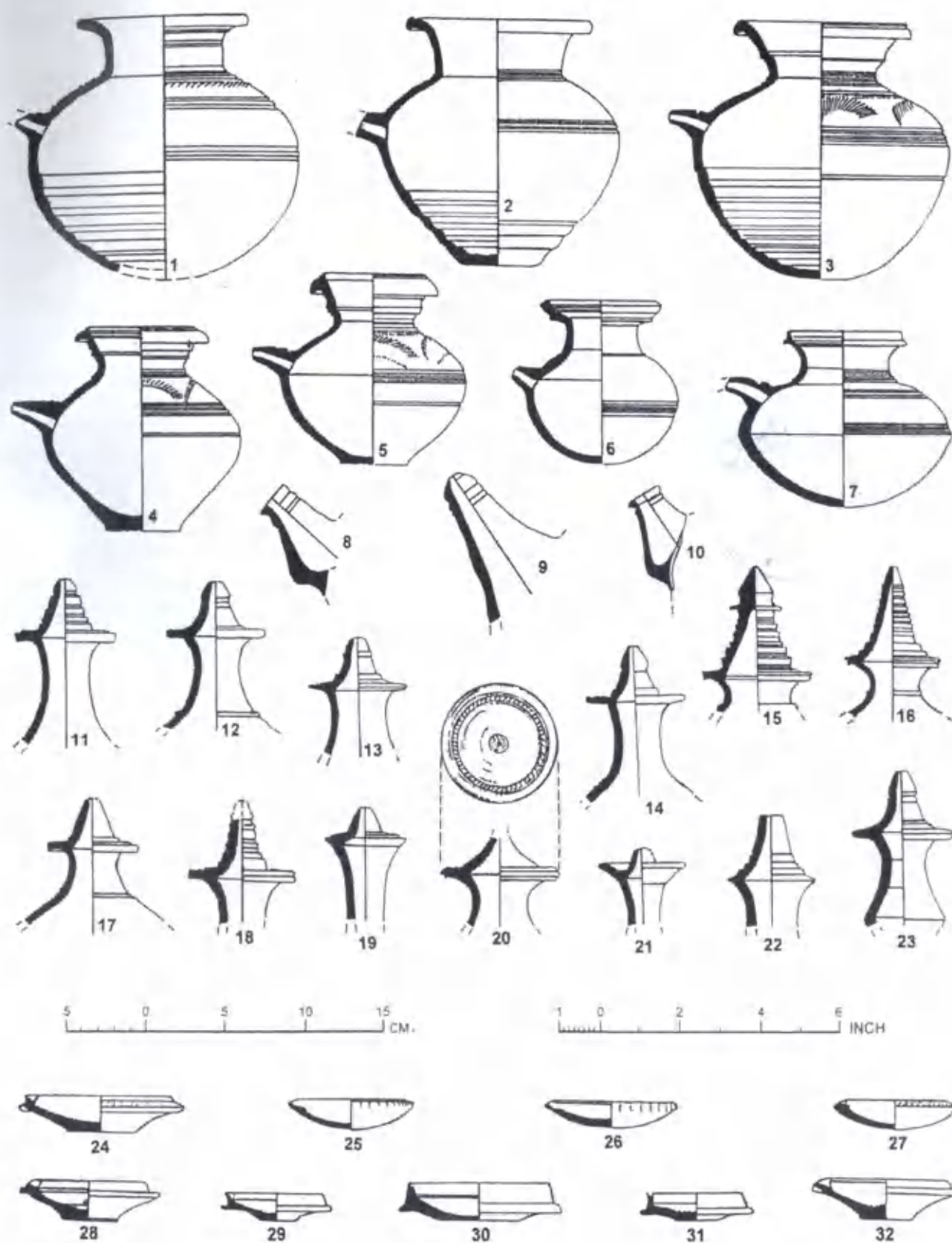


Fig. 27 Spouted vases, sprinklers and lamps

- on the knob. It is of fine fabric and treated with slip externally. From late-level.
- Type – 12** : Similar to Type-11 but of grey ware with a short knob. Of mid-level.
- Type – 13** : Similar to Type-12.
- Type – 14** : Similar to Type-13.
- Type – 15** : A red ware potsherd having *śikhara* design. From late-level.
- Type – 16** : Similar to Type-15 but of grey ware and bigger size. From late-level.
- Type – 17** : A fragment of a sprinkler of red ware. From mid-level.
- Type – 18** : A fragment of a sprinkler of red ware having longer knob. From mid-level.
- Type – 19** : Similar to Type-17 but having short knob. From mid-level.
- Type – 20** : A fragment of a sprinkler of red ware having chain design. Knob is partially broken. From mid-level.
- Type – 21** : A fragment of a sprinkler of red ware. From mid-level.
- Type – 22** : Similar to Type-18.
- Type – 23** : Similar to Type-12.
- Type – 24** : A big-sized grey ware lamp having incurved rim and widened lip for the wick, decorated with notched design below the rim on the carination and concentric circles in the centre. It has flattened circlelets in the centre, and also a flattened circular base. It is of fine fabric and treated with slip internally. From mid-level.
- Type – 25** : A complete lamp of red ware with internally flanged-rim and shallow base. It has a lip for the wick. There are deep cut designs on its circular border. It is of fine fabric and treated with slip internally. From late-level.
- Type – 26** : Variant of Type-25 but is broken. From mid-level.
- Type – 27** : A lamp of red ware with incurved flanged-rim and shallow base having wide lip for the wick and decorated with slant stroke designs. From mid-level.
- Type – 28** : Variant of Type-27, of fine fabric, treated with black slip. From mid-level.
- Type – 29** : Variant of Type-24, but smaller in size and is black slipped. From mid-level.
- Type – 30** : A large-sized complete lamp of grey ware having straight sides and shapeless rim. It has a slightly circular base and a small depressed short channel for wick. Of

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- fine fabric, treated with slip. From mid-level.
- Type – 31** : A medium-sized lamp of grey ware with short straight rim provided with short lip for wick. There are concentric circles in the centre of the lamp. Of fine fabric, treated with slip, waist portion is slightly damaged. From late-level.
- Type – 32** : Variant of Type-24 of grey ware, slightly inverted rim, tapering sides towards flattened circular base. Of fine fabric, treated with slip. From mid-level.

FIGURE – 28

- Type – 1** : Fragment of a pan of red ware with solid luted loop handle, is of medium fabric and internally treated with slip and contains mica. Of late-level.
- Type – 2** : Similar to Type-1. It contains decoration on the handle and burnt marks on the outer base, is of medium fabric and devoid of any treatment. From late-level.
- Type – 3** : Similar to Type-2 having difference in size of the handle, is of medium fabric and devoid of any treatment. From mid-level.
- Type – 4** : Similar to Type-3.
- Type – 5** : Similar to Type-3 and having decoration on the handle. From late-level.
- Type – 6** : A heavy knob of lid of red ware. It is hollow inside and contains decoration on the top, is of medium fabric. From mid-level.
- Type – 7** : A perforated lid of red ware having circular base, is of medium fabric and slip on the outer side. From mid-level.
- Type – 8** : A perforated knob of red ware. Lower portion missing, is of fine fabric and treated with slip externally. From mid-level.
- Type – 9** : A hollow knob of lid of red ware having concentric circles on the top and flared lower portion, is of medium fabric and treated with slip. From mid-level.
- Type – 10** : A deep incense burner (*dhūpa-dānī*) of red ware having short vertical externally flanged rim and flattened base. Broken handle on the shoulder is of medium fabric and devoid of any treatment. From late-level.
- Type – 11** : An incense burner of red ware with horizontally splayed-out grooved-rim,

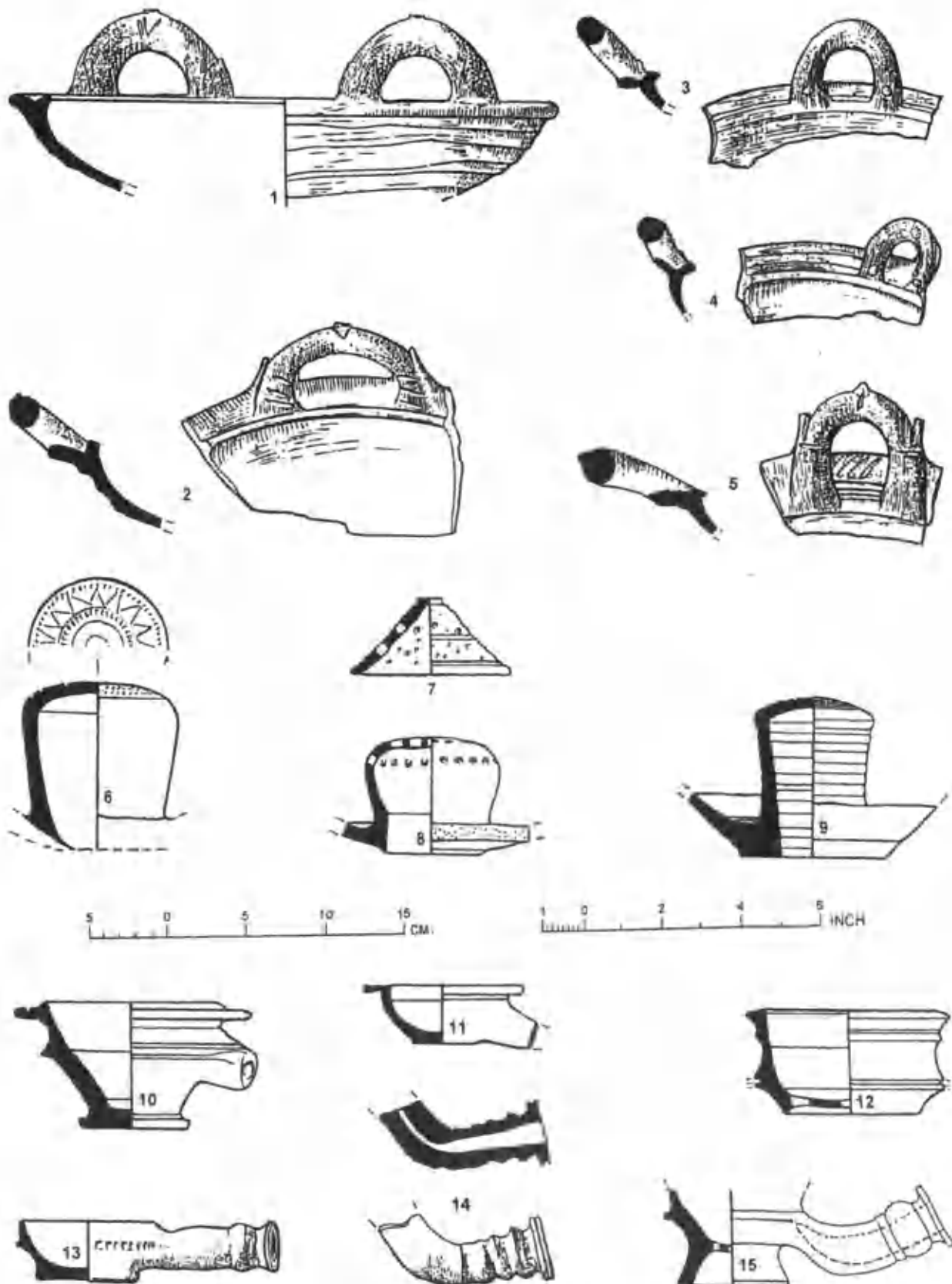


Fig. 28 Frying pans and fragments of knobbed incense burner with handle

- rounded profile and circular flat base. Lug handle luted with the body, is broken. It is of medium fabric and treated with red slip both externally and internally. From late-level.
- Type – 12** : A multi-perforated base of a lid-cum-deep bowl of red ware. From mid-level.
- Type – 13** : Handle portion of an incense burner of red ware having multiple holes. From mid-level.
- Type – 14** : Similar to Type-13. It has multiple ridges. From mid-level.
- Type – 15** : An incense burner of red ware having long handle and flattened base. Perforated in the lower portion, is of medium fabric and devoid of any treatment. From mid-level.

FIGURE – 29

- Type – 1** : Fragment of a vase of red ware having incised lines and mat impressions with red slip over it. There are graffiti marks, representing three parallel squares. From late-level.
- Type – 2** : Similar to Type-1, is devoid of graffiti marks. From mid-level.
- Type – 3** : Fragment of a vase of red ware showing criss-cross design within parallel grooves, is having red slip over it. From late-level.
- Type – 4** : Fragment of a vase of red ware showing two groups of wavy lines differentiated by four parallel grooves. It is treated with slip. From mid-level.
- Type – 5** : Fragment of a vase of red ware showing wavy lines within two groups of incisions. Red slip over it. From late-level.
- Type – 6** : Fragment of a vase of red ware showing mat designs within two groups of incisions. Red slip over it and mica contents are also visible. From late-level.
- Type – 7** : Fragment of red ware showing mat honeycomb designs and chocolate slip on the shoulder. From mid-level.
- Type – 8** : Fragment of a vase of red ware showing zig-zag lines within a group of two sets of multiple grooves. Below are loop designs. Deep red slip is applied above the decorated portion. From late-level.

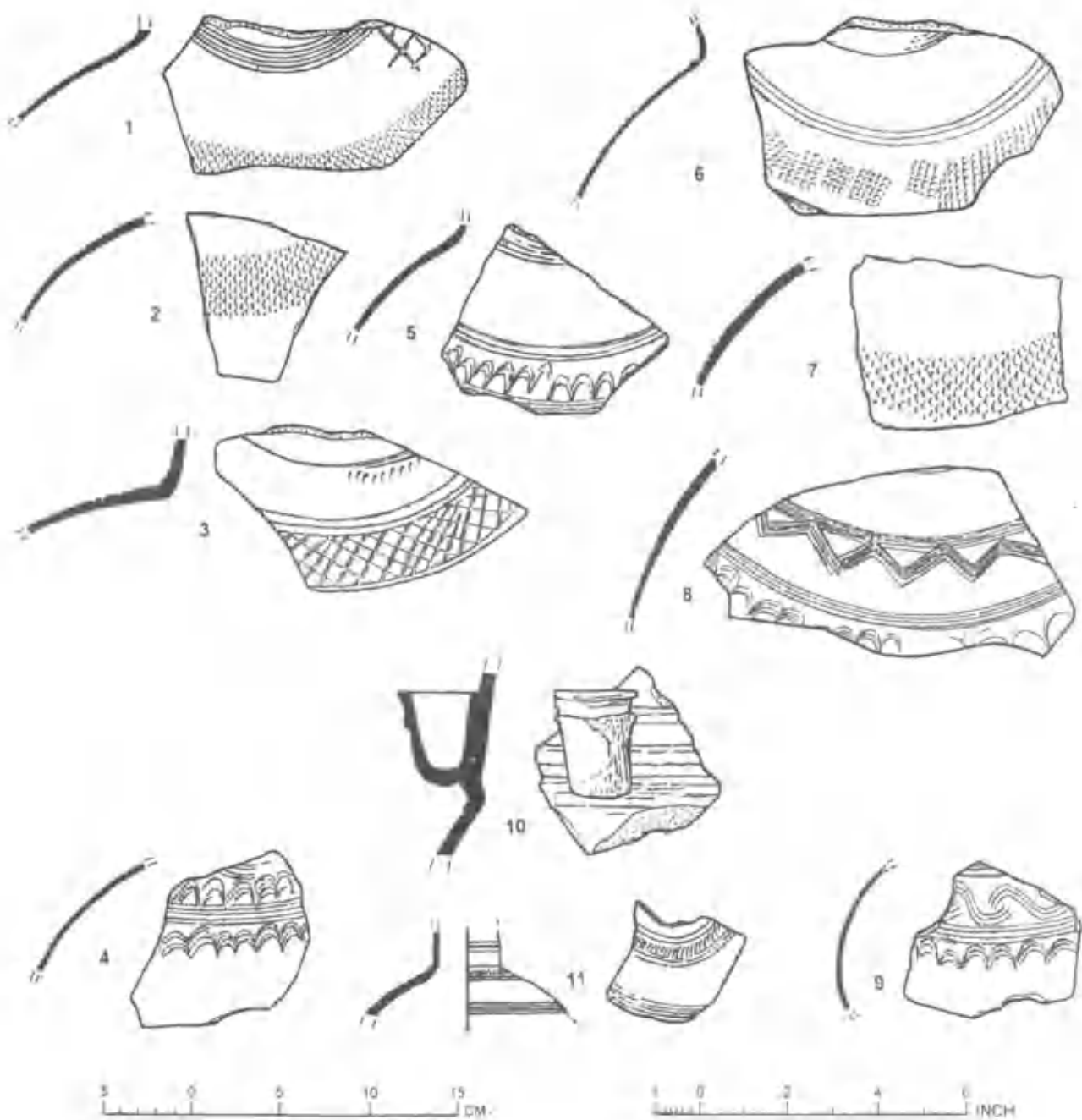


Fig. 29 *Decorated sherds*

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- Type – 9** : Fragment of a red ware showing wavy lines and loop design bifurcated by multiple grooves. Slip is applied. From mid-level.
- Type – 10** : Fragment of basin of red ware having small deep pot-like luted handle. There are prominent marks of corrugation on the body and lime encrustation on its outer surface. From mid-level.
- Type – 11** : Fragment of a medium-sized vase of dull red ware having multiple grooves and vertical strokes on the neck. From late-level.

FIGURE – 30

- Type – 1** : A complete lamp-stand of red ware having on its top the shape of a miniature pot. The complete longitudinal tapering stand is hollow from top to flaring rounded circular base. There are multiple grooves below and on the top of the stem. Also, there are grooves in the lower portion of the stem near the base of fine fabric, it is treated with slip externally. From late-level.
- Type – 2** : Decorated long stem of a lamp-stand of red ware. Both its lower and upper portions are missing. The decoration represents stamped circles and rope designs and deep grooves. Of medium fabric, it is treated with slip. There are two horizontal perforations in the neck of the stem for suspension. From mid-level.
- Type – 3** : A medium-sized lamp-on-stand of red ware with flanged-rim and widened lip for the wick and wide rounded circular base. There are multiple grooves on its external body. Base is damaged. Of medium fabric, it is treated with slip which is obliterated. From mid-level.
- Type – 4** : A miniature vessel of red ware with outgoing flared rim with tapering body and button-shaped circular base. There are multiple grooves on the neck. There is rope design decoration on its shoulder with an incision band. Of fine fabric, it is treated with fine orange colour slip. The inner surface is lime coated. Rim is partially damaged. From mid-level.
- Type – 5** : A complete medium-sized *lotā*-shaped pot of

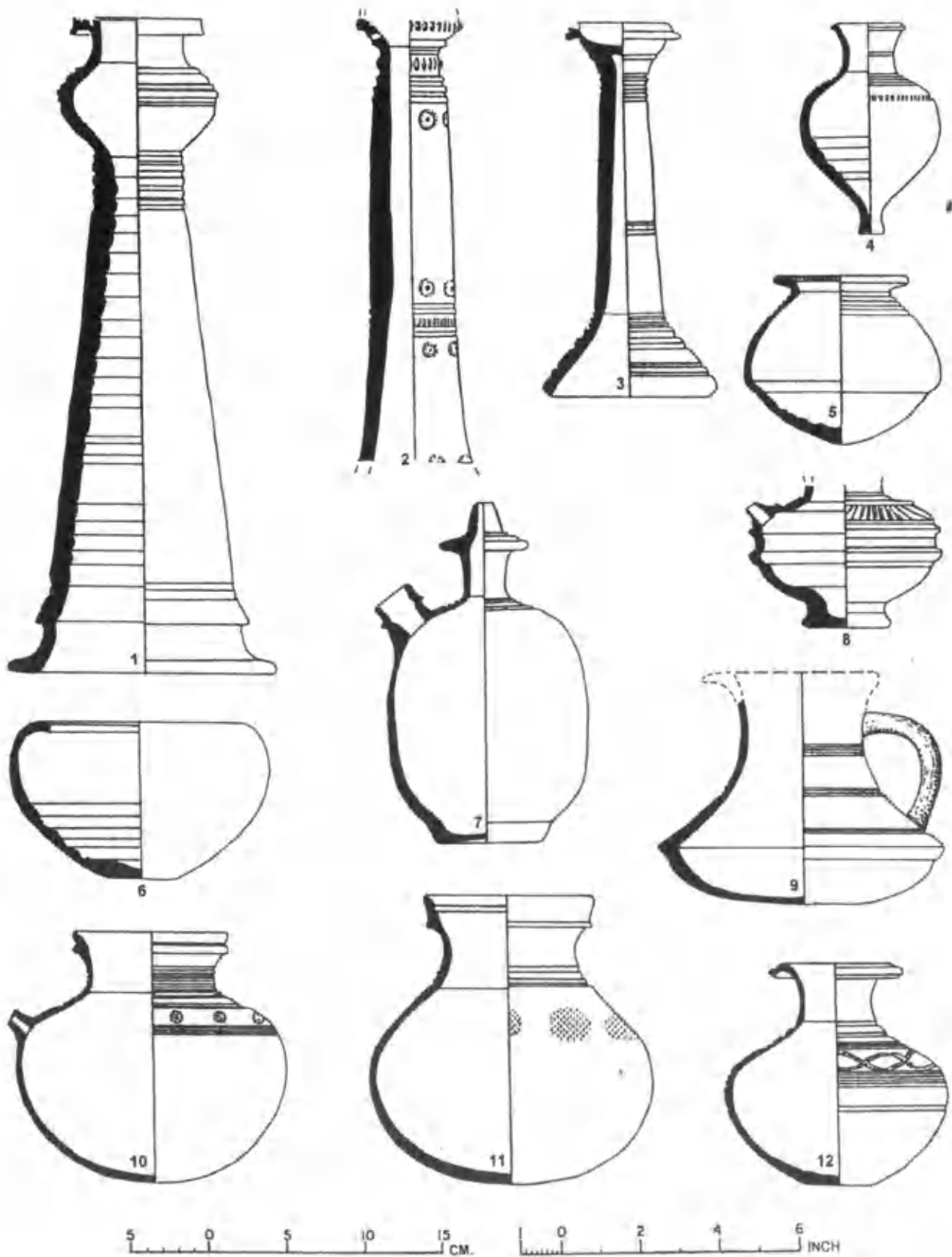


Fig. 30 Lamp stand, sprinkler and decorated vases

grey ware with out-going thickened grooved-rim having finger notched marks. It has globular body and shallow base. There are multiple grooves externally on the neck. Of fine fabric, it is treated with slip externally upto the neck and internally upto the waist. From mid-level.

Type – 6 : A complete medium-sized deep bowl of grey ware with featureless incurved rim and shallow base. There are striation marks on its inner surface. Of fine fabric, it was treated with slip externally, now obliterated. From mid-level.

Type – 7 : A bottle-necked sprinkler of grey ware with flanged-rim and having perforated knobbed-mouth with a prominent spout protruding upwards at its shoulder. It has a tapering body and flattened circular base. There are groove marks on the external surface of the neck. Of medium fabric, it is treated with grey slip which is externally obliterated. The body of this pot is partially damaged. From mid-level.

Type – 8 : Fragment of a medium-sized short spouted vessel of red ware. Its neck and rim portions are missing.

It has a bulging body and circular base. There are deep incised vertical oblique lines in-between two prominent ledges. It also has a sharp carination at the waist. Of fine fabric, it is treated with slip externally. From mid-level.

Type – 9 : A medium-sized pot of dull red ware having concave body, shallow base and a sharp carination at the waist. A loop shaped handle is luted to its body and has multiple grooves on its outer surface. Of medium fabric, it is treated with dark-red slip externally. The pot is partially damaged and its upper portion is missing. From late-level.

Type – 10 : A medium-sized short spouted-vase of red ware with flanged thin grooved-rim, globular body and shallow base. There are multiple grooves on the neck and shoulder and it also has stamped floral design on its shoulder. Of fine fabric, it is treated with slip internally upto the rim and externally upto the waist. From mid-level.

Type – 11 : A medium-sized vase of red ware with flared thickened grooved-rim. It is decorated with mat impressed design in

circular shape at intervals. Of fine fabric, it is treated with orange slip internally upto the rim and externally upto the waist. It has a bulging body and shallow base. Rim is partially broken. From mid-level.

Type - 12 : A medium-sized *lutā*-shaped vase in red ware with out-turned obliquely undercut grooved-rim.

It has a narrow neck, globular body and flattened circular base. There are multiple grooves externally and chain design decoration on the shoulder. Of fine fabric, it is treated with red slip internally upto the rim and externally upto the waist. Slightly damaged. From mid-level.

FIGURE - 31

Type - 1 : A damaged hollow lamp-on-stand with slip. From mid-level.

Type - 2 : Fragment of a lamp-on-stand of red ware with slip having multiple grooves on the body. From mid-level.

Type - 3 : A broken stand of red ware having a miniature pot on the top. Its lower portion is broken. Slip on outer surface and the interior is hollow. From mid-level.

Type - 4 : A fragment of a longitudinal lamp-on-stand. The interior is hollow and it is carinated at the shoulder. It is of fine fabric and treated with slip externally. From mid-level.

Type - 5 : Fragment of a lamp-on-stand of dull red ware having corrugated stem and

circular base. The interior is hollow and the upper portion is missing. It is of medium fabric and treated with wash externally. From mid-level.

Type - 6 : A lamp-on-stand of red ware with incurved flanged rim and lip for wick. There is a ledge on the neck and multiple groove on the body at the lower portion of the stem. There is small perforation below the neck. Its lower portion is missing. It is of fine fabric and treated with slip externally up to the middle portion of the body. From mid-level.

Type - 7 : A broken lamp-on-stand having grooves on its broken stem. It is of medium fabric and devoid of any surface treatment. From mid-level.

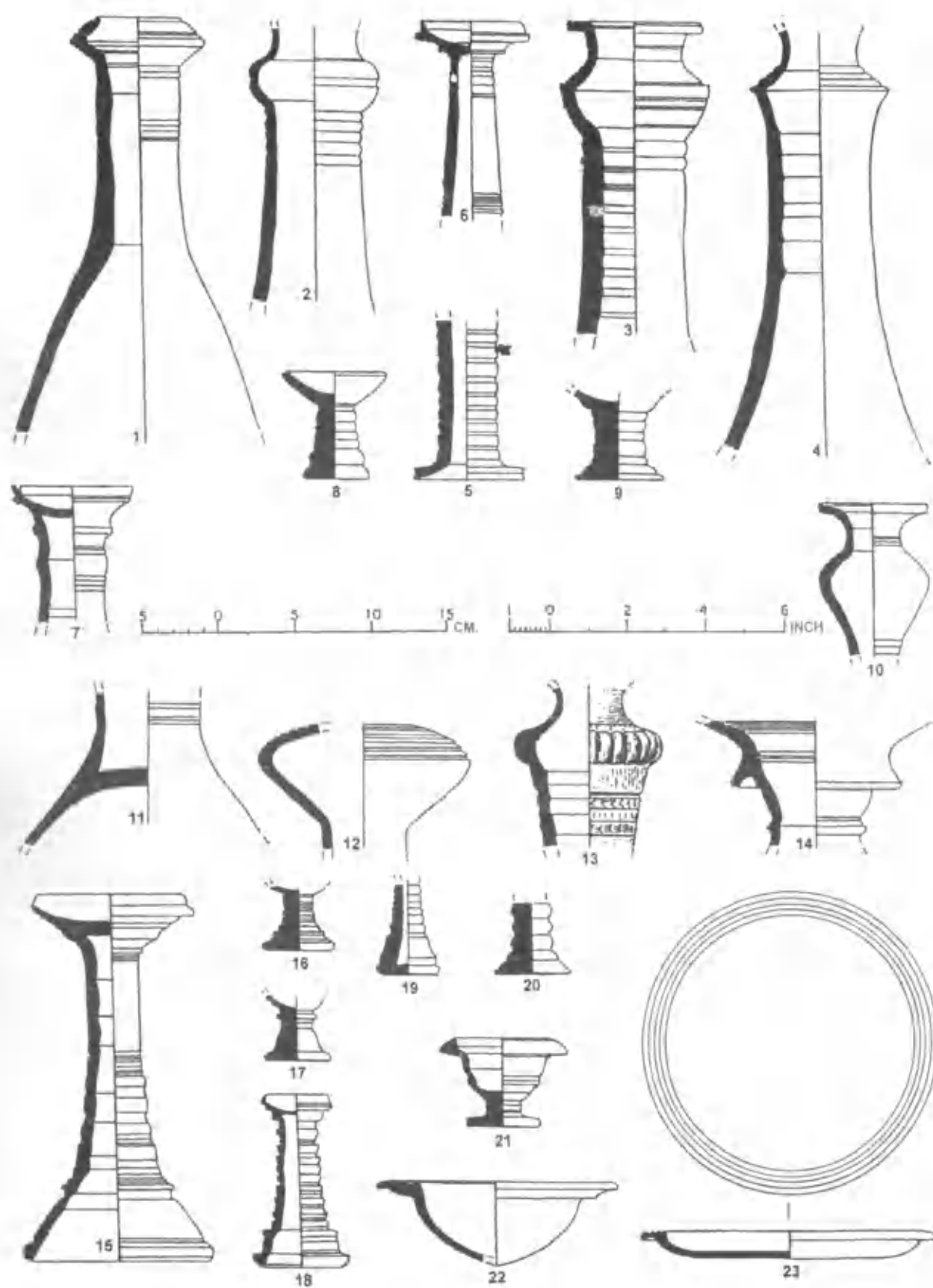


Fig. 31 Lamp stands, and other miscellaneous pottery

- Type – 8** : A miniature broken lamp-on-stand having its stem grooved and flattened circular base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 9** : Similar to Type-8 but the lamp portion is badly damaged. From mid-level.
- Type – 10** : A broken portion of stand having miniature pot in red ware. The stem portion is missing. It is of medium fabric and treated with thin slip. From mid-level.
- Type – 11** : Fragment of lamp-on-stand of red ware. The bulging stem is missing. It is grooved externally. It is of medium fabric and devoid of any surface treatment. From late-level.
- Type – 12** : A hollow pot with bulging body having its upper portion intumed with multiple grooves over it in red ware. There is a blunt carination and luted circular hollow base. Neck portion is missing. From mid-level.
- Type – 13** : Fragment of a lamp-on-stand of red ware having *amalaka* designs on its decorated body. The upper and the lower portions are missing. It is of medium fabric and treated with slip which is worn-out at certain places. From mid-level.
- Type – 14** : A broken large-sized lamp-on-stand with flaring multi grooved-rim, short concave neck. It is of medium fabric and treated with slip both externally and internally. From mid-level.
- Type – 15** : A complete lamp-on-stand of red ware. There are multiple grooves on its hollow stand and flared base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 16** : A broken miniature lamp-on-stand of grey ware having multiple grooves on the stem. From late-level.
- Type – 17** : Similar to Type-16 but slightly smaller in size. From late-level.
- Type – 18** : Similar to Type-16 but bigger in size and having multiple bands on the stem. From late-level.
- Type – 19** : A broken miniature lamp-on-stand of dull red ware. The upper portion is missing. The stem is hollow and corrugated. It is of medium fabric and devoid of any treatment. From late-level.
- Type – 20** : Similar to Type-8. From mid-level.

Pottery

- Type – 21** : A cup type ritualistic pot of grey ware with externally collared-rim and ridge at the waist and concaved above the flattened circular base which is slightly damaged. It is of fine fabric and devoid of any surface treatment. From late-level.
- Type – 22** : A broken lid-cum-bowl of red ware with outgoing slightly depressed flattened rim and globular profile with rounded base. It is of medium fabric and devoid of any surface treatment. From mid-level.
- Type – 23** : A complete dish of red ware having flattened base and out-going flattened grooved rim. It is of fine fabric and treated with slip. From late-level.



COINS

CHAPTER VII

Very few coins were discovered from the excavations. Out of the ten coins found, four are silver and six are copper. The copper coins are very much worn-out and deformed giving no idea about their dates and their issuers. However, the silver coins are in a slightly better state of preservation. However, the silver coins, found from the upper strata, are in a slightly better state of preservation. From their very appearance, they look like Sassanian coins of eastern Magdhan variety having impressions of Sassanian head or the fire-altars.

With the discovery of very few coins from excavations, it appears that the coins were very rare or practically there was no coin in the early days of the Pāla rulers. The discovery of a large number of '*chitti cowries*' (a variety of sea shell) in hoards, coupled with extreme scarcity of coins tend to prove that *cowries* served as common currency or as medium of exchange in the

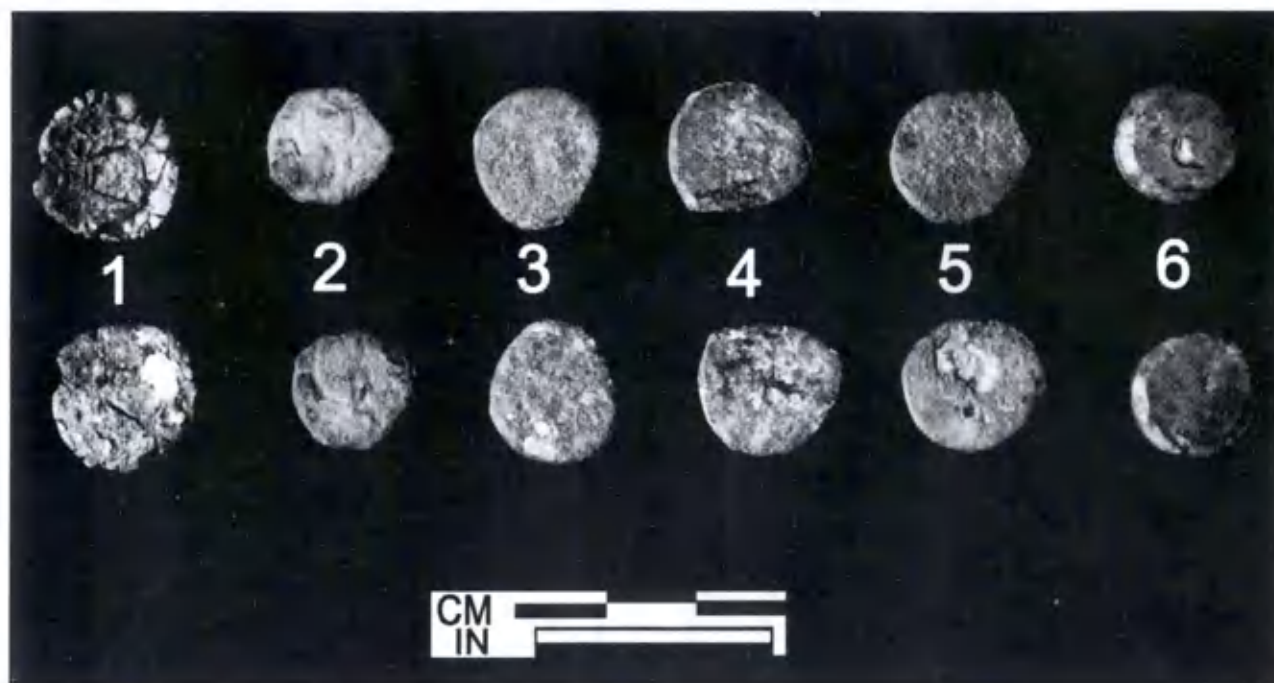
region during the lifetime of the establishment of the *mahāvihāra*.

The silver coins which were found from the excavations bear the legend *Śrī Vighraha* of Śrī Vi, assigned to Vighrahapāla II that is in the second half of the tenth century AD. Perhaps it is from the time of the Vighrahapāla II, the circulation of coins is noticed during the Pāla period. Most probably after achieving stability of their rule, the Pāla rulers started issuing minted currency in silver and copper. Bodhgaya inscription of Dhammapāla refers to the term '*dhamma*' as a designation of coins. So the coin having the legend *Śrī Vighraha* attributed to the king Vighrahapāla, is the length of rule under the generally called Vighrahapāla Dhamma. To ascertain the length of rule under the Pāla dynasty and the extent of the kingdom, its lack of currency becomes an intriguing problem which cannot be adequately solved or explained in the present state. However, below is given the description of the coins discovered from the excavations.

COPPER COINS

PLATE XXXI

Sl.No.	Reg.No.	Description
A		
1.	1988	Circular, but heavily rusted, nothing is clear, very much worn-out.
2.	2779	Circular, but very much blurred, nothing is clear. Found near the main <i>stūpa</i> .
3.	1248	A heavy type of circular coin. Both the sides are plain. The edge is not in a regular circle. Found outside the monastery.
4.	1467	It is not in perfect circular shape, but is of thinner section. Nothing is clear, both the sides are plain. Found outside the monastery.



Pl. XXXI A : Blurred circular copper coins



Pl. XXXI B : Silver circular coins of Pāla period

Coins

Sl.No.	Reg.No.	Description	
5.	7	Circular, but very blurred. Nothing is clear.	
6.	2450	Circular but very much corroded and nothing is clear either on the obverse or the reverse. Found in the eastern wing near inner projection of the monastery.	3. 2415
			4. 2771

SILVER COINS

PLATE XXXI B

1. 1073 Circular silver coin having the following symbols on obverse and reverse.



2. 1073 Circular silver coin having the following symbols on the obverse and reverse.



Both the coins were found together towards north of the main monastery.

Circular silver coin. On one side, there is something like a half circle where two dots are clear. On the other side, fire altar is clear. Found in clearance work.

Circular silver coin, having a blurred figure facing left on the obverse whereas on the reverse the following symbol is visible. It was found near the gate



SILVER LOCKET

1. 2145 A silver locket, circular, in shape and having impressed floral design. It is heavily corroded and broken into pieces. There is a tubular knob for suspension. Found near the main gate.



SEALS, SEALINGS AND INSCRIPTIONS

CHAPTER VIII

A seal is an engraved stamp in negative bearing some device or symbol or inscription belonging to the owner. A sealing is an impression of such seals on paper or some such substance as clay, wax etc. Sometimes, it also contained a pious formula or religious symbol. Such sealings were kept in a shrine as a votive offering or given to a pilgrim as a memento. Sometimes, they also serve as a source of reconstructing our ancient history and culture. A fairly good number of seals and sealings discovered in the course of archaeological excavations and explorations, throw significant light on art, iconography and religious sects prevalent in the past. In certain cases, they supply new information not available from other sources.

A variety of materials were used for making seals. Clay, stone, copper and bronze were popular materials. Ivory too, was not uncommon material for manufacturing seals. Various shapes of the seal dyes were found viz., rectangular, pyramidal, cylindrical, square, signet ring etc. The surface containing the device and legend is generally oval and sometimes also circular but rarely rectangular. The lump bearing the impressions could be of any shape, circular or rectangular. They vary in sizes ranging roughly from half an inch to more than six inches in dimension.

The emblems, in most cases, were indicative of the religions. The bull, which is represented on some seals, may suggest Śaivite bearing of the owner. Sometimes these devices

also indicated the refined and artistic deposition of the owner. Nothing could be more appropriate device than the *dharmachakra* flanked by two deers (pl. XXXIVA-5). In many cases, there were found several impressions on a single lump.

The excavations at Antichak yielded a fairly good number of terracotta sealings both inscribed and uninscribed. The total number of the sealings are about forty, out of which nine are from surface collection and the rest are from regular excavations. Out of the thirty-one sealings, about fifteen are in good condition and the remaining sixteen sealings are damaged or blurred. They differ in their shapes and sizes. Some terracotta casts of medium size representing *stūpa* and sometimes the figure of the Buddha on them were discovered in good number. The bottom of the cast is inscribed, with the Buddhist creed and nothing else. Some inscriptions on the sides of the miniature terracotta votive *stūpas* were also found during excavations. Some inscriptions refer to some individual names of the devotees who dedicated them.

Besides, two metallic seals were also discovered, of which one has circular base while the other is rectangular. A copper ring having inscription in negative refers to the name of some individual person. An ivory seal having circular base and a conical knob with a hole for suspension is very interesting (pl. XXXIII B). Another ivory seal with depiction of a tiny elephant is a beautiful artistic piece. The lower portion of it is flat having two letters engraved

in negative. There is a hole in the body of the animal for suspension (pl. XXX C).

A fairly good number of inscribed stone fragments and images were found from excavations. The inscriptions on the stone images are mostly found engraved on

the pedestal. In a few instances, it was found engraved on the back of the images. Excepting a few, the inscriptions on the images refer to the Buddhist creed. The details of the inscriptions found on seals, sealings and on stone images or broken stone slabs are given below—

Sl.No.	Reg.No.	Description
--------	---------	-------------

Plates XXXII (Copper seals)

A

- | | | |
|----|------|--|
| 1. | 528 | A copper ring- cum- seal having four letters engraved in negative. The reading is “ <i>Vibhukasya</i> ” probably mentioning the name of the owner. The script belongs to the twelfth century AD. |
| 2. | 1428 | A copper seal having rectangular base with a small flattish rectangular handle, and the body is decorated with floral design. There is an inscription engraved in negative and consisting of four letters. The reading is “ <i>Salakasya</i> ” probably belongs to a person named Salaka. The script belongs to the twelfth century AD. |
| 3. | 1574 | A copper seal having conical body and circular flat base. On top of the body is a rounded knob with perforation for suspension. It has two-line inscription having six letters engraved in negative. The first line “ <i>Śrī Varī</i> ” and in the second line “ <i>Vasya</i> ” are written. It belongs to a person named Varadeva. The character of the script belongs to the twelfth century AD. |

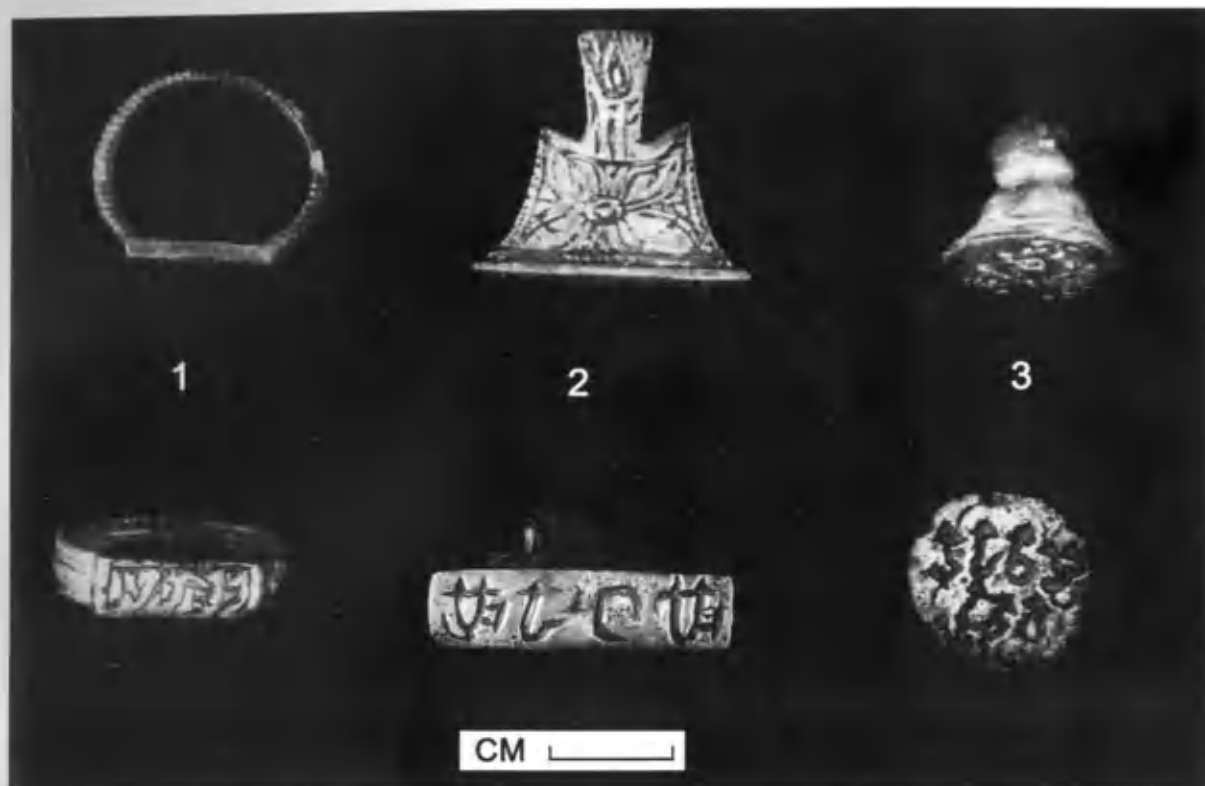
B

- | | | |
|----|------|--|
| 1. | 2731 | It is a copper object meant for preparing a seal. But the engraving of the letters could not be done. It is an artistic piece having two ducks shown sitting back to-back within a rectangular space. It is prepared having the same view on both sides. On the top there is provision for a handle. |
|----|------|--|

Plate. XXXIII (Seals of Limestone and Ivory)

A

- | | | |
|----|------|--|
| 1. | 1992 | It is a seal engraved on a circular limestone piece. The letters are in negative consisting of three lines. The reading is not very clear. It is read as—
1 st line ... <i>Pa ma ri ji</i>
2 nd line ... <i>La tam pukha</i>
3 rd line ... not clear only “ <i>Sa</i> ” is to some extent readable after taking positive impression. It is in characters of the eleventh and the twelfth century AD. |
|----|------|--|



Pl. XXXII A : Metal seals



Pl. XXXII B : Uninscribed metal seals

Sl.No.	Reg.No.	Description
B		
1.	2420	An ivory seal having circular flat base and conical body with a rounded perforation. There are two letters of inscription in negative. The reading is "Si na" The script belongs to the twelfth century AD.
C		
1.	2336	An artistic ivory seal having the shape of a tiny elephant. It has a flat rectangular base on which there are two letters engraved in negative and it refers "Pu ve", which is probably the name of the owner. The characters of the letters belong to the twelfth century AD.

Plate. XXXIV (Terracotta Sealings)

A		
1.	2328	A baked sealing on lump of clay from a circular seal having beaded border. On the upper portion is depicted a human figure with extended legs both forward and backward in a running posture and both the hands are in folded position. In front, there is a dumbbell-like object. Below the figure there is an inscription of six letters mentioning the name of an individual 'Śrī Vijayarāja'. The characters of the script belong to the twelfth century AD.
2.	620	A baked sealing on lump of clay from a circular seal having beaded border. On the top there is trident having a flag tied in the middle and kept horizontally. In the centre, there is an inscription which records the name of an individual- 'Śrī Purushottamapālah'. Below it, there is a humped bull in sitting posture upon a pedestal. The script of the seal belongs to the twelfth century AD.
3.	2371	A baked sealing on a lump of clay from a circular seal. The inscription is blurred.
4.	1512	A baked sealing on a lump of clay from a circular seal. On the top of the sealing, there is a wheel flanked by deers. Such symbols indicate that the sealing belongs to a monastery. The inscription is in three lines :- 1. 1 st line – Śrī Rājayāgrara (ha) 2. 2 nd line – Mahāvihāre 3. 3 rd line – Not clear It mentions a great monastery (mahāvihāra) of a Royal house. The script is in character of the ninth and tenth century AD.



Pl. XXXIII A : Limestone seal



Pl. XXXIII B : Ivory seal with impression



Pl. XXXIII C : Ivory seal with impression



Pl. XXXIV A : Terracotta sealings



Pl. XXXIV B : Terracotta sealings

Seals, Sealings and Inscriptions

Sl.No.	Reg.No.	Description
5.	1876	It is a broken terracotta sealing on a lump of clay, belonging to a monastery. The symbol of wheel is found flanked by one of the deers. It is partially damaged. However, the following reading is made of the first line as ' <i>Śrīmijaya</i> ' or (<i>rājjaya</i>) and of second line as ' <i>Vihāra</i> '. It refers to a monastery. The character of the script belongs to the twelfth century AD.
6.	657	A baked sealing on a lump of clay from a circular seal. The legend is ' <i>Maharshi</i> '. The script belongs to the eleventh century AD.

B

1.	1765	A tongue shaped baked sealing on a lump of clay having a circular impression of a seal on the top portion. The lower portion of the sealing is damaged. The legend of the seal in four letter refers to some individual named ' <i>Vasukara</i> '. The character of the script belongs to the tenth and eleventh century AD.
2.	2608	A baked sealing on lump of clay having the impression of a rectangular seal. The legend is in four letters mentioning ' <i>Saharasa</i> '. The character of the script belongs to the eleventh century AD.
3.	1017	A baked sealing on an irregular lump of clay from a circular seal having six circular impressions. The script is blurred.
4.	3037A	A baked sealing on a lump of clay from a circular seal having two circular impressions. In one of the impressions the border is beaded. The script is not clear.
5.	2311	A baked sealing on a lump of clay from a circular seal. The legend is ' <i>Sahara...</i> '. It is in character of the eleventh century AD.
6.	1201	A baked sealing on a lump of clay from a circular seal. There are three different impressions. In one of them the legend ' <i>Chedi</i> ' occurs in the character of twelfth century AD.

Plate. XXXV (Terracotta Sealings)

A

1.	2607	A baked sealing on a lump of clay from a circular seal having partly beaded border. There is some symbol on the top and the legend of two letters below, with another symbolic mark after the second letter. The legend is ' <i>Chandra</i> ' in the character of the twelfth century AD.
2.	3068	A baked sealing on a lump of clay from a circular seal having four letter in two lines. 1 st line – <i>Aya</i> 2 nd line – <i>Sau</i> The character of the script belongs to the twelfth century AD.



Pl. XXXV A : Terracotta sealings



Pl. XXXV B : Terracotta sealings

Seals, Sealings and Inscriptions

Sl.No.	Reg.No.	Description
3.	1810	A baked sealing on a lump of clay from a circular seal. The legend is in two letters followed by a symbol representing sun. The legend is " <i>Dinna</i> ". The character of the letter belongs to the twelfth century AD.
4.	1845	A baked sealing on a lump of clay from a circular seal. The legend is in two lines having five letters. The reading ' <i>Mahā</i> ' in the first line and ' <i>Śramaṇa</i> ' in the second line. The character of the script belongs to the twelfth century AD.
5.	919	Similar as Reg. No. 3068 which is having the same legend.
6.	2519	A baked sealing on a lump of clay from a circular seal. On the top there is a symbol having an inscription reading ' <i>Bajala</i> ' in character of the twelfth century AD.

B

1.	2429	A baked sealing on a lump of clay having an inscription in three lines written in the style of engraving. It is slightly oval in shape having an horizontal hole. The first line is not very clear. It starts with the sign of ' <i>Siddham</i> ' and the last two letters read as ' <i>Dina</i> '. In the second line read as ' <i>Ādiṭya Vermahān</i> ' (<i>Vīra Mahān</i>) the third line read as ' <i>Suya Gatim Mantri</i> '. On the reverse there are two impressions of a seal but the reading is not clear. There is another impression on one of the sides of the sealing. The script belongs to the twelfth century AD.
2.	1523	Similar as above but the inscriptions are different. In the first line the symbolic letters of ' <i>Siddham</i> ' is clear. The second line refers ' <i>Vakratananam Śrī</i> '. The third line read as ' <i>Kheta</i> ' or ' <i>Gtedanada Mantri</i> '. The purpose of the inscription is not clear. It is in the character of eleventh and twelfth century AD.
3.	2372	Similar as above the first line ' <i>Siddham</i> ' is written in symbolic sign. The subsequent letters are not clear. The last three letters mention ' <i>Sakhena</i> '. The second line read as ' <i>Devadāsasa</i> '. In the third line ' <i>Gotraśākhā</i> ' is quite clear. On the reverse the letters are not clear. The character of the script belongs to the eleventh and twelfth century AD.

Plate. XXXVI (Terracotta Sealings)

A

1.	2419	A baked sealing on a lump of clay from a rectangular seal having three letters, ' <i>Puhasa</i> ' impressed in the character of twelfth century AD.
2.	3063	A baked sealing on a lump of clay from a rectangular seal having letters impressed which are not clear.



Pl. XXXVI A : Terracotta sealings



Pl. XXXVI B : Terracotta sealings

Seals, Sealings and Inscriptions

Sl.No.	Reg.No.	Description
3.	2949	A baked sealing on a lump of clay having three letters impressed, read as 'Śrī Vara' in the character of eleventh-twelfth century AD.
4.	2768	A baked sealing on a lump of clay having beaded border. The inscription is in two letters, mentioning 'Māha'. The character of the letter belongs to the twelfth century AD.
5.	810	A baked sealing on a lump of clay from a rectangular seal having beaded border. It is in two lines. The first line read 'Pariṇata'. The second line is read as 'Śrī Mādhava' in the character of the twelfth century AD.
6.	Missing	A baked sealing on a lump of clay from a circular seal. The inscription is in two lines having four letters. The reading is 'Śrī' in first line. The letters in the second line are not clear. It is in the character of the twelfth century AD.

B

1.	1386	A baked sealing on a lump of clay from a circular seal having inscriptions in two lines with four letters 'Sahasra'. The character of the script belongs to the twelfth century AD.
2.	1249	A small baked sealing on a lump of clay from a circular seal having the legends in two lines. In the first line the last letter is 'Śrī'. In the second line 'Devasya' is clear.
3.	3011	A baked sealing on a lump of clay from a rectangular seal having three impressions at three different places parallel to each other. The reading is not clear.
4.	1385	A tiny terracotta sealing from a circular seal, the reading is probably 'Śrī'.
5.	997	A baked conical sealing on a lump of clay having circular flat base on which there are two letters. They are blurred.
6.	1555	A baked sealing on a lump of clay from a circular seal. There is a two line inscription having three letters. Two in first line and one in second line followed by a symbolic representation of the sun. the reading is 'Sahara' in the character of the twelfth century AD.
7.	3027	A baked sealing having blurred letter.

Plate. XXXVII (Terracotta Sealings)

A

1.	3037	A baked sealing on a lump of clay having the impression of a shell in the upper half, in the lower half there is an inscription of five letters. The reading is 'Uttarāntaka' in the characters of the twelfth century AD.
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Pl. XXXVII B ; Terracotta sealing



Pl. XXXVII A : Terracotta sealing

Seals, Sealings and Inscriptions

Sl.No. Reg.No.

Description

B

1. 2617 A terracotta oval cast having the figure of Boddhisattva in standing pose, in the centre. On the right side of the figure, is a *stūpa* and on the left, is a flower with stem. It has beaded border, by the side of which, is an inscription, which reads 'Yedhammahetu' a Buddhist creed. It is in the characters of the twelfth century AD. It is broken from the left side.

Plates. XXXVIII (Inscribed Terracotta Votive *Stūpa*)

A

1. Missing A damaged terracotta votive *stūpa* having an inscription of four letters belonging to the twelfth century AD. The reading is 'Śrīdhamma'.
2. Missing A damaged terracotta votive *stūpa* having an inscription of four letters belonging to the twelfth century AD. The reading is 'Hadrava'.

B

1. Missing A terracotta votive *stūpa* having the Buddhist creed inscribed on it. The script is in characters of the twelfth century AD.
2. 2572 A terracotta votive *stūpa*, with its upper portion missing. Inscription is in the *Bikhuni* character of the twelfth century AD.
3. 208 Terracotta votive *stūpa* partially damaged. There is an inscription of two letters 'Śrīdha'. It is in characters of the twelfth century AD.

Plate. XXXIX (Inscribed Stone Pieces)

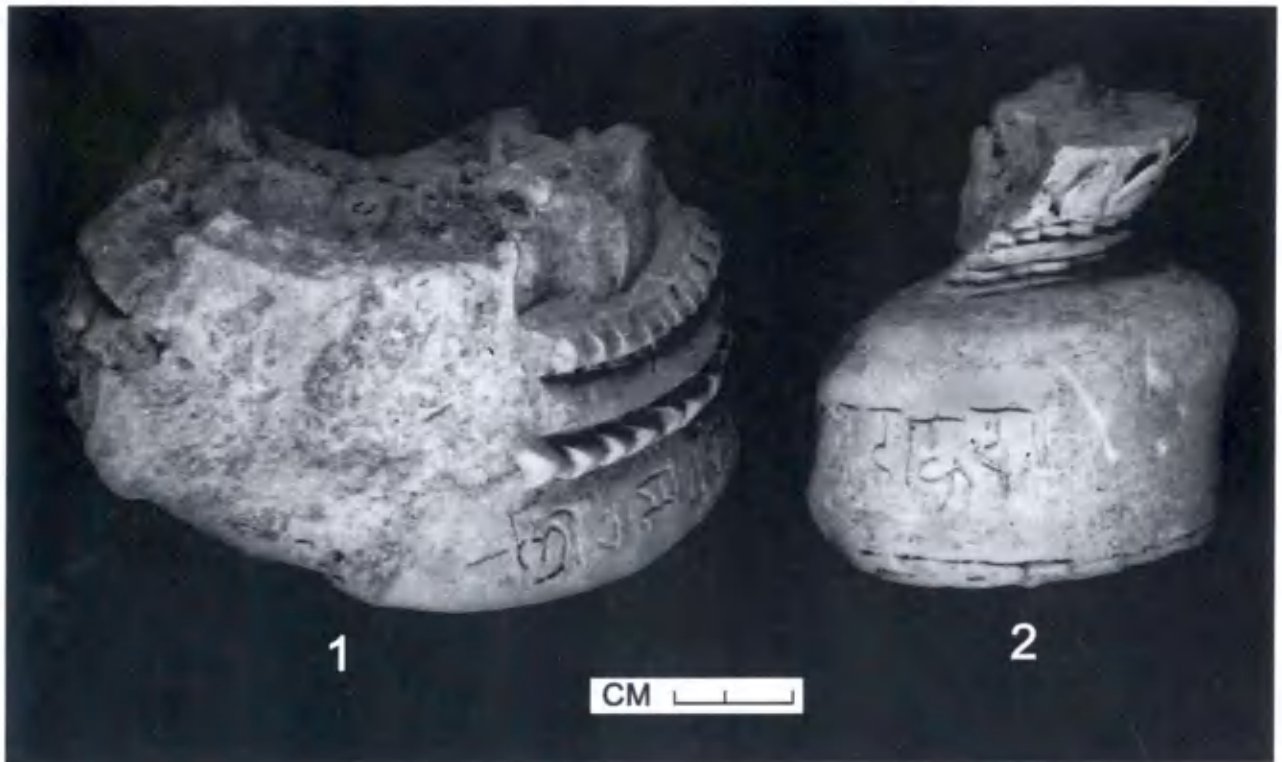
A

1. 1233 It is a complete inscription engraved on the pedestal of an image of Tārā. It is in the character of the twelfth century AD.

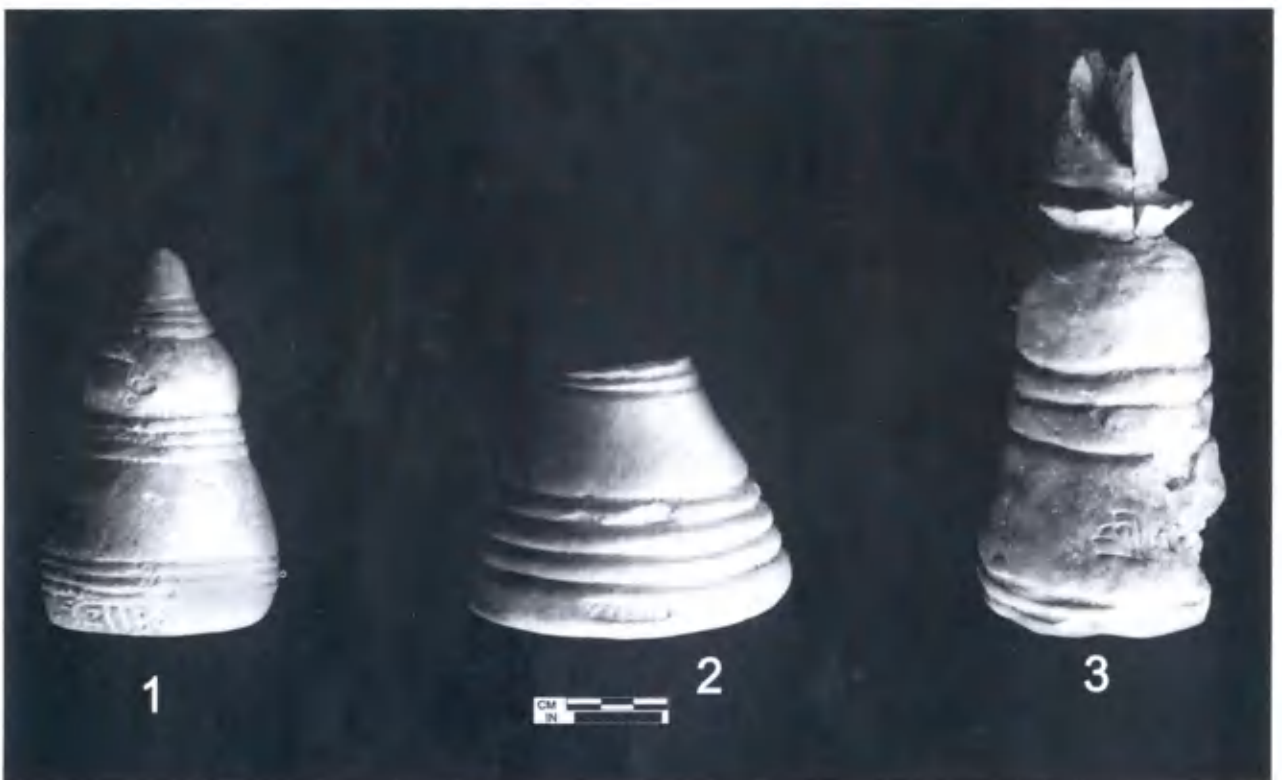
The inscription begins with the Buddhist formula 'Yedhamma hetu prabhava hetu' etc., records that image is the gift of the great devotee (*Paramopāsaka*) Pratihāra Udayāvara of the *Mahāyāna* school, for the attainment of the supreme knowledge by all the creatures having in their front rank, the *Āchārya*, the *Upādhyāya*, mother and father.

It is in character of about the twelfth century AD. The reading of the inscription is:-

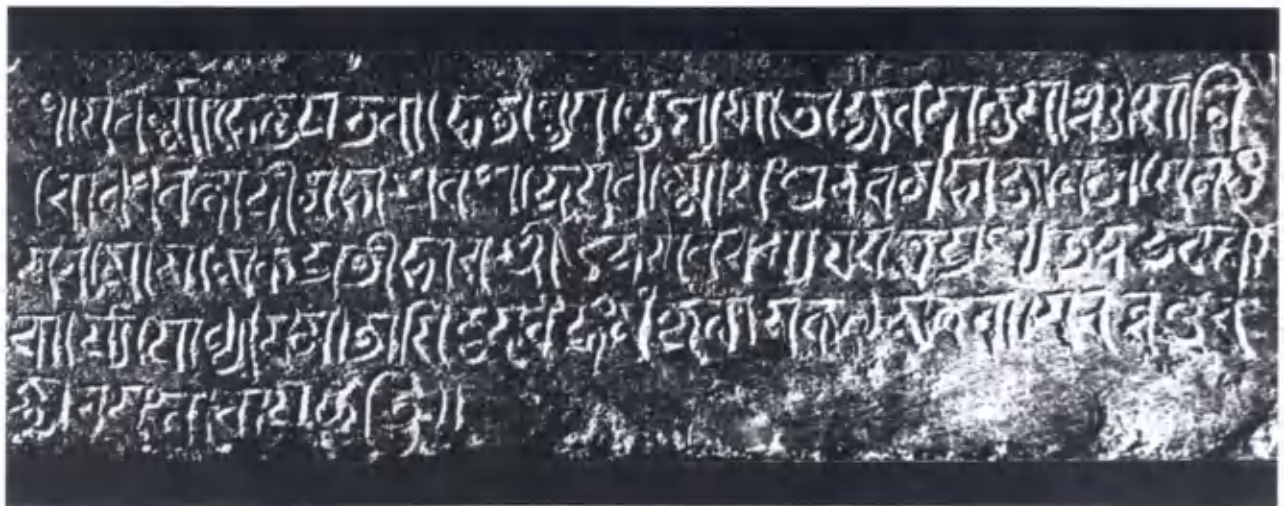
L-1 'Siddham' ye dhama hetu prabhava hetutayan tathāga-teh yāvadeyamcha yo nī.



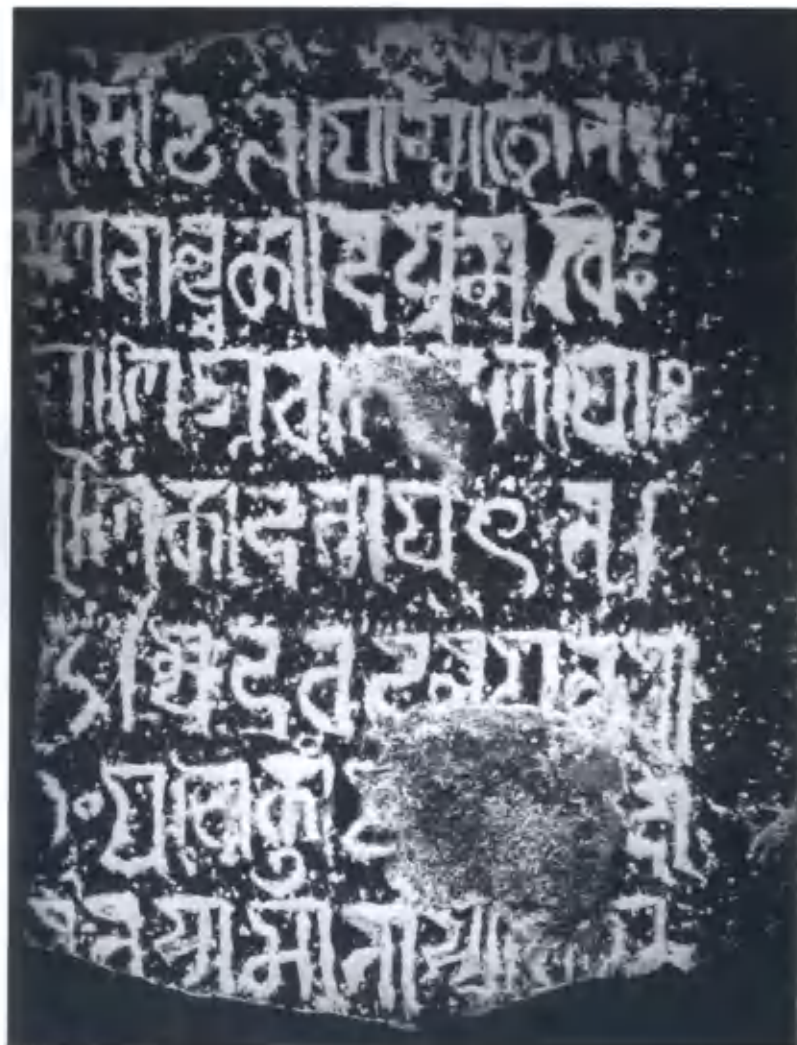
Pl. XXXVIII A : Terracotta votive stūpas



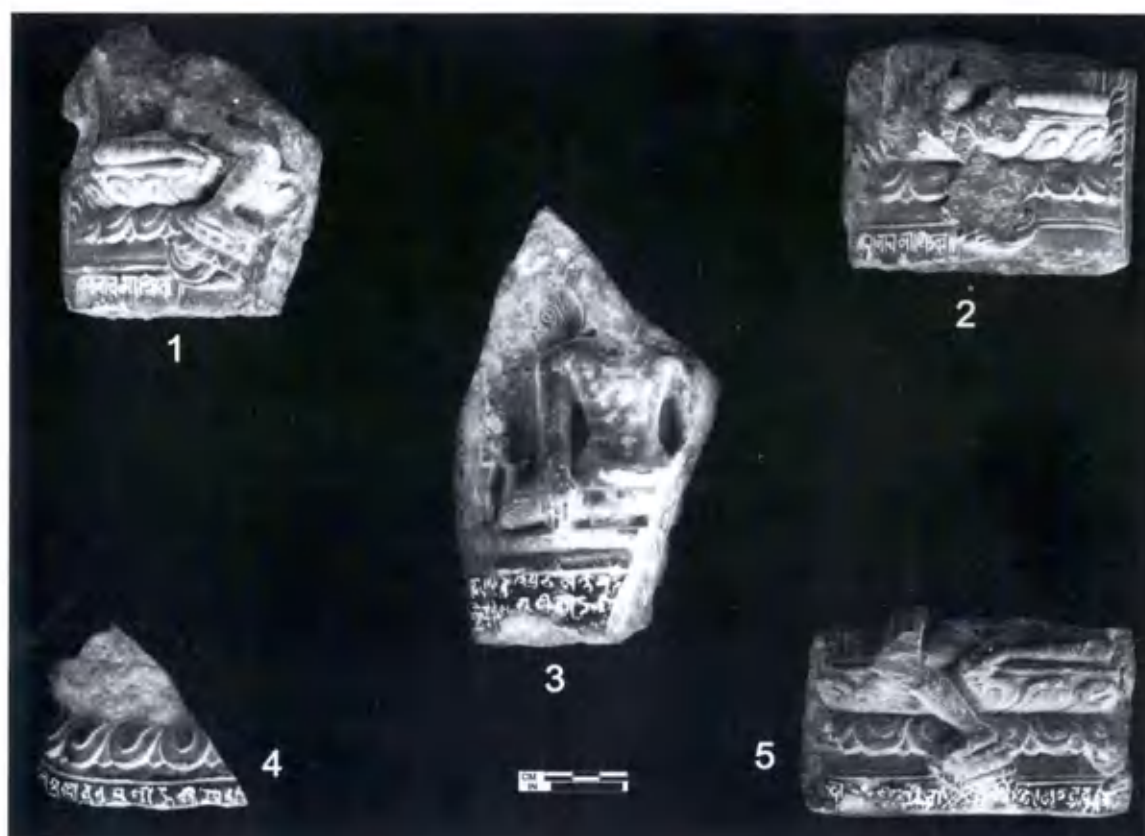
Pl. XXXVIII B : Terracotta votive stūpas



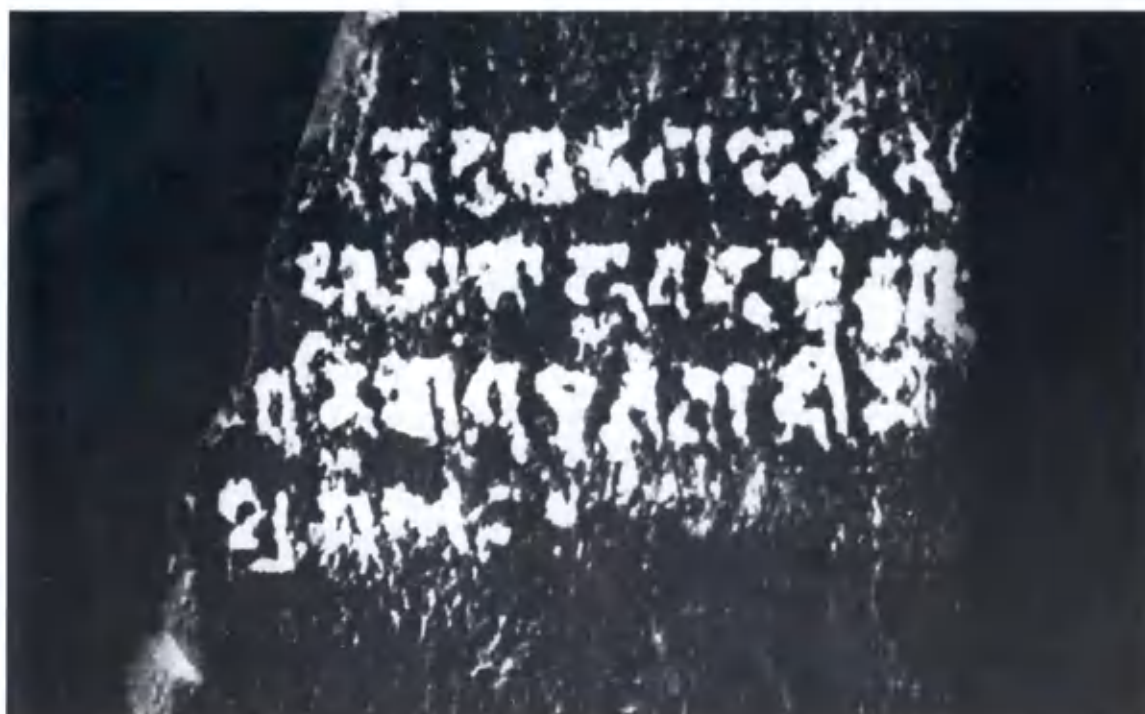
Pl. XXXIX A : Inscribed pedestal of an image of Tārā



Pl. XXXIX B : Inscribed broken stone slab



Pl. XL A : Inscribed stone fragments of images



Pl. XL B : Inscription on back surface of an image

Seals, Sealings and Inscriptions

Sl.No.	Reg.No.	Description
L-2		<i>Rodha evan vede mahāśrāmaṇa dayādhāmeyaṃ mahājñā nāyānah.</i>
L-3		<i>Paramopāsaka pratihāra śrī udayav - arsyayuadatrepun y-aṃ tadbhavatra.</i>
L-4		<i>Āchārya – upādhyāya – mātā-pitri purvangamamkritva sak-ala satvanam evam chanittara.</i>
L-5		<i>Jñānasamtaraya.</i>

B

2. 1363 A fragment of an inscribed stone slab having inscription in the characters of the twelfth century AD. It is in seven lines as under.

1st -Śrī śodhilayaṃ-maṭhe (bha)

2nd -Nachandrak-pramukhaih

3rd -Ni(pra)va...nayoh

4th -Kaoatiyava

5th -Du (vadana) ma-śrī

6th -Ni yuoth-oktamyā...da

7th -Tsya mataryya va (niga)

It mentions one Śodhala Maṭha or a Maṭha in Śodhala.

Plate. XL (Inscribed Stone Pieces)

A

1. 1767 Inscription on the pedestal of an image. It has six letters and records 'Sonar mañchika' which probably means the goldmith's throne. The character of the script belongs to the eleventh century AD.
2. 1824 Similar as above, but here the inscription is engraved to the right side of the pedestal.
3. 2730 Broken image of the Buddha. On the pedestal, the inscription records in two formula lines. It is in the characters of the twelfth century AD.
4. 960 Inscription on the lower portion of a pedestal of an image, whose upper portion is missing. The character of the inscription belongs to the twelfth century AD. The reading is not legible.



Pl. XLI A : Inscription on the pedestal of an image



Pl. XLI B : Inscription on the back of an image

Seals, Sealings and Inscriptions

Sl.No.	Reg.No.	Description
5.	2905	Fragments of an image having an inscription belonging to the eleventh century AD.

B

1.	Missing	Inscription engraved on the back of an image of Mārīchī. It records the Buddhist formula " <i>Ye dhamma hetu</i> " etc. in the character of eleventh century AD.
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Plate, XLI (Inscribed Stone Pieces)

A

1.	Missing	Inscription engraved on the pedestal of an image of the Buddha is in limestone. It records the Buddhist creed and belongs to the eleventh century AD.
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B

1.	Missing	Inscription engraved on the back of an image of Buddha is in limestone. Like the previous one it also records the Buddhist creed and the character of the script belongs to the eleventh century AD.
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Plate, XLII (Inscribed Stone Pieces)

A

1.	Missing	Inscription engraved on the pedestal of an image of Buddha in limestone. It records the Buddhist creed and belongs to the eleventh century AD.
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B

1.	Missing	It also mentions the Buddhist creed on the pedestal and belongs to the eleventh century AD.
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Photographs Not Available

1.	1683	A fragment of an inscribed stone slab having an inscription in the <i>Raṅjana</i> character, probably belongs to the twelfth century AD. It reads:- 1 st Line... <i>Chchtaresama...</i> 2 nd Line... <i>Tayātārālatā...</i> 3 rd Line... <i>Ravihārikā...</i>
1.	684	A baked sealing on a lump of clay the legend ' <i>Arimā</i> ' in bold letter in the character of the twelfth century AD.

Sl.No.	Reg.No.	Description
2.	2615	A baked uninscribed sealing, having an impression of a symbol.
3.	764	An uninscribed tetracotta sealing, having incised mark forming two squares in a rectangular block by a straight line.
4.	735	A baked uninscribed sealing forming triangle within triangles having a beaded border.
1.	Missing	Fragmentary piece of an image of the Buddha. Upper portion is missing. There is an inscription of three letters ' <i>Ni ro dhā...</i> ' in the character of the twelfth century AD.
2.	Missing	Fragment of an image probably of Manasā. There are two letters mentioning ' <i>Chandra</i> ' in the character of the twelfth century AD.
3.	Missing	Fragments of an image (pedestal) portion. The inscription records the Buddhist creed. The script belongs to the twelfth century AD.
4.	Missing	Fragments of an image. The inscription is blurred.



Pl. XLII A : Inscription on the pedestal of an image



Pl. XLII B : Inscription on the pedestal of an image



GOLD OBJECTS

CHAPTER IX

The excavations at Antichak yielded six gold objects, five from regular digging, one from the surface collection. All of them were found

towards north of the monastery-complex. One of these is a very small piece of indeterminate shape. All the pieces are described below:—

Sl.No.	Reg.No.	Description
Plate. XLIII		
1.	1071	It is a very small piece, looking like half cut portion of a circular disc forming the shape of a lunate.
2.	1720	A hollow amulet of gold representing a crude figure of a female deity by an impressed technique. It is leaf-shaped.
3.	89	It is a small ear-ring. Surface collection.
4.	2404	A small piece of gold having a floral design with a hole in the centre.
5.	2808	Debased gold piece. Top of a nose ornament.
6.	1842	A tiny piece of gold. It is of indeterminate shape.



Pl. XLIII : Gold objects



TERRACOTTAS

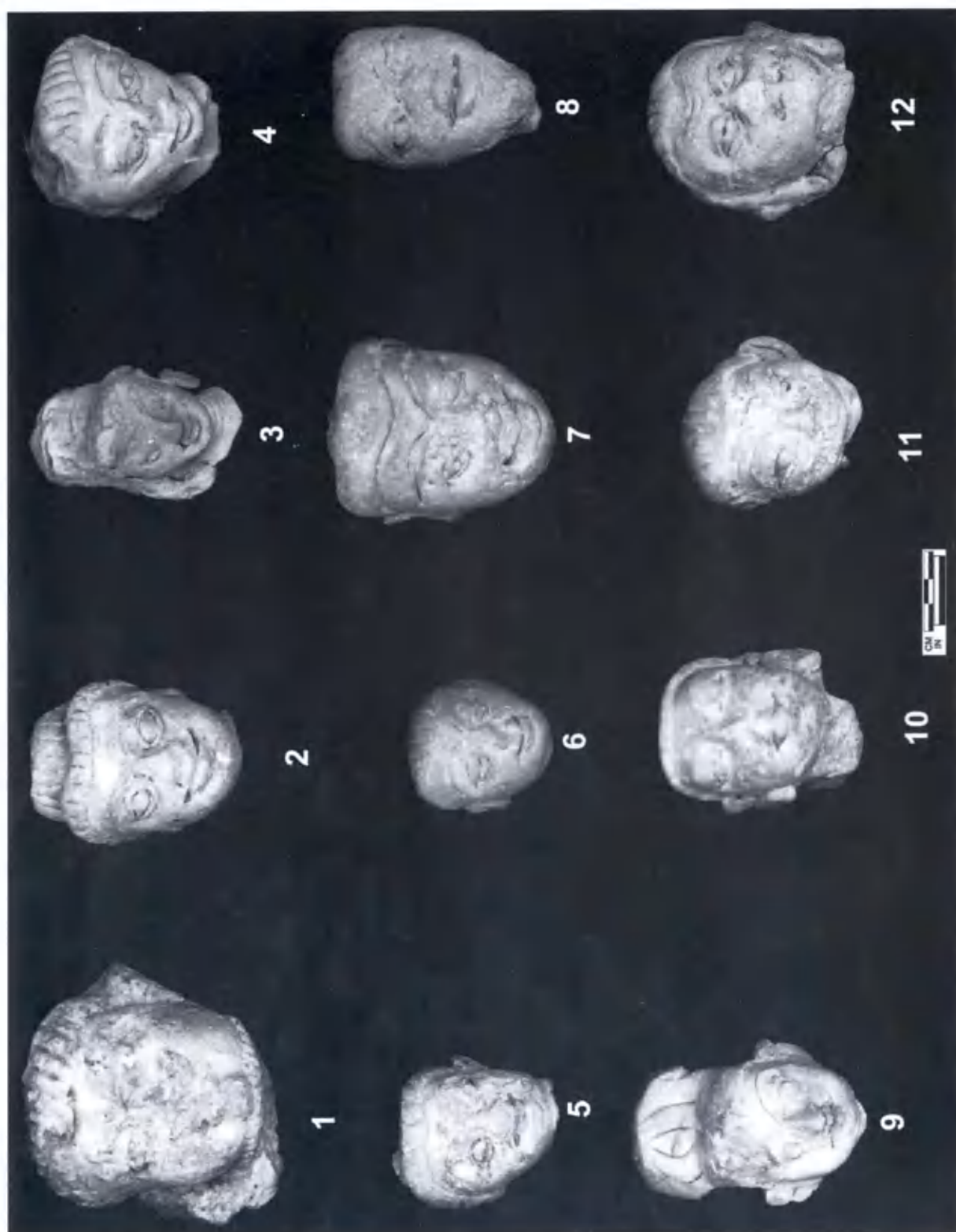
CHAPTER X

The Antichak excavation yielded a sufficiently large number of terracottas showing two distinct types such as, terracotta plaques and figurines.

When the central shrine was fully exposed, it was found exhibiting a large number of terracotta plaques ranging in a row on its exterior walls at a height of about 1.55 m from the ground level. These terracotta plaques originally decorated the main temple building. A good number of terracotta plaques were also discovered outside the monastic-complex, indicating that the outer walls of the monastery were also decorated with terracotta plaques. These plaques represented a variety of subjects. Many of them are still *in situ*, and some loose terracotta plaques were discovered in course of excavations in and outside the monastic-complex. These terracotta plaques, a little over 40 cm in height vary with regard to their breadth in the vicinity of about 30 cm. The subject matter of these plaques are both religious and secular. The religious figurines depict in majority, the figure of Buddhist gods and goddesses such as the Buddha, Bodhisattva, Avalokiteśvara, Mañjuśrī, Maitreya, Jambhala (the Buddhist counterpart of the Brāhmaṇical Kubera), the Goddess Tārā and Mārīchī. Some of the plaques also represent Brāhmaṇical deities such as Varāha, Viṣṇu, Ardhanārīśvara, Hanumān, Vaiṣṇava etc. A good number of plaques also depict secular subjects. They included human figurines both male and female either seated or standing. The male figurines were shown as warriors, archers, drummers,

snake-charmers, dancers and musicians and even as *yogīs*. Besides, some of the plaques also depict animals and bird figurines such as elephant, deer, monkey, tortoise, parrot, bull, owl, ram etc. The figurines are represented in the act of dancing, playing on musical instruments, lady representing toilet scene by holding mirror in one hand while the other applying vermilion on her parted hair. In another plaque amorous couple is depicted. Certain religious objects also occur on some of the plaques. A number of plaques show beautifully carved conch-shell while other represent probably Buddhist urn or *pūrṇaḥaṭa*. One of the plaques depicts a lotus plant while the other shows a *chakra* placed on a cylindrical pedestal. There is another interesting plaque representing a preacher shown seated on a stool and in front, there is a table on which his left elbow rests.

The individual terracotta figurines from the outside complex of the monastery include the figurines of animals, birds and human beings. Among the animal figurines, dogs are comparatively greater in number. Besides the figurines of elephants, horses, bulls and rams were also found. A fairly good number of human figurines were also discovered from outside the monastic-complex. Most of the animals and bird figurines were prepared in moulds while those of the human beings are of appliqué type being modelled by hand. What is particularly baffling with regard to the terracottas of Antichak is the exceptionally large number of dog figurines found in hundreds, not only from outside the area of the monastic-complex but also from



Pl. XLIV : Terracotta heads

within. This unduly large number of the figurines of the dogs is puzzling. Some explanations are forthcoming, yet they do not seem to be convincing. It is suggested, though without any conclusive evidence that the Buddha himself in the locality had somehow came to be regarded as Bhairava, one of the terrific aspects of Lord Śiva. Dog is considered to be the *vāhana* of Bhairava. As such, the terracotta figurines of dogs in large number found at Antichak might have been the figurines meant for offerings at the altar to the deity. The explanation may be plausible but there is no evidence if Lord Buddha was ever regarded in the form of Bhairava. At Vaidyanathadham (Deogarh) in south Bihar (now Jharkhand), a monolithic figure of the Buddha in *bhūmisparśa mudrā*, in black stone (Pāla Period), housed in a temple is still worshipped as Bhairava.

All together, about a thousand terracotta objects were registered, out of these, there are about two hundred terracotta plaques, about hundred human figurines. Similar is the case with animal and bird figurines. Beads of different sizes and shapes, and about one hundred miscellaneous objects were also registered. Besides, terracotta plaques numbering about one hundred ninety-two are still found decorating the walls of the central shrine of these plaques, which are found *in situ*. A detailed catalogue is also being given here with full description. At present, most of them have vanished due to heavy action of saltpetre.

Description of selected terracotta objects is given below-

SL.No.	Reg.No.	Description
--------	---------	-------------

Plate. XLIV (Terracotta Human Heads)

- | | | |
|----|------|--|
| 1. | 43 | Terracotta head of a human figure, with a mutilated face. Eyes are shown with applied pellets within incised lozenge. Nose and the mouth are broken, while chin is shown prominently. Head-dress is shown by incised marks. |
| 2. | 672 | Terracotta head having eyes shown with applied pellets within lozenge. With a partly damaged nose, the slit mouth is shown in a smiling posture and the hair is shown with incisions. |
| 3. | 1885 | Terracotta head, probably of a female. Hair is arranged in a conical fashion with incisions and there is a <i>tilaka</i> mark on the forehead. Eyes are shown by applied pellets within incised lozenges with a punctured mark in the centre. It has a pointed nose, and the mouth is shown by slit. It wears ear-rings. |
| 4. | 2660 | Terracotta head of a human figurine. Eyes are shown by applied pellets within projected lozenges and there is deep incision above the eye to indicate the eye-brows. The nose is partly damaged and the mouth is shown by slit. The hair is shown by vertical incisions. |
| 5. | 2416 | Terracotta human head with partly damaged eyes and slit mouth. Ears are shown by appliqué technique. Hair is beautifully arranged. |



Pl. XLV A : Terracotta heads



Pl. XLV B : Terracotta figurines

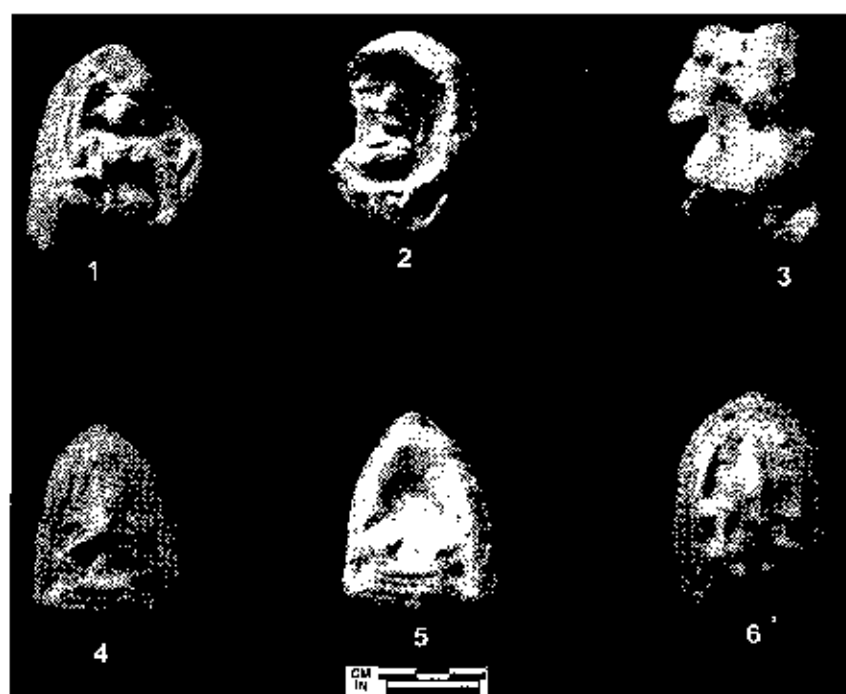
Terracottas

Sl.No.	Reg.No.	Description
6.	676	Small terracotta head of a human figurine with eyes shown by appliqué method, the nose is partly damaged and has a slit mouth. Ears are shown by appliqué design. Hair is indicated by linear incisions.
7.	202	Terracotta head of a human figurine wearing a turban with eyes shown by appliqué method. It has a very prominent nose and a slit mouth. Ears are indicated by appliqué decoration.
8.	49	Elongated terracotta human head wherein eyes are shown by appliqué method within incised lozenges. The mouth is shown slightly open and two front teeth are visible. Hair as well as the beard is shown by incisions.
9.	2208	Terracotta head of a human figure with hair arranged in the form of a <i>jaṭā</i> . The forehead is slightly damaged on the right, eyes are shown by applied method within incised lozenge. Nose is prominent and the mouth is shown by slit method.
10.	2360	A crude terracotta human head with wide open eyes. As usual the mouth is shown by slit method having protruding teeth. Hand-pressed ears are shown by linear incisions and hair is indicated by vertical incisions.
11.	978	Terracotta human head showing broad open eyes and slit method.
12.	74	Terracotta head of a human figurine with lozenge-shaped eyes and partly damaged nose and slit mouth and head-dress is represented by appliqué design having vertical incisions.

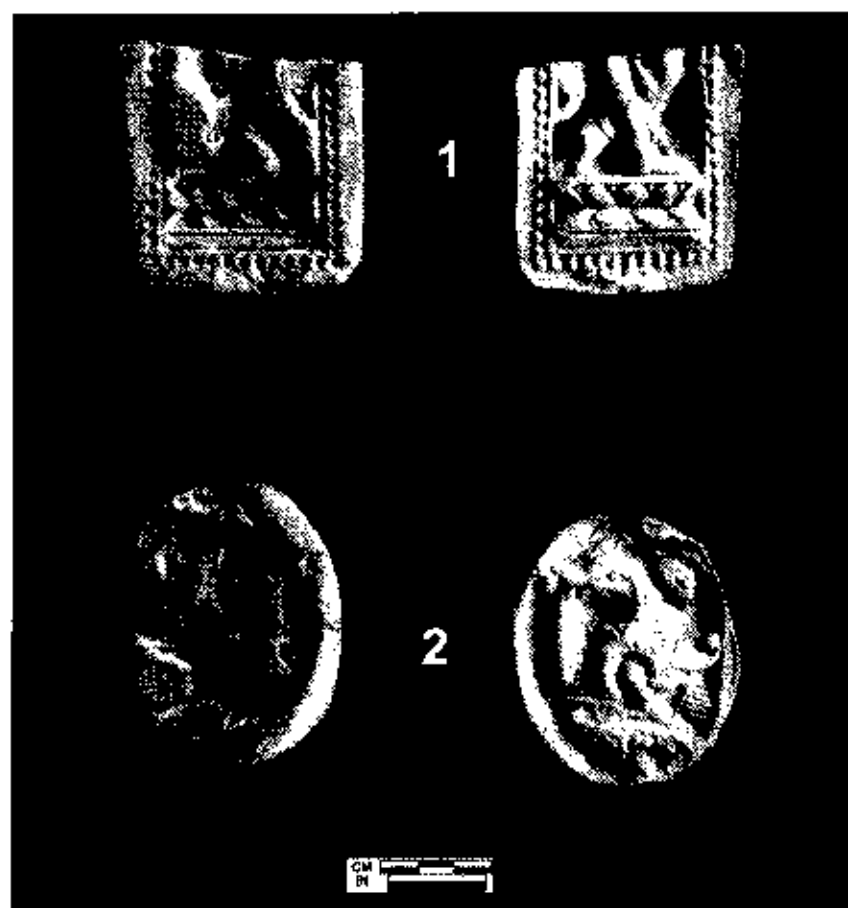
Plates, XLV (Human Heads)

A

1.	50	Terracotta human head with partly damaged face with appliqué eyes and slit mouth.
2.	214	Terracotta head of a male figure wearing a conical head-dress. Eyes are shown half closed. It is a beautiful piece.
3.	182	Oval-shaped terracotta human head with broad open eyes, nose partly damaged, mouth shown by slit method. It has a sharp chin.
4.	2623	Terracotta human head with broad open eyes and round face, having partially damaged nose and the mouth is indicated by slit method. Hair is arranged and tied in a knot slightly towards left.
5.	2168	Terracotta human head with broken left part, mouth is indicated by slit method and nose is partially damaged. It wears a flat crown-like object with vertical incision marks.



Pl. XLVI A : Terracotta deities



Pl. XLVI B : Terracotta moulds and casts

Terracottas

SL.No.	Reg.No.	Description
6.	106	A defaced terracotta human head with wide open eyes, slit mouth and the nose is practically damaged. It is wearing a raised flat head-dress.

(Human Figurines)

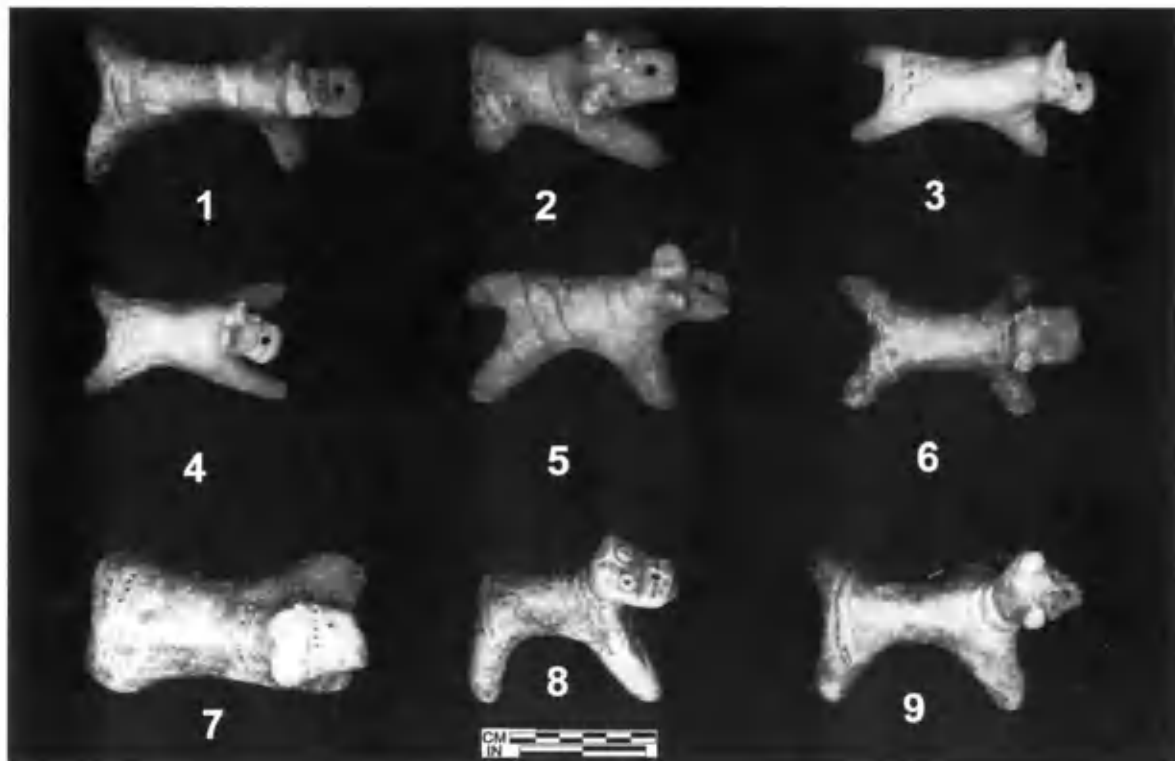
B

1.	2451	Terracotta female figurine with mouth and nose made by pinching technique, elongated hands are damaged and the lower part of the figurine is missing.
2.	1867	Handmade terracotta torso of a lady, of which the lower portion is missing. Necklace and girdle worn by the figure are shown by appliqué technique and the navel is marked prominently.
3.	2150	Terracotta bust of a human figure. The lower portion and left hand are missing. Hair is arranged and tied in a knot. Right hand is raised near the chest. The figure wears a stringed garland, armlet and bangles, depicted by appliqué technique.
4.	3084	Fragment of a terracotta female figurine, of which the lower portion is missing. Its face is mutilated and it wears a necklace. The head is slightly bent and the right hand of the figure is shown supporting her head while the left hand is raised, holding some object.
5.	2148	Fragment of a terracotta human torso, which is crude in appearance with the lower portion missing.

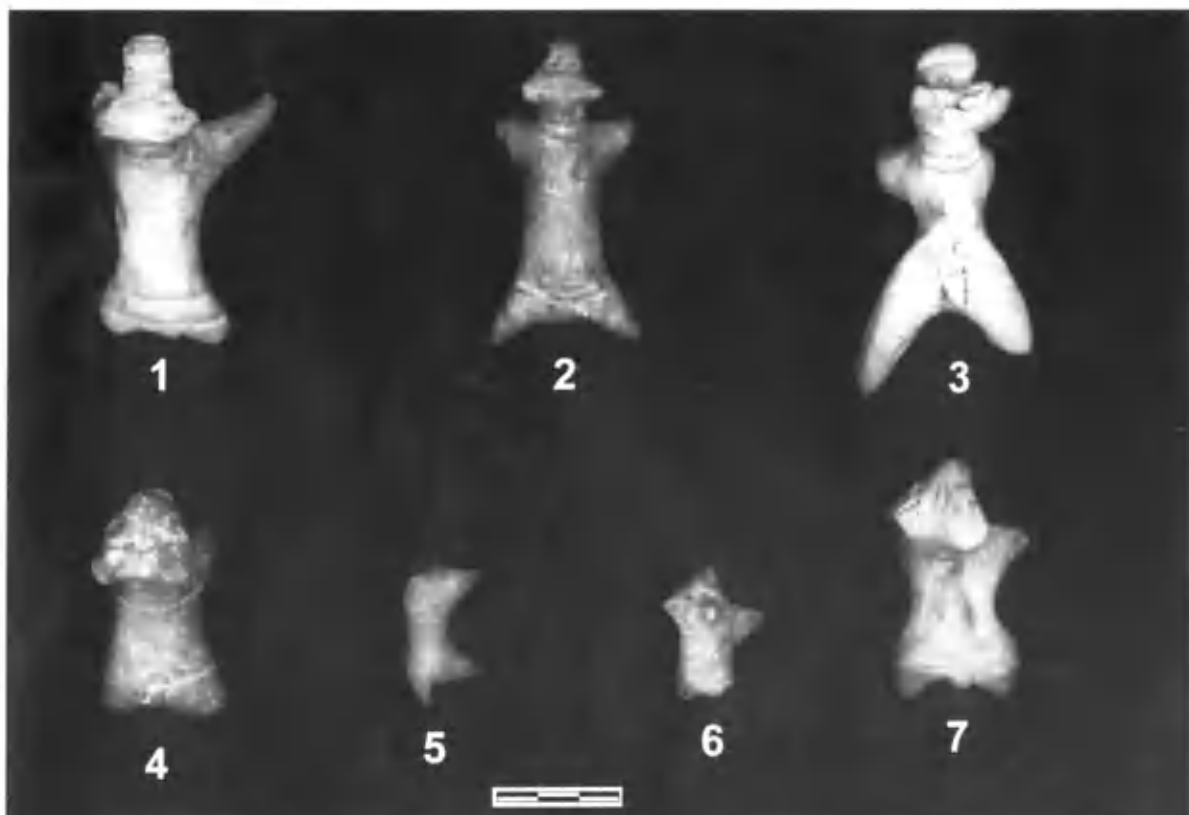
Plate. XLVI (Terracotta Deities)

A

1.	1289	Four-handed terracotta figurine representing a deity, of which the lower half is missing. The lower hand probably holds a banner or a spear; the upper right hand is raised holding some object; the lower left hand rests on the thigh of the deity whereas the raised upper left hand holds some indistinct object. It is possibly a figure of Mahishāsūramardīnī as the deity appears standing in the pose of trampling the demon Mahishāsura. The right leg is shown hanging.
2.	3031	Fragment of a cast terracotta figurine representing Mañjuśrī. The God is shown seated cross-legged on a pedestal. The left hand is placed near his chest and the raised right hand holds a sword. A <i>śūpa</i> is seen to his left.
3.	1989	Fragment of a terracotta figurine representing Gaṇeśa in a dancing pose. It is quite crude and is disfigured. A <i>tilaka</i> mark on the forehead of the deity is visible.
4.	1770	Four-handed and short-legged dancing terracotta figurine of Gaṇeśa. The attributes held in the hands are not clear. Tusk is shown hanging and bent towards the left.



Pl. XLVII A : Terracotta dogs



Pl. XLVII B : Terracotta dogs

Terracottas

Sl.No.	Reg.No.	Description
5.	3086	Worn-out figure of a deity.
6.	1136	A crude terracotta figurine representing Gaṇeśa. He is shown seated on a pedestal.

(Terracotta Moulds)

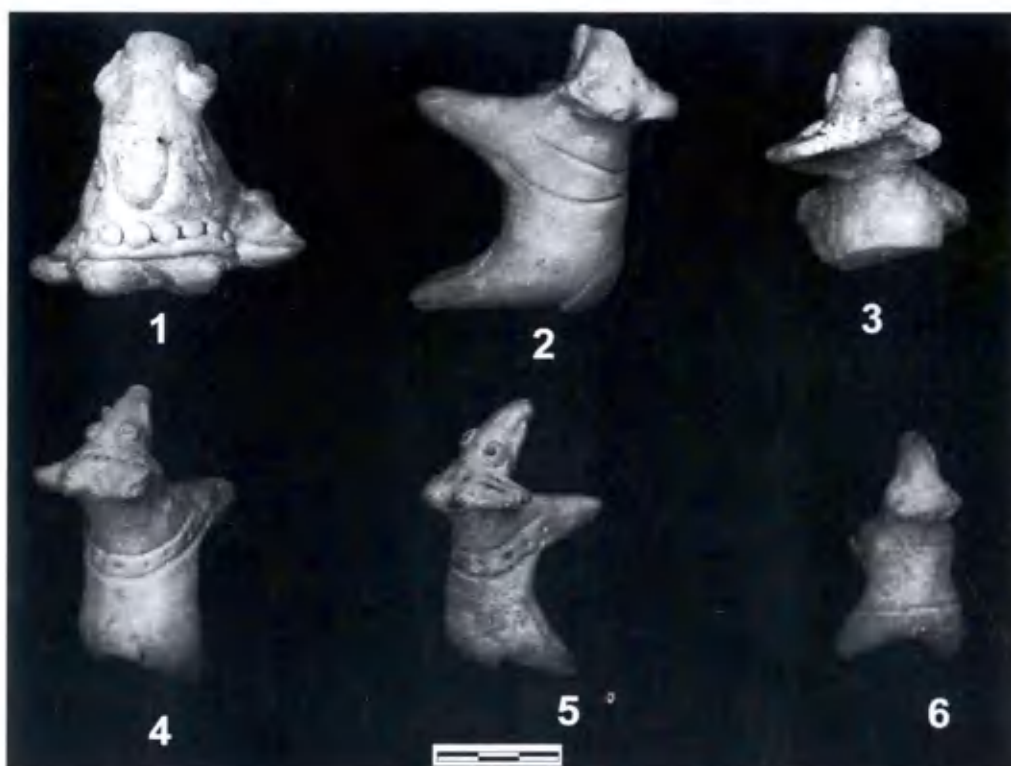
B

1. 2491 A rectangular terracotta mould with beaded edge on all sides, represents the lower portion of a female standing crossed-legged on a double lotus pedestal. It is carved out highly artistically. A cast of the mould is shown to its left side.
2. 558 Oval terracotta mould representing a swan vomiting pearl. Cast is shown by its side.

Plate. XLVII (Terracotta Dog Figurines)

A

1. 1586 A complete terracotta figurine of a dog with broad mouth. One of the ears is broken and there is a perforation in the mouth. There are horizontal grooves on its body and the eyes are shown by appliqué method and have punched circlelets.
2. 2708 A terracotta dog figurine having the hind legs broken. There are horizontal groove marks over the body. A transverse hole across the mouth is provided to tie a string.
3. 360 A complete terracotta figurine of a dog with slit mouth. One of its ears is broken.
4. 2895 Figurine of a terracotta dog. One of its ears is broken. There are marks of punched circlelets and horizontal grooves on the back of the figurine. There is also a transverse hole across the mouth to pass a string.
5. 2681 A complete figurine of a terracotta dog with incised horizontal marks on its body and the neck. There is a transverse hole across its mouth for passing a thread.
6. 2551 A terracotta dog, similar to No. 2681.
7. 2688 Terracotta dog of bigger size. Its legs and mouth are broken.
8. 2712 A small terracotta dog with ears as well as legs broken. Incised parallel lines are seen on the neck and on the rear portion.
9. 2687 A terracotta dog figurine which is slightly bigger in size with damaged ears and elongated slit mouth. There are parallel incisions on the neck and the rear part of its body.



Pl. XLVIII A : Terracotta elephant figurines



Pl. XLVIII B : Terracotta rattles

Terracottas

Sl.No.	Reg.No.	Description
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(Terracotta Dog Figurines):-

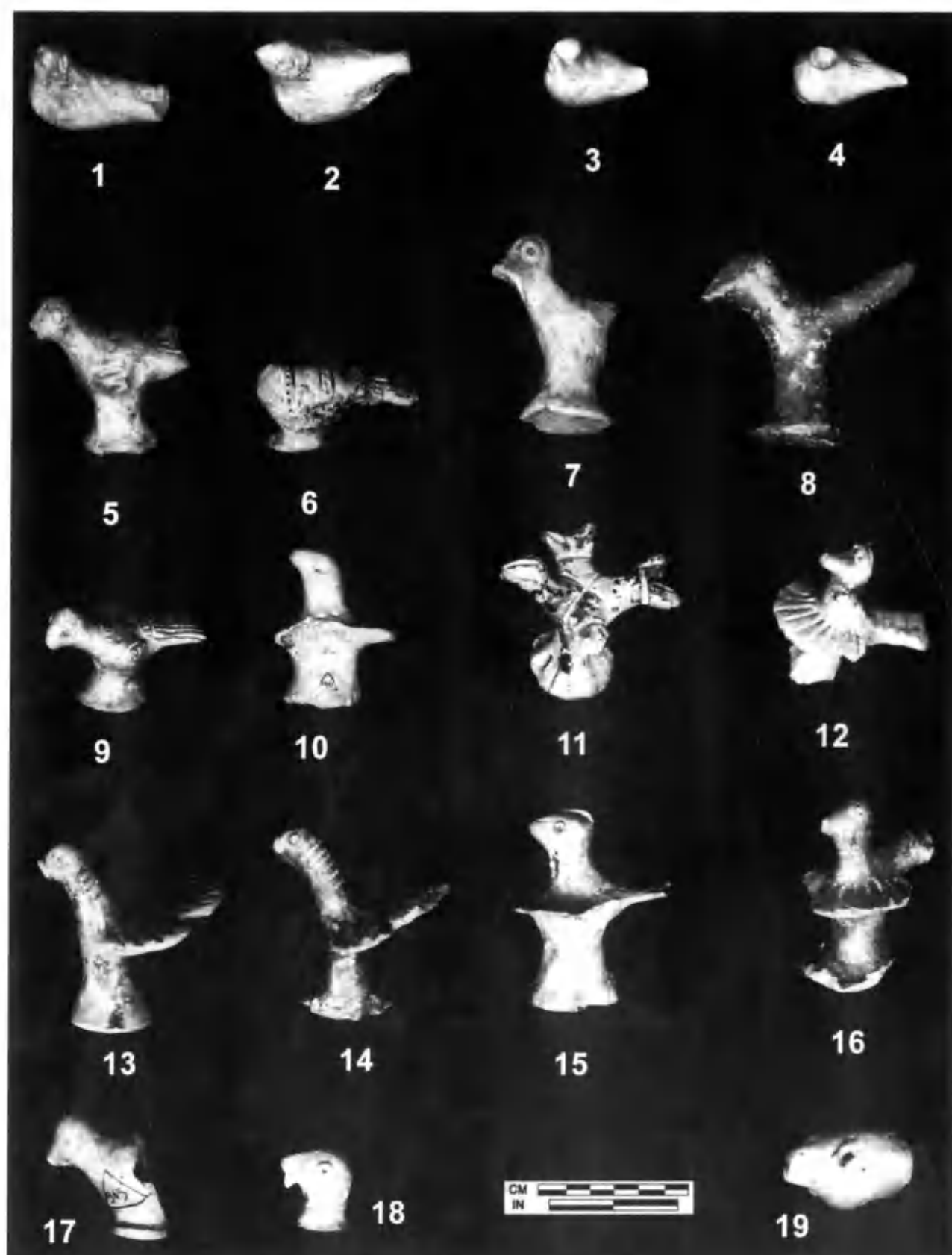
B

- | | | |
|----|------|--|
| 1. | 399 | Terracotta dog with the hind legs broken. Eyes are shown by applied punched circlelets and mouth by slit method. There are horizontal incisions on its back. |
| 2. | 3056 | A complete figurine of a terracotta dog with raised ears, slit mouth; eyes and nose are shown by punched circlelets. Horizontal groove marks are visible on the neck and back. |
| 3. | 337 | Terracotta figurine of a dog having the front legs broken with ears raised upwards. Eyes are shown by applied circlelets and the mouth by slit method. Prominent horizontal incisions are shown on the back. |
| 4. | 2725 | A small figurine of a terracotta dog having slit mouth and legs broken. Ears raised upward and eyes are shown by applied punched circlelets. Horizontal groove marks are seen on the back and its short tail is shown by appliqué technique. |
| 5. | 1339 | A tiny figurine of a terracotta dog with head broken and prominent tail. |
| 6. | 26 | A small figurine of a terracotta dog with conical face and the back portion missing. |
| 7. | 577 | A medium-sized terracotta dog figurine. Ears are raised upward with slit mouth. Eyes are indicated by applied punched circlelets. Marks of horizontal and vertical lines are seen on the forehead. Short tail is also visible. |

Plate. XLVIII (Terracotta Elephant Figurine)

A

- | | | |
|----|------|---|
| 1. | 1023 | Head portion of a terracotta elephant figurine with dotted decoration on the forehead. Its trunk and tusk are broken. |
| 2. | 781 | A complete figurine of a terracotta elephant having its trunk broken. Incisions are visible on its body. |
| 3. | 956 | Head portion of a terracotta elephant figurine with broad ears. Its trunk and tusk are broken. |
| 4. | 689 | Terracotta elephant figurine with deep incisions on its back. Its legs are broken. |
| 5. | 1042 | Similar as above. |
| 6. | 3015 | Small figurine of a terracotta elephant. Its front legs are broken. Both tusk and trunk are damaged. |



Pl. XLIX : Terracotta bird figurines

Terracottas

Sl.No.	Reg.No.	Description
---------------	----------------	--------------------

(Terracotta Rattles)

B

- | | | |
|----|------|---|
| 1. | 2899 | Terracotta triangular rattle with a handle. Small pebble pieces inside it are meant for producing sound. |
| 2. | 1288 | Terracotta rattle having the shape of a ram's head. The head portion was to be used as a handle. There are small pebble pieces inside the rattle to produce sound. A vertical hole is provided in the handle for suspension. There are grooves on the handle. |
| 3. | 2880 | Similar to No. 2899 but partly damaged. |
| 4. | 779 | An oval terracotta rattle having the shape of a bird. Its handle is missing while the tail and the front wings are shown by appliqué technique with incisions. |
| 5. | 1113 | Terracotta rattle with a triangular handle. There are small pebble pieces inside for producing sound. |
| 6. | 1055 | A complete circular terracotta rattle with a projected handle. There are incisions on the handle. The entire surface on both the sides of the rattle is decorated with dots and circles. There are small pebble pieces inside to produce sound. |

Plate. XLIX (Terracotta Bird Figurines)

- | | | |
|----|------|--|
| 1. | 1206 | Terracotta bird figurine, probably of a pigeon. Triangular incisions on its body are visible indicating feathers. Mouth is shown by incisions. |
| 2. | 2170 | Terracotta bird figurine, probably of a dove. There are punched circlelets around the neck as well as for its eyes. |
| 3. | 3161 | Similar to No. 1206 with its head broken. |
| 4. | 2125 | Similar to Nos. 1206 and 3136. |
| 5. | 3069 | Terracotta bird figurine on a stand. It has spread wings shown by linear incisions. One of the wings is broken. It has a small beak. Eyes are indicated by punched circlelets within lozenges. |
| 6. | 1129 | Terracotta bird figurine on a stand. Horizontal and vertical incisions are visible on the body along with punched circlelets. Its head is missing. |
| 7. | 2273 | Terracotta bird figurine on stand. Wings and the tail are broken. It has a long neck and a small beak. Marks of horizontal lines on the back and on the beak are prominent. Eyes are shown by punched circlelets within applied circles. |
| 8. | 3173 | Terracotta bird figurine on stand having long beak and tail. It does not contain wings. A vertical line is shown on its body. Eyes are shown by punched circlelets. |

Sl.No.	Reg.No.	Description
9.	2774	A small terracotta bird figurine on a short stand. It has spread wings with horizontal and vertical linear marks. Tail is indicated by incisions. It has a short neck and the eyes are shown by punched circlelets.
10.	1110	Terracotta bird figurine on long stand with spread wings. There are punched circlelets on its body, wings are partly damaged and it has a pointed beak. Eyes are shown by punched circlelets.
11.	951	A complete and artistically made terracotta bird figurine with spread wings on a short stand. There are vertical and horizontal marks on its body. It has a small beak. Mouth is shown by slit technique and the eyes are shown by punched circlelets within lozenges.
12.	1375	Terracotta bird figurine on stand which is slightly broken. It has spread wings and a long tail. There are marks of linear incision on its body. It has a long beak. Mouth is shown by slit method and eyes by punched circlelets.
13.	2402	Terracotta bird figurine on a long stand having a long neck with spread wings shown by marks of incision. Its beak is partly damaged. Eyes are shown by punched circlelets, having a vertical mark in between the two eyes.
14.	3013	Similar to No. 2402.
15.	2562	Similar to No. 1110.
16.	2468	Terracotta bird figurine on a long stand having a long neck. Spread wings are shown with incisions. Eyes are shown by punched circlelets. It has a small pointed beak.
17.	963	It has a pointed beak.
18.	2696	Head portion of a terracotta bird figurine with open mouth. Eyes are shown by punched circles within applied circlelets.
19.	1078	Head portion of a terracotta bird figurine. Eyes are shown by punched circlelets within applied circles.

Plate. L (Cast Votive *Stūpas*)

1. 3202 Terracotta cast representing multiple votive *stūpas* in oval shape. Three of them are very prominent. On the bottom, there is an inscription in three lines referring to Buddhist creed.
2. 3207 Similar to No. 3202, damaged.
3. 3203 Similar as above, damaged.

Terracottas

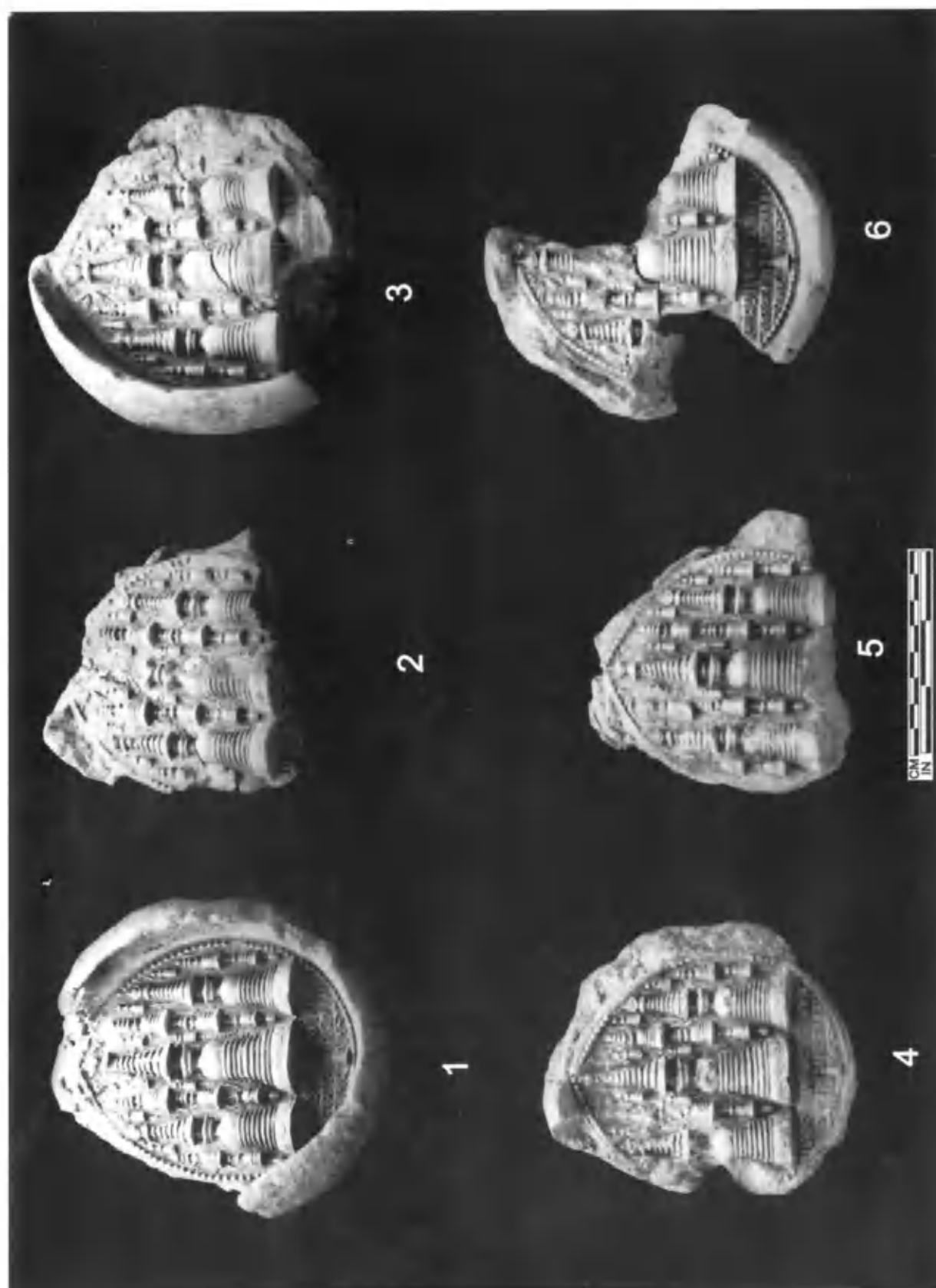
Sl.No.	Reg.No.	Description
4.	2206	Similar as above but its edge is damaged. Inscription as on No. 3202.
5.	3205	Similar as above, lower part and the edge are damaged.
6.	3204	Similar as above but badly damaged. The inscription of three lines is clear.

Plate. LI (Terracotta Miscellaneous Objects)

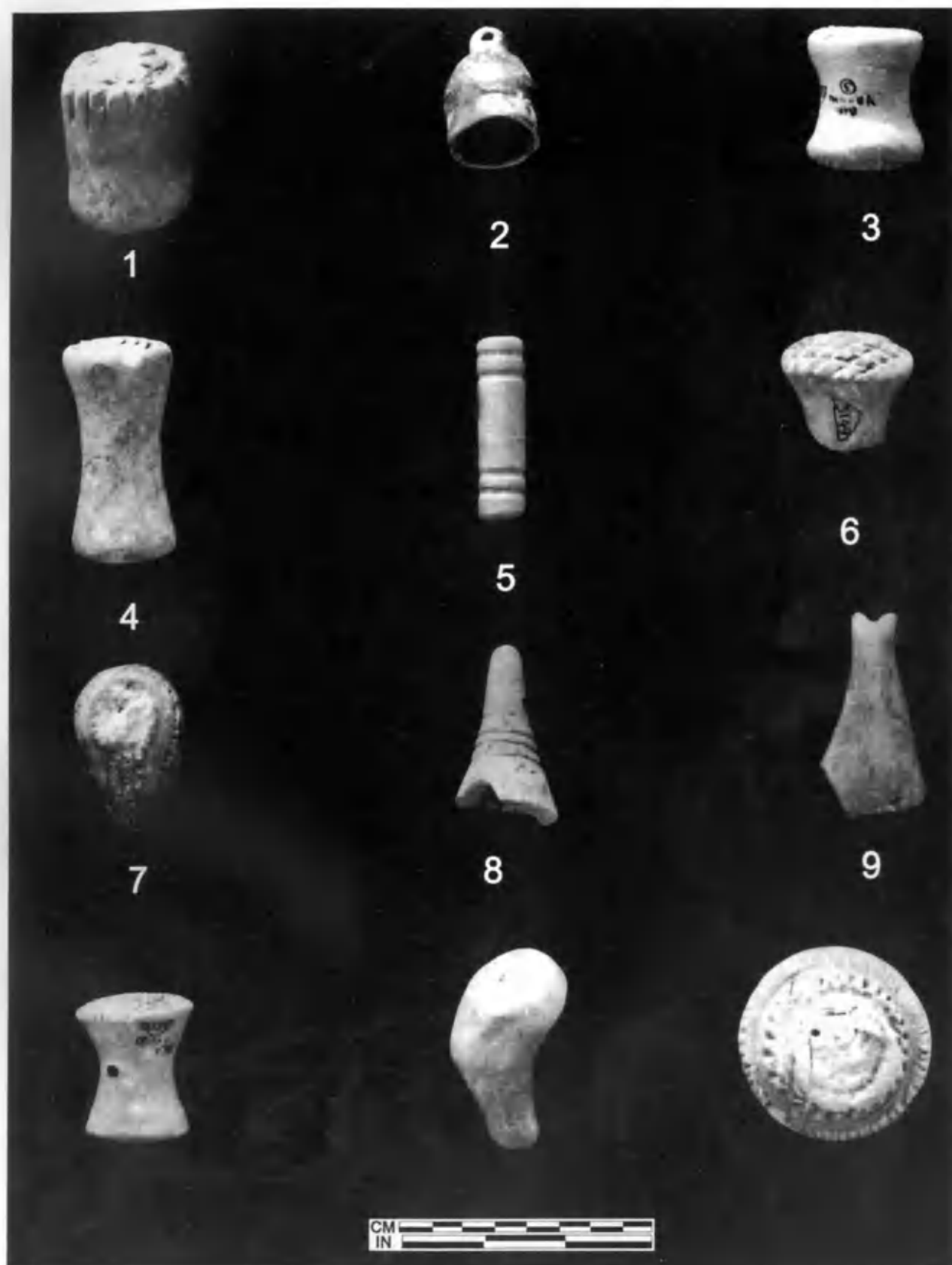
1.	3014	Terracotta cylindrical object having a circular section on one end; there are vertical parallel incisions all around.
2.	2616	A small terracotta bell having knob with a hole for suspension.
3.	1734	Terracotta ear-lobe having depression in the middle portion.
4.	3160	Similar to No. 1734, but slightly longer.
5.	1791	Long barrel-shaped object having both the ends, double grooved.
6.	3149	A conical terracotta object having a flat circular base with some incised decoration on the flattened top.
7.	2060	Unidentified burnt triangular or oval terracotta object.
8.	1098	It is a handle portion of a terracotta spoon. There are three parallel incisions on the handle.
9.	596	Fragment of a pot's handle.
10.	2564	Terracotta ear-spool having a vertical perforation in the centre.
11.	3150	Insignificant terracotta object.
12.	1470	A circular terracotta object having its border marked with incision and punched decoration.

Plate. LII (Terracotta Miscellaneous Objects)

1.	1613	A square terracotta object with four depressions at the corners.
2.	713	A roughly square terracotta object having three prominent holes on its surface.
3.	Missing	Similar to No. 713. It is slightly rectangular.
4.	668	A broken but probably square terracotta object having incised decoration.
5.	1123	Terracotta fragment of a potsherd representing the shape of a conch.
6.	1067	A terracotta decorated piece, probably a mould.
7.	1090	Terracotta decorated lamp.



Pl. L : Terracotta cast votive stupas



Pl. LI : Terracotta miscellaneous objects



Pl. LII : Terracotta miscellaneous objects

Terracottas

Sl.No.	Reg.No.	Description
8.	940	Terracotta piece representing some figure but not clear.
9.	546	A terracotta small piece of hexagonal shape having on one side number six in punctured design. It is just like a Ludo dice.
10.	Missing	A terracotta piece having a perforation in the centre representing wheel within projected sides.
11.	1964	A circular terracotta broken piece representing floral decoration with punctured design.
12.	2693	Terracotta circular object having a wheel-shaped decoration in the centre.
13.	2191	A square terracotta object having punctured decoration.
14.	537	Small terracotta circular bowl having a floral decoration throughout its inner surface.

Plate. LIII (Terracotta Miscellaneous Objects)

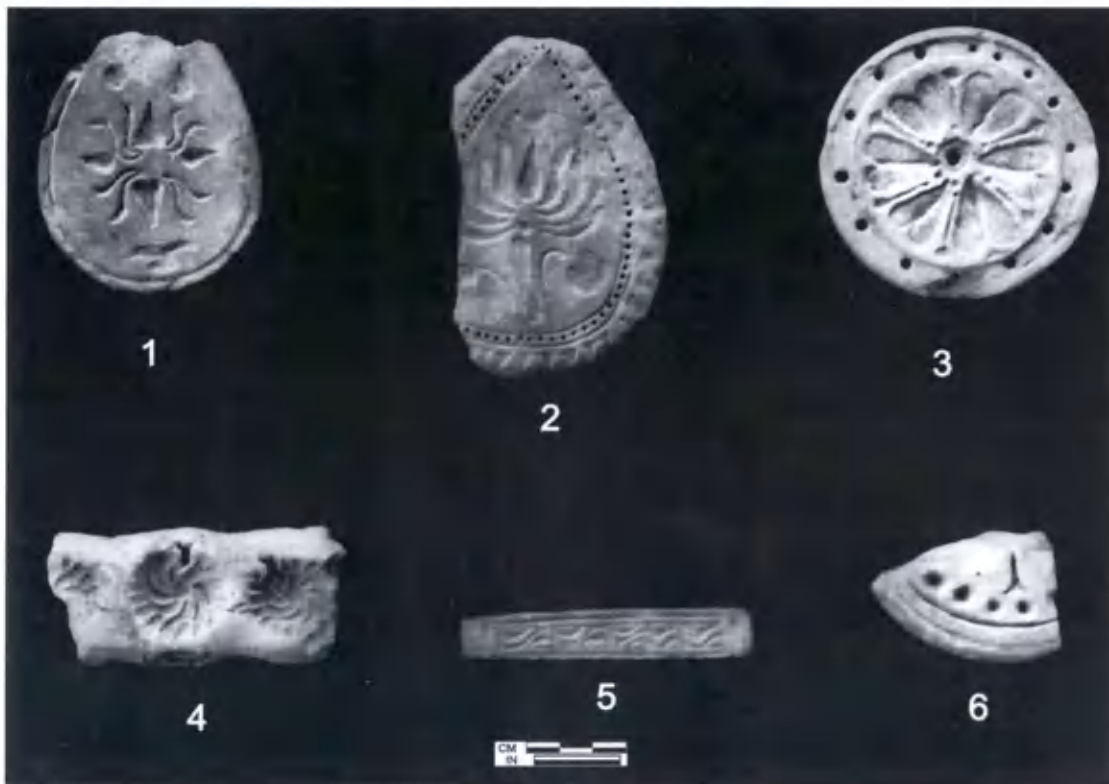
A

1. 2848 An oval terracotta mould representing some floral design, having a knob at the back to hold it.
2. 2177 Terracotta leaf-shaped mould. Right side slightly broken. Border is decorated with beaded and punched designs. In the centre, a lotus shaped flower is engraved.
3. 1866 Terracotta circular mould having its border decorated with punctured design in the centre. There is representation of a wheel with its hub and spokes.
4. 3008 A terracotta lump of clay having rectangular shape. Both the ends are broken. On one side there are three decorated floral designs in depression. On the other side there are two parallel lines.
5. 762 A terracotta rectangular object having on one side a floral decoration.
6. 913 It is similar to No. 1866 but it is just a piece.

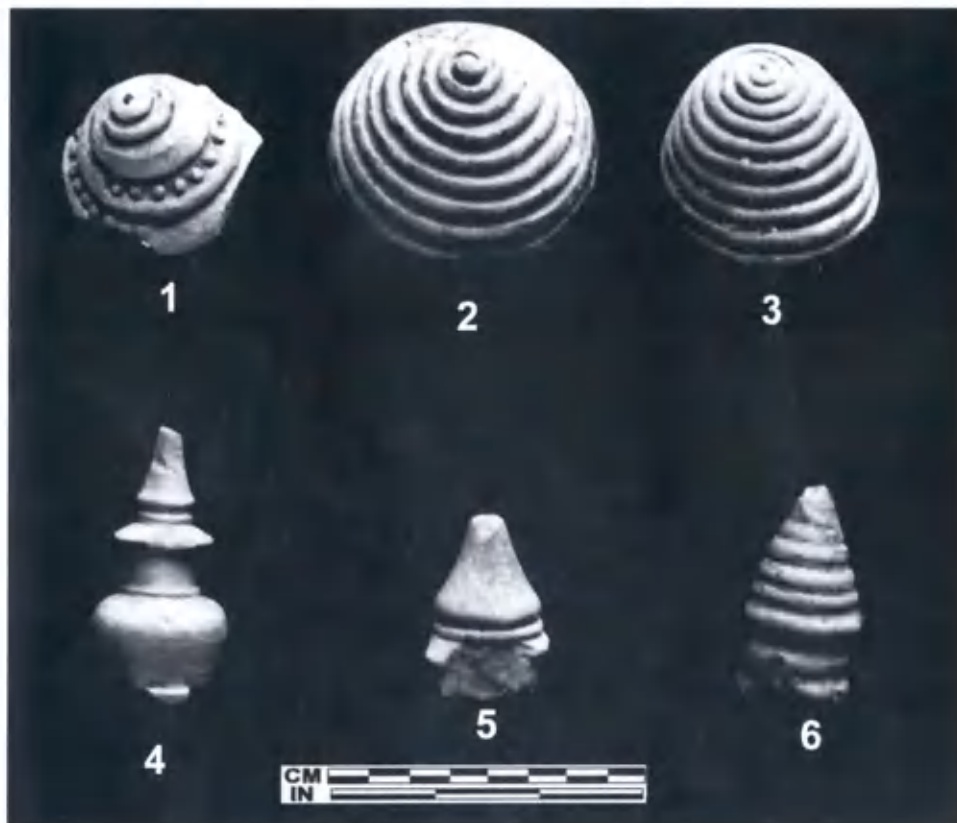
(Terracotta Miscellaneous Objects)

B

1. Missing Decorated broken pyramid-type terracotta object.
2. Missing Spiral pyramidal terracotta object probably represents curly hair of Lord Buddha. A fairly good number of such objects were discovered in course of excavations. In some cases, iron nails are found fixed in the centre of the circular flat base.
3. Missing Similar as above.



Pl. LIII A : Terracotta miscellaneous objects



Pl. LIII B : Terracotta miscellaneous objects

Terracottas

Sl.No.	Reg.No.	Description
4.	Missing	Fragments of a terracotta object probably representing the top of a votive <i>stūpa</i> .
5.	Missing	Similar as above.
6.	Missing	Similar as above. It is in spiral fashion.

Plate. LIV (Terracotta Feeding Cups)

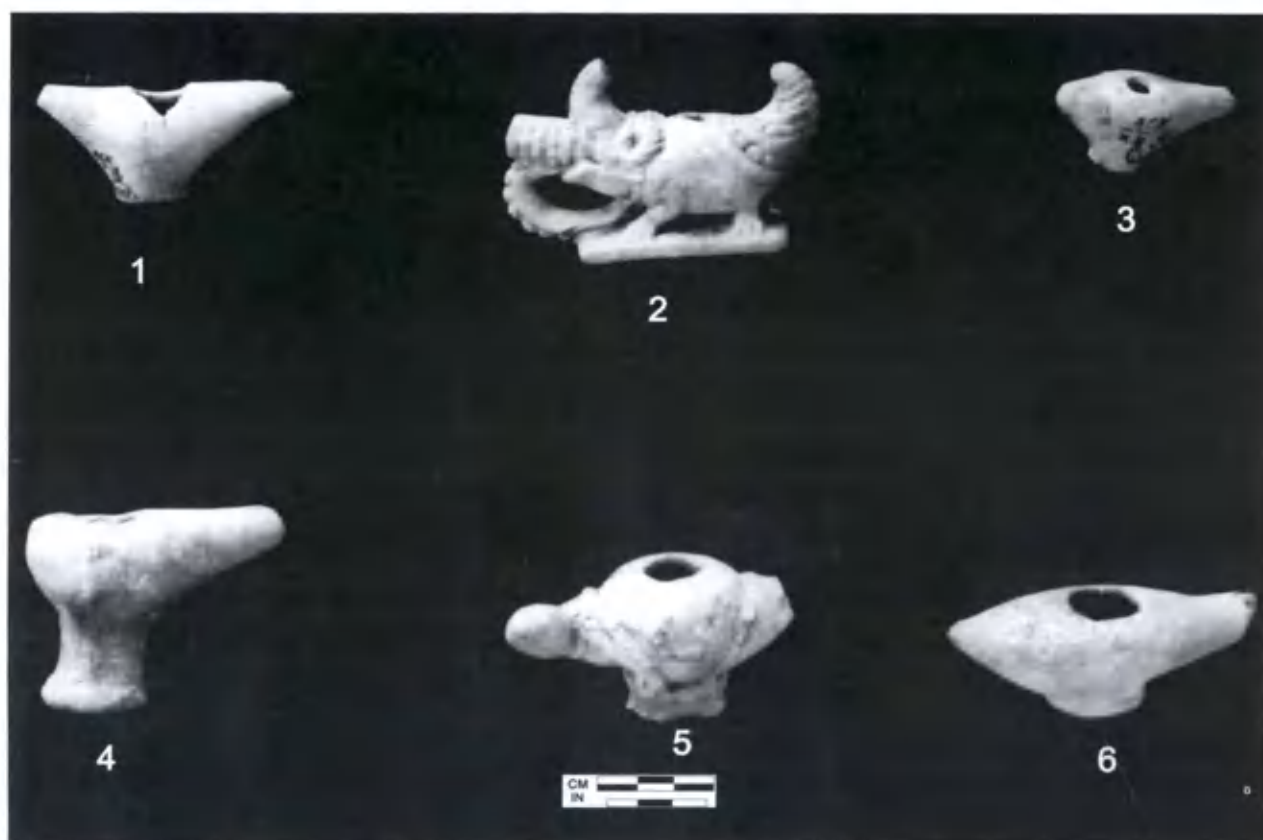
A

1.	2563	Terracotta pedestalled feeder cup having the shape of a bird. One of the pointed portions is like a pipe. The body is hollow and on the top, there is a triangular cut for putting liquid object.
2.	557	<i>Makara</i> -shaped terracotta feeder cup having a rectangular pedestal upon which the animal is standing. On the top of the body there is a triangular hole for providing liquid substance. It is nicely depicted with complete details of the animal with upraised upper jaw vomiting something like a cylindrical object (possibly a pipe). The prominent eyes are shown by appliqué technique and also having incision marks. The tail of the animal is shaped like a scorpion tail, which too is decorated. Below the cylindrical object coming out from its mouth, there is a hook-like object which touches both the pedestal as well as the cylindrical object near its mouth.
3.	891	Similar to No. 2563, but the hole on the top of the body is circular.
4.	1771	Terracotta pedestalled feeder cup having the shape of a bird. The head of the bird is missing. The hole is on the upper portion of the figurine.
5.	859	Terracotta feeder cup shaped like a tortoise. The animal is shown standing on a pedestal, which is broken. The head of the animal is shown by appliqué technique. Its tail is broken. There is a hole on top of the figure.
6.	584	Similar to No. 891. It is of bigger size.

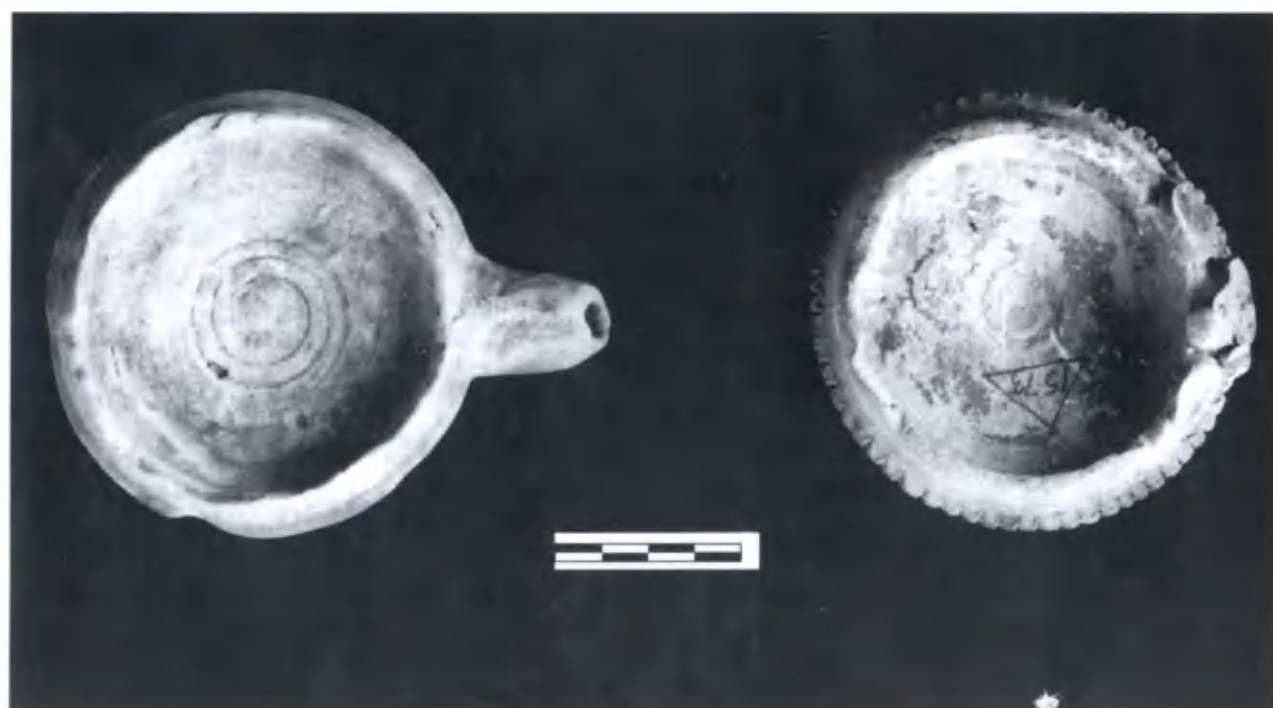
(Terracotta Lamps)

B

1.	2886	A circular terracotta lamp having two apartments. Lower apartment is connected with a short rounded spout and the upper apartment is for containing oil and wick. Water is poured into the lower apartment to cool the effects of light to the eyes. It was a unique device to have a soothing effect of light.
2.	1573	Terracotta circular lamp having a flattened edge with beaded decoration all round.



Pl. LIV A : Terracotta feeding cups



Pl. LIV B : Terracotta lamps

Terracottas

Sl.No.	Reg.No.	Description
--------	---------	-------------

Plate LV (Terracotta Decorated Pieces)

- | | | |
|----|---------|---|
| 1. | 2582 | Terracotta piece representing a <i>pīpal</i> leaf indicated by oblique incision. |
| 2. | 2347 | Terracotta piece having honey-comb design. Some of the holes are inlaid with coloured glass. |
| 3. | Missing | Terracotta piece showing designs by parallel incisions in four tiers. |
| 4. | 2013 | Terracotta piece representing big holes at the upper portion and below it parallel vertical incisions are seen. |
| 5. | 1978 | Fragment of a terracotta mould. |
| 6. | Missing | Similar to No. 2347. |
| 7. | 2582 | Terracotta piece representing <i>pīpal</i> leaf with incised and punctured decoration. |
| 8. | 153 | A pottery piece having the shape of a conch. |

Plate. LVI (Terracotta Beads)

A

- | | | |
|----|------|---|
| 1. | 2746 | Drum-shaped terracotta bead. |
| 2. | 374 | Cylinder bead. |
| 3. | 662 | Similar to No. 2746, but smaller in size. |
| 4. | 436 | Drum-shaped bead. |
| 5. | 77 | Cylindrical terracotta bead. |
| 6. | 712 | Similar as above. |
| 7. | 445 | Cylindrical bead. |
| 8. | 171 | Tubular bead. |
| 9. | 380 | Drum-shaped bead. |

(Terracotta Gamesmen)

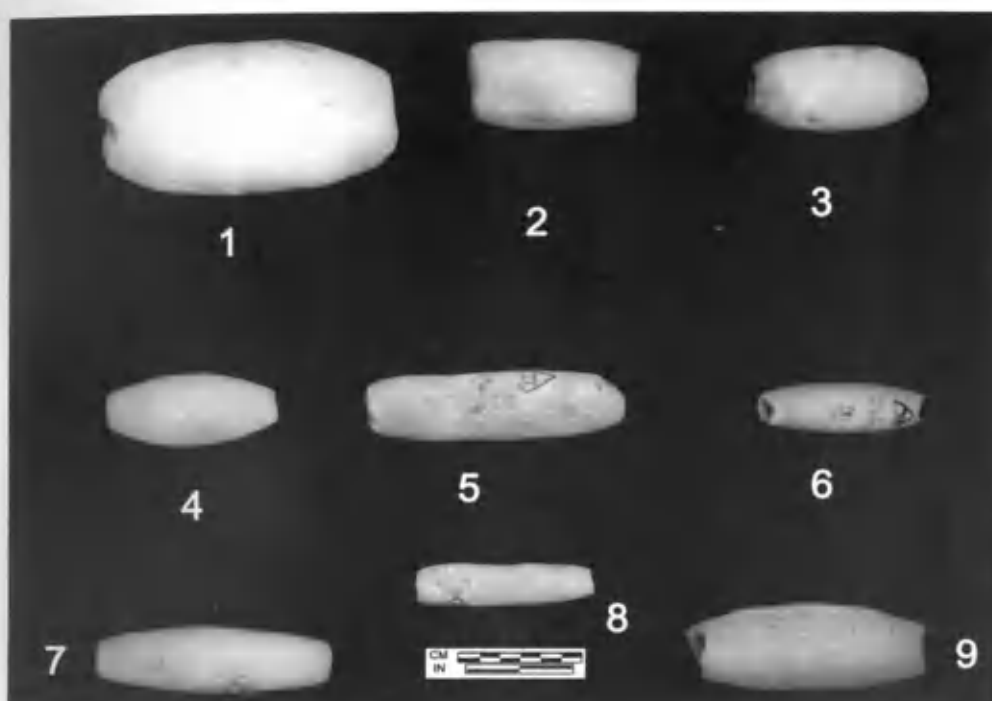
B

- | | | |
|----|------|---|
| 1. | 599 | Terracotta gamesman like a short cylinder. There is a circular mark at the top in the centre. |
| 2. | 1016 | Similar to No. 599. |

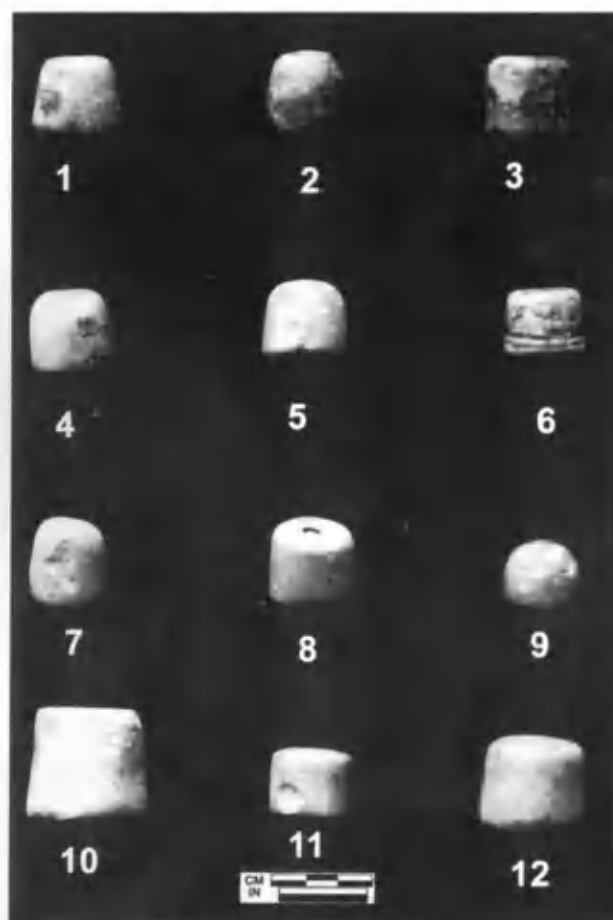


Pl. LV : Terracotta decorated pieces

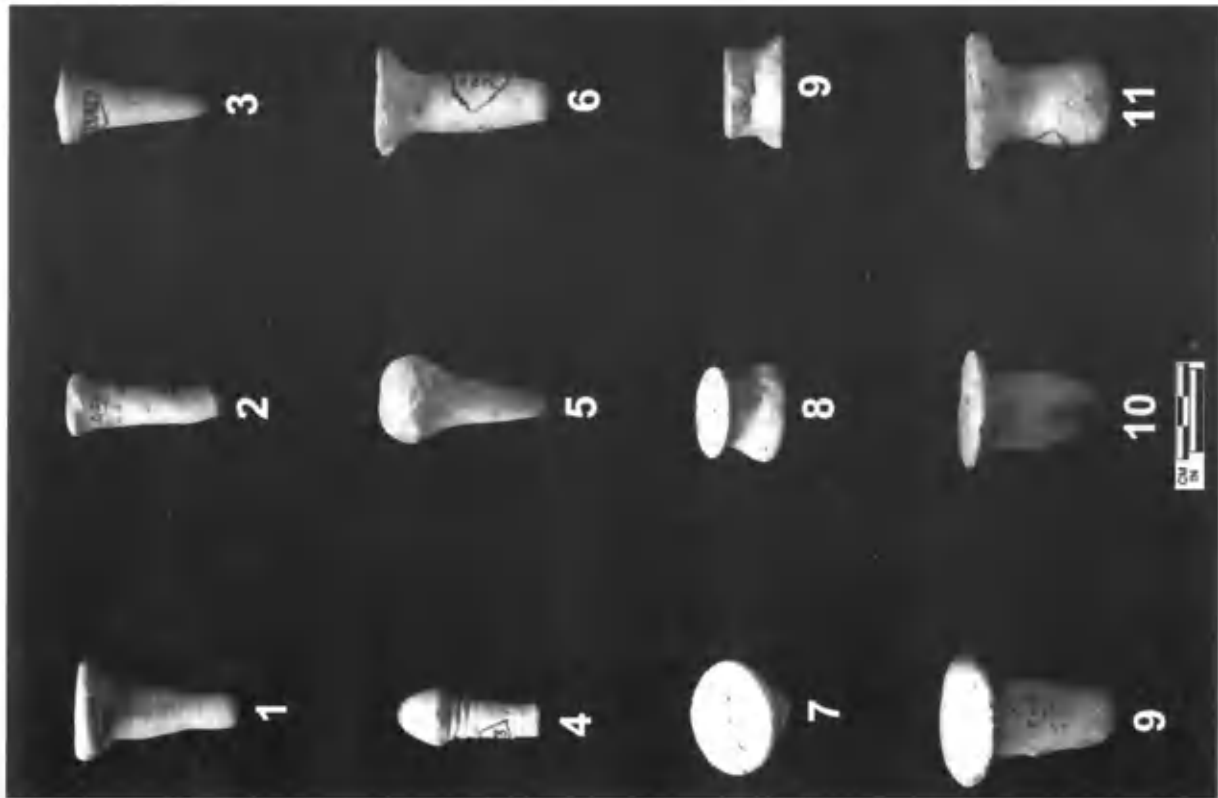
Terracottas



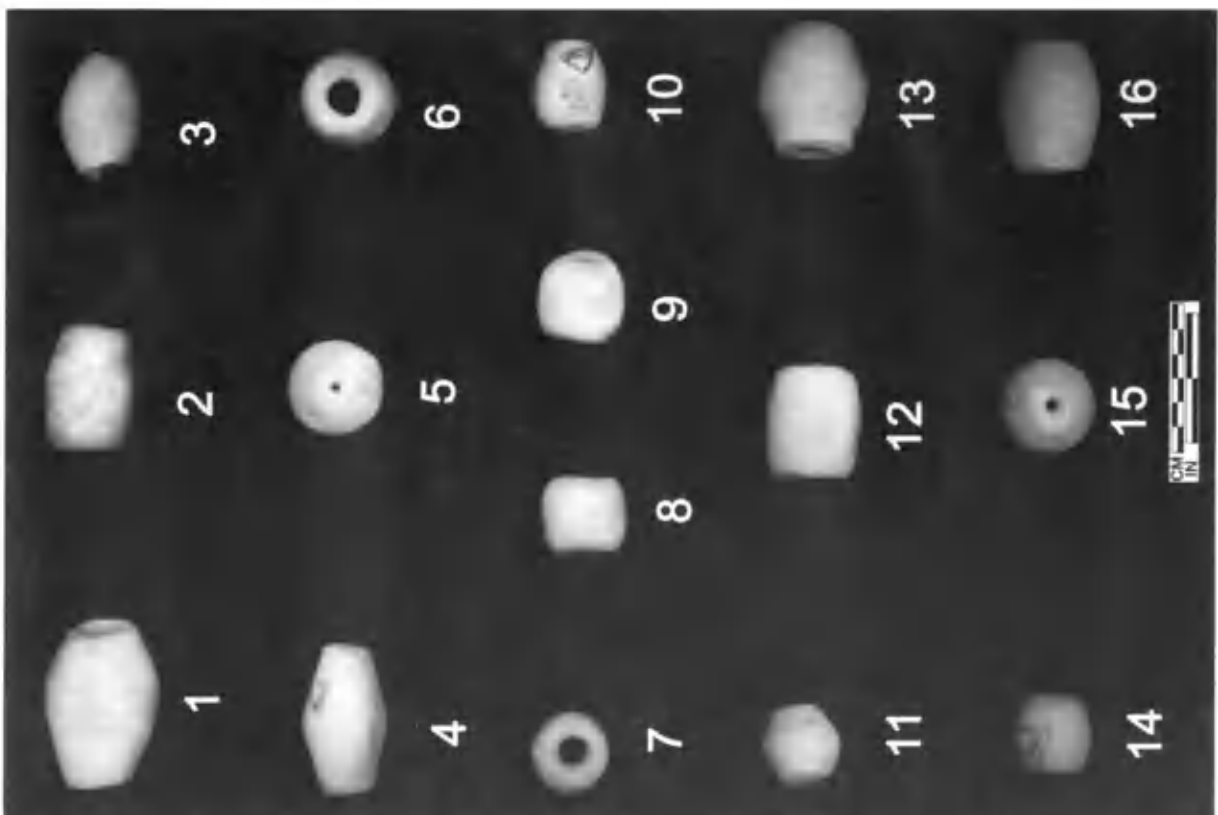
Pl. LVI A : Terracotta beads



Pl. LVI B : Terracotta gamesmen



Pl. LVII B : Terracotta stoppers



Pl. LVII A : Terracotta beads

Terracottas

Sl.No.	Reg.No.	Description
3.	1012	Similar as above.
4.	740	Similar as above.
5.	969	Similar as above.
6.	1422	Terracotta gamesman. Marks of criss-cross are shown on its outer surface. It is encircled with two incisions in the lower portion of the object.
7.	2340	Similar to No. 599.
8.	1297	A terracotta gamesman of short cylindrical shape. There is a circlet marked at the top.
9.	969	Terracotta gamesman of an irregular shape.
10.	1020	Similar to No. 1297.
11.	2527	Similar to No. 1297.
12.	790	Similar to No. 1297.

Plate. LVII (Terracotta Beads)

A

1.	741	Terracotta truncated drum-shaped bead.
2.	264	Similar as above, but smaller in size.
3.	995	A smaller drum-shaped bead.
4.	697	Truncated drum-shaped bead.
5.	817	Hemispherical bead.
6.	79	Short barrel bead.
7.	738	Similar as above.
8.	1077	Cylindrical bead.
9.	739	Similar as above.
10.	726	Cylindrical bead.
11.	78	Short truncated drum-shaped bead.
12.	441	Cylindrical bead.



Pl. LVIII B : Terracotta plaque



Pl. LVIII A : Terracotta plaque



Pl. LIX A : Terracotta plaque



Pl. LIX B : Terracotta plaque



Pl. LX B : Terracotta plaque



Pl. LX A : Terracotta plaque

Terracottas

Sl.No.	Reg.No.	Description
13.	740	Truncated drum-shaped bead.
14.	Missing	Short barrel-shaped bead.
15.	941	<i>Ghaṭa</i> -shaped bead.
16.	612	Truncated drum-shaped bead.

(Terracotta Stoppers)

B

1.	929	Terracotta stopper, conical with flat circular top.
2.	598	Nail-shaped stopper.
3.	1927	Similar to No. 929.
4.	1772	Stopper with rounded top. There are double grooves on the upper portion.
5.	Missing	Stopper with rounded top.
6.	3128	Similar to No. 929.
7.	3127	Object having flat circular base and a knob.
8.	Missing	Ear-stud having floral design on one side.
9.	790	Similar as above but slightly damaged.
10.	1033	Stamp-like object having on one side circular flat surface. The other side is conical.
11.	1066	Similar as above.
12.	3127	Stamp-like object having on one side circular flat surface while on the other side having thickened knob.

Terracotta Plaques

Plate. LVIII

A

1.	2575	A terracotta plaque representing a lady facing left. She is carrying a pot in her left hand. She is well adorned. The plaque is slightly damaged at one corner.
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B

1.	2576	A terracotta crowned male figure seated on a lotus pedestal, the right hand is in <i>abhaya-mudrā</i> while the left hand is raised holding some object. The figure is well ornamented, wearing <i>jaṭā-mukuta</i> and bangles. The plaque is damaged at the upper right and lower left corners.
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Pl. LXI B : Terracotta plaque



Pl. LXI A : Terracotta plaque

Terracottas

Sl.No. Reg.No.

Description

Plate. LIX

A

1. 2577 A terracotta plaque representing the head of Vaikuṇṭha. The deity is shown three headed. The front side of his head is wearing a crown, which is conical with decorated *kīrttimukha*. The left side of his head is also crowned having a protruding mouth. The right side face which is also crowned represents the face of a boar. It is a very beautiful piece. The lower as well as the left portion of the plaque is damaged.

B

1. 2578 A terracotta plaque representing a scene of a group of animals, probably of boars. It is damaged.

Plate. LX

A

1. 972 Terracotta broken plaque representing a winged female figure with folded hands. The face is mutilated.

B

1. 9 Terracotta plaque representing a *mīthuna* figure. It is slightly damaged in the lower left corner.

Plate. LXI

A

1. 1996 Broken plaque representing a headless male figure playing on a drum.

B

1. 1832 A complete terracotta piece representing the figure of Lord Buddha sitting in *padmāsana* in *bhūmiśparśa-mudrā*.

Plate. LXII

A

1. Missing Terracotta plaque depicting conch having a bud of a flower attached to its pointed tip.

B

1. 1447 Terracotta plaque representing a complete ornamented *pūrṇaghata* or *ghatapallava*. It is well preserved.



Pl. LXII B : Terracotta plaque



Pl. LXII A : Terracotta plaque



Pl. LXIII B : Terracotta plaque



Pl. LXIII A : Terracotta plaque



Pl. LXIV B : Terracotta plaque



Pl. LXIV A : Terracotta plaque

Terracottas

Sl.No.	Reg.No.	Description
Plate. LXIII		
A		
1.	1808	Plaque representing a warrior holding some weapon-like object, probably a sword.
B		
1.	900	A partly damaged plaque representing a deity in <i>padmāsana</i> . It is in <i>dhyāna mudrā</i> . Legs, hand and its half right face are broken.
Plate. LXIV		
A		
1.	Missing	Terracotta plaque representing a monkey facing right and standing in a <i>tribhaṅga</i> pose.
B		
1.	2630	A complete terracotta plaque representing a mythical animal with wide open mouth.
Plate. LXV		
1.	Missing	Terracotta plaque representing an elephant with a rider.
Plate. LXVI		
A		
1.	Missing	A terracotta plaque representing a preacher shown seated on a stool. The right palm rests on the stool while the left elbow is placed on the folded table which is kept in front of him. Drapery is visible over his body.
B		
1.	Missing	A terracotta plaque representing a warrior holding a bow and an arrow. Arrows kept in a quiver on the back are visible. It's left leg is shown stretched backwards and the left leg is slightly bent forwards.
Plate. LXVII		
A and B		
1.		Terracotta plaques kept in panels representing different scenes which are still <i>in situ</i> in the main monastery.



Pl. LXV : Terracotta plaque



Pl. LXVI B : Terracotta plaque



Pl. LXVI A : Terracotta plaque



Pl. LXVII A : Terracotta plaques



Pl. LXVII B : Terracotta plaques

Terracottas

Sl.No. Reg.No.

Description

Plate. LXVIII

A and B

1. Various terracotta plaques. These are also *in situ* adorning the central shrine of the *mahāvihāra*.

Plate, LXVIII-1

A

1. Missing Terracotta miniature *stūpa*, top slightly damaged. There is an inscription on the flat base border.
2. 2572 A broken terracotta miniature *stūpa* with some inscriptions on its border.
3. Missing Terracotta *stūpa* having one letter of an inscription left on it. It is also damaged.

B

1. 2165 It is also a badly damaged terracotta *stūpa* having an inscription on its lower border.
2. 2164 Damaged terracotta *stūpa* having an inscription on it.

Terracotta plaques kept in the Sculpture Shed at Antichak

1. 148 Broken terracotta plaque depicting the lower portion of a human figure. The legs are in *pratyālīḍha* posture having the right leg stretched forward and the left leg pushed behind which is erect. The figure is wearing a *dhotī* reaching up to the knee.
2. 339 A broken plaque depicting a human figure. One of its hands is placed near the chest.
3. 1991 Broken plaque representing the figure of a warrior holding a long weapon against the chest.
4. 3207 Broken terracotta plaque representing a human figure, lower portion below its neck is damaged. Left hand is upraised while the right hand is broken. Hair is tied in a knot in the centre of the head. It has long elongated ears and wears necklace and a sacred thread.
5. 1802 Broken plaque depicting a human figure seated in *padmāsana*. The face is totally mutilated while the hands are broken.
6. 212 Broken plaque depicting the figure of a deer which is too badly damaged.
7. 2548 A complete plaque depicting a medallion.



Pl. LXVIII A : Terracotta plaques



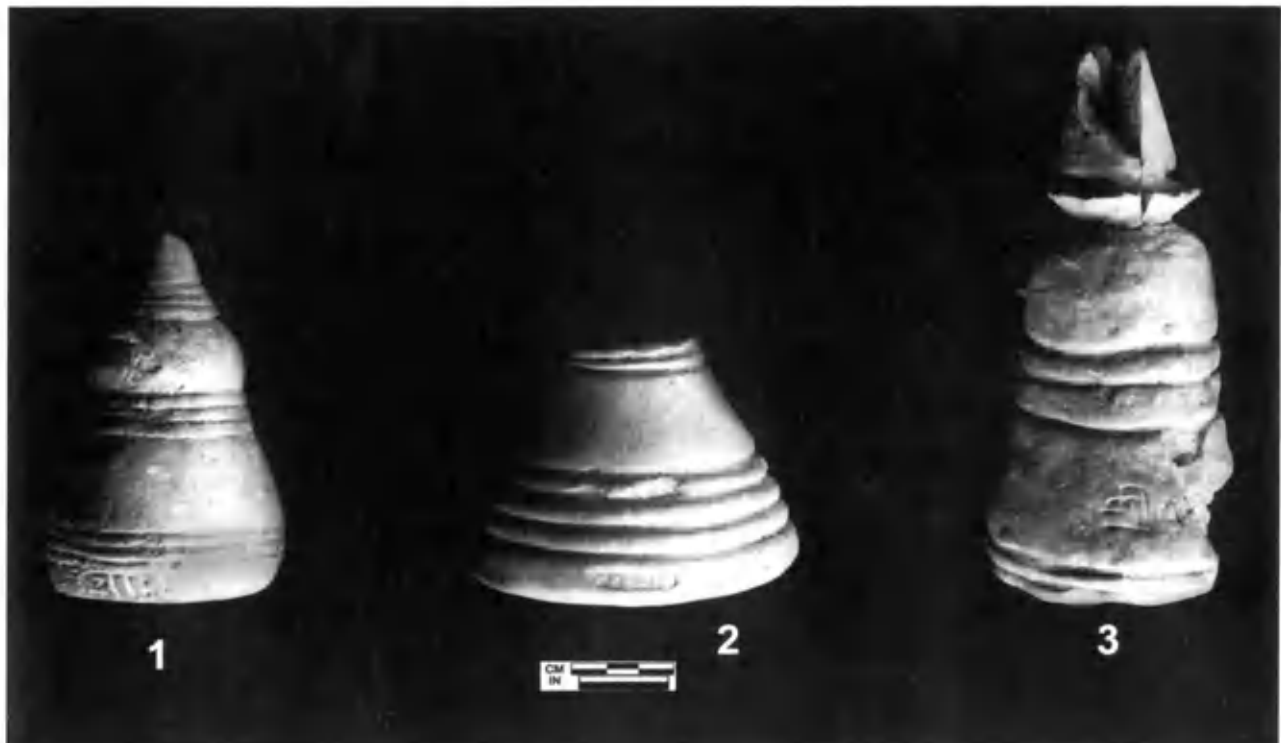
Pl. LXVIII B : Terracotta plaques

Terracottas

Sl.No.	Reg.No.	Description
8.	3208	A terracotta plaque broken into three pieces, representing a human figure. Its right leg is stretched forward while the left leg is bent upward. The left hand is damaged whereas the right hand is placed near the thigh. Hair is tied in a central knot. It has elongated ears and bulging eyes. Heavily ornamented, it wears a <i>dhotī</i> , which is tied gracefully to its waist by a buckle.
9.	3209	Broken plaque depicting a pedestalled urn with a lid. The surface of the pot is decorated.
10.	Missing	A complete plaque representing a human figure having the left leg bent upwards while the right leg is pushed backwards. Hands are folded in <i>namaskāra-mudrā</i> and placed near the chest. Face is corroded and the hair is arranged in a <i>jaṭājūṭa</i> style in four tiers. It wears a <i>dhotī</i> . The figure is well ornamented.
11.	Missing	Broken plaque depicting a human figure. Head is missing. Right leg is stretched forward while the left leg is bent backwards supported on the ground. Right hand is placed on the right thigh whereas the left hand is broken. The figure is clad in a <i>dhotī</i> and wears ornaments.
12.	Missing	Broken plaque depicting a tortoise.
13.	Missing	Broken plaque representing a dancing male figure. Right hand is broken while the left hand is stretched downwards. A long scarf is seen hanging on its neck. The figure is pot-bellied.

Terracotta plaques *in situ* in the central shrine's *pradakṣiṇā-patha*, from left side onwards. (Middle *pradakṣiṇā-patha* - from left, clockwise).

1. A headless plaque representing a human figure standing in *tribhaṅga* posture. Its left leg raised upwards is, however, broken. The right hand is partly damaged whereas the left hand is holding some object.
2. Plaque representing a female figure seated in a squatting posture. She holds a mirror in her left hand and by her right hand she is putting vermilion in her parted hair. It is a toilet-scene.
3. Plaque representing a headless male figure standing erect. The right hand is shown resting on the waist while the left hand is damaged. An umbrella-like object is seen on its head. It is damaged.
4. Plaque is missing.
5. Plaque representing a male figure in seated posture with his body tilted towards left and the head slightly turned towards right. The figure is shown wearing a *stūpa*-shaped *mukuṭa*. The body is damaged.



Pl. LXVIII-1A : Votive stūpas



Pl. LXVIII-1B : Votive stūpas

Terracottas

Sl.No.	Description
6.	Plaque representing a seated human figure. It is badly preserved.
7.	Plaque representing a dancing female figure. It is in a damaged condition.
8.	Plaque representing a tortoise figure.
9.	Plaque is missing.
10.	Plaque is missing.
11.	The plaque is badly damaged.
12.	Plaque representing human figure having both the legs jointly tilted backwards with ankles touching the ground. Face and the hands are damaged.
13.	Plaque is missing.
14.	Plaque showing a torso of a human figure. Legs are shown crossed. His right hand is damaged while the left hand is shown resting on his upraised ankle.
15.	Plaque depicting a bird seated on a branch.
16.	Plaque representing a drummer. Face is damaged.
17.	Plaque is missing.
18.	Plaque representing a horse-rider.
19.	Plaque depicting an animal.
20.	Similar as above.
21.	Plaque representing a Buddhist deity probably Mañjuśrī. The figure is shown seated on a pedestal having its right leg folded, resting on the seat while its left leg is bent with the sole touching the ground. The right hand is raised while the left hand rests upon the ankle of left leg. A stalk of lotus flower is seen emerging from below, to his left and rising upwards towards his head. A book is placed on the flower.
22.	Plaque representing a torso of a human figure seated in <i>lalitāsana</i> on a pedestal.
23.	Plaque representing a meditating deity shown seated in <i>padmāsana</i> . Its face is mutilated. The hands are joined together and rest on his lap holding a pot. The figure wears a necklace which is now missing.
24.	Plaque showing a seated human figure. Right leg is bent horizontally and rests on the seat, the left leg is resting on the seat as well. Its right hand is placed on its right knee while the left hand is placed on its left ankle.
25.	Plaque is missing.

SLNo.	Description
26.	Plaque depicting a bird. It is badly damaged.
27. to 32.	Plaques are missing.
33.	Mutilated plaque depicting a lion.
34.	Plaque depicting an elephant figure having its forelegs shown upraised.
35.	Plaque depicting a <i>kīrtīmukha</i> .
36.	Plaque representing a deity in <i>padmāsana</i> with <i>bhūmisparśa-mudrā</i> . There is a halo behind the head of the deity.
37.	A damaged plaque representing a human figure.
38. to 40	Plaques are missing.
41.	Plaque representing the figure of <i>Ardhanārīśvara</i> in standing pose. It is in semi-preserved condition.
42.	Plaque representing a seated female figure. Face and both the hands are damaged.
43.	Plaque depicting an elephant having one of its front legs raised upwards. It is holding a human figure in its trunk while the human figure is holding a sword in one of its hands in a pose of slaying the elephant.
44.	Plaque representing a human figure seated in <i>yogic</i> posture.
45.	A damaged plaque.
46.	Plaque representing a horse-rider.
47.	Plaque representing a deity, probably Mañjuśrī. The figure is shown seated in <i>lalitāsana</i> . A lotus stalk is seen emerging from the seat. A book is kept on the flower. The face of the deity is damaged.
48.	A badly damaged plaque.
49.	Plaque is missing.
50.	Plaque representing a deity in <i>dvibhanga</i> pose. The deity is holding the stalk of a fully bloomed lotus flower in his left hand whereas his right hand is broken. The figure might be of Padmapāñi Avalokiteśvara.
51.	Plaque representing a lady figure in dancing pose. The legs are shown crossed. Both hands are shown upraised and joined. Hair is arranged in a knot and a scarf is seen hanging on her shoulder.

Terracottas

Sl.No.	Description
52.	Plaque depicting the figure of a monkey in a <i>vismaya</i> pose (bewildered). Its tail is shown curved upwards. It is shown carrying some object in its right hand and the left hand is raised near the chest.
53.	A damaged plaque representing a female figure.
54.	Plaque depicting a conch-shell.
55.	Plaque representing a deity seated in <i>lalitāsana</i> . Face, hands and legs of the deity are broken. A stalk of lotus flower is seen to his left. The figure is ornamented and wears a crown.
56.	Similar to No. 51.
57.	Plaque representing the scene of subjugation of Nālāgiri. The Buddha is shown standing and the elephant Nālā touches his feet. The plaque is however, damaged. The Buddha is shown blessing the animal.
58.	Plaque depicting a lion whose forelegs are shown upraised and the mouth wide open. A long rope-like object is seen emerging out of the animal's mouth. The figure may be a mythical one.
59.	Plaque depicting a seated human figure holding a parasol-like object. It is badly damaged.
60.	Mutilated plaque depicting an animal figure.
61.	Plaque is missing.
62.	Plaque is missing.
63.	Plaque representing a figure with its head missing. The figure is shown in a flying posture holding a garland with both hands.
64.	Plaque is missing.
65.	Plaque representing a figure of a devotee having hands folded together and placed near the chest.
66.	Broken plaque depicting a conch-shell.
67.	Plaque is missing.
68.	Plaque representing a human figure in standing pose and holding an umbrella like object.
69.	Plaque depicting the figure of a deer with its head broken. It is in bad condition.
70.	Plaque is missing.

Sl.No.	Description
71.	Plaque depicting figure of a bird sitting on the branch of a tree.
72.	Plaque depicting a standing human figure. He is shown holding the stalk of a flower in his right hand whereas the left hand is damaged.
73.	A broken plaque depicting an animal figure in which only the legs are visible. It is badly damaged.
74.	Plaque representing an elephant.
75.	A badly damaged plaque representing a pot-bellied male figure.
76.	Plaque depicting a male figure in <i>padmāsana</i> . His left hand is placed on his left thigh while the right hand is folded and placed near the chest. His face is damaged.
77.	Plaque representing the figure of a pot-bellied man in dancing pose having his left hand placed on the hip and the right hand raised above. Both the legs are bent at the knee. Upper part of the body is bare and ornamented. Face is damaged.
78.	Plaque depicting a deity in <i>ardhaparyāṅka</i> pose having the right leg hanging and the left leg crossed and resting on the seat. Both his hands are shown placed on the thigh. Face is damaged. The figure is shown holding some object, which is not clear.
79.	Plaque depicting an ascetic in the act of delivering sermon. Seated on a pedestal, he is having his right leg folded and placed on a seat while his left leg is also shown folded and slightly raised and tied by a scarf passing around the waist and the leg (<i>yogapattā</i>) near the knee. The face is badly mutilated.
80. to 108.	Plaques are missing.
109.	A damaged plaque representing a standing human figure holding some object in his hand.
110.	Plaque is missing.
111.	Plaque representing a torso of a male figure.
112.	Plaque is missing.
113.	Similar to No. 58, only difference is that the long object shown in the mouth is absent here.
114.	Plaque representing a deer.
115. to 120.	Plaques are missing.
121.	A badly damaged plaque representing a male figure wearing <i>yajñopavīta</i> .
122.	Plaque representing a deity seated in <i>padmāsana</i> . The upper portion of the figure is missing.

Terracottas

Sl.No.	Description
123.	A badly damaged plaque representing the figure of an animal whose hind legs are visible.
124.	Plaque representing a male figure in standing posture having the left leg stretched forward and the right leg standing erect. His hands are joined near the navel, holding some object. A decorated robe is visible on his back.
125.	Plaque is missing.
126.	Plaque representing the figure of a dancing girl holding some object with the upraised hand above the head.
127.	Plaque depicting the figure of a <i>kīrttimukha</i> .
128.	Plaque depicting a female figure with her damaged face. Right hand is also partially damaged. The left hand is upraised and holds some indistinct object.
129.	Similar to No. 63.
130.	Plaque representing a pot-bellied male figure in sitting posture. The face and the right hand are broken. The figure probably holds some object like a money-bag in his left hand. The figure might be of Jambhala.
131.	Broken plaque depicting a human figure.
132.	Plaque is missing.
133.	Similar to No. 130.
134.	A damaged plaque depicting the figure of an animal, probably a boar.
135. to 139.	Plaques are missing.
140.	Plaque representing the figure of Mañjuśrī sitting in <i>padmāsana</i> . A stalk of lotus flower is seen emerging from the left rising up to the shoulder. A book or manuscript is seen placed on the flower. The face is damaged.
141. to 144.	Plaques are missing.
145.	Plaque representing a pot-bellied mythical figure. Its face is damaged. It has two hands of which the left hand is placed at the waist and the right hand is placed near the chest. The figure holds some indistinct object in its right hand. Flowers are visible on either side of the figure. The legs of the figure are of a bird.
146.	Plaque representing a female figure sitting in <i>padmāsana</i> . The face is damaged.
147.	Plaque representing a deity seated in <i>sukhāsana</i> pose. The right hand is near the chest in <i>varada-mudrā</i> while the left hand is placed on the knee-cap of the left ankle. A stalk of lotus flower is seen to his left side emerging up to his neck. The face is broken.

Sl.No.	Description
148.	Plaque is missing.
149.	Plaque representing a mythical figure having the body of a human and head of a serpent. The figure in sitting pose, is shown playing on <i>vīṇā</i> held in hands. A long beaded designed <i>yajñopavīta</i> is seen hanging to his right shoulder.
150.	Plaque is missing.
151.	Plaque representing a human bust. Other details are missing.
152.	Plaque is missing.
153.	A damaged plaque depicting the figure of an animal, probably, of a horse. Its front legs are upraised.
154.	Similar to No. 145.
155.	Plaque representing a human figure in standing pose. It is badly damaged.
156.	A badly damaged plaque representing the bust of a female figure. Hair is arranged in a <i>jaṭājūṭa</i> style.
157.	Damaged plaque representing a human figure. Only the legs in <i>padmāsana</i> pose are visible.
158.	Similar to Nos. 16 and 27, but it is badly damaged.
159.	Plaque depicting the figure of a boar with legs broken.
160.	Plaque representing the headless figure of a deity sitting in <i>padmāsana</i> . The right hand is in <i>bhūmisparśa-mudrā</i> and the left hand is placed near the left thigh.
161.	Plaque is missing.
162.	Plaque representing a male figure, probably, a warrior. The left knee touches the ground while the right leg is raised forward, touches the ground. The right hand is raised and holds some object like a noose while the left hand is damaged.
163.	Plaque depicting the figure of a lady. The figure holds a pot in its right hand while the left hand bends towards the back to the left side. Its face is damaged. The figure is ornamented.
164.	Plaque is missing.
165.	Plaque representing the bust of a human figure having damaged face. Its hands are visible. A long cylindrical object near the chest is also visible.
166.	Plaque representing a human figure possibly a Bodhisattva in <i>padmāsana</i> . The hands are upraised and placed near the chest. In the left side, there is a lotus flower emerging from the seat.

Terracottas

SLNo.	Description
167.	Plaque representing the figure of either Mārīchī or Vaikunṭha. The figure is shown three faced. The central face wears a crown-like object. The other faces, are of a boar and of a protruding man. These two also wear short crowns on their heads. The central face wears <i>kundalas</i> in ears.
168.	Plaque representing a male figure standing in <i>tribhaṅga</i> posture having both the legs slightly stretched forward. Right hand is shown upraised while the left hand is hanging down, holding probably a parasol. Hair is arranged and tied in a top knot.
169.	Plaque representing a standing male figure in <i>tribhaṅga</i> posture. Right hand is hanging down and placed near the waist whereas the left hand is stretched further left. The face is damaged.
170.	Plaque representing the figure of a female dancer. Its legs are bent at knee. The face is damaged. Right leg is shown stretched forward while the left one is pushed backward. The drapery is decorated with embossing of nine dots arranged in three rows.
171. to 173.	Plaques are missing.
174.	Plaque representing a preacher shown seated on a stool. Its right hand is shown resting on the stool while the left elbow is placed on a table which is kept in front of him. A robe is visible over his body.
175.	Plaque depicting the figure of a boar with its face damaged.
176.	Plaque depicting a <i>chakra</i> on a pedestal. It is surrounded by the flames of fire.
177.	Plaque depicting the figure of an animal, probably of a deer seated with the left fore-legs stretched. Its face is raised upward.
178.	Plaque depicting an urn-like a flower vase having a lid. Two lotus flowers are seen emerging out of the pot. The pot is shown tied with a ribbon in the centre having knots on either sides.
179.	Plaque representing a dancing girl. The figure is heavily ornamented. Hair is adorned with flowers.
180.	Plaque depicting a conch-shell.
181.	Plaque is missing.
182.	Similar to No. 180.
183.	Plaque representing Padmapāṇi Avalokiteśvara. He is seated on a pedestal in <i>sukhāsana</i> pose. One of his hands is placed on the knee-cap of the left leg. A full-bloomed lotus flower is seen on his left and right sides.

Sl.No.	Description
184.	Plaque representing a human figure seated on a couch having both the legs hanging down. The legs are wide stretched. His face is tilted towards right. Left hand is placed on the knee of the right leg while the right hand is upraised and holds some object. The figure is badly damaged.
185.	Similar to No. 184.
186.	Plaque representing a warrior with his right hand broken and left hand placed over the hilt of a sword. A small dagger is seen hanging from his waist belt on the right side.
187.	Plaque depicting a conch-shell.
188.	Plaque depicting an elephant rider.
189.	Plaque representing an archer in the act of shooting arrows. There is a quiver on his back. There is an arrow in his left hand, the right hand is shown near the chest. The face is damaged. The right leg is stretched forward and the left one somewhat bent backward.
190.	Plaque representing the figure of a warrior. It is standing crossed-legged. The figure is holding a sword in the right hand whereas the left hand is resting on an elongated object. The face is damaged.

Lower *pradakshinā-patha* (northwest corner facing west) walls were also adorned with the terracotta plaques. Only a few instances were noticed.

1. A damaged plaque representing a human figure.
2. Plaque is missing.



SCULPTURES

CHAPTER XI

Numerous stone sculptures, fashioned in blackstone, limestone, sandstone and red sandstone etc., have come to light but the majority of them are carved out in blackstone and limestone. Sand and red sandstones are rarely used. Limestone was easily available from the Patharaghata hill which is about a kilometer west of the site. Black basalt stone was brought from the Rajmahal area, which is also not very far from the site.

The major and fundamentally significant sculptures discovered in course of excavations are of superb artistic value. They are highly ornamented, richly decorated and aptly finished. In executing them the artists have reflected intensely on the mode of dress, coiffure, personal ornaments, flora and fauna. The weapons of war such as bows and arrows, swords and daggers, noose, javeline and other miscellaneous objects were all brought within the compass of sculptural art of the area. As a rule the stone sculptures of the period were stelaes carved in high relief.

The sculptures of Antichak can be grouped under three broad divisions –

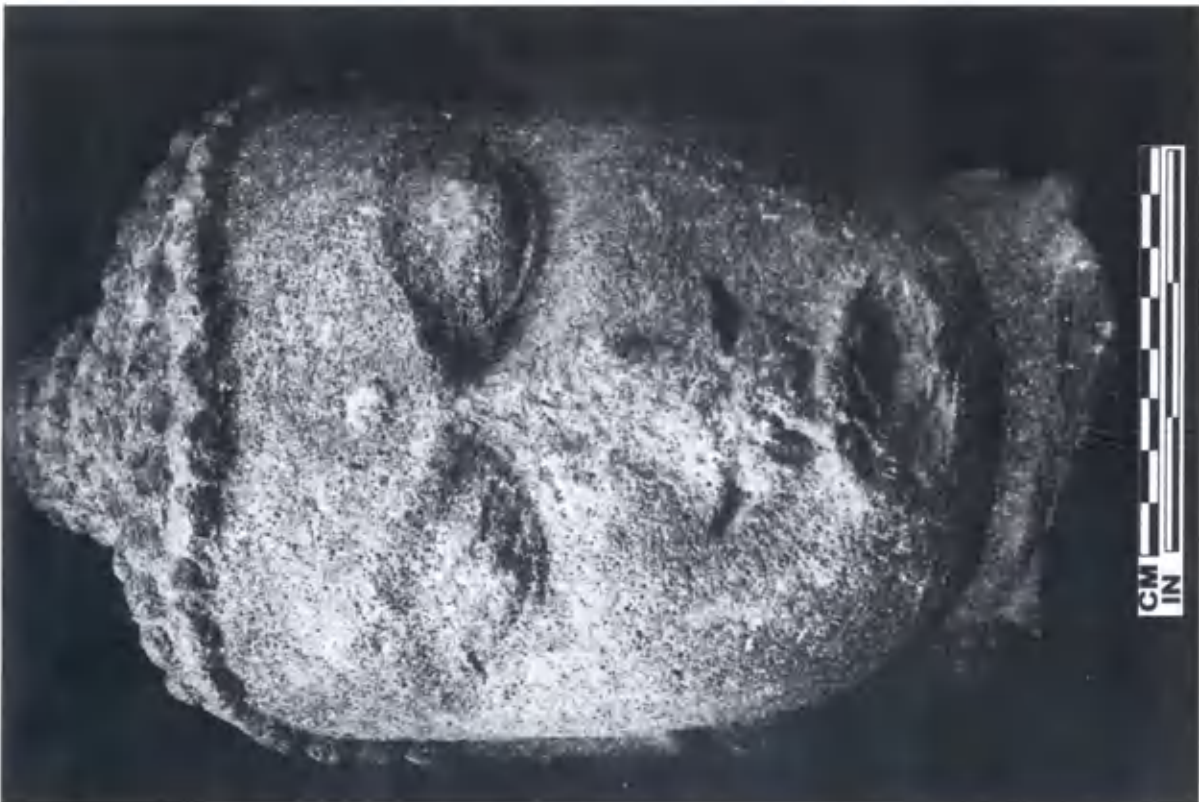
- (i) Buddhist deities
- (ii) Brāhmaṇical deities
- (iii) Miscellaneous objects

In the group of Buddhist deities almost all the Buddhist gods and goddesses together with their litany were depicted. In the first group of the sculptures mention may be made of the images of the Buddha in different forms and *mudrās*, Lokeśvara, Maitreya, Mañjuśrī, Mārīchī, Mahākāla, Tārā, Jambhala, Śaḍaḥkṣharī and Avalokiteśvara etc.

Brāhmaṇical deities were also discovered from the excavations in fairly good number. It is interesting that the majority of them were picked up from outside the monastic complex. Almost all the important Brāhmaṇical gods and goddesses were found in the sculptures of Antichak. These included Gaṇeśa, Śiva-Pārvatī, Viṣṇu, Sūrya, Kārttikeya, Mahishāsura-mardīnī, Kaumārī, Chāmūṇḍā, Vaiṣṇavī, Manasā, Agni, Vāyu, Kubera, Kāmadeva, Gaṅgā, Yamunā, Bhairava and Narasimha etc.

In the group of miscellaneous objects are warriors, Nandī, *kīrttimukha*, *dvārapāla*, *pūrṇaḥaṭa*, *vyālamukha*, animal figurines etc. Besides, a large number of architectural members were also encountered in course of excavations. They are: door-sills, jambs, lintels, windows with net designs, lamps, utensils, etc. A stone conch was also found. Stone beads in fairly large number were discovered.

A detailed description of the sculptural pieces is given below-



Pl. LXIX A : The Buddha head (granite)



Pl. LXIX B : Standing crowned Buddha (blackstone)



Pl. LXX : Standing crowned Buddha (limestone)



Pl. LXXI : A headless image of the Buddha in bhūmisparśa-mudrā (limestone)



Pl. LXXII : Seated crowned Buddha (limestone)

Buddhist Images

Sl.No. Reg.No.

Description

Plate. LXIX

A

- | | | |
|----|-----|--|
| 1. | 213 | A detached head of Lord Buddha carved in granite stone. He has curly hair tied in a top knot, <i>ūṇā</i> is visible on the forehead of the deity. From the shape and size of the head, it appears that the figure must have been a colossal one. Its cheek, lips and nose are slightly damaged. The facial expression depicts him in meditation. This head portion was found while clearing the northern portion of the main shrine. The body portion of the figure could not be traced. From the very appearance of the head Central Asian influence on the face is noticeable. |
|----|-----|--|

B

- | | | |
|---|------|--|
| 2 | 3133 | A blackstone image of crowned Buddha in standing pose. He stands on a double lotus pedestal. His right hand is in <i>abhaya-mudrā</i> and the left hand is holding the end of <i>uttarīya</i> . He is shown wearing a necklace and is attended to by two subsidiary deities. Like the main deity, the subsidiary deities are also standing on lotus pedestal, in <i>tribhaṅga</i> pose holding lotus stalk in their left hand. Their right hand is raised and kept against the chest in <i>abhaya-mudrā</i> . The pedestal is of <i>pañcharatha</i> form on which floral decorations have been carved out. On the extreme left and right side a pair of devotees are depicted. On the upper portion of the main figure, two flying <i>gandharvas</i> holding garlands are seen. Just on the top of the crown, a <i>stūpa</i> is shown. On either side of the <i>prabhāmaṇḍala</i> , there are decorated <i>stūpa</i> -like objects. Below it, there is the representation of <i>vyālamukha</i> shown standing on the back of elephants. The figure is highly artistic and magnificent. It was found concealed in the core of a flimsy wall constructed outside the monastic-complex towards north. |
|---|------|--|

Plate. LXX

- | | | |
|---|-----|--|
| 1 | 24A | A broken standing crowned Buddha. His right hand is broken, while in his left hand he holds the end of the <i>uttarīya</i> . Around the main figure, miniature figures of the Buddha in different poses are depicted, four on either side. On top of the crown, the scene of the attainment of <i>mahāparinirvāṇa</i> is depicted. In between the main figure and surrounding figures, five miniature <i>stūpas</i> are shown on each side. On the pedestal, which is divided into five blocks, figures of the Buddhas are shown in three blocks and two standing figures are depicted on either side. It is in limestone. |
|---|-----|--|

Plate. LXXI

- | | | |
|----|------|---|
| 1. | 24B. | A headless figure of the Buddha seated on a double lotus pedestal in <i>bhūmisparśa-mudrā</i> . The main deity is shown attended by two miniature figures of standing |
|----|------|---|

Sculptures

Sl.No. Reg.No.

Description

Buddhas on either side. The pedestal is *triratha* on plan. There are representations of *stūpas* on either side of the pedestal. The middle portion of the pedestal is carved in an architectural form having a portion with a conical object making two separate blocks. In each block some decorative floral design is shown. There is an inscription on the pedestal stating the Buddhist creed. The figure is in limestone.

Plate. LXXII

1. 24C

Crowned Buddha in *bhūmisparśa-mudrā*. Figure is seated on a double lotus pedestal of *pañcharatha* type. On the right side of the pedestal, a miniature figure of the Buddha is shown seated having his legs hanging down and holding a bowl with both hands. On the left side nativity scene of the Buddha is shown. Māyā Devī, mother of the Buddha, is depicted holding the branch of a tree and the Buddha is shown coming out from her right armpit. Around the main figure, miniature Buddhas are depicted in different poses. At the top, the scene of *mahāparinirvāṇa* is shown. On the extreme lower portion of the pedestal the Buddhist creed is inscribed. It is in limestone. The throne is supported by two seated lions.

Plate. LXXIII

A

1. 1825

Headless figure of Avalokiteśvara in blackstone sitting in *lalitāsana* on a double lotus pedestal. Right hand is in *varada mudrā* resting on the right knee, while left hand holds the stalk of a lotus flower. He wears anklets and also a necklace, armlet and girdle on the respective part of his body. The figure also wears *yajñopavīta*. There are graceful folds on the neck of the figure, which is a sign of greatness. The figure is in round.

B

1. Missing

Padmapāṇi Avalokiteśvara carved out of a blackstone slab. The main figure is shown seated in *lalitāsana* on a double lotus pedestal of *pañcharatha* type. He is adorned with a *mukuta*, ornaments and holds full bloomed lotus stalk in his left hand while the right hand rests on the right thigh from where another lotus stalk emerges out of the pedestal. The deity also wears a sacred thread. On either side of the deity two attendants are depicted in sitting posture. On top of the image are seen five *dhyānī Buddhas*. On the lower portion of the pedestal towards left are seen two devotees sitting together with folded hands. The image is well intact except the face which is slightly disfigured.

Plate. LXXIV

A

1. Missing

Padmapāṇi Avalokiteśvara, fashioned out of a single slab of blackstone. The figure is standing on a double lotus pedestal in *tribhaṅga* posture holding



Pl. LXXIII B : Avalokiteśvara in lalitāsana (blackstone)



Pl. LXXIII A : Avalokiteśvara in lalitāsana

Sculptures

Sl.No. Reg.No.

Description

a lotus stalk in both hands. Raised left hand holds the stalk while the right hand is lowered down and touches the stalk near the waist. The figure wears a *jaṭā mukuṭa*, *yajñopavīta*, necklace, bangle and a single stringed girdle. In the pedestal two devotees are seen seated with folded hands on either side.

B

1. 1163

Padmapāñi Avalokiteśvara in relief, fashioned from a single slab of limestone. The figure is standing in *tribhaṅga* posture holding the stalk of a lotus flower in his left hand which is resting on his left thigh. His right hand is broken. The figure in high relief wears armlet and girdle.

Plate. LXXV

A

1. Missing

Four-armed figure of Śaḍakṣarī Avalokiteśvara carved out of a blackstone slab. He is shown seated on a double lotus pedestal of *iriratha* type. The deity is adorned with a high crown and his two principal hands folded near his chest. The figure is bedecked with ornaments like necklace, *valaya*, earrings and anklets. The central *ratha* is divided into two blocks, where there are floral designs in each. To the left is shown a female devotee with folded hands who is kneeling on her left leg while the right leg is fully bent and stretched slightly towards the back. To the right is seen a flying *gandharva* holding a garland with both hands. On top of the image five *dhyānī Buddhas* are shown.

B

1. Missing

Four-armed figure of Śaḍakṣarī Avalokiteśvara carved out of a blackstone slab. The image is intact. The deity is seated in the *vajra-paryāṅkāśana* attitude on a double lotus pedestal. His principal hands are joined at the chest in *añjali-mudrā*, while the upper right and left hands hold a rosary and a full-bloomed lotus respectively. Dressed in an *untariya*, the deity is decked with *valaya*, armlet, an *upavīta*, ear-studs and a high crown. He is flanked on either side with two subsidiary deities seated on double lotus pedestal with folded hands. The right subsidiary deity is four handed, with two principal hands shown in *añjali mudrā* while with upper right and left hand he holds a rosary and a full-bloomed lotus flower respectively. In the lower portion of the pedestal, in the middle are shown two devotees in kneeling posture with folded hands. On the top of the image are seen five *dhyānī Buddhas*.

Plate. LXXVI

1. Missing

Fragment of a blackstone image of Avalokiteśvara holding full-bloomed lotus flowers in both the hands, which are broken. The deity wears a *jaṭā- mukuṭa* and is decked with ornaments. There is a standing female deity on the right side. The upper and lower portions are broken.



Pl. LXXIV B : Standing Avalokiteśvara in relief (blackstone)



Pl. LXXIV A : Standing Avalokiteśvara (blackstone)



Pl. LXXV B : Shadakscharī Avalokiteśvara (blackstone)



Pl. LXXV A : Shadakscharī Avalokiteśvara (blackstone)



LXXVI : Broken figure of Avalokiteśvara (blackstone)



Pl. LXXVII B : Mahākāla (blackstone)



Pl. LXXVII A : Bust of Lokēśvara (blackstone)



Pl. LXXVIII B : Head of Maitreya (blackstone)



Pl. LXXVIII A : Head of Lokeśvara (blackstone)

Sculptures

Sl.No. Reg.No.

Description

Plate. LXXVII

A

- | | | |
|----|---------|--|
| 1. | Missing | Bust of Avalokiteśvara in blackstone. The deity wears a <i>jaṭā mukuta</i> on which a miniature figure of the Buddha is shown. The face is slightly damaged. |
|----|---------|--|

B

- | | | |
|----|------|--|
| 1. | 1212 | An intact dwarf image of Mahākāla in blackish stone slab. The figure stands on a double lotus pedestal which is resting on a <i>pañcharatha</i> pedestal. He is four-handed. With two principal hands, he holds a trident in his raised right hand. The trident rests on his right shoulder. With his left hand he holds some round object which is placed near the chest. With his upper right hand he holds an object which is not very clear. Again with his upper left hand, which is shown raised, he holds something. Besides a necklace and a chain, he wears a garland of skulls. The face is fierce looking having beard, moustache and protruding teeth. He is bedecked with ear-studs, girdle, <i>valayas</i> and armlets. Two attendants, one male and a female are shown on his right and left side, respectively. The male figure is shown in a bent position having his right hand resting on the waist and the left hand holding something and rests near the chest. The female attendant is also seen standing in <i>dvibhaṅga</i> pose holding something in both her raised hands. In the lower portion of the pedestal to the extreme right, a kneeling devotee was represented with folded hands. The image was found concealed in the flimsy wall constructed outside the main monastery towards the extreme north. |
|----|------|--|

Plate. LXXVIII

- | | | |
|----|------|--|
| 1. | 2508 | Head of Avalokiteśvara in blackstone. He is wearing long <i>jaṭā mukuta</i> in a nice fashioned inter-locked twisted style, bedecked with jewels. In the centre of <i>jaṭā mukuta</i> is shown a miniature figure of the Buddha. It is partly damaged. |
|----|------|--|

B

- | | | |
|----|---------|---|
| 1. | Missing | Head of Maitreya wearing a <i>mukuta</i> and studded with jewels. Ear-lobes are elongated and nose is slightly damaged. |
|----|---------|---|

Plate. LXXIX

- | | | |
|----|------|--|
| 1. | 1160 | Lower half of an image of Avalokiteśvara carved out in black basalt stone. The upper portion upto midriff is missing. The deity is shown wrapped in an <i>antarīya</i> fastened at the waist with a two stringed-girdle having a jewelled buckle in the centre. He is shown seated in <i>lalitāsana</i> posture with his right leg resting on a lotus flower which emerges out from lotus pedestals. On the lower portion of the pedestal which is <i>pañcharatha</i> , a pair of devotees are seated on lotus pedestal. The left side figure is shown with folded hands while the right side figure is damaged. |
|----|------|--|



Pl. LXXIX : Lower half of an Avalokiteśvara image (blackstone)



Pl. LXXX : Tārā (blackstone)



Pl. LXXXI B : Tārā (blackstone)



Pl. LXXXI A : Aparājita (limestone)

Sculptures

Sl.No. Reg.No.

Description

Plate. LXXXII

- | | | |
|----|------|---|
| 1. | 1233 | <p>Mahattarī Tārā carved out in a blackstone slab. The deity is probably in <i>vyākhyāna-mudrā</i>. Both hands as well as the left leg are partially broken. She is seated upon a double lotus pedestal in <i>lalitāsana</i>, having her right leg hanging down and placed on a lotus flower emerging from the pedestal. The left leg is crossed (broken). On either side of the deity, lotus flowers; one full-bloomed to the right and a bud to the left are depicted. In the crown a mutilated figure of a <i>dhyāni Buddha</i> is shown. On top of the main deity are shown the representation of five <i>dhyāni Buddhas</i>. She has two companions shown seated on lotus springing out from the stem of the main lotus throne on which the deity is seated. They are probably Aśokānta to the right and Ekjaṭā to the left. The former holds <i>vajra</i> in his right hand and flower of Aśoka in the raised left hand and latter holds a knife in his left hand and a <i>kapāla</i> in his right hand.</p> <p>On the pedestal, a figure of a devotee is seen who is seated to the extreme right. There are two more devotees shown holding the double-petalled lotus in their hands and are also shown engulfed by three-headed serpent. It is one of the best specimens which was found in the flimsy wall outside the monastery. There is an inscription of five lines on the pedestal.</p> |
|----|------|---|

Plate. LXXXI

A

- | | | |
|----|------|--|
| 1. | 3169 | <p>A limestone slab depicting the figure of Aparājītā in a niche. The goddess is represented with heavy <i>jaṭā</i> and wears ornaments like <i>kuṇḍalas</i>, armlets and bangles. She is shown trampling upon a prostrate figure of Gaṇeśa. She has two arms and a face. Her right hand is raised in the act of delivering a slap (<i>chapaṭadāna-mudrā</i>) to Gaṇeśa while the left hand holds the hair of Gaṇeśa who is shown half fallen with folded hands.</p> |
|----|------|--|

B

- | | | |
|----|------|--|
| 1. | 2701 | <p>Blackstone image of Khadiravaṇī Tārā. The stela of the image is partially broken at the top. Her right hand is in <i>varada-mudrā</i> and rests on the knee of the right leg. Left hand holds stalk of a lotus flower. The pedestal is plain and a pair of devotees is represented to the extreme right side while one is to the left. It was found in the structure discovered outside the second boundary wall near the gate.</p> |
|----|------|--|

Plate. LXXXII

- | | | |
|----|------|--|
| 1. | 1180 | <p>Standing image of Tārā in sandstone. The image is badly damaged and was found in four pieces; the lower leg portion is missing. The round figure is standing on a double lotus pedestal. Wearing a <i>jāṭā-mukuta</i> and ornaments on the respective parts of the body, she also wears a sacred thread and a flat girdle. On either side of the head of the deity, lotus flowers are depicted.</p> |
|----|------|--|



Pl. LXXXII : Tārā (sandstone)



Pl. LXXXIII A : Mahāchandareshana (granite stone)



Pl. LXXXIII B : Mahāchandareshana (granite stone) on a gorgoyle



Pl. LXXXIV A : Scene of Nālāgiri's subjugation



Pl. LXXXIV B : Heads of various deities (blackstone)

Sculptures

Sl.No. Reg.No.

Description

Plate. LXXXIII

A

1. 1150 Mahāchandareshana, a Buddhist deity, carved out in granite stone. The figure is crowned with a conical *jaṭā mukuṭa*. He is in kneeling position on an ordinary pedestal. He wears *valaya* and *yajñopavīta*. His right hand is shown raised upward holding a sword placed diagonally above the head. In his left hand, he holds a rosary. This figure was also recovered from the core of the flimsy wall.

B

1. Missing Figure of Mahāchandareshana is depicted on a stone gargoyle and the details of the figure are similar to the above mentioned sculpture.

Plate. LXXXIV

A

1. Missing Fragmentary piece of a big sized image of the Buddha in blackstone. The main figure is missing. The top of the *prabhāmaṇḍala* is decorated with the branches and leaves of a tree whereas on top of the sculpture the scene of *mahāparinirvāṇa* of the Buddha is depicted. To the right side of the *prabhāmaṇḍala*, the scene of the subjugation of the elephant Nālāgiri is represented.

B

1. Missing Head of a female deity. The hair is arranged and raised upwards.
2. Missing Head of a female deity, wearing a conical *stūpa*-like *mukuṭa*.
3. Missing Similar to No. 2, but it is smaller in size.
4. Missing Head portion of a deity having a twisted *jaṭā mukuṭa* on the head.
5. Missing Similar to No. 1, but of smaller size.

Plate. LXXXV

A

1. Missing Fragmentary piece in blackstone representing headless Buddha figure in *vyākhyāna pose* having right hand in *vyākhyāna-mudrā* and left hand kept near the chest. The figure wears *valayas*, armlet, and necklaces.

B

1. Missing Standing Tārā in relief. The pedestal on which she stands is of double lotus petals; her right hand holds the stem of a flower and touches the *stūpa*, which is kept on right side of the figure. The left hand also holds a stem of a flower bud.



Pl. LXXXV A : Headless Buddha (blackstone)



Pl. LXXXV A : Tārā in relief (limestone)



Pl. LXXXVI A : Simhanāda Avalokiteśvara with upper portion missing (blackstone)



Pl. LXXXVI B : Seated Buddha in situ (blackstone)



Pl. LXXXVII : Fragments of the Buddha images

Sculptures

Sl.No. Reg.No.

Description

Plate. LXXXVI

A

1. Missing Lower portion of an image of *Siṃhanāda Avalokiteśvara* in blackstone. The upper portion of the image is missing. He is shown seated on the back of a lion whose head is raised above with wide open mouth in roaring pose, squatted on a double lotus petalled-throne. The figure is shown sitting in *lālītāsana* pose having the right leg crossed and rests on the back of the lion. The left leg is hanging down and rests on the lotus throne. He is wearing armlets. To the left of the figure a lotus stalk is depicted. The lower portion of the throne is ornamented.

B

1. 2959 Headless Buddha sitting on a double lotus petalled-pedestal in *bhūmisparśa mudrā*. It is in blackstone. The figure was found *in situ*.

Plate. LXXXVII

1. 1831 Fragmentary piece of the upper right half of an image of crowned Buddha in limestone. The piece represents the head of the Buddha and small figures of the Buddha in three different *mudrās*.
2. 2537 Upper portion of an image of the Buddha in blackstone, having a *prabhāmaṇḍala* on the back of the head. The figure is in standing posture. Lower portion broken.
3. 2025 Headless figure of Buddha shown seated on a single lotus pedestal in *vyākhyāna-mudrā*. On the lower central portion of the pedestal, the monastic symbol with wheel at the centre flanked by deers is engraved.
4. 120 Fragmentary piece of blackstone depicting the Buddha in *bhūmisparśa-mudrā*.

Plate. LXXXVIII

1. 2926 Padmapāṇi Avalokiteśvara in blackstone. Seated in *lālītāsana* pose on a double lotus pedestal, he holds a lotus stalk in both hands.
2. Missing Head of a deity in blackstone having hair arranged in a knot on the top of the head.
3. 2338 Headless figure of Jambhala having a pot-belly. It is in blackstone.
4. Missing *Kīrttimukha* in a square blackstone in relief.

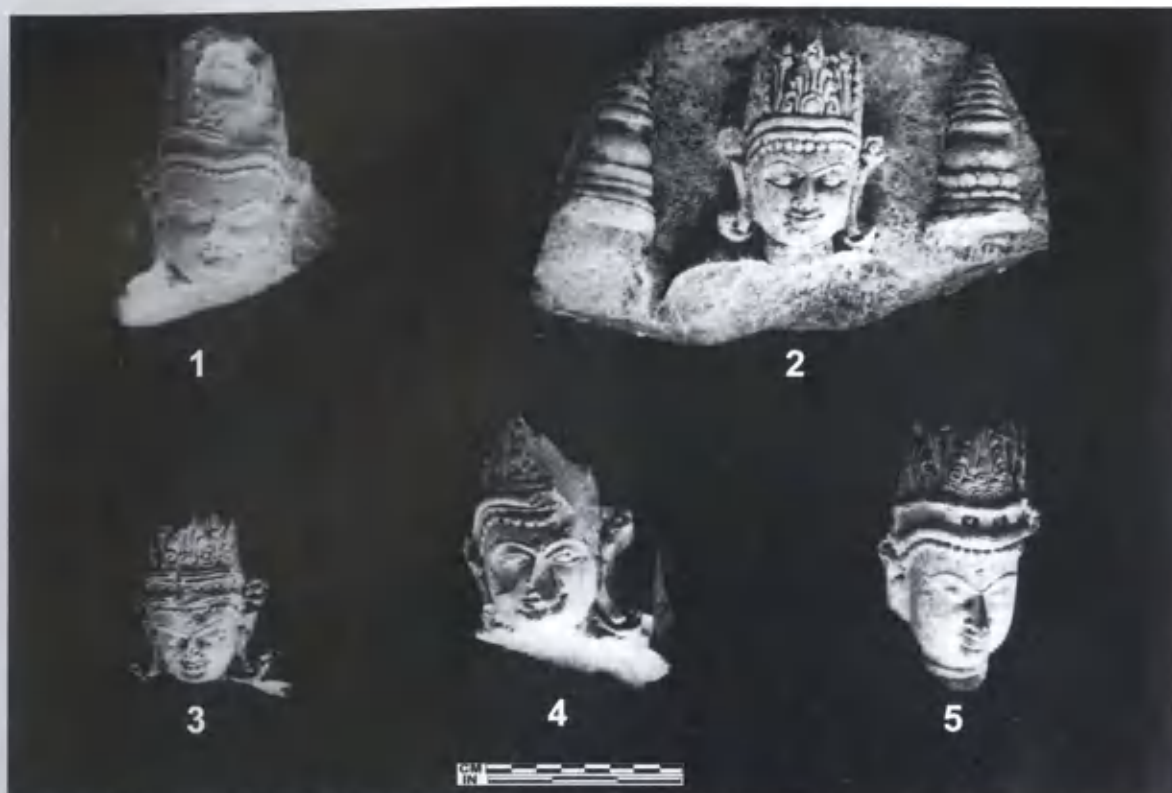
Plate. LXXXIX

A

1. 1208 Fragment representing a crowned head of the Buddha.



Pl. LXXXVIII : Buddhist deities (blackstone)



Pl. LXXXIX A : Heads of the Buddha images (limestone)



Pl. LXXXIX B : Heads of crowned Buddha images (limestone)



Pl. XC A : Buddhist deities (blackstone)



Pl. XC B : Crowned heads of the Buddha (blackstone)

Sculptures

Sl.No.	Reg.No.	Description
2.	3813	Fragment representing a crowned head of the Buddha and <i>stūpas</i> on either side of the main figure. It is in limestone.
3.	134	A head of a crowned Buddha.
4.	2356	Similar as above.
5.	3218	Similar as above.

B

1.	Missing	Fragment of an image of crowned Buddha, badly mutilated.
2.	2001	Broken image of crowned Buddha. It is heavily ornamented.
3.	122	A head of crowned Buddha.
4.	1804	Similar as above.
5.	3113	Head of the Buddha with short and flat crown secured with double band diadem.

Plate. XC

A

1.	2417	Headless female figure, right hand is in <i>varada-mudrā</i> while the left is broken. The figure wears a <i>yajñopavīta</i> , and is decked with ornaments. It is broken.
2.	3144	Fragment of an image representing a human figure.
3.	2488	Fragment of an image representing a male figure (right side).

B

1.	3165	Head of crowned Buddha image.
2.	2445	Similar as above.

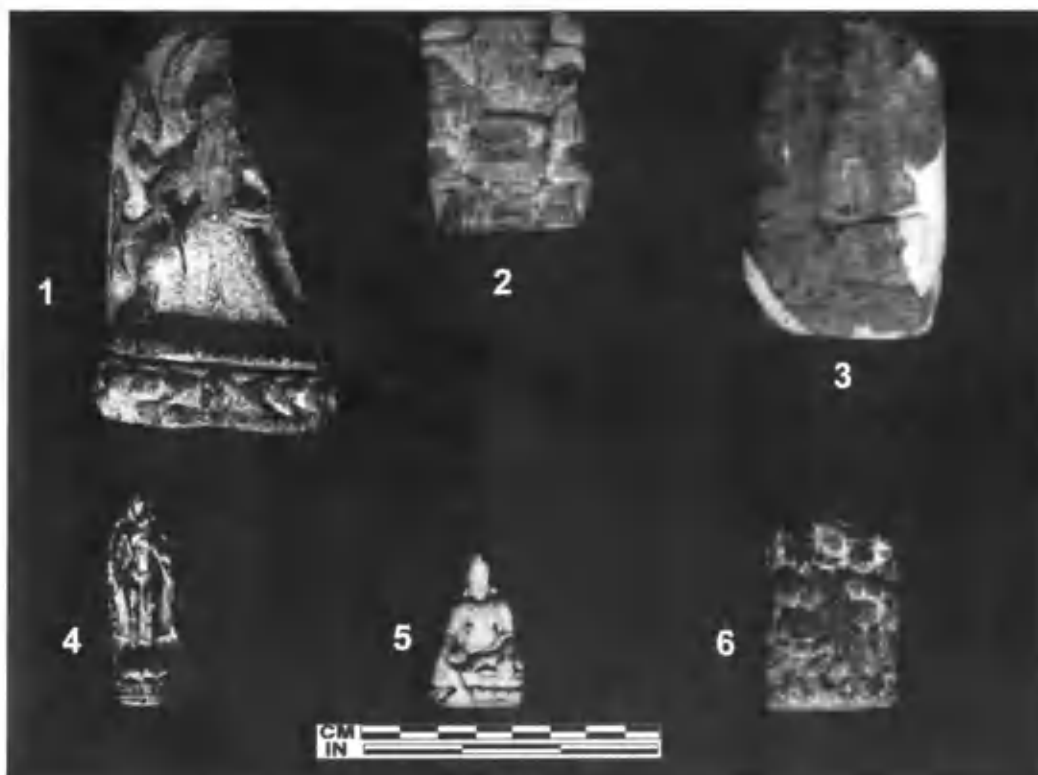
Plate. XCI

A

1.	3165	Head of a crowned Buddha image in limestone.
2.	Missing	Broken piece of an image showing the portion from neck to abdomen, wearing necklace. It is in limestone.
3.	Missing	Crowned head of the Buddha image in limestone.
4.	Missing	An image of the Buddha, seated in <i>padmāsana</i> and holding a bowl.
5.	Missing	Fragment representing the birth scene of the Buddha.
6.	Missing	Similar to No. 4.



Pl. XCI A : Buddhist deities (blackstone)



Pl. XCI B : Buddhist deities (blackstone)



Pl. XCII : Buddhist deities (blackstone)

Sl.No.	Reg.No.	Description
B		
1.	115	Image of Mārīchī in black stone. Right portion of the image is missing. She has four hands and rides on a <i>ratha</i> (chariot) driven by seven pigs.
2.	260	A crude figure, probably of Gaṇeśa.
3.	15	A mutilated figure, not very clear.
4.	550	Standing male figure on a double lotus pedestal.
5.	890	Kubera in marble stone, face disfigured.
6.	641	Figure of a couple, both standing side by side.

Plate, XCII

1.	135	Fragment showing chest portion, probably of the Buddha.
2.	Missing	Broken piece of an image showing right upper portion of a deity. It has two right arms, one raised upwards and the other holding a sword are very clear.
3.	1609	Fragment represents the scene of <i>mahāparinirvāṇa</i> of the Buddha.
4.	950	Headless figure holding a <i>chāmara</i> in the right hand while the left rests on the waist.
5.	933	Headless figure of the Buddha in <i>bhūmisparsa-mudrā</i> .

Plate, XCIII

A

1.	Missing	Seated Buddha in <i>padmāsana</i> . The figure in preaching <i>mudrā</i> is carved in limestone.
2.	Missing	Similar as above. Head is broken and is in <i>bhūmisparsa-mudrā</i> .

B

1.	2375	Vaishṇavī (a Brāhmaṇical deity) seated on Garuḍa holding a cornucopia in her right hand and a noose in her left hand. She wears a conical <i>mukuta</i> .
2.	693	Figure of Avalokiteśvara seated in <i>lalitāsana</i> and holding <i>nāgakesara</i> in his right hand whereas lotus in his left hand. It is in blackstone.

DESCRIPTION (Without a Plate)

A

1.	907	Lower portion of a votive <i>stūpa</i> in limestone.
2.	715	Top portion of a votive <i>stūpa</i> in limestone representing <i>chhatrāvalī</i> (ten in number).

Sculptures

Sl.No.	Reg.No.	Description
3.	326	Four-sided conical <i>stūpa</i> in limestone. Lower portion is missing. The <i>stūpa</i> is carved with a <i>chhatrāvālī</i> shown on all four sides in a triangular relief, flanked by beaded border. Below in niches, figures of the Buddha are carved.
4.	1760	Similar as above. Though smaller in size, the head portion of the Buddha is to be seen in one of the niches.
5.	716	Similar to No. 715.

B

1.	2782	Buddha figure in different <i>mudrās</i> depicted in a relief panel. It is in limestone. Different pieces are forming the shape of a <i>stūpa</i> . The scene is described as <i>sahastra</i> Buddha.
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Plate. XCIV

A

1.	Missing	A complete miniature stone <i>stūpa</i> having nine <i>chhatrāvālīs</i> . The base of the <i>stūpa</i> is in square shape and joined by different pieces of stone slabs. It is <i>in situ</i> at the site.
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B

1.	Missing	Similar as above but base is circular like a dome. It has fifteen <i>chhatrāvālīs</i> .
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Brāhmaṇical Images

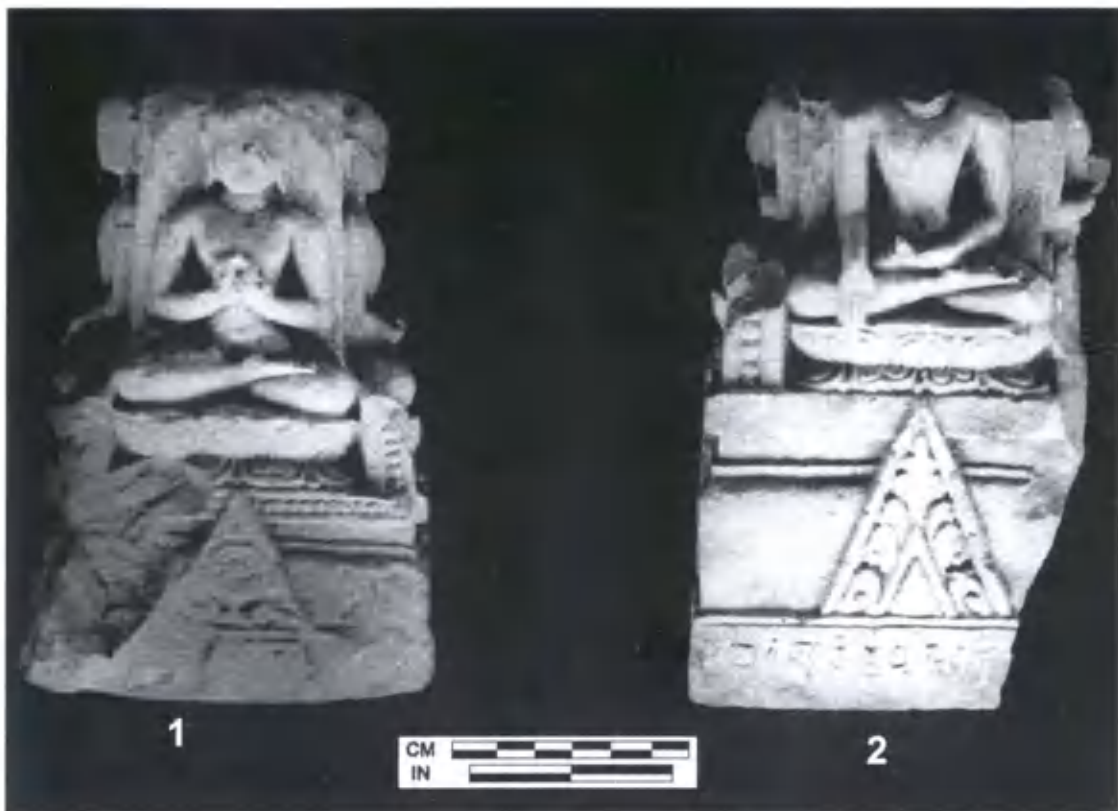
Plate. XCV

1.	1070	A complete figure of Gaṇeśa. The god is shown seated on a double lotus pedestal with left leg crossed and the right leg hanging below, rests on a lotus flower. He has four hands. The upper right hand holds leaves, whereas the lower right hand holds a rosary. The upper left hand holds an axe whereas the lower left holds sweet balls (<i>laḍḍu</i>) which the god is picking with his tusk which is partially damaged. Two flying <i>gandharvas</i> holding garlands, and a flower, probably a lotus in the centre of the top are also depicted. He wears a <i>jaṭā mukuta</i> which is a jewelled one. Other ornaments like necklace, bracelets, anklets are also shown worn by Gaṇeśa. The <i>vāhana</i> rat is depicted on pedestal. The figure is in blackstone.
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Plate. XCVI

A

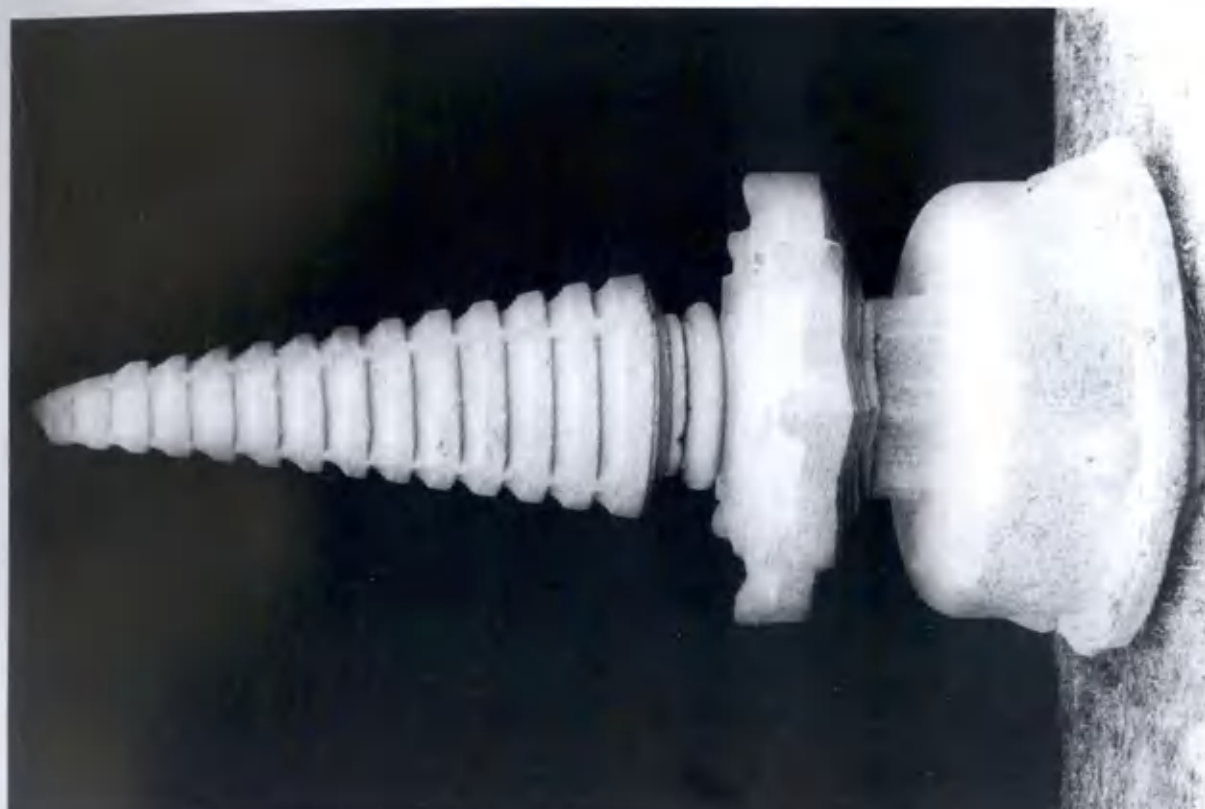
1.	3186	A complete figure of Gaṇeśa in dancing pose on a double lotus petalled pedestal. Below the pedestal, his <i>vāhana</i> rat is shown. The figure has four hands. In his upper right hand, he holds a <i>paraśu</i> and in the upper left hand
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Pl. XCIII A : Seated Buddha figures in different attitudes (limestone)



Pl. XCIII B : Vaishṇavī and Avalokiteśvara Lokeśvara (blackstone)



Pl. XCIV B : A complete stūpa with chhatrāvālī (blackstone)



Pl. XCIV A : A complete stūpa with chhatrāvālī (granite stone)



Pl. XCV : Gaṇeśa (in blackstone)



Pl. XCVI B : Seated Ganeśa (blackstone)



Pl. XCVI A : Dancing Ganeśa (blackstone)



Pl. XCVII : Umā-Maheśvara in ālīngana pose (blackstone)

Sculptures

Sl.No. Reg.No.

Description

a rosary. Similarly in the lower right hand, he holds a chilli and in the left he holds *laḍḍu*. On the top of the image flying *gandharvas* holding garlands are represented. On the pedestal, towards left, a devotee is shown seated with folded hands. It is in blackstone.

B

1. Missing Four-armed *Ganeśa* seated with his left leg folded and placed on a seat whereas his right leg is also shown folded but shown raised upwards. He is carrying a sweet ball (*laḍḍu*) in the lower right hand, a *svatantra* in the upper right hand and a bowl full of sweet balls in the lower left hand with the proboscis of the elephant trunk in a pose of picking *laḍḍu* and rosary in the upper left hand. He is wearing a beaded jewelled-*mukuta*. The upper left portion of the image is partially broken. It is in blackstone.

Plate. XCVII

2. 933 A complete image of Umā-Maheśvara in blackstone. The figures are shown seated in *ālīṅgana-mudrā* on a double lotus petalled-throne. The left leg of Śiva is crossed and rests on a pedestal while the right leg hanging down rests on a lotus flower, which emerges from the pedestal. His consort Umā is shown sitting on the left thigh of Śiva. Her right leg is crossed and the left leg hangs down and rests on a lotus flower. Śiva is represented with four hands. The lower left hand is holding a trident while upper left hand is placed around the shoulder of the goddess Umā and touches her breast. The upper right hand is touching the chin of the goddess and the lower right hand holds a *khatvāṅga*. Umā is shown looking towards Śiva. Her right hand rests on the shoulder of Śiva. In her raised left hand, there is a mirror. Both the deities are shown well ornamented. Their *vāhanas* lion and bull are depicted on the pedestal. Bhṛīṅgī is shown dancing between the bull and the lion. On either side of the *vāhana* two devotees, one male to the right and a female to the left are shown. On the top of the stelae *kīrttimukha* is shown. On either side of the *kīrttimukha* two flying *gandharvas* are shown with garlands in their hands. At the bottom of the image there is a tenon.

1. Missing Nandī seated on a pedestal in blackstone (granite). It is broken in two pieces.

Plate. XCVIII

1. 2310 A mutilated figure of standing Viṣṇu in limestone. Head and leg portions are broken. Out of four hands, two are missing. Only the upper right hand holding *gadā* is intact. He is highly ornamented and wears a *vanamālā*.



Pl. XCVIII : Standing Vishnu, head broken (blackstone)



Pl. XCIX: Śeṣhaśāyī Viṣṇu (blackstone)



Pl. C B : A damaged figure of standing Vishnu (blackstone)



Pl. C A : Standing Vishnu (blackstone)

Sculptures

Sl.No. Reg.No.

Description

Plate. XCIX

- | | | |
|----|------|---|
| 1. | 1372 | A partially broken image of the <i>Śeṣhaśāyī</i> Viṣṇu in blackstone. He is shown in a reclining pose lying on a cot formed out of the coil of the serpent Śeṣha, whose seven hoods form a canopy over the god. The god is four-handed. The objects held by him are not clear. In one of his hands <i>padma</i> is shown. A lady figure is represented in standing posture holding a flywhisk with one of her legs bent forward near the feet of the god. Her face is disfigured. A stalk of lotus flower is shown emerging out of the navel of the god. The god is shown wearing ornaments like girdle, necklace, armlet and <i>vanamālā</i> . The upper part of the body is bare but the lower part is shown with cloth, as the folds of cloth are visible. |
|----|------|---|

Plate. C

A

- | | | |
|----|---------|---|
| 1. | Missing | Partially damaged at the top, it is a complete image of God Viṣṇu standing on a lotus petalled throne. It has a tenon at the bottom. The stela has a beaded border. Viṣṇu is holding <i>śankha</i> , <i>chakra</i> , <i>gadā</i> and a <i>padma</i> in his four hands. He is highly ornamented wearing a <i>yajñopavīta</i> and <i>vanamālā</i> . He is attended by two subsidiary deities; on the right side by a male figure and on the left by a female figure. It is in blackstone. |
|----|---------|---|

B

- | | | |
|----|---------|--|
| 1. | Missing | Image of Viṣṇu with upper and lower portions missing. Only the <i>vanamālā</i> is clearly visible at the knees of the figure. The image is highly decorated and wears a pleated <i>dhotī</i> . |
|----|---------|--|

Plate. CI

- | | | |
|----|---------|---|
| 1. | Missing | A granite image, upper portion damaged, represents the figure of Bhairava trampling over a corpse with left leg stretched forward and slightly bent, resting on the head of the corpse. Right leg rests on the stretched leg portion of the corpse. Two standing female attendants are depicted on either side of the main figure. Below, on the pedestal, his <i>vāhana</i> dog is shown and to its right a devotee is shown kneeling with folded hands. The deity wears three-stringed <i>kardhanī</i> , an anklet apart from a necklace and a garland of skulls. His right hand holds a skull whereas his left hand is broken. |
|----|---------|---|

Plate. CII

- | | | |
|----|-----|--|
| 1. | 932 | Image of Mahishāsuramardīnī in limestone. She is standing on a double lotus pedestal killing the demon Mahishāsurā with her trident. She has eight arms. |
|----|-----|--|



Pl. CI : Headless Bhairava (granite)



Pl. CII : Mahishāsūramardīnī (limestone)



Pl. CIII : Pārvatī (limestone)

Sculptures

Sl.No. Reg.No.

Description

The attributes held in each of her hands are as follows: right hands hold trident, discuss, arrow and sword while the left hands hold hair of the demon, buckler, bow and a shield. The head of the goddess is crowned with *jaṭā mukuta* and she is well-ornamented in all respects. Below the figure of the goddess demon is represented who is emerging out of the torso of a buffalo whose head is shown on the pedestal after it was slain.

Plate, CIII

- | | | |
|----|------|--|
| 1. | 1507 | Disjointed stone piece of a temple representing Pārvaṭī in standing pose in relief. It is in limestone. She is four-armed holding something in the upper two hands. The lower right hand is in <i>varada-mudrā</i> while the left hand holds a <i>kamaṇḍalu</i> . On either side of the deity there are the plants of plenty. She wears ornaments like necklace, <i>valaya</i> , girdle, ear-rings and <i>jaṭā- mukuta</i> . |
|----|------|--|

Plate, CIV

A

- | | | |
|----|------|--|
| 1. | 3167 | Disjointed piece of a temple in limestone representing the figure of standing Kārttikeya holding a long <i>daṇḍu</i> in his left hand whereas the right hand is broken. His <i>vāhana</i> peacock is shown in the background and its face is shown raised upwards. He wears a necklace and <i>kuṇḍalas</i> , besides <i>kardhanī</i> . |
|----|------|--|

B

- | | | |
|----|------|--|
| 1. | 3156 | A figure of Viṣṇu in blackstone. The upper portion of the figure is broken and the lower portion is also missing. His two upper hands are raised upwards holding conch and mace. |
|----|------|--|

C

- | | | |
|----|------|--|
| 1. | 3142 | A blackstone slab representing a panel of <i>navagrahas</i> with their respective <i>vāhanas</i> on the pedestal. The faces of the deities have deliberately been chiselled out. |
|----|------|--|

Plate, CV

- | | | |
|----|------|--|
| 1. | 2307 | Broken limestone piece representing the figure of goddess Kaumārī, consort of Kārttikeya. She is seated crossed-legged on the back of a peacock. She holds a <i>chaurī</i> made of peacock feathers in her left hand and the right hand holds a rosary. The face of the deity is slightly damaged and wears ornaments like ear-rings, necklace, armlets, bangles etc. A peacock with a well spread tail, is shown in the background. |
|----|------|--|

Plate, CVI

- | | | |
|----|------|---|
| 1. | 1971 | Blackstone image of Sadyojātā, partially broken at the top. The goddess is shown lying on a couch reclining to her left. Her head is supported on her |
|----|------|---|



Pl. CIV A : Kārttikeya (limestone)



Pl. CIV B : Vishṇu (blackstone)



Pl. CIV C : A panel of Navagraha (blackstone)

Sculptures

Sl.No. Reg.No.

Description

left hand. The right hand is broken near the palm. A newly born baby is shown lying on the left side of the lady. The legs of the goddess are crossed gracefully bent over the other and a woman, probably a maid is kneeling near her feet shampooing one of her bent legs. Another maid servant is shown standing near the goddess with a fly whisk. A figure of Kārttikeya is represented on the top portion of the image. Below the cot there is a seated human figure with folded hands and a pot.

Plate. CVII

1. 2305

A crude representation of Sūrya in relief on a disjointed limestone piece of a temple. He is shown holding lotus in both his hands. Lower portion of the image is missing. On top of the piece, there are floral decorations.

Plate. CVIII

1. 1209

Image of Sūrya in blackstone. The upper half portion is missing. Only the portion below the waist is available. He is shown standing on a *pañcharatha* pedestal in which five horses are depicted. His *ratha* is driven by Revanta who is shown standing on a dwarf figure. On either side of the deity three figures are shown in each side. They are Ushā, Pratyūshā, Daṇḍa and Piṅgala. All the figures including Sūrya are shown well-adorned with ornaments. There is a tenon at the base.

Plate. CIX

1. 2050

A disjointed piece of limestone representing the image of Sūrya whose face is mutilated. He is holding a lotus in both hands. He is decked with ornaments. A sword is hanging from his waist on the left side. He is shown wearing boots in both his legs. On the top portion of the image there are decorative designs.

Plate. CX

A

1. 3187

Image of Sūrya in blackstone. He wears a jewelled-crown. His right hand is partially broken. The god stands erect on a *pañcharatha* lotus pedestal. The lotus rests on the back of an elephant head and his mouth is shown wide open having its trunk raised upwards. The god holds lotus in both his hands. He is fully ornamented. His lower apron is tightened with an ornamented girdle. Two daggers are shown hanging from the waist on the right and left side of the god. He is attended by Daṇḍa and Piṅgala, Ushā and Pratyūshā and two more female attendants; one holding *chāmara* on the right side, the other holding something indistinct in her raised left hand. Both the ladies are wearing boots. Revanta or Aruṇa and Ushā are depicted in-between the legs of Sūrya. Below, on the pedestal is shown the representation of the five or seven horses, driving the chariot of the god. One line inscription is seen on the lower portion of the pedestal.



Pl. CV : Kaumārī (limestone)



Pl. CVI : Sadyojātā (blackstone)



Pl. CVII : Sūrya (limestone)



Pl. CVIII : Sūrya, upper half missing (blackstone)

Sl.No.	Reg.No.	Description
B		
1.	Missing	A complete image of Sūrya in limestone. He is holding double lotuses in both his hands. Wearing a pleated <i>dhottī</i> , the figure is booted one. On either side of the deity, Daṇḍa and Piṅgala are shown standing. He is wearing <i>valayas</i> , necklace and <i>kuṇḍalas</i> . The figure is in relief.

Plate. CXI

A		
1.	3120	Image of Sūrya in blackstone. It is badly corroded with upper left part damaged. The god is standing erect. He has two hands which are broken. He is decked with ornaments. A sword is shown hanging from his waist on the left side. Just near the leg is shown his charioteer Aruṇa. The god is attended by Daṇḍa and Piṅgala to his left and right sides respectively. Seven horses are depicted on the pedestal.

B		
1.	2988	Broken blackstone image of Śiva wearing a <i>jātā-mukuta</i> , necklace and ear-ring. He holds a trident in his raised right hand. The lower portion is missing.

C		
1.	3034	A broken blackstone image of Sadyojātā (mother and newly born child). The goddess is shown lying on a couch reclining to her left. Her left hand is shown crossed and supporting her head. Legs are also shown crossed and a woman attendant is sitting near her feet and shampooing one of the legs. A child is lying to the left side of the lady. <i>Līṅga</i> with <i>yoni</i> , Gaṇeśa and Kārttikeya figures are depicted on the upper portion of the image. A broken figure of a female attendant is also partly visible, to the right side of the couch, in standing position.

Plate. CXII

A		
1.	Missing	A broken image of Manasā in blackstone. The main deity is missing, only the lower portion of the image is preserved. However, the left leg's lower portion of the image is preserved, and the right hands of the deity are visible. She is sitting in <i>lalitāsana</i> pose having left leg crossed and rests on the back of a coiled serpent. The left hand holds a snake on the pedestal, there is a pitcher from which two serpents emerge and are seen crawling in opposite directions. A devotee, in kneeling posture with folded hands, is depicted towards the left side of the pedestal.



Pl. CIX : Sūrya (limestone)



Pl. CX B : Sūrya (limestone)



Pl. CX A : Sūrya (blackstone)



Pl. CXI A : Sūrya (blackstone), B : Śiva (blackstone) and C : Sadyojāīā (blackstone)

Sl.No.	Reg.No.	Description
B		
1.	1996,2002	A broken image of Goddess Manasā in blackstone. It was found in two pieces at two places having two registration numbers. When the two pieces were joined together, they were found to be of the same figure. The goddess sits upon a lotus pedestal in <i>lalitāsana</i> pose. She has two hands, the right one holds a round object and the left holds a serpent. She is sitting under a seven-hooded snake canopy. Flying <i>gandharvas</i> and a <i>Śiva-līṅga</i> are depicted on the top of the image. She is equipped with ornaments. She is also wearing a jewelled-crown. At the bottom, a pitcher is shown from which two serpents are coming out and crawling in opposite directions. Two devotees are shown depicted with folded hands on the left side of the pedestal. <i>Chandra</i> is inscribed in one corner of the pedestal.

Plate. CXIII

1.	990	A mutilated image of Chāmūṇḍā in limestone. The goddess stands in <i>tribhaṅga</i> pose trampling a male figure who is shown smiling. The face of the deity is damaged. She looks like a skeleton in appearance with flesh dried up, bones showing through the skin and abdomen contracted. She has twelve arms, six on each side. The attributes held in the hands are badly mutilated and broken. One right hand is placed near the breast. Probably she is in boon giving pose. Arrow and sword are the other visible attributes held in two right hands. Similarly the attributes of the left hands visible are trident and bow with one hand raised to the lips. She is wearing a <i>muṅkamālā</i> hanging upto the waist. In the background of the figure, flames of fire are shown. Equipped with ornaments, she has a fierce look. On the right corner of the pedestal two devotees are shown in kneeling pose with folded hands. Two animals (one jackal) are depicted. There is a two line inscription towards left, below the jackal figure.
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Plate. CXIV

1.	989	God Vāyu is represented in relief on a disjointed limestone piece. The deity is standing erect with a scarf having both its ends held by the deity. The scarf is fluttering around the head of the god. The <i>vāhana</i> deer is shown sitting in the background of the deity raising its head upwards. The god is decked with ornaments like necklace, ear-rings etc. The face is damaged. The image is broken into two pieces diagonally. On the top of the image there are carvings representing floral designs.
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Plate. CXV

A		
1.	2487	Image of Kāmadeva (God of love) in blackstone. He is standing on a double lotus pedestal in <i>tribhaṅga</i> pose. He has two hands. He holds a <i>pushpadhanusha</i>



Pl. CXII A : Manasā, upper portion missing (blackstone) and B : Manasā, right half broken



Pl. CXIII : Chāmuṇḍā (limestone)

Sculptures

Sl.No. Reg.No.

Description

with both his hands kept across his chest. The *pushpadhanusha* just hangs with his body. He is decked with ornaments like ear-studs, necklace, girdle, bracelets etc. He is attended by his two consorts Rati and Trishṇā. Two flying *gandharvas* and a flower on the top of the stelae are depicted. On the pedestal are shown flowers.

B

1. 2559 Half finished male figure seated crossed-legged is represented in blackstone. He holds a *daṇḍa* with both his hands and keeps it on his legs horizontally. The left portion of the image is unfinished as the chisel marks are visible there. The deity is in *dhyāna mudrā*. On top of the image are seen lotus flowers, kept on a pedestal which is held by flying *gandharvas* with their right and left hands respectively. The *gandharvas* are carrying lotus flowers in their other hands. The deity is equipped with ornaments and wears a *yajñopavīta*. He wears a conical crown. On either side of the deity near the head are shown floral decorations. Below it, there are the representations of *vyālamukha* trampling over crouched elephant. It may be identified as Lakulīṣa or a *yogī*.

Plate. CXVI

1. 2062 Limestone image representing two male figures standing side-by-side on a cot which is supported by five-hooded serpent. One of the figures to the right is fatty as compared to the other figure which is lean and thin and having long beard; the former is decked with ornaments and holds something in the left hand kept near its chest. The right hand rests on the waist. The other figure whose appearance is like an ascetic touches his beard with his left hand and right hand hangs below and bends towards left and touches his left waist. The image has not yet been identified. The figures may represent Kṛishṇa and Sudāmā, the legendary friends.

Plate. CXVII

1. 2064 Lower portion of an image in blackstone. The deity is seated in *lalitāsana* pose on a double lotus pedestal. He is pot-bellied and holds a *ladḍu* in his left hand. The figure may be of Gaṇeśa. The *vāhana* rat is represented on the lower portion of the pedestal.
2. Missing Fragment in blackstone representing the trunk of an elephant or might be a piece of an image of Gaṇeśa.
3. 1550 A miniature figure in blackstone.
4. 1752 Image of Viṣṇu in blackstone. Lower portion broken.
5. 2973 Fragment of an image in blackstone representing a male deity.



Pl. CXIV : Vāyu (limestone)



Pl. CXV A : Kāmadeva (blackstone)



Pl. CXV B : Priest or Lakulīṣa (blackstone)



Pl. CXVI : Kṛishṇa-Sudāmā (limestone)

Sculptures

Sl.No. Reg.No.

Description

Plate. CXVIII

- | | | |
|----|---------|--|
| 1. | Missing | Śiva- <i>linga</i> in blackstone with round top and the square base, its middle position is octagonal. |
| 2. | Missing | Similar as above. It was found alongwith No. 1, outside the monastery towards extreme north. |

Plate. CXIX

- | | | |
|----|------|---|
| 1. | 3194 | A dancing male figure in blackstone. He wears a conical <i>jaṭā-mukūṭa</i> . The face is disfigured. He has two hands which are also in action. He holds a kettledrum in his left hand and the right hand holds probably a <i>khaṭvāṅga</i> . The figure is identified as Naṭarāja. |
|----|------|---|

Plate. CXXX

- | | | |
|----|------|---|
| 1. | 1907 | Disjointed piece of a limestone representing a female deity in relief. She is standing erect and wears a <i>jaṭā-mukūṭa</i> . She has four hands. The back right hand holds a lotus flower while the left hand holds some indistinct object. The front right hand is in <i>varada-mudrā</i> while in the left hand, she is holding a small pitcher. In the background near her feet, there is an animal whose figure is very blurred. Besides the <i>kañchukī</i> shown on her breasts, she is richly adorned with ornaments. The deity may be Pārvatī. |
|----|------|---|

Plate. CXXI

- | | | |
|----|------|--|
| 1. | 1901 | Disjointed piece of limestone representing a standing female figure with her head slightly bent towards left. She has two hands. In her left hand she holds a <i>chaurī</i> . The right hand is placed on her right thigh. She is decked with ornaments. The upper portion of the piece is highly decorated with floral designs. |
|----|------|--|

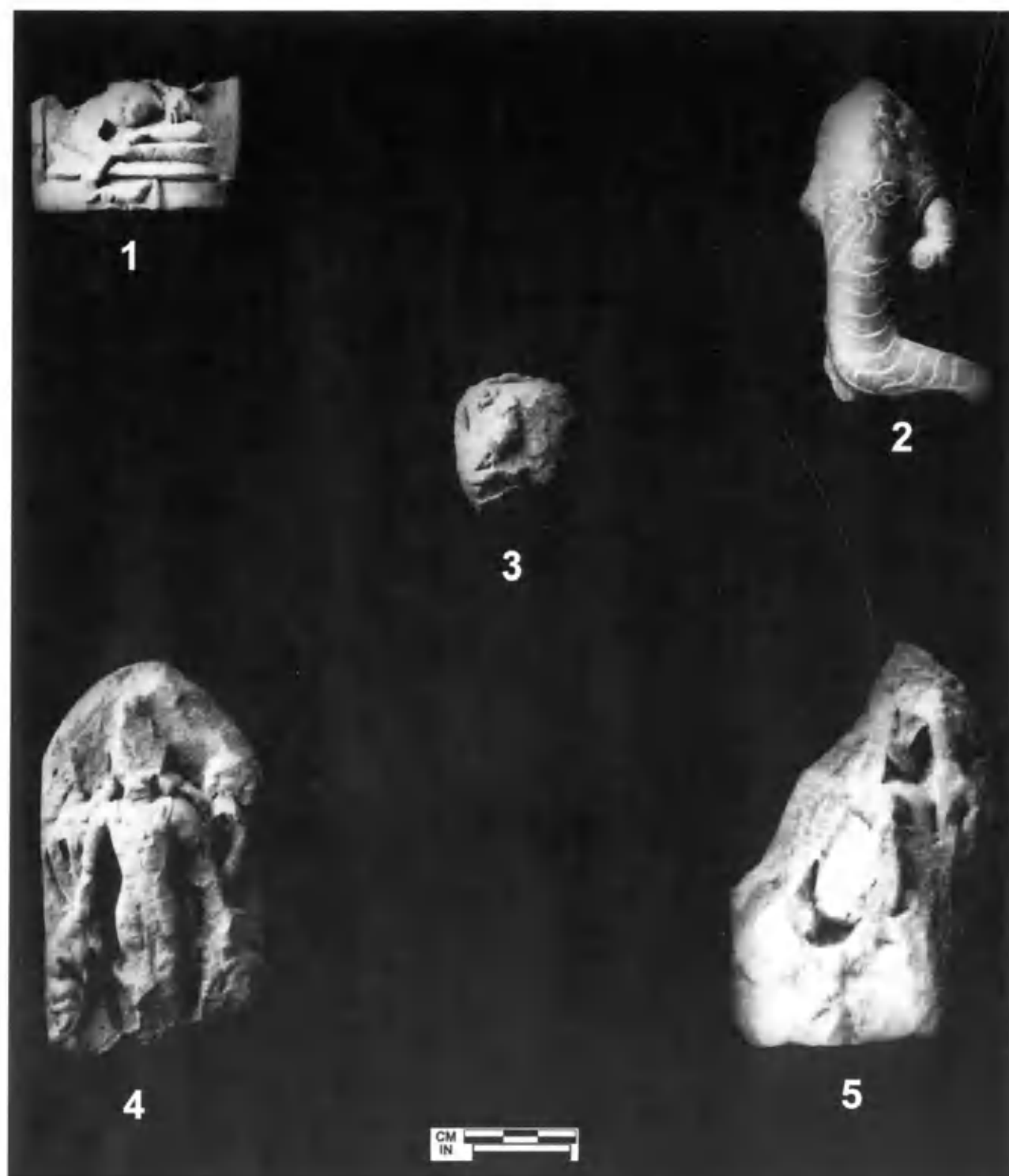
Plate. CXXII

A

- | | | |
|----|---------|---|
| 1. | Missing | Image of Agni in limestone. His face is mutilated. He is pot-bellied and has two hands. In the right hand he holds some object which is not clear. In the left hand he holds a <i>kamaṇḍalu</i> kept near the chest. On either side of the deity, there is flower and the <i>vāhana</i> ram. Fire flames are issuing forth from his back. |
|----|---------|---|

B

- | | | |
|----|-----|--|
| 1. | 556 | Blackstone image of Kubera in relief. He is shown sitting in <i>lalitāsana</i> pose on a pedestal. He is wearing <i>jaṭā-mukūṭa</i> and is decked with ornaments. He is pot-bellied and carries a money-bag in his left hand while right hand is resting on the right leg. |
|----|-----|--|



Pl. CXVII : Fragments of images of Brāhmaṇical deities (blackstone)



Pl. CXVIII : Śiva-lingas (blackstone)



Pl. CXIX : Naṭarāja (blackstone)



Pl. CXX : Pārvatī (limestone)

Sl.No.	Reg.No.	Description
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Plate. CXXIII (Miscellaneous Figures and Objects)

- | | | |
|----|---------|---|
| 1. | Missing | A dancing lady with daggers, in limestone. The figure is carved in relief. She is holding daggers in both her hands. The right hand is raised above and touches the head whereas the left hand holding a dagger across the midriff, touches the bent right leg with the tip of the dagger. The left leg is raised upwards and rests on the right thigh of the figure. |
| 2. | Missing | A standing lady on a double lotus petalled-pedestal in relief, with her left leg fully bent resting on the right leg which is slightly stretched. From posture of the figure it appears that the lady is removing a thorn from the sole of her left leg. It is in limestone. |
| 3. | Missing | A male figure standing in <i>dvibhanga</i> pose in relief in limestone slab. The head of the figure is completely tilted to the right and rests on the right shoulder. It wears a short head-dress, neck ornaments and is clad in <i>dhoti</i> . It holds something like a mace in his raised right hand. The left hand holds some object kept near the chest. The right leg is stretched forward while the left leg is fully stretched backward. |
| 4. | Missing | A male figure is depicted in relief on a limestone slab. He is shown raising his right leg upto the head and supported by the right hand kept across the leg. The left leg is also bent. The left hand is also raised above to support the right hand for balancing the right leg in the raised position. A goat or dog is seen standing, with its head raised above. |
| 5. | Missing | A standing male figure on a double lotus pedestal in relief. It is in limestone. The figure is ornamented and holds a fish with both hands. He is shown clad in a <i>dhoti</i> . |

Plate. CXXIV

- | | | |
|----|---------|--|
| 1. | 3007 | Figure of a dog fashioned in limestone. |
| 2. | 1106 | Fragmentary head and one front leg of a horse in blackstone. |
| 3. | Missing | Figure of a monkey in blackstone. |
| 4. | 549 | Fragment of a lion in blackstone. |
| 5. | Missing | Unidentified animal, probably a boar. |

Plate. CXXV

- | | | |
|----|---------|---|
| 1. | 1417 | Fragment of a hand holding <i>chakra</i> . |
| 2. | 2830 | Fragment of a hand holding some round object. |
| 3. | 1207 | Fragment of a hand holding rosary. |
| 4. | Missing | Fragment of a hand holding some object, which is not clear. |
| 5. | 2624 | Fragment of a hand holding a bowl. |
| 6. | 1764 | Fragment representing hands holding some object. |



Pl. CXXI : Standing lady (limestone)



Pl. CXXIII B : Kubera (blackstone)



Pl. CXXII A : Agni (blackstone)

Sculptures



*Pl. CXXIII A : Dagger
dancing lady*



*Pl. CXXIII B : Lady
removing thorn from her
right leg*



*Pl. CXXIII C : Male figure
with tilted head*



*Pl. CXXIII D : Man with
raised leg*



*Pl. CXXIII E : Man carrying a
fish*

Sl.No.	Reg.No.	Description
7.	Missing	Fragmentary piece.
8.	975	Fragment representing hands in <i>dharmachakrapravartana-mudrā</i> .
9.	3010	Fragmentary piece of a hand holding stalk of a flower.

Plate. CXXVI

A

1.	Missing	Door-lintel with figure of the Buddha in the centre. It has three recesses, the upper one is decorated. The two door-jambs are not the pieces of the same frame. On the lower portion of the door-jambs there are two standing female deities on a lotus pedestal, holding some objects in their hands.
----	---------	---

B

2.	3185	Door-lintel having the figure of Gaja-lakshmī in the centre. Elephants are shown pouring water on the deity from pitchers held in their raised trunks.
----	------	--

Plate. CXXVII

1.	Missing	Rectangular piece of limestone representing a window. The edges are decorated with lotus petals, whereas the centre is carved into six rows of round pillars arranged alternately.
----	---------	--

Plate. CXXVIII

A

1.	Missing	<i>Torāṇa</i> in grey stone having three tiers of pedestal. In the centre and on either side of the <i>torāṇa</i> on the lower portion, figures of the Buddhas are depicted. The central figure is in <i>dhyāna-mudrā</i> , whereas the other two are in <i>bhūmisparsa-mudrā</i> .
----	---------	---

B

2.	Missing	<i>Kīrttimukha</i> depicted on a limestone <i>torāṇa</i> . The figure has protruding eyes and long twisted moustache and lips shown outside the mouth. The <i>torāṇa</i> is decorated with beaded design on lower border.
----	---------	---

Plate. CXXIX

1.	1985	Lion with one face and two bodies carved on a monolithic stone piece. It wears a beaded-garland. From the artistic point of view it is a masterpiece. It may be a corner stone piece of a temple. The figure is shown in sitting pose on a stone slab.
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Plates. CXXX

A

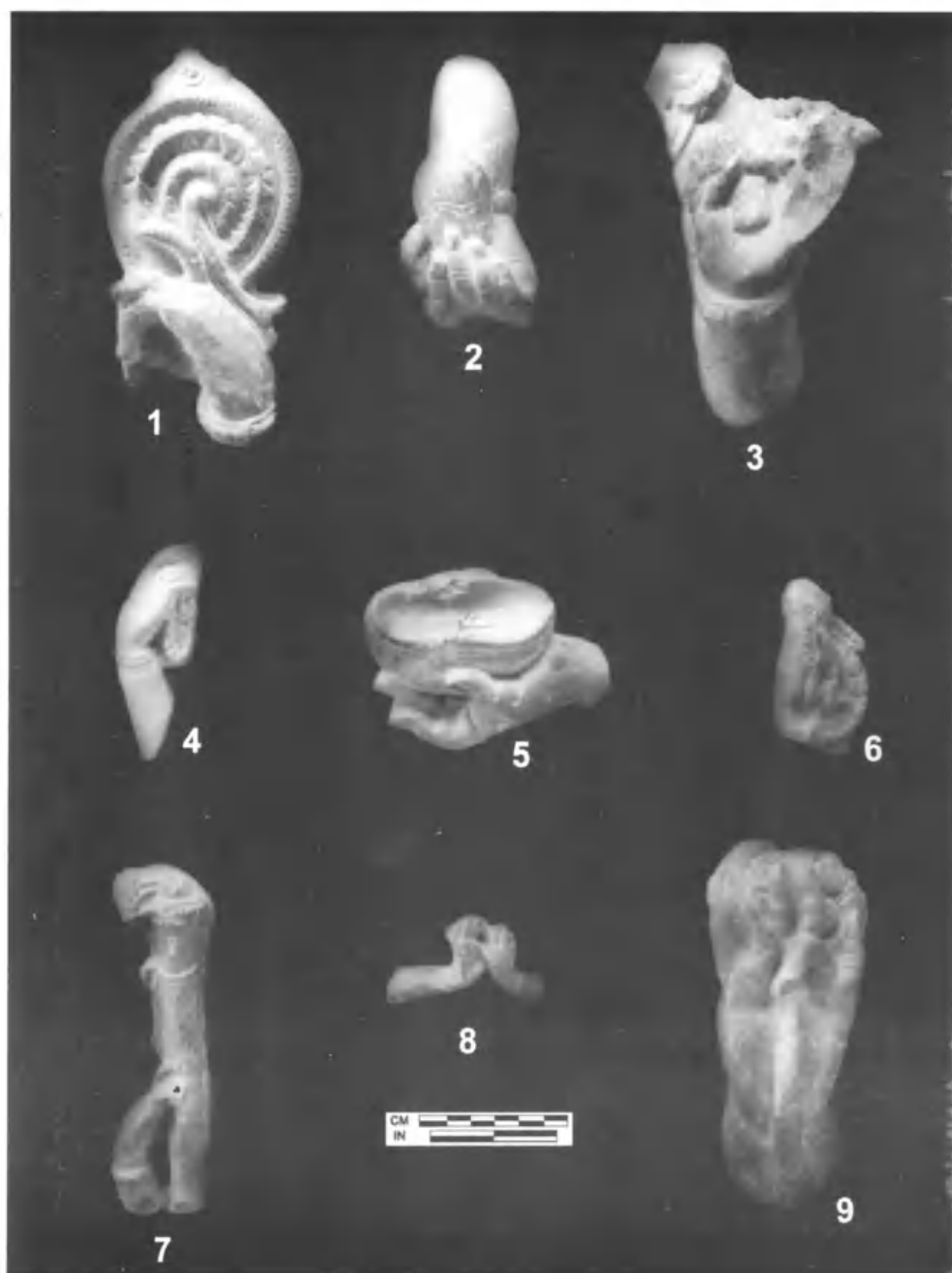
1.	Missing	A stone footed circular flat disc. Obverse and Reverse.
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B

1.	2765	A circular stone plate slightly damaged.
2.	2376	A stone lamp.
3.	696	A stone circular object.



Pl. CXXIV : Fragmentary animal figurines (blackstone)



Pl. CXXV : Miscellaneous stone objects



Pl. CXXVI : Door-jambs, lintel etc. (blackstone)



Pl. CXXVII : Rectangular window piece (limestone)

Sculptures

Sl.No.	Reg.No.	Description
--------	---------	-------------

Plates. CXXXI

A

- | | | |
|----|-------|---------------------|
| 1. | 1389 | A stone conch. |
| 2. | 1854 | Similar to No 1. |
| 3. | 1854A | Mouth of an animal. |

B

- | | | |
|----|------|---|
| 1. | 2897 | Leaf-shaped footed plate in stone with a hole for holding. Obverse and Reverse. |
|----|------|---|

Plates. CXXXII

A

- | | | |
|----|---------|--|
| 1. | 2756 | Fragment representing a flower. |
| 2. | 178 | Fragment representing a flower. |
| 3. | Missing | Fragment representing a garland of skulls. |

B

- | | | |
|----|---------|---|
| 1. | Missing | Hoard of stone querns and pestles numbering about forty-five. |
|----|---------|---|



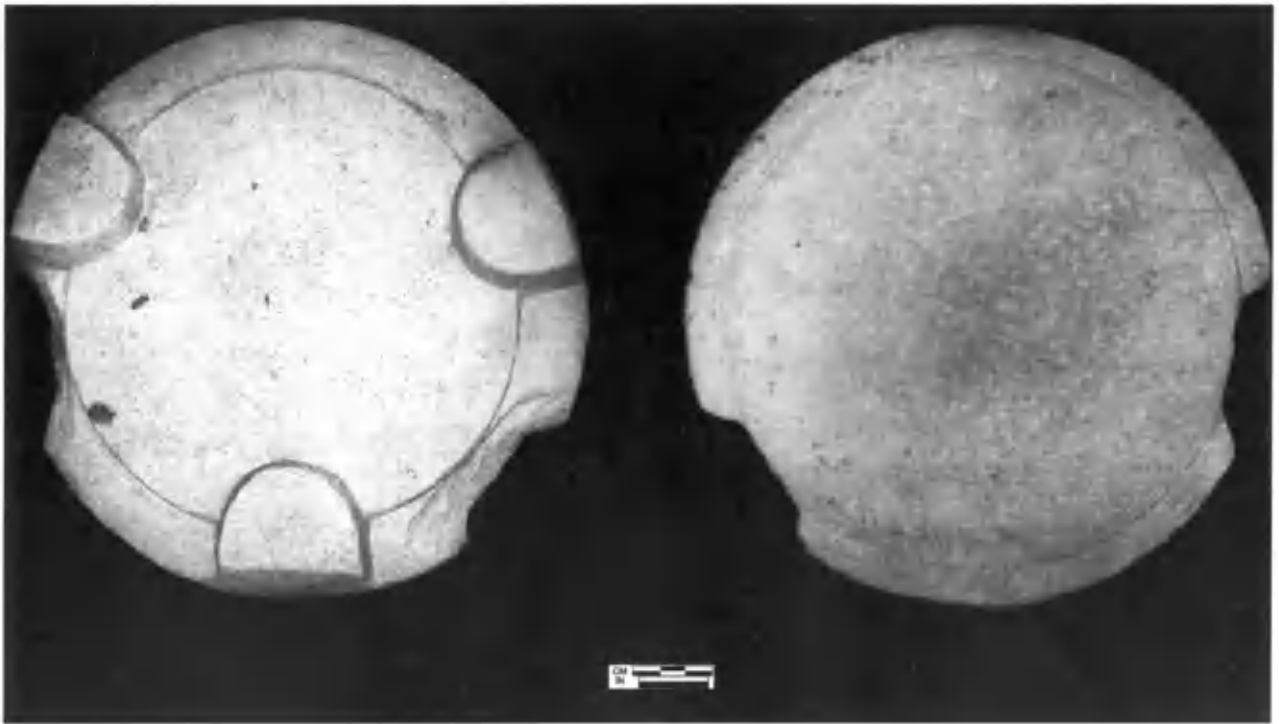
Pl. CXXVIII A : Torana (blackstone)



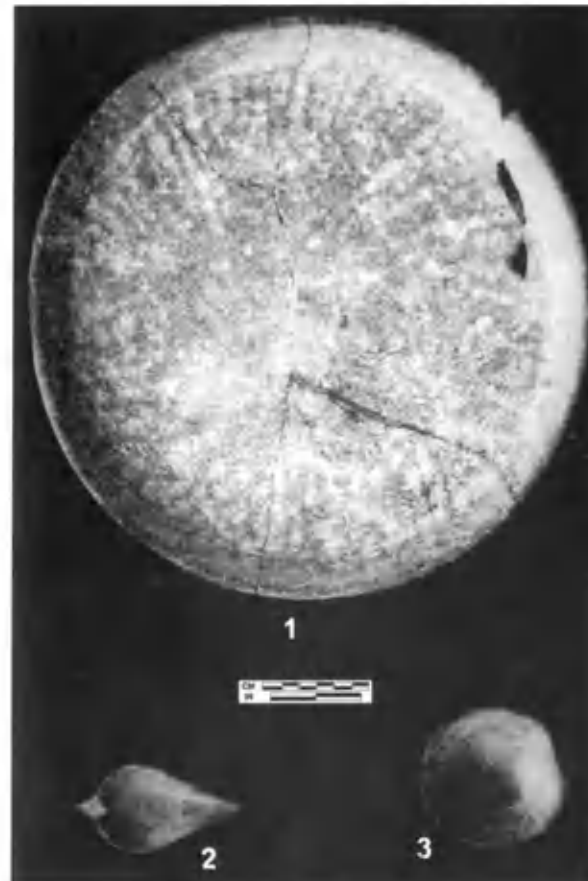
Pl. CXXVIII B : Kirttimukha (blackstone)



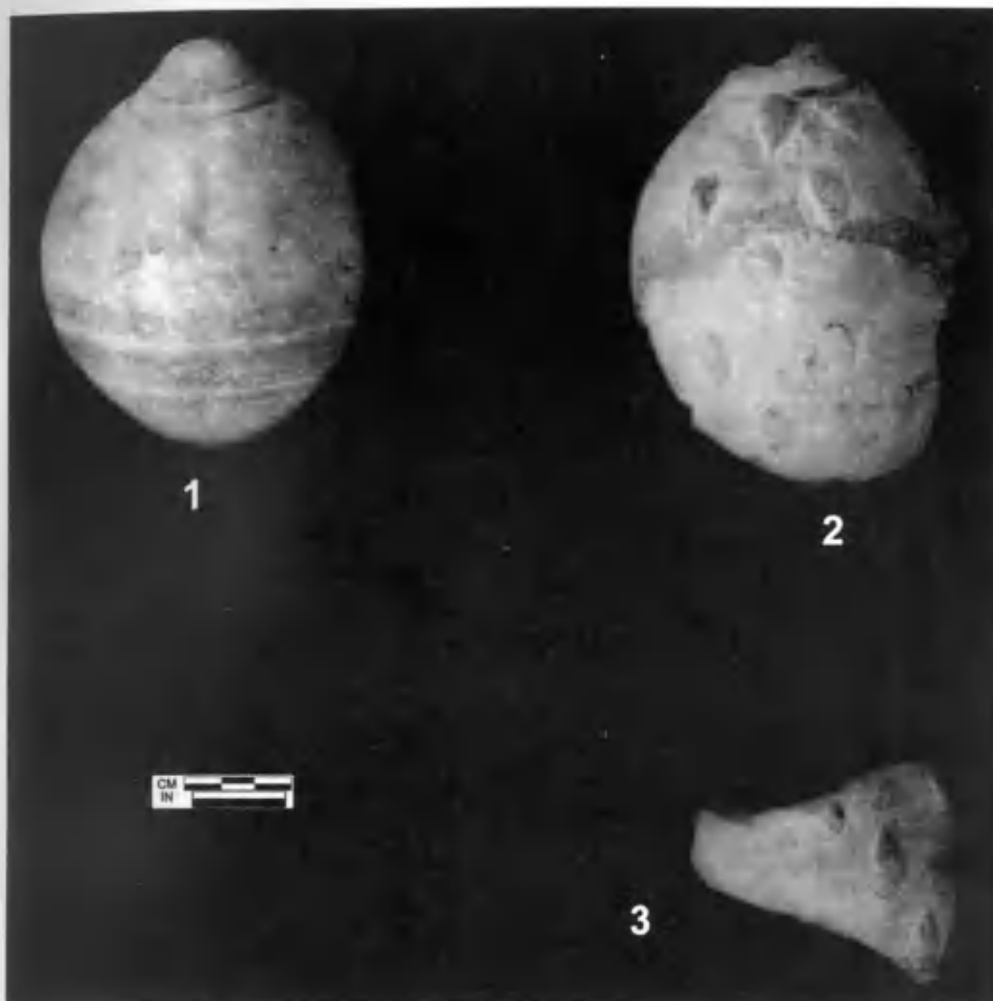
Pl. CXXIX : A lion having two bodies and a head (blackstone)



Pl. CXXX A : Stone discs



Pl. CXXX B : Stone lamps and pans



Pl. CXXXI A : Miscellaneous stone objects



Pl. CXXXI B : Stone object



Pl. CXXXII A : Decorated stone pieces



Pl. CXXXII B : Stone querns and pestles



BEADS

CHAPTER XIII

Beads are mostly used by men and women as an integral part of some ornaments ever since the beginning of the human civilization. Of all the ornaments used by the human beings from time immemorial, beads were considered as the simplest, commonest and the oldest. They were used both by the rich as well as the poor class of people in the society. The former used the precious stone beads whereas the later used cheaper types of beads of bone, shell, clay etc.

Altogether, the excavations at Antichak which yielded a total number of one thousand three hundred and forty-one beads include beads made of semiprecious stones like agate, carnelian, amethyst, jasper, shell, bone and copper. Gold, silver and pearl are rarely found. The terracotta beads form the bulk. It will be seen that semiprecious stones alone account for 72.46% of the total beads with agate, chalcedony and carnelian claiming 32.88, 6.04 and 40.77% respectively. Terracotta amounts for 25.87% of total yield. Amethyst, coral and slatestone etc. were used on small-scale. Ivory, bone, shell, copper, slatestone and coral were not found in early strata. Rest of the materials were discovered throughout.

The important shapes include spherical, barrel, cylindrical, bicone, fluted (*āmalaka*),

areca-nut and plano-convex etc. There are also pendants and *nāgas*. The total number of pendants are nine whereas the *nāgas* are five in all.

The discovery of a hoard of shell disc beads like a single hole button in a large-sized earthen pot, near the mango grove by a villager is not included in the above data. Besides disc, there are some barrel-shaped beads also. The exact purpose of these beads is not yet determined, but it is presumed that the ladies used for adorning their neck in the form of a string or chain. Bigger-sized drum-shaped shell beads were found composed in iron hooks, probably used as chain round the animal's neck.

The discovery of a large number of stone chips, in different shapes and sizes, by the Patna University team, and a fairly large number of unfinished beads discovered from the excavations together, prove that these beads were locally manufactured. The total number of beads in different materials are as follows : agate-441, chalcedony-81, carnelian-64, crystal-51, jasper-49, amethyst-12, glass-274, coral-6, slatestone-6, shell-3, copper-2, bone-1 and terracotta-347.

The selected specimens are described below:

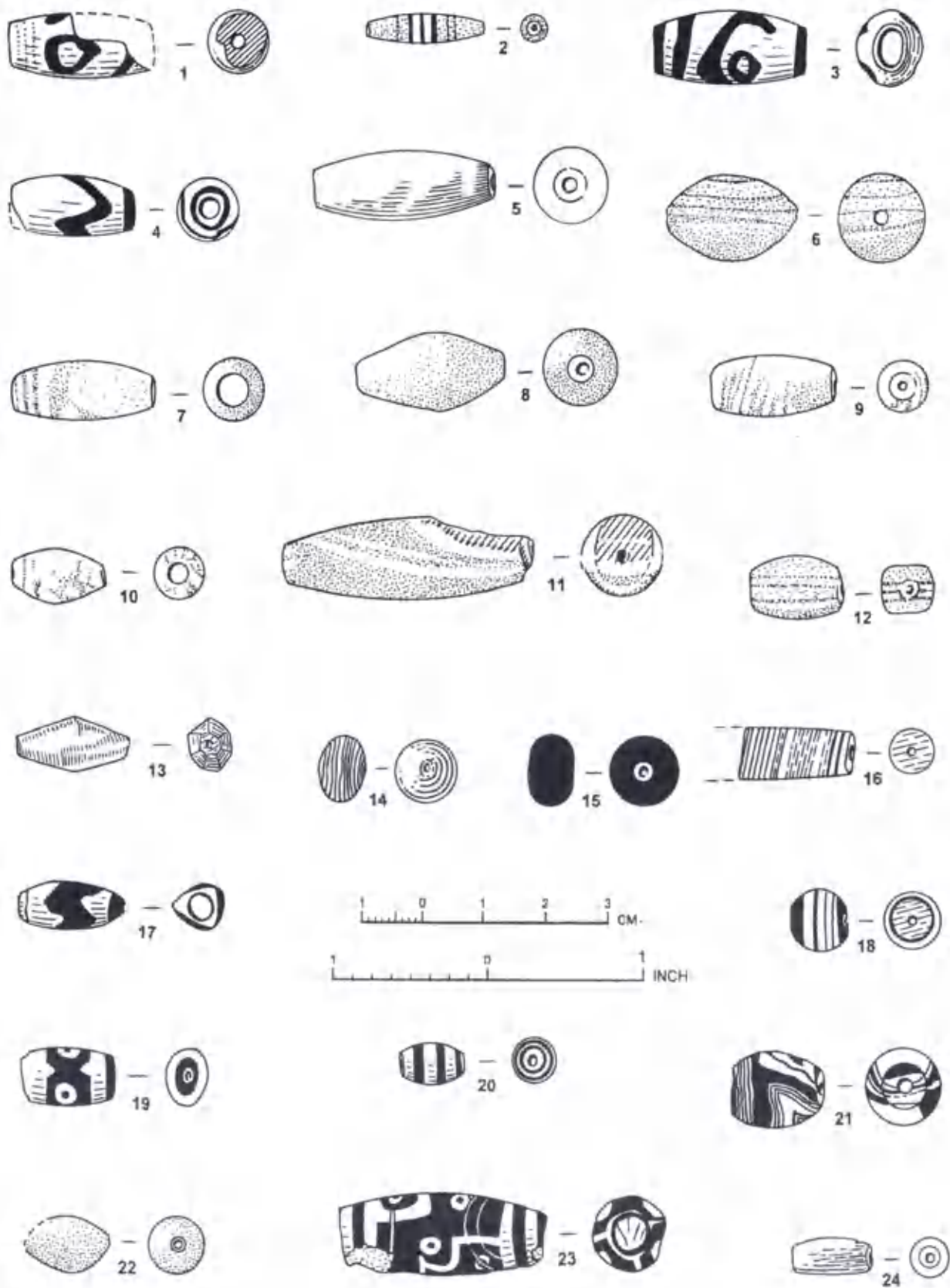


Fig. 32 Stone beads



Pl. CXXXIII : Stone beads

Sl.No.	Reg.No.	Description
Plate CXXXIII		(Stone Beads)
1	1707	Long barrel, circular-banded agate. From mid-level.
2.	2443	Long barrel, circular-banded agate having double white band in middle. From late level.
3.	2124	Similar to No.1707, difference in design, unperforated. From late level.
4.	1174	Long barrel, circular-banded agate decorated (with zig-zag lines), and both the ends are shown with black bands. Well executed but without perforation. From mid-level.
5.	1962	Agate, long barrel, circular decorated (with zig-zag) and circle pattern roughly executed. From mid-level.
6.	2437	Agate, bicone, circular, divided into two colours by a black band across the body. The upper half is light blue and lower is white. From mid-level.
7.	1605	Agate, similar to No. 1174, unperforated and devoid of any design. From mid-level.
8.	2242	Agate, bicone, circular. From mid-level.
9.	2219	Agate, long barrel, circular. From early level.
10.	1531	Carnelian, etched, circular. Drum-shaped. From late level.
11.	1723	Agate, Long barrel, circular, damaged. From mid-level.
12.	803	Marble, long barrel, slightly square. From mid-level.
13.	1060	Carnelian, truncated, bicone hexagonal, barrel-shaped. From mid-level.
14.	955	Agate, circular banded. From mid-level
15.	2068	Circular but slightly elliptical black colour bead. From early level
16.	374	Agate, standard, cylindrical, circular. From mid-level.
17.	1202	Similar to No.1174, unperforated and damaged. From late level.
18.	547	Agate, circular, short truncated, short barrel and banded. From late level.
19.	1700	Agate, truncated, long barrel. From mid-level.
20.	2103	Truncated short barrel, circular banded agate. From mid-level.
21.	503	Truncated short barrel, circular banded agate. From early level.
22.	1158	Chalcedony, short barrel, circular. From mid-level.

Beads

Sl.No.	Reg.No.	Description
23.	1117	Agate, truncated, long barrel, circular, decorated having zig-zag and squares with dots within circles. The entire design enclosed with circular bands on the either edge. Broken and unperforated. From late level.

24. 358 Long barrel, chalcedony. From mid-level.

Plate CXXXIV

1.	1049	Long barrel, circular, carnelian. From mid-level.
2.	1068	Truncated, long barrel, oval agate, slightly damaged. From mid-level.
3.	1313	Bicone agate perforated having an extra incomplete perforation at one end. From mid-level.
4.	113	Spherical agate. From mid-level.
5.	1007	Animal's nail-shaped banded carnelian oval bead, perforated in the upper half. From mid-level.
6.	1783	Spherical banded agate. From mid-level.
7.	200	Spherical etched carnelian. From mid-level.
8.	312	Truncated short barrel etched black band. From mid-level.
9.	1156	Spherical banded agate. From mid-level.
10.	1958	Disc shaped agate, oval, half broken portion missing. From late level.
11.	3124	Short barrel, circular, banded agate. From early level.
12.	2694	Long barrel, circular, banded agate. From late level.
13.	1037	Bicon, circular, banded agate. From mid-level.
14.	1306	Long barrel, banded chalcedony. From mid-level.
15.	2330	Truncated short barrel chalcedony. From mid-level.
16.	2516	Tubular circular banded chalcedony. From mid-level.
17.	2910	Truncated long barrel, circular unperforated. From mid-level.
18.	681	Long barrel, circular, bicone. From late level.
19.	1026	Truncated long barrel, banded carnelian unperforated. From mid-level.
20.	761	Truncated long barrel, banded carnelian unperforated. From late-level.
21.	387	Etched glass bead, plano-convex. From mid-level.

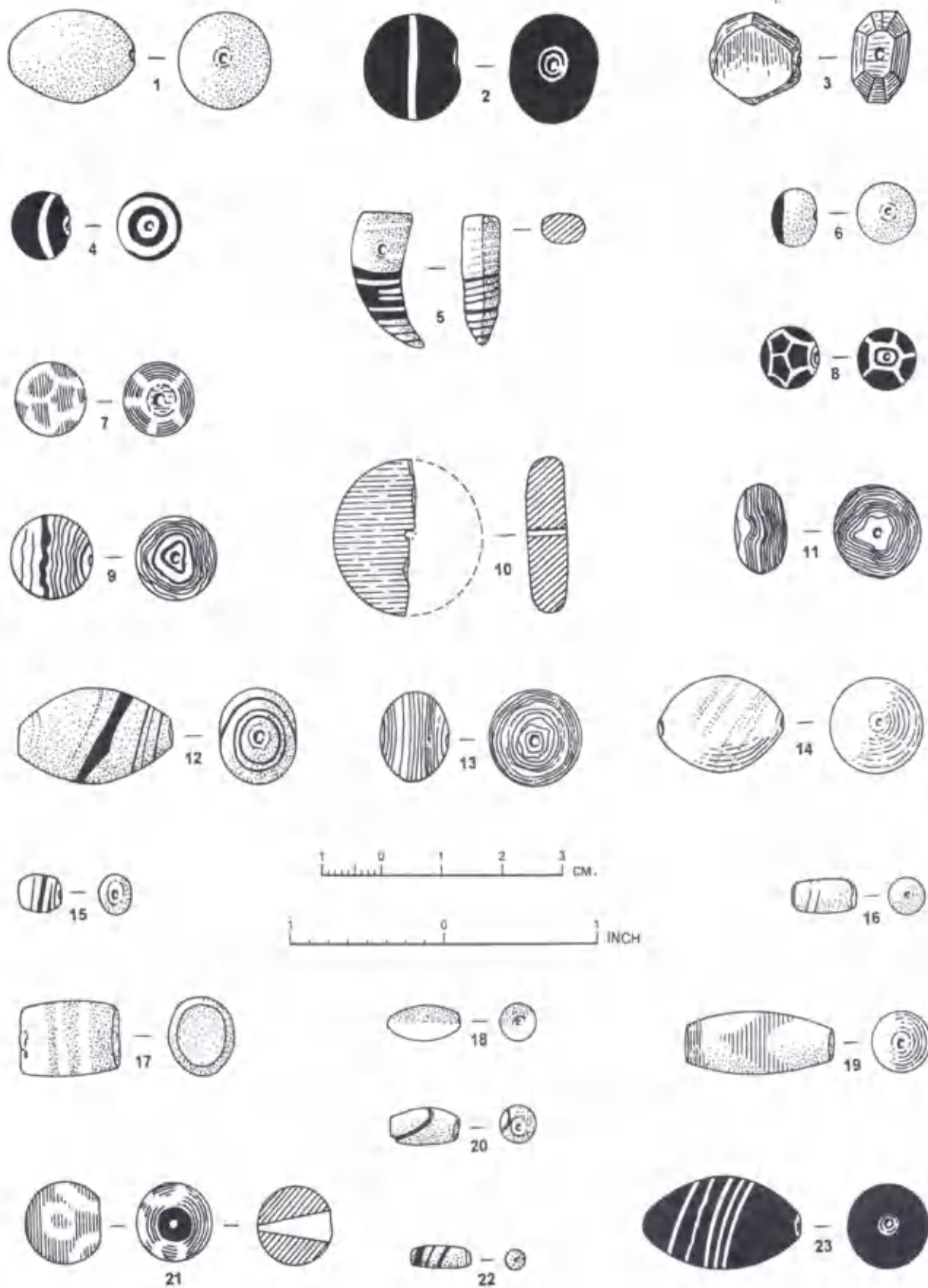
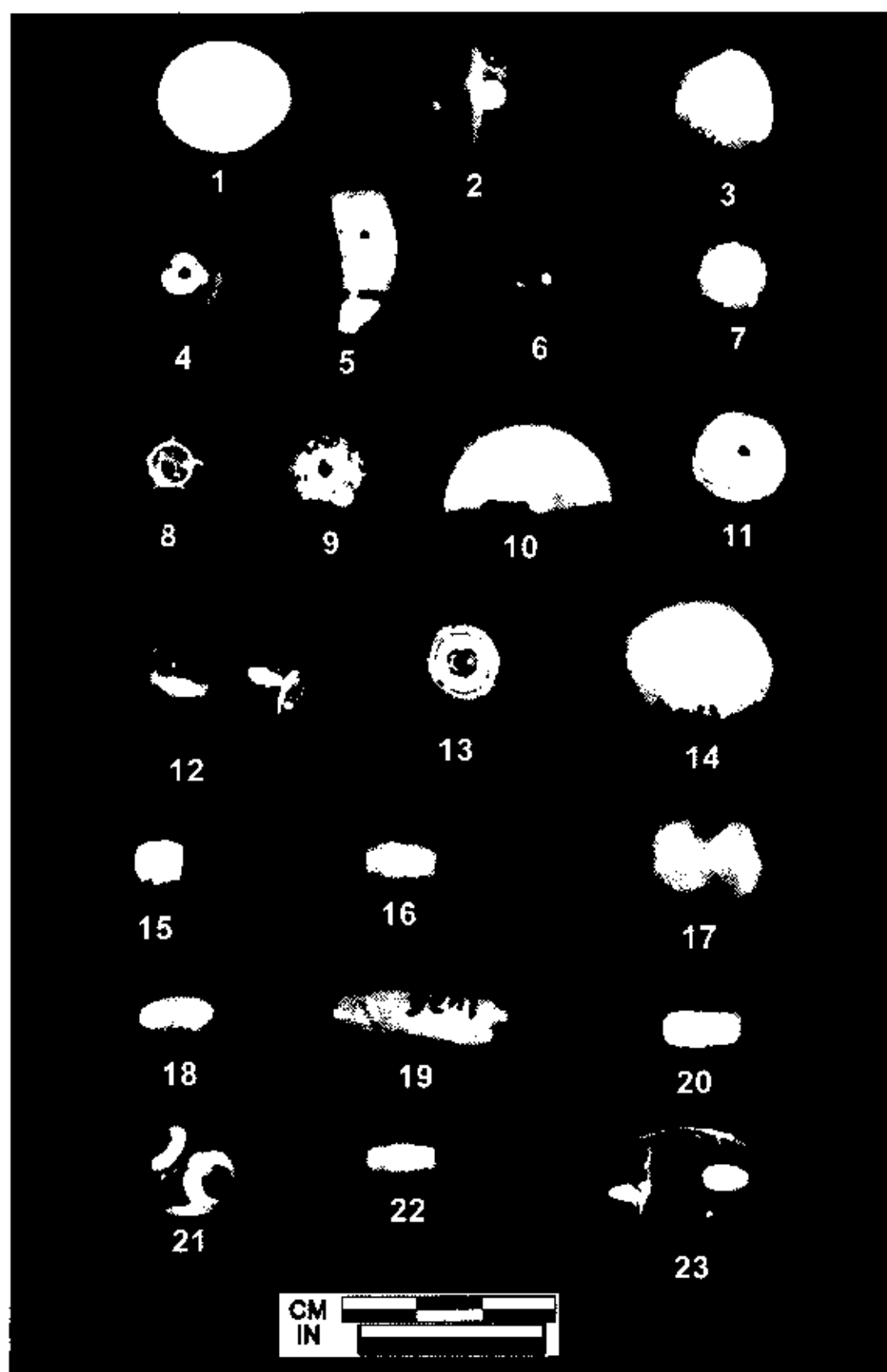


Fig. 33 Stone beads



Pl. CXXXIV : Stone beads

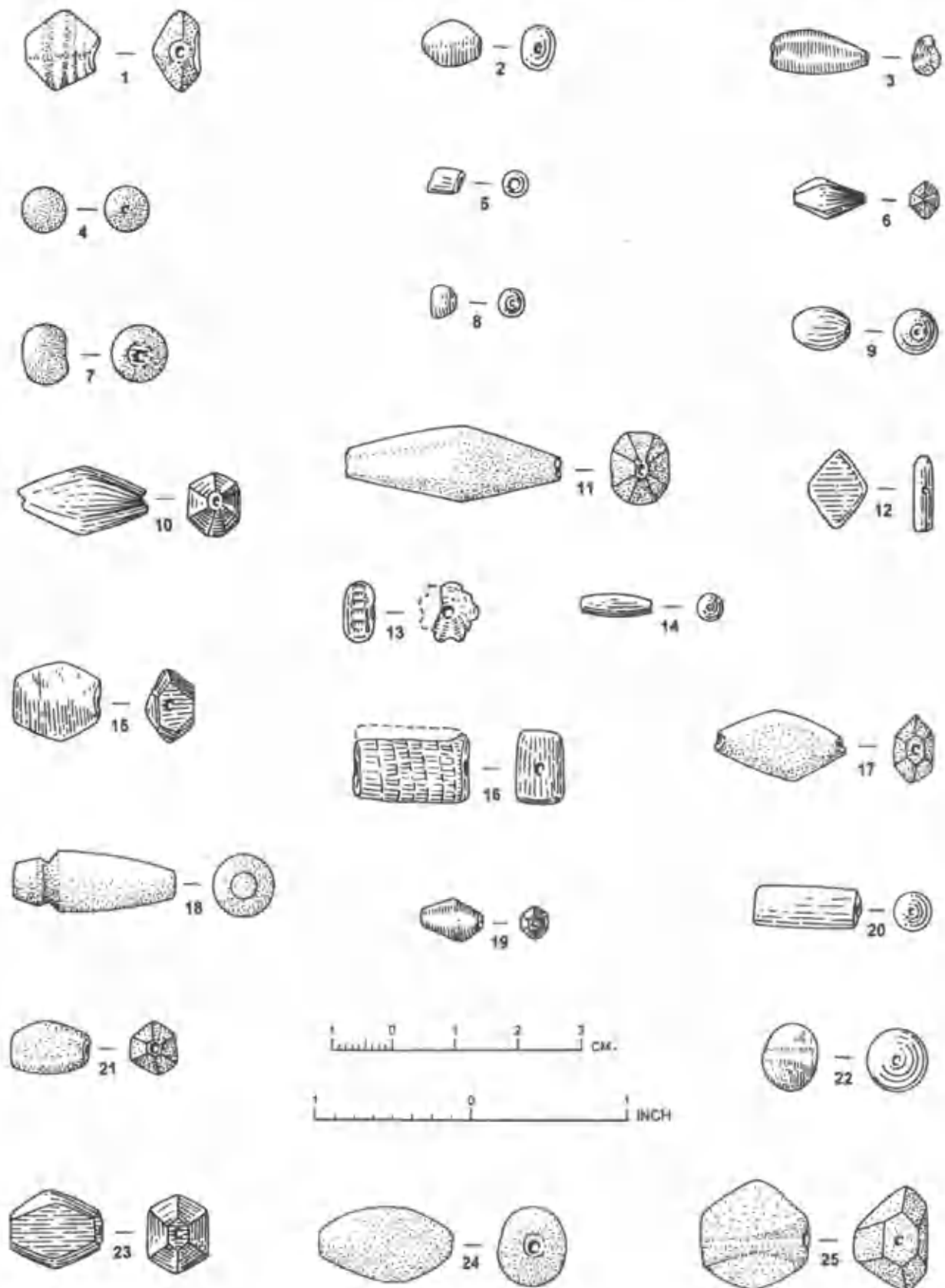
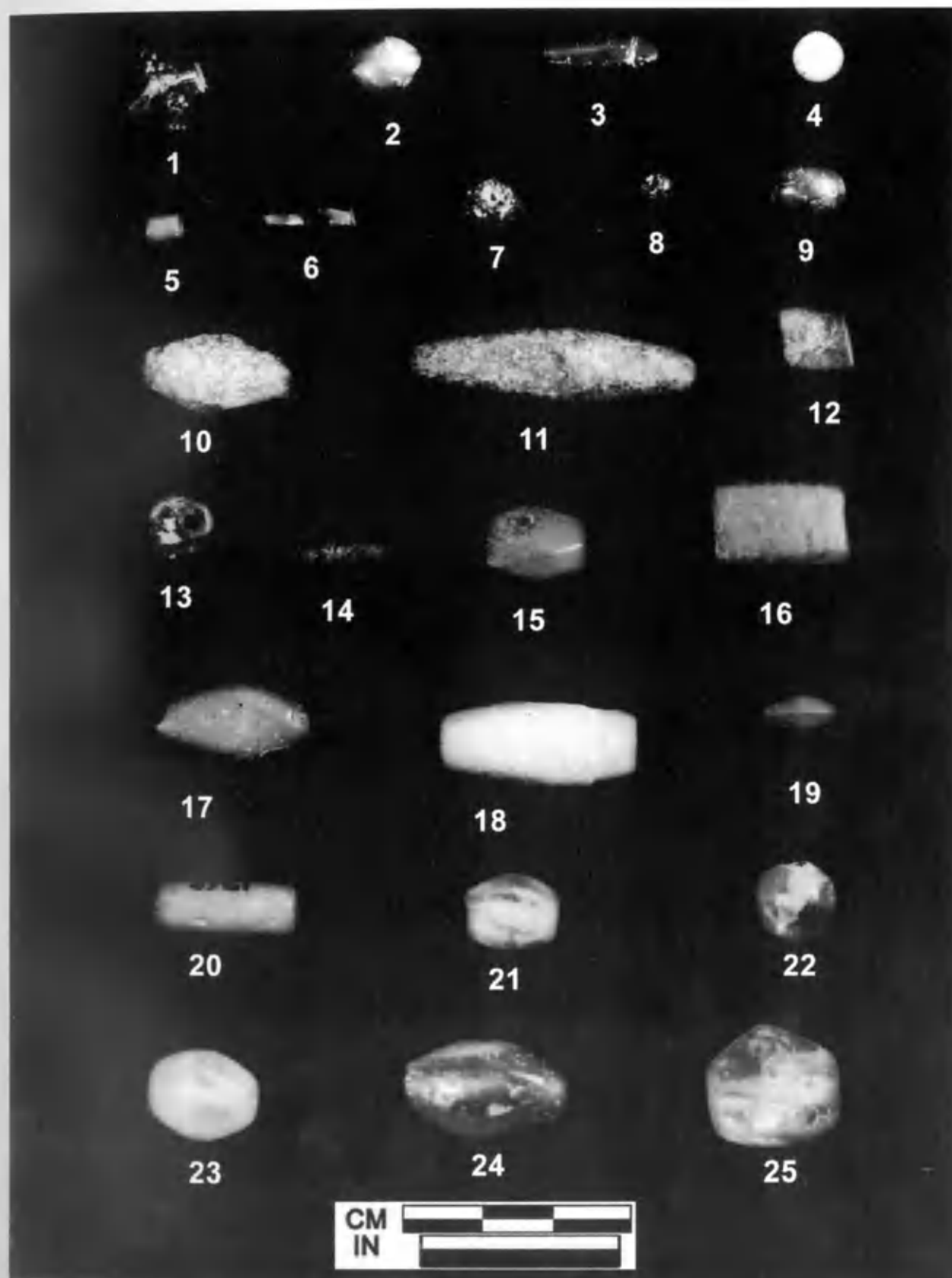


Fig. 34 Stone beads



Pl. CXXXV : Stone beads

Sl.No.	Reg.No.	Description
22.	1848	Long barrel, circular banded carnelian. From mid-level.
23.	867	Long barrel, circular banded agate. From late level.
Plate CXXXV		
1.	2763	Bicone, pentagonal, amethyst. From mid-level.
2.	2822	Short barrel carnelian. From mid-level.
3.	2294	Bicone amethyst, irregular shaped. From mid-level.
4.	721	Miniature spherical, circular, white chalcedony. From late level.
5.	2161	Short tubular, circular, red jasper. From late level.
6.	1827	Bicone, irregular hexagonal, amethyst. From mid-level.
7.	2350	Spherical, amethyst. From early level.
8.	2793	Plano-convex, circular, roughly executed. From mid-level.
9.	1337	Long barrel, circular carnelian. From late level.
10.	703	Bicone octagonal, green jasper. From mid-level.
11.	2076	Bicone, long barrel, octagonal green jasper. From mid-level.
12.	2785	Rectangular green jasper slightly elliptical. From mid-level.
13.	2526	<i>Āmalaka</i> green jasper. From early level.
14.	3039	Long barrel, circular, unperforated dark green jasper. From mid-level.
15.	1175	Truncated long barrel, hexagonal, red jasper. From mid-level.
16.	2081	Rectangular shaped, red jasper. From mid-level.
17.	2019	Bicone, hexagonal, red jasper. From mid-level.
18.	2413	Long barrel, circular with a notch at one end, light green jasper having hole like perforation. From mid-level.
19.	927	Bicone hexagonal, red jasper. From mid-level.
20.	1367	Long tubular, circular, red jasper. From mid-level.
21.	2104	Truncated, hexagonal crystal. From mid-level.
22.	2058	Crystal spherical, circular. From mid-level.
23.	1796	Similar to No. 2104. From mid-level.

Beads

Sl.No.	Reg.No.	Description
24.	2850	Long barrel, circular, chalcedony. From late level.
25.	2816	Truncated long barrel hexagonal crystal. From late level.
Plate CXXXVI		
1.	645	Drop-shaped crystal bead. From late level.
2.	2085	Similar to No. 645. From mid-level.
3.	1131	Similar to No. 645, but slightly thicker. From mid-level.
4.	1482	Truncated, hexagonal, green jasper. From mid-level.
5.	3	Half-cut spherical crystal. From late level.
6.	3038	Spherical, carnelian bead. From mid-level.
7.	7063	Long barrel, octagonal green glass. From late level.
8.	2536	Squattish bead of green glass. From late level.
9.	660	Half cut barrel shaped glass, unperforated. From late level.
10.	1778	Nut-shaped banded green glass bead. From mid-level.
11.	2124	Short cylindrical, circular, yellowish glass. From mid-level.
12.	2762	Top shaped, white banded black glass bead. From late level.
13.	2740	Short barrel elliptical bluish glass bead having metal wire still sticking to the hole. From late level.
14.	2205	Slightly elliptical blue glass bead. One end damaged. From mid-level.
15.	2625	Short drum shaped having one side truncated, green glass bead. From mid-level.
16.	628	Drum-shaped bicone, circular green glass bead. One end damaged. From mid-level.
17.	2489	Truncated blue glass bead with floral design. From late level.
18.	2024	Short cylindrical, circular blue glass bead. From mid-level.
19.	2168 B	Similar to No. 628. Slightly bigger in size. From mid-level.
20.	2756	Drum-shaped bluish glass bead. From mid-level.
21.	1483	Similar as above, slightly bicone. From late level.
22.	1086	Similar as above, but smaller in size. From late level.

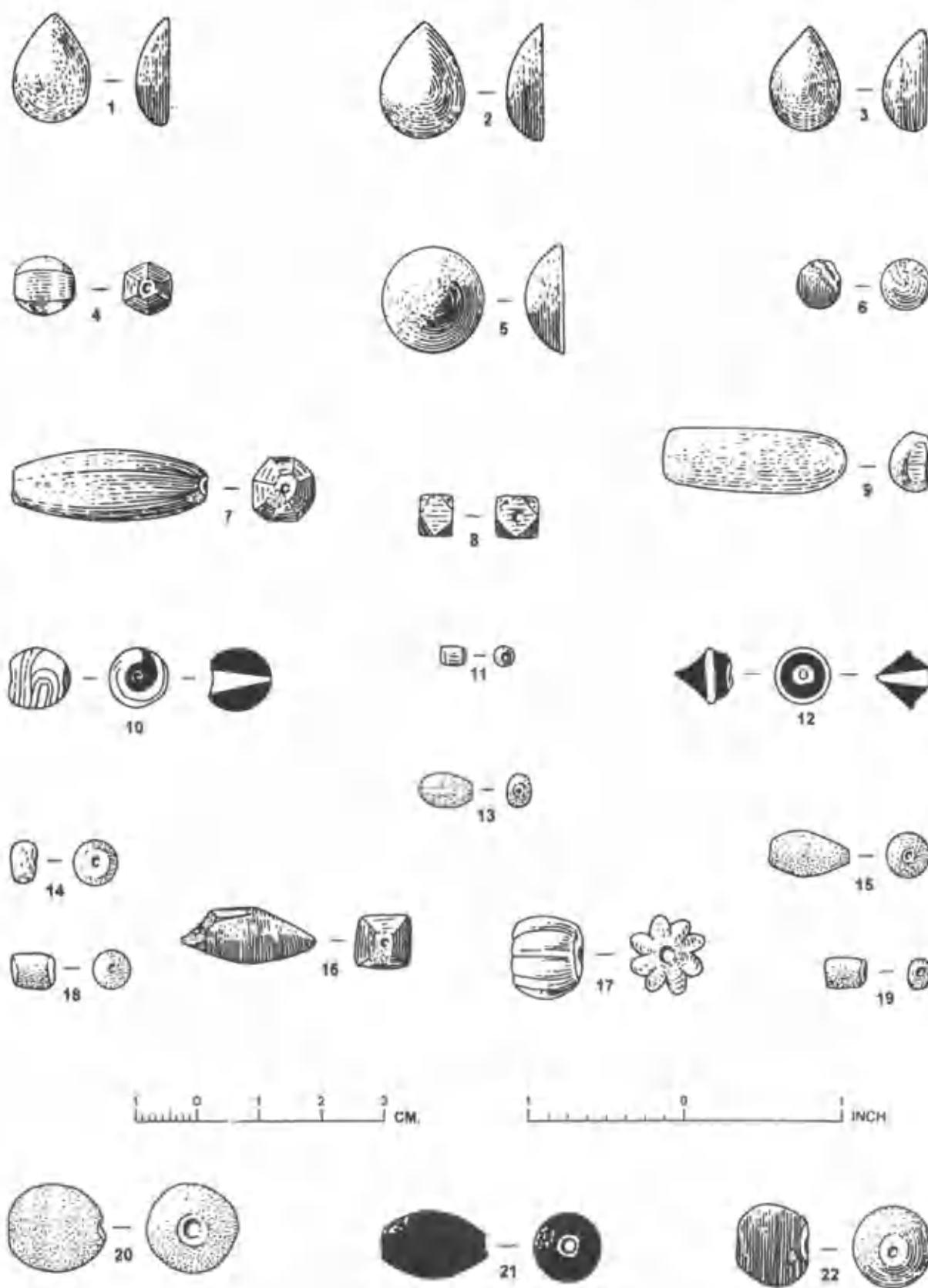
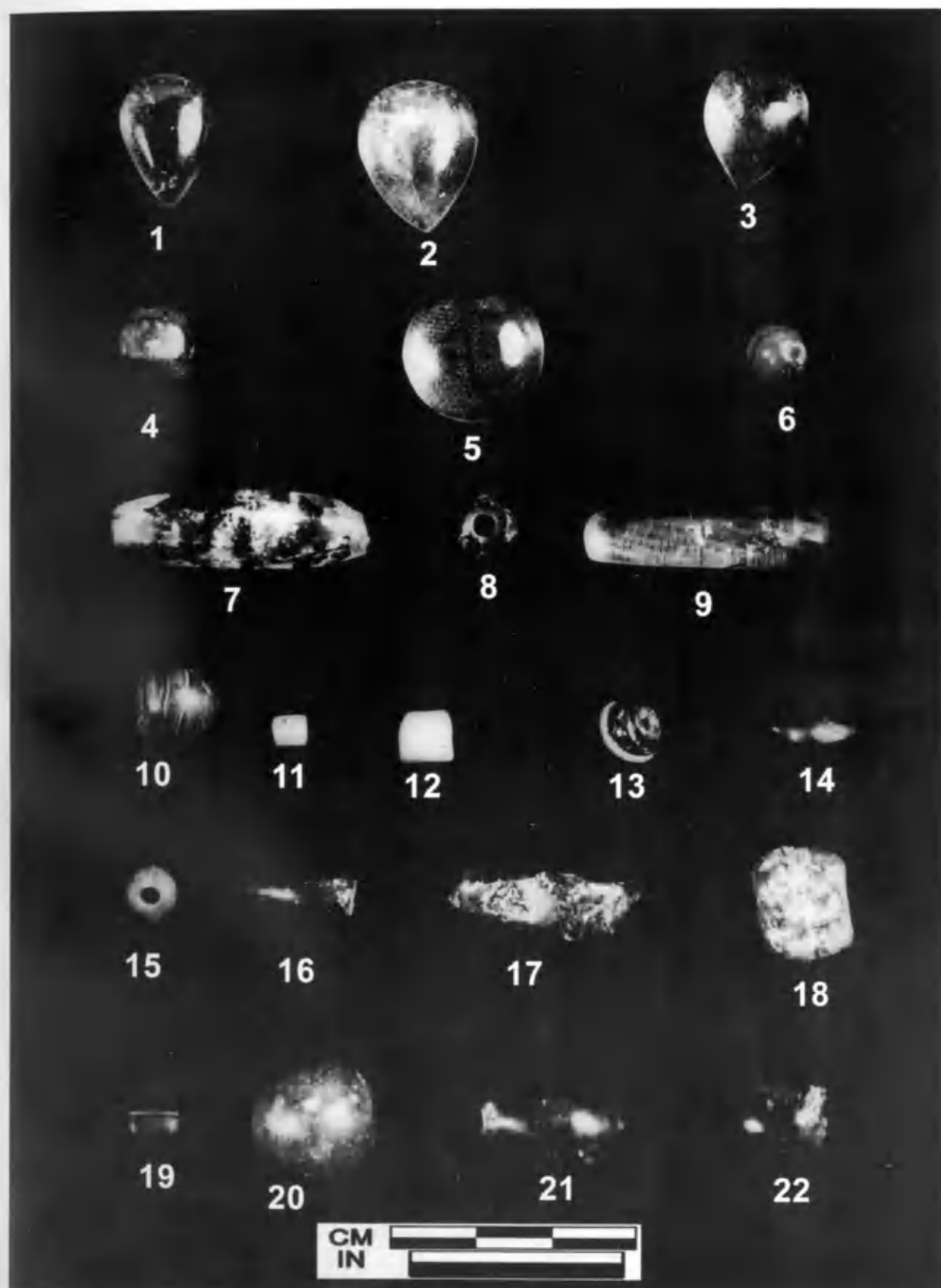


Fig. 35 Stone beads



Pl. CXXXVI : Stone beads

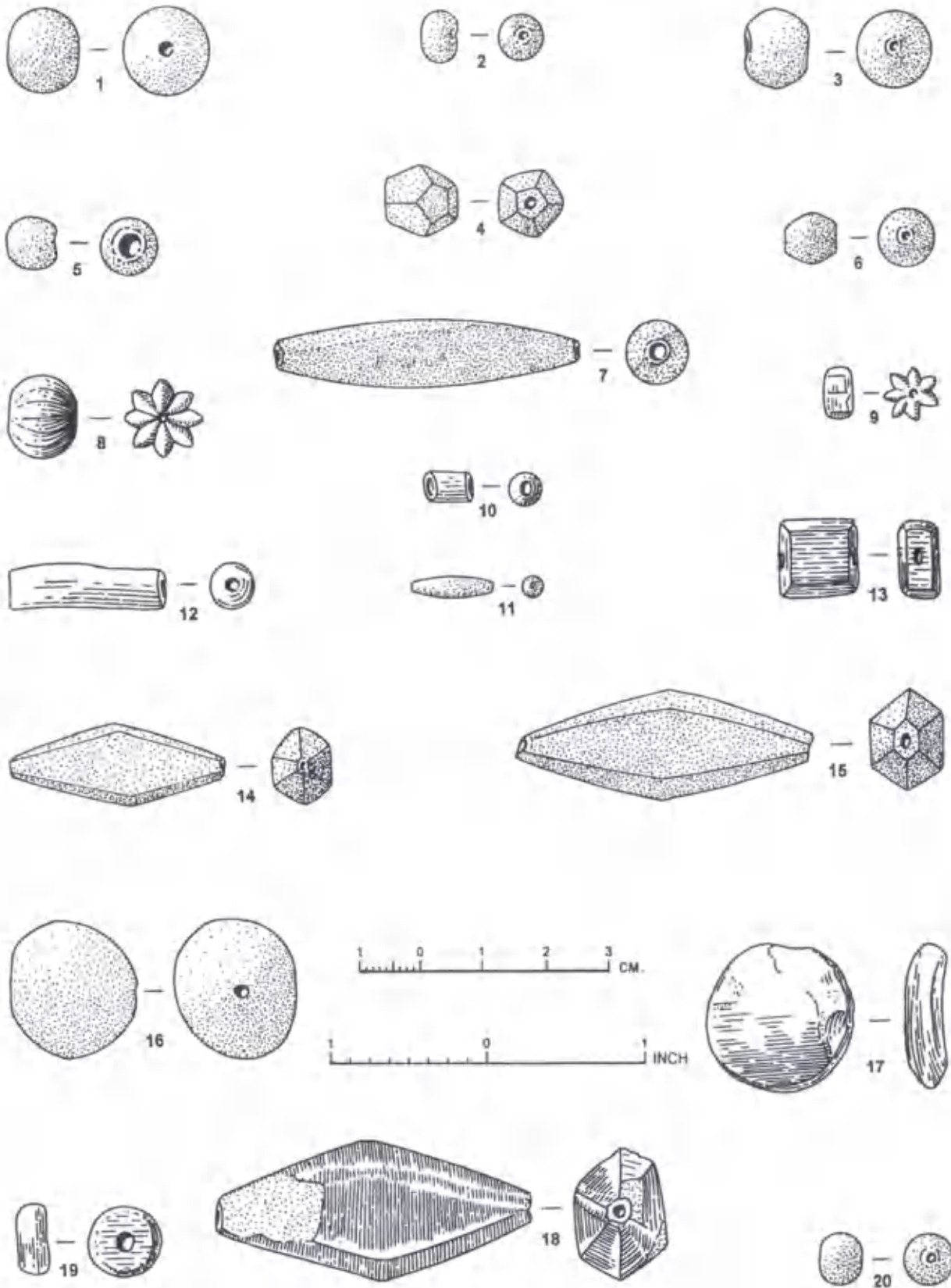
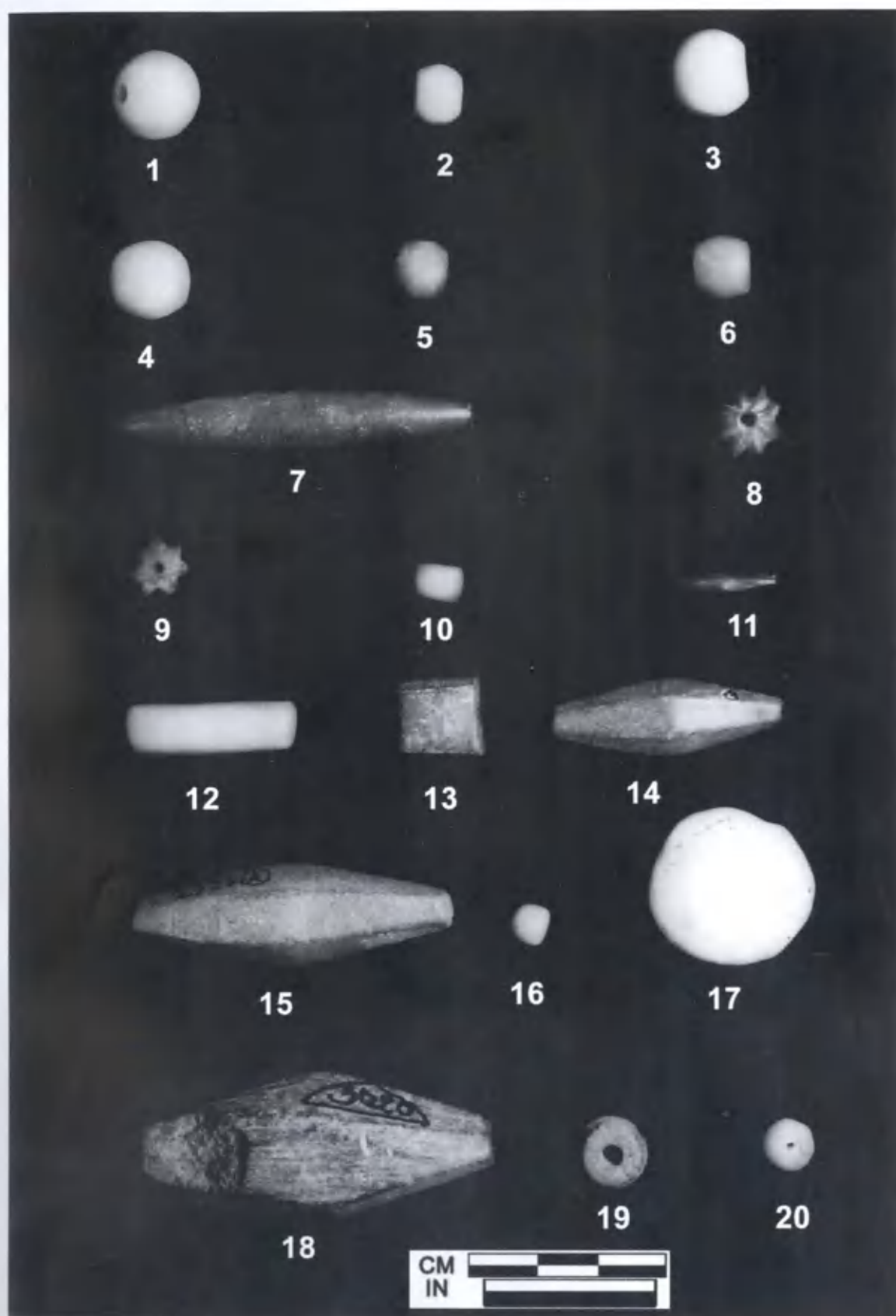


Fig. 36 Stone beads



Pl. CXXXVII : Stone beads

Sl.No.	Reg.No.	Description
Plate CXXXVII		
1.	3071	Hemispherical chalcedony bead. From late level.
2.	1540	Truncated short barrel chalcedony. From late level.
3.	2844	Similar as above, slightly bigger in size. From late level.
4.	386	Pentagonal, chalcedony angular cut bead. From mid-level.
5.	946	Short barrel bluish stone bead. From mid-level.
6.	1451	Similar to No. 2844, slightly bigger in size. From late level.
7.	2945	Long barrel, circular deep green jasper. From late level.
8.	1400	Fluted, decorated jasper bead. From mid-level.
9.	1729	Similar to No. 1400 but smaller in size. From mid-level.
10.	2152	Short tubular stone bead, yellowish in colour.
11.	1972	Long barrel, circular, dark green gasper. From mid-level.
12.	2147	Tubular yellow jasper bead. From late level.
13.	258	Rectangular, flattened, green jasper bead. From late level.
14.	2226B.	Bicone, hexagonal, barrel shaped, slatestone. From mid-level.
15.	2226A.	Similar as above but bigger in size. From mid-level.
16.	1329	Spherical black colour stone bead. From mid-level.
17.	714	Disc-type chalcedony pendant bead. From late level.
18.	3020	Damaged, bicone, barrel-shaped, hexagonal, slatestone bead. From late level.
19.	2798	Short barrel circular bone bead. From late level.
20.	2133	Small spherical chalcedony bead. From early level.



BRONZES

CHAPTER XIII

Only a few bronze icons and figurines were reported from the excavation besides the accidental discovery of bronze icons from the vicinity of this area discovered earlier. Long back, the discovery of about nine bronze images was made by a contractor who was quarrying *kankar* in the village Chandipur. These relics were discovered in an earthen pot. The contractor collected those pieces and handed them over to a Pandit at Vateshwarasthana, a religious place near the site. In course of time, one of the best pieces of Vajratārā in sitting posture in the centre of an archaic lotus, about 20 cm in height went to the Indian Museum, Calcutta (Kolkata). The lotus is resting on a pedestal and it contains eight petals, each containing the figure of a goddess in relief on its inner side. These eight figurines are alternately seated and standing in a bent attitude. In the centre goddess Tārā is there.

She is eight-armed and is otherwise carved very exquisitely in silver on bronze base. The head-dress is fashioned like a *stūpa*. The lotus expands and closes, hiding and exposing inside figures by skillful mechanism. When the petals fold together, the top, which is in the form of a votive *stūpa*, tightens and gives it the appearance of a lotus bud. This relic of priceless value, evidently on stylistic basis, could be assignable to the tenth century AD, if not earlier.

The present excavations so far have yielded altogether six pieces of bronze figurines out of which two represent animal figurines and the rest four represent Buddhist deities. Besides these, about five more pieces were procured by the author from the possession of some of the villagers. The description of the figurines discovered from the site is as follows-

Plate. CXXXVIII (*Śiṃhanāda Lokeśvara*)

Sl.No. Reg.No.

Description

A

1. 3125 Figure of an unidentified Buddhist deity seated on a single petalled-lotus, raised platform in *lalitāsana* (right leg bent with the knee upwards and the feet resting on the base of the pedestal, the left leg bent horizontally also resting on the base of the pedestal). The figure is 7.5 cm high, 5 cm without pedestal. The deity is single faced (badly corroded) and four-armed. The portion from the wrist of the upper right hand is missing; the lower right hand holds a jewel-like object. Similarly the upper left hand holds a book whereas the lower left hand touches the base of the pedestal, where a noose-like object is noticed. He wears a single string necklace, armlet and bangle. There is a *jaṭā-mukuta* on its head. The complete figure is very much worn-out. The figure was procured from a villager,



Pl. CXXXVIII B : Standing crowned Buddha (bronze)



Pl. CXXXVIII A : Siṃhanāda Lokeśvara (bronze)

Sl.No.	Reg.No.	Description
		From the description so far available, the figure may be identified as the figure of Simhanāda Lokeśvara, whose icon was not found either in stone or in bronze. He is known from the painting with inscription found in the Machandamahāl <i>viḥāra</i> of Kathmandu, Nepal. A sketch of the painting is published in Bhattacharya's <i>Buddhist Iconography</i> . Here the figure is shown seated in <i>bhadrāsana</i> or in the European fashion on a raised seat placed on the lotus. In his two right hands he carries a sword and a jewel while the two left hands hold a book and a noose. We get a great similarity in the two figures discussed above with only difference being in the style of sitting, otherwise their attributes are the same. On the basis of the similarity, the figure may safely be identified with that of Simhanāda Lokeśvara and the deity has for the first time been found in bronze.

Plate. XXXVIII-B (Standing Buddha)

B

1.	2	Figure a of crowned Buddha standing on a double lotus circular pedestal (hollow within). It is 12 cm high with pedestal, which is 2 cm high and is in round whereas the back side is flat. The palms of both the hands are broken and missing. The right hand is raised in <i>abhaya-mudrā</i> and the left holds the hem of the upper garment. The robe covers both shoulders and ends on both sides of the body in a fold in the shape of a swallow's tail. This image was procured from a villager.
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Plate. CXXXIX-A (Seated Buddha)

A

1.	1902	The icon (8 cm) with pedestal (2 cm) is in round and the backside is fairly well-finished. The <i>ushmīsha</i> is conical and the rendering of the spiral curls is stylized. The chest of the strongly built body is inflated in order to convey the idea of the controlling of the breath. A faint smile plays on the placid face with half closed eyes and somewhat meditative expression. In <i>bhūmiśparśa-mudrā</i> (the attitude of touching the earth), the figure is seated on a double lotus pedestal. The right shoulder is bare. The short flap on the left shoulder is indeed one of the most characteristic arrangements of the Buddha's robe in the Pāla period, showing only the usual line distinguishing the robe from the body. On the petals of the lotus pedestal in the back, there is an inscription in late Brahmi script of ten letters suggesting that the image belongs to the chief architect namely ' <i>Vaḥakāya</i> ' and belongs to the early tenth century AD. This image was purchased from a villager.
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Pl. CXXXIX A : Seated Buddha (bronze)



Pl. CXXXIX : Vajrapāṇi Avalokiteśvara and seated Buddha (bronze)

Bronzes

Sl.No.	Reg.No.	Description
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Plate, CXXXIX-B-1 (Vajrapāṇi Avalokiteśvara and Seated Buddha)

B

- | | | |
|----|---|--|
| 1. | 1 | The icon (8 cm) with pedestal (1 cm) (standing in <i>tribhaṅga</i> posture) is interesting on account of the superb expression of the placid and serene face. On the pericarp of a <i>viśvapaṇḍita</i> with a lotus stalk coiling his left hand and palm resting against the thigh, he carries a thunder-bolt in his right palm (front-visible) held upwards near the navel. |
|----|---|--|

The figure is dressed in an *antarīya* fastened by a girdle of two beaded cords with a knob-like clamp (jewelled buckle) and a folded *uttarīya* seen crossing his left shoulder. He is richly jewelled wearing an armlet of single string with a dot-like central piece, a beaded chain around his neck with a pendant, double stringed girdle, a beaded *upavīta*. It also wears a single bangle in each wrist. He bears a high conical *mukuta* with an ornate projection. At the apex of the *mukuta* is a *stūpa* shaped finial. On either side of the head is the fan-shaped end of a ribbon. The figure was discovered in course of regular excavation.

Plate, CXXXIX-B-2 (The Buddha in *bhūmisparśa mudrā*)

- | | | |
|----|---------|--|
| 2. | Missing | It is similar to No. 1902, but slightly smaller in size. |
|----|---------|--|

Plate, CXL-A (Seated Tārā)

A

- | | | |
|----|------|--|
| 1. | 3174 | Seated figure of Tārā on double lotus base, abraded with a pearl border. It is 8 cm high (6 cm without pedestal). The goddess has placed one leg on the base while the other is pendant and supported on a lotus emerging out from the pedestal. Her right hand rests on the right knee with palm open outwards in the gesture of charity. Her hand is raised and holds a stalk emerging from the base and bearing an open lotus flower above shoulder by a strut. The goddess wears a striated lower garment (<i>dhotī</i>), a girdle and a series of long and short necklaces with a pendant between her breasts as well as the sacred thread. Her head is decorated with a <i>tiara</i> with three projections of floral design. Her hair is gathered in a large curled-bun above and to the proper left of the head. In front of it is a pointed ornament of elaborate floral design. At the back of its head are two splayed ribbon ends joined by a tubular metal strip. This figure was procured from a villager. |
|----|------|--|

Plate, CXL-B (Mañjuśrī)

B

- | | | |
|----|------|--|
| 1. | 2381 | The figure is in a good state of preservation and it is 8 cm high with pedestal. |
|----|------|--|



Pl. CXL B : Mañjuśrī (bronze)



Pl. CXL A : Seated Tārā (bronze)

Bronzes

Sl.No.	Reg.No.	Description
		1 cm. The modelling of the image with its well built physique can be dated to the tenth century AD. Dressed in an <i>antarīya</i> crossing both the hands and both the ends touch the thigh of the figure held by a solid girdle with a circular clasp. The two-armed Mañjuśrī is bedecked with beaded anklets, <i>valayas</i> , solid armlets with a circular clasp, a solid <i>upavīta</i> , earrings, necklace having a rectangular pendant and a crown with three triangular projections. The coiffure is arranged in three locks of hair and the end of the ribbons is shown like fans on a circle on either side of the shoulders. With calm facial expression, the figure is seated cross-legged on an oval shaped pedestal. In his raised right hand a sword is held aloft above the head. The left palm is near the chest holding a manuscript or a book. The figure has come from the regular excavations. A similar figure is exhibited in the British Museum, London. There are slight differences between them especially in the form of pedestal, sword and the flower (<i>nāgakeśara</i>). According to the records of the British Museum, the icon was purchased from Peking.

Plate. CXLI-A-1 (Avalokiteśvara)

A

1. 7971 The figure is relatively a small one being 5 cm high including the pedestal which is 1 cm and worked in round. The figure is in sitting posture. Stylistically, the figure does not appear to be earlier than the twelfth-century AD as the workmanship appears to be very crude and inferior.

Clothed in an *antarīya* held by a beaded girdle and an *uttarīya* tightly worn in an *upavīti* fashion, the two-armed god is bedecked with anklets, *valayas*, armlets with a floral central piece, a necklace and also with a floral central piece and high conical stylized crown. The figure is seated in *lalitāsana* posture on a lotus petalled circular stand with his right foot resting on a small lotus emerging out of the pedestal. With his right palm in *varada-mudrā* he holds the stalk of a lotus in his left hand placed on the seat. The figure was discovered in course of regular excavations.

Plate. CXLI-A-2 (Maitreya)

2. 839 Worked in round and with the backside fairly well finished, the icon is 5.4 cm high including the pedestal, which is 2 cm high and on artistic basis, it can be dated to the tenth century AD, if not earlier. The figure with an *upavīta* is without upper garment. Any trace of lower garment is negligible. The figure is sitting on an oval high seat which is resting on a double lotus pedestal (hollow within). Its physical frame is characterized by a tall but strongly built slim body. It has a round smiling face with a somewhat sharp chin. Despite its being devoid of ornaments, the icon gives the feeling of over ornamentation, like high *jaṭā-mukuta* and the luxuriant branches of *nāgakeśara* flower with



Pl. CXLI A : Avalokiteśvara and Maitreya (bronze)



Pl. CXLI B : Boar and Dog (bronze)

Bronzes

Sl.No. Reg.No.

Description

decorative effect on the sides. The hair is arranged with coiled locks falling on shoulders, the rest of the hair is arranged on the crown in an elaborate *jaṭā-mukuta* bearing the representation of a *stūpa*. Loops of the ribbon that tie the hair are seen fluttering on both sides of the head.

The head of the icon is tilted towards his right. With a charming face *Maitreya* is seated in *lalitāsana* posture on the base of a double lotus petalled pedestal. His right foot rests on the left thigh, while the left foot is perched on a small lotus. It was also discovered in course of regular excavations.

Plate. CXLI-B-1 (Boar)

B

1. 1809 It is an interesting figure of a boar accompanied by seven pigs, three on either side and one below its neck. They all are standing on a rectangular four footed-pedestal. This indicates the important position the animal was given. It is 3 cm high without pedestal. A similar boar was discovered from the village Bhelawar in Nālandā district and is at present in the possession of the State Museum, Gaya. This figure must be of some religious significance otherwise there was no need for providing pedestal to the animal. In Hindu mythology, *Varāha* is considered as one of the *avatāras* of Vishnu. What is its significance in Buddhist religion, is yet to be determined. Perhaps it may represent the idea of *Mārīchī*, a Buddhist female deity.

Plate. CXLI-B-2 (Dog)

2. 2053 It is a tiny figure of a dog 3 cm high whose breed is possibly not known in India. It has a heavy head with broad mouth and raised leg and long neck keeping straight and the rear leg half folded. At Antichak a fairly large number of terracotta dog figurines were discovered from the excavation. It is not yet determined as why such a large number of dog figurines were found here.



COPPER OBJECTS

CHAPTER XIV

A total number of four hundred ten (410) copper objects were collected from the excavations. Out of these, nine (9) are from surface collection. There are 102 bangle pieces, 78 rings, 12 antimony rods, 55 wire pieces, 95 objects of indeterminate use. 34 pieces are fragments of pots and vessels. There are 6 trinkets, 3 lamps and 24 miscellaneous objects.

The bangles vary in designs, shapes and sizes. Accordingly, these can be divided into four categories such as wire bangles, decorated bangles, plain bangles of thick variety and plain bangles of thin variety.

Following is the description of the selected specimens:

Plate, CXLII (Vase)

Sl.No. Reg.No.

Description

A

1. 3181 A globular pot with upper portion missing and having a flat base. It was found from a baulk cutting.
2. 3112 A spouted *lotā* with a prominently flared out flattened rim having a perforation on the edge with a narrow neck globular body and a concave circular base. The diameter of the rim is 10 cm and its height is 15.4 cm.

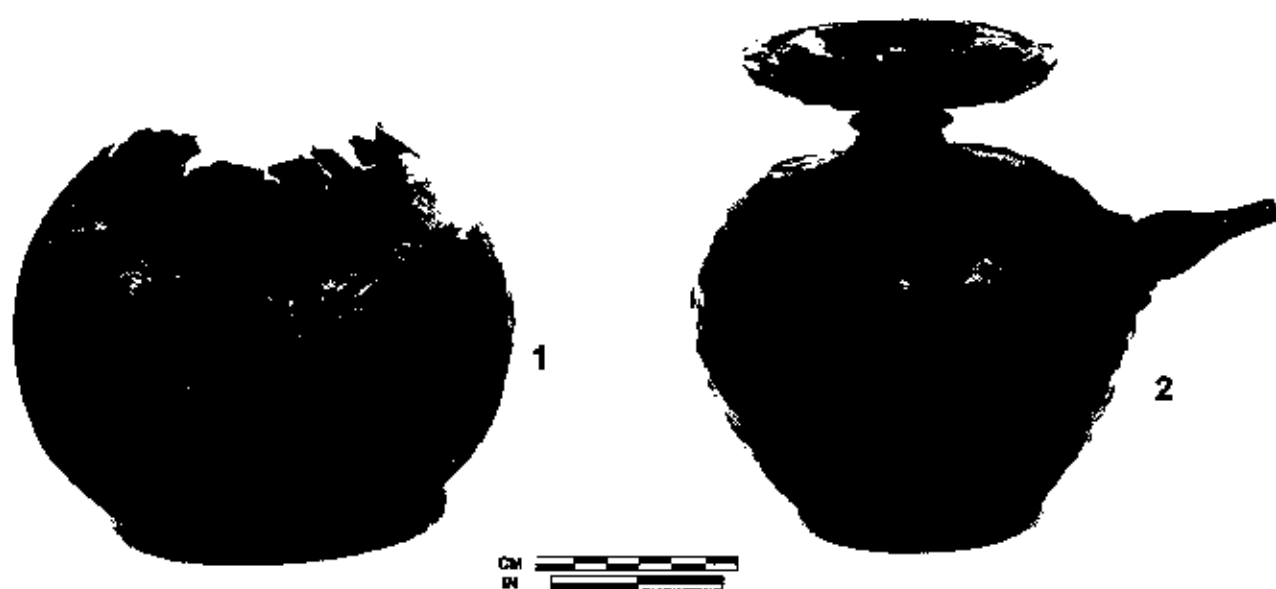
Bangle

B

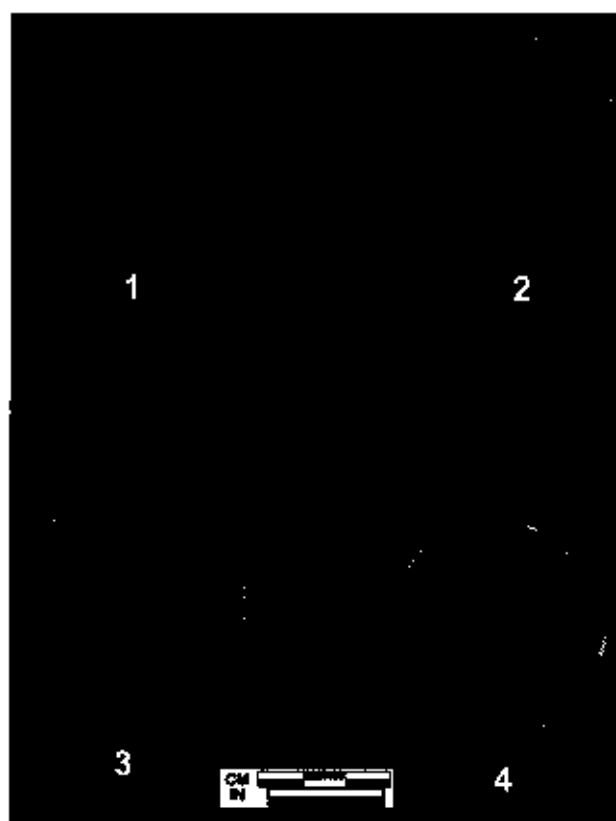
1. 2231 Wire bangle of round section, ends unfused, diameter 5 cm.
2. 2269 Wire bangle, flattened ends unfused, diameter 5 cm.
3. 2579 Similar as above. Diameter 5 cm.
4. 297 Similar as above. Diameter 5 cm.

C

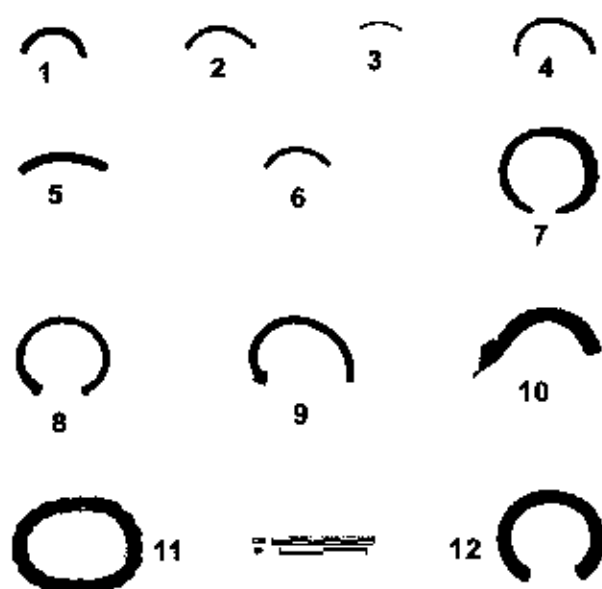
1. 2505 Fragment of a small bangle with rope design. Circular section, diameter 3 cm.
2. 2182 Similar as above.
3. 2801 Fragment of a bangle with beaded design. Circular section.



Pl. CXLII A : Copper vases



Pl. CXLII B : Copper bangles



Pl. CXLII C : Copper bangles

Copper Objects

Sl.No.	Reg.No.	Description
4.	1530	Fragment of a bangle with bead and knot design.
5.	685	Similar as above but smaller in size.
6.	649	Fragment of a bangle with criss-cross design intervened by three vertical lines and a bead and again three vertical lines. Circular section.
7.	2990	Unfinished bangle with beaded design and some unworked raw material left sticking to one side, which was to be detached probably, but could not be done. Unfused ends, diameter 5.8 cm. It is a complete piece.
8.	2726	Bangle with beautiful beaded design. Similar as above but in this case large part of the bangle left unworked. Diameter 7.5 cm complete.
9.	2108	Complete bangle with unfused knobbed ends, decorated near each knob by two vertical lines, a cross and again six vertical lines. Diameter 5.4 cm.
10.	654	Fragment of a bangle with a prominent conical knob and circular section. The conical knob is decorated with lines of dots. The end portion near the knob is decorated with three vertical lines and then by a series of slanting lines forming the top of an arrow.
11.	1003	A beautiful bangle fashioned like a rosary. Circular in section, it is complete with a slight bend.
12.	2993	Thick and heavy bangle with unfused heavy ends. Three-fourth of the body on sides is decorated with vertical lines and dots. Oval section.

Plate. CXLIII (Plain Bangle of Thick Variety)

1.	2814F	Complete bangle with unfused bulbous ends, heavy, thick and oval section. Diameter 6.8 cm.
2.	2814C	Similar as above but smaller in size and the ends are pointed. Diameter 4.8 cm.
3.	2993	Bangle with unfused ends. It is heavy and thick. Rectangular in section. Diameter 6.2 cm.
4.	2814G	Similar as above. Diameter 5.8 cm.
5.	2814A.	Similar as above. Diameter 5.8 cm.
6.	2814E	Bangle with unfused ends. It is heavy and thick. Oval in section. Diameter 5.9 cm.
7.	2814B	Similar as above. Almost circular section, ends are very close in this example. Diameter 6.2 cm.
8.	2814D	A very heavy and thick bangle with unfused ends. Circular in section, the diameter is 6.7 cm.



Pl. CXLIII ; Copper bangles

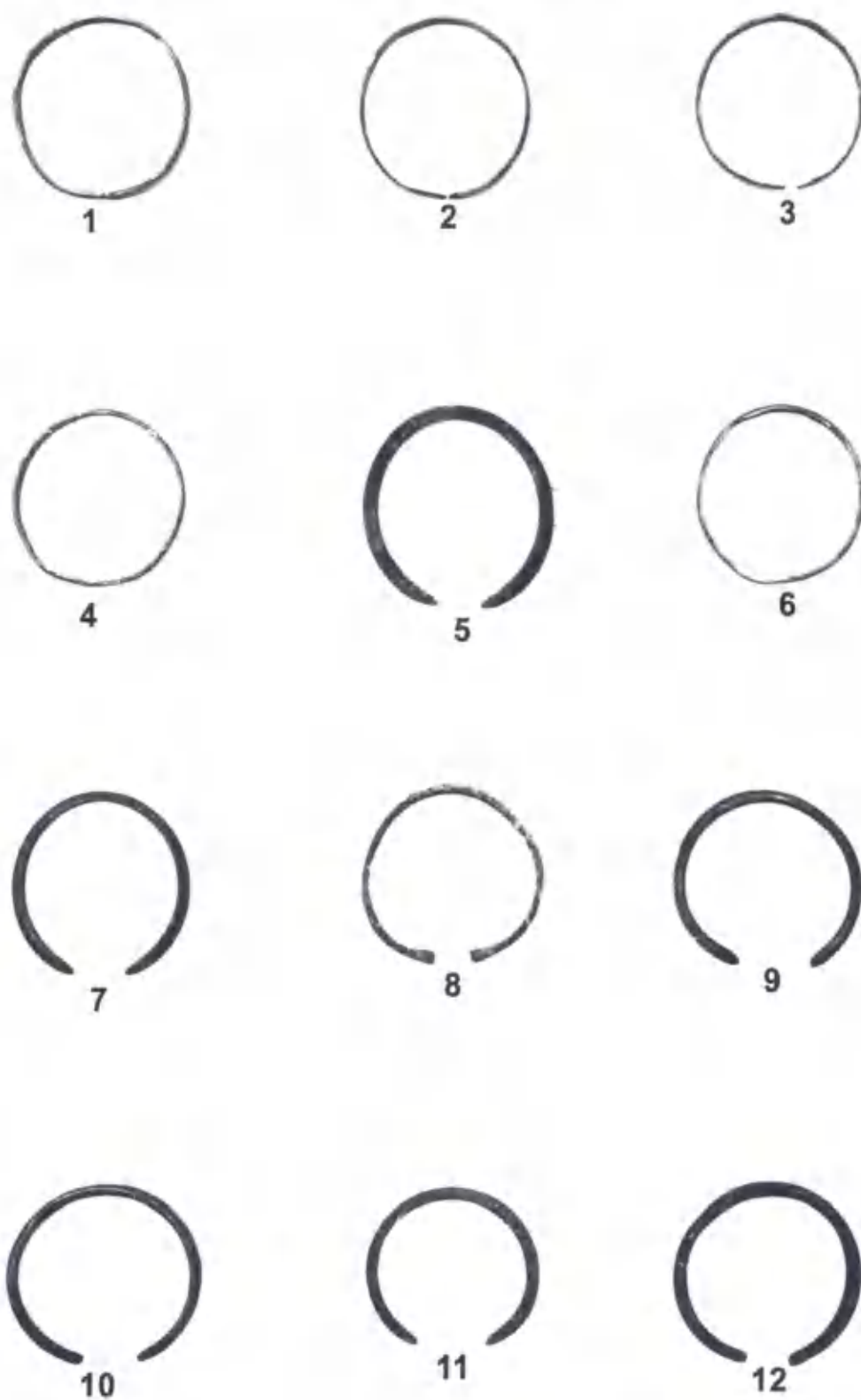
Copper Objects

Sl.No.	Reg.No.	Description
Plate, CXLIV (Plain Bangle of Thin Variety)		
1.	27A	It is a thin sheet bangle with unfused ends. The ends are almost touching each other. Diameter is 5.3 cm and is circular in section.
2.	2814I	Similar as above.
3.	2814J	Similar as above.
4.	27	Similar as above.
5.	1359	Bangle with unfused pointed ends. Triangular in section. Diameter 5.7 cm.
6.	2814H	Similar to No. 27A.
7.	1307B	Bangle with unfused rounded end but sharp edge and also with a midrib. It is triangular in section. Diameter 5.3 cm.
8.	2393	Bangle with unfused rounded ends. Oval section. Diameter 5 cm.
9.	2393B	Similar as above. Diameter 5.7 cm.
10.	2389A	Bangle with unfused flat ends. It is rectangular in section. Diameter 5.7 cm.
11.	2472	Bangle with unfused knobbed ends. It is oval in section. Diameter 5.4 cm.
12.	2990	Similar as above. Diameter 5.5 cm.

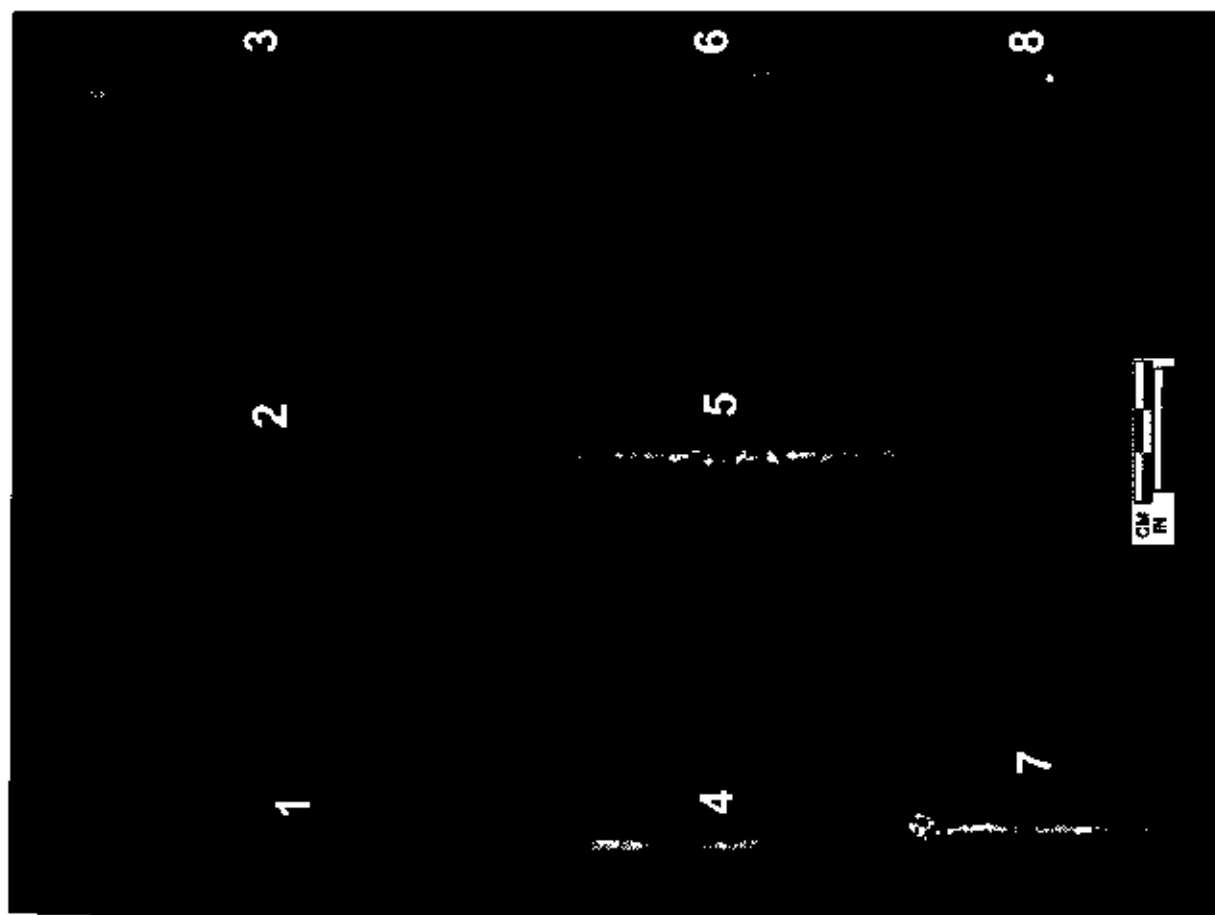
Plate, CXLV (Pin, Antimony Rod and Stylus)

A

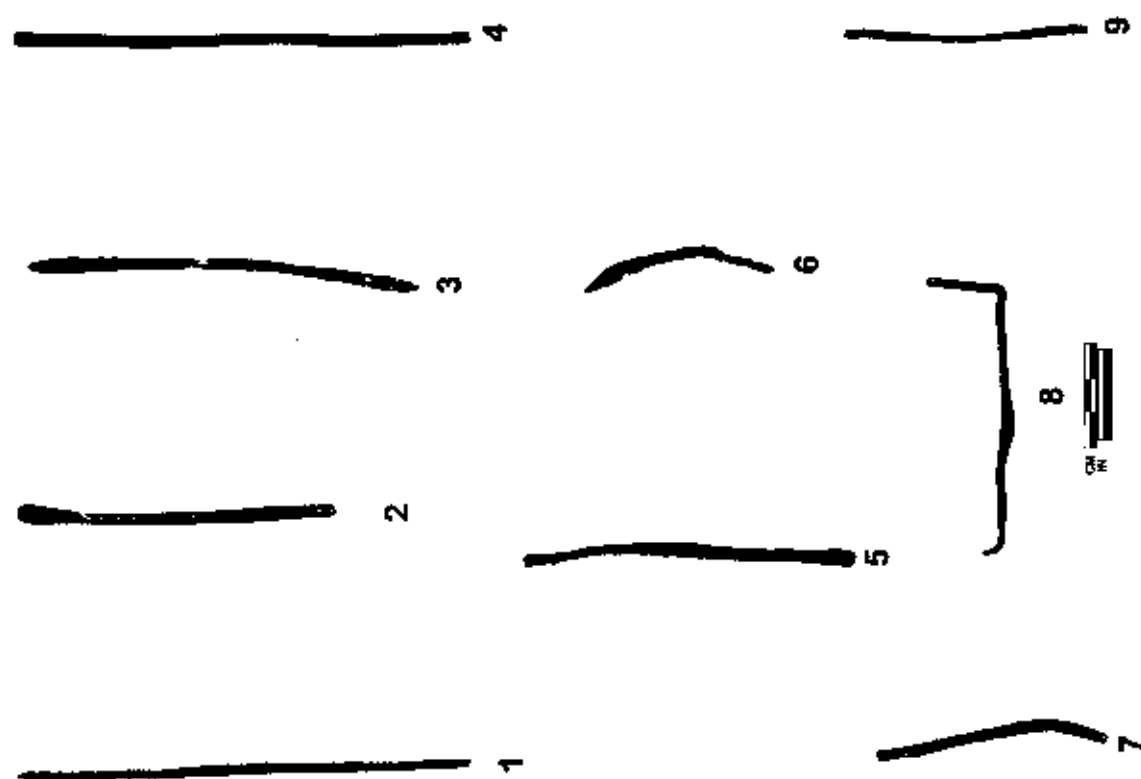
1.	1430	A beautiful stylistic hair-pin showing at its top a female hand holding a fruit (?) and wearing two bangles. On the top of the wrist, there is a loop on the back of the palm for fixing it in the hair. It is 7.5 cm long.
2.	1621	An object with prepared loops on either side. It is 5.5 cm long.
3.	1558	Similar as above. It is 4.2 cm long.
4.	1384	It is an eyed needle with blunt point, 5.7 cm long.
5.	2448	An object probably part of a hair-pin, decorated with leaf and bead design in the centre and on either side too, 7.8 cm long.
6.	2301	A small nail pairer (or antimony rod). It is 7.1 cm long.
7.	2976	Needle with prepared loop on one side. It is 5.5 cm long. Circular in section.
8.	907	Similar as above. It is 5 cm long.



Pl. CXLIV: Copper bangles



Pl. CXLV A : Antimony rods



Pl. CXLV B : Antimony rods

Sl.No.	Reg.No.	Description
B		
1.	2335	Antimony rod with pointed ends, circular section. It is 13.5 cm long.
2.	1279A	Antimony rod with one end globular, circular in section and 9.5 cm long.
3.	1622	Antimony rod with thick pointed ends having circular section. It is 11.7 cm.
4.	1524	Rod with either end cut flatly, circular in section and 13.6 cm long.
5.	2027	Nail pairer with square section and sharp flat working end. It is 10.1 cm long.
6.	1279B	A piece of an antimony rod.
7.	1939	A piece of an antimony rod, square in section and 7 cm long.
8.	1469	A bent rod of indeterminate use.
9.	Missing	Antimony rod.

Plate. CXLVI (Container and Pendant)

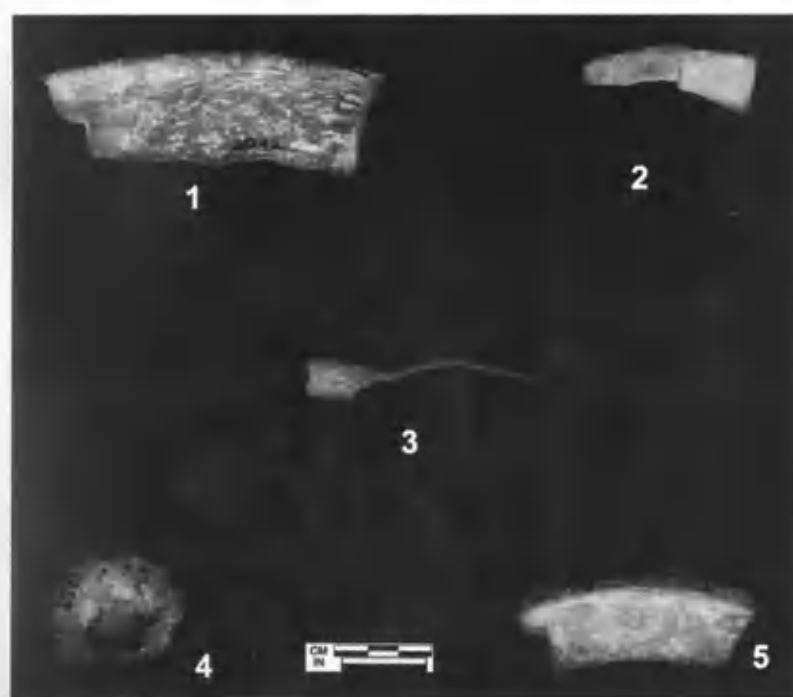
A		
1.	2815	A lime container, egg shaped, lid missing, two loops to hold the screw of the lid to keep both joints, 6 × 3.8 × 2.5 cm
2.	1943	A disc pendant with designs carved on it, diameter 2 cm.
3.	799	A small copper bell with a loop at the top and a grooved thickened rim base. Tongue part is missing. It is 5.2 cm long and it was discovered from an unstratified layer.
4.	1546	Stopper of a lime pot (?).
5.	959	A lime pot, similar to a Roman amphorae in shape, five vertical bands over the body, a small knob at the bottom, a loop near the rim either to hold the screw of the lid or for suspension.
6.	329	A circular disc type object of indeterminate use with a key hole in its body. Its diameter is 2.8 cm.
7.	912	A tubular bead with lug-collar. It is 3.1 cm long.
8.	699	A door handle with floral designs carved on it. One end broken. Nails reverted on the back side for fixing it on the door, it is 10.5 cm long.

Pot

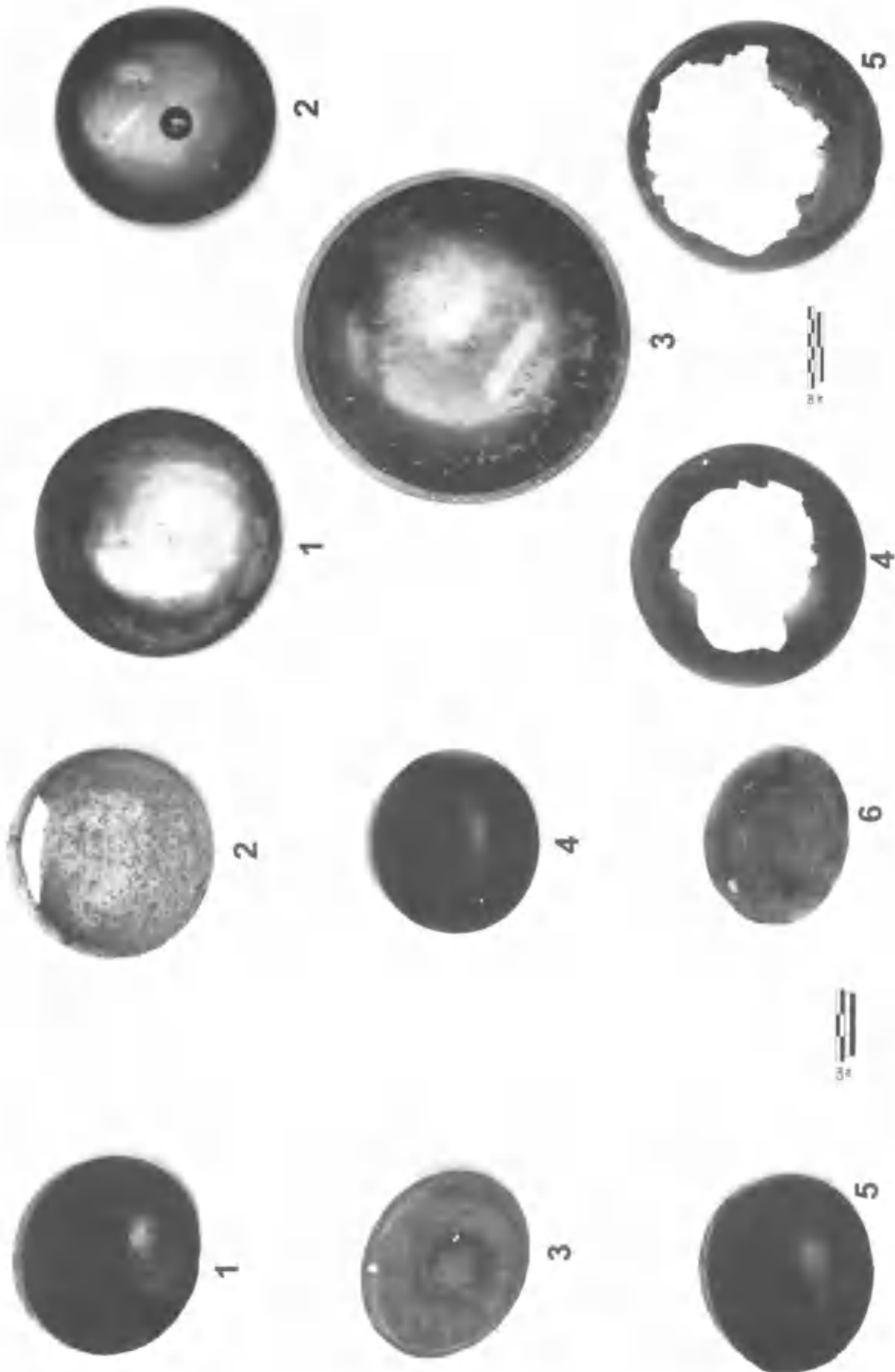
B		
1.	2042	Fragment of a copper rim, nail-headed. It is 10.5 cm long.



Pl. CXLVI A : Copper objects



Pl. CXLVI B : Copper objects



Pl. CXLVII B : Copper bowls

Pl. CXLVII A : Copper objects

Copper Objects

Sl.No.	Reg.No.	Description
2.	808	Fragment of a pot.
3.	2288	Fragment of a pot, rim is decorated with beaded design.
4.	1238	A small lid with a pair of perforation on either side, resembles a hat.
5.	2337	Fragmentary rim of a bowl, nail-headed.

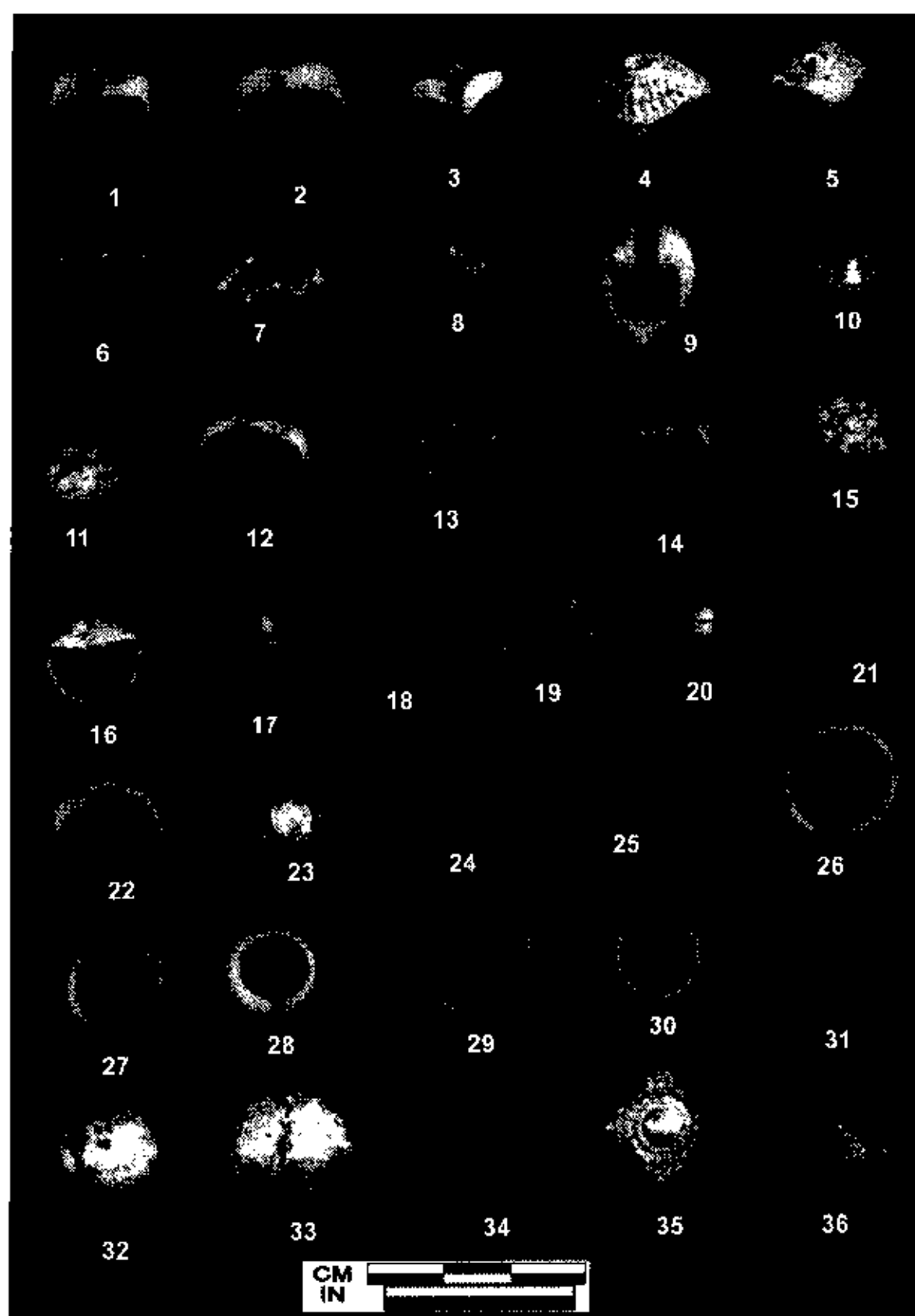
Plate. CXLVII (Bowl and lid)

A (Lid)

1.	2392	Bowl with a featureless rim and rounded bottom. Diameter 8.2 cm.
2.	2558	Similar as above. Broken, its diameter is 8.7 cm.
3.	3214	Lid with heavy central knob. Perforated near the edge at one point. Its diameter is 8.2 cm, found during the removal of a baulk.
4.	2969	Bowl with flayed out sides and featureless rim. Base slightly elevated upward in the centre to give it a firm standing. Its diameter is 7.5 cm.
5.	669	Similar as No. 2392. Base elevated upward in the centre. Its diameter is 8 cm.
6.	2556	Lid-cum-bowl with flared out sides and featureless rim, ring base. Its diameter is 7.5 cm.

B (Bowl)

1.	3178	Straight-sided bowl with featureless rim and the base is slightly elevated upward giving an impression of central knob. Its diameter is 17.3 cm and it was discovered from a baulk.
2.	3179	Shallow bowl with featureless rim and a prominent central knob. Four groups of concentric circles for decoration on the inner side. Its diameter is 16.1 cm and it was also discovered from a baulk.
3.	3180	Shallow bowl with flared out sides and thick triangular rim with a suggestive central knob and the typical rounded pattern on the inner face of the base. Its diameter is 24 cm and it was also discovered from a baulk.
4.	3176	Similar as above, but the base is broken, rouletted pattern is visible at the inner base and near the rim too. Its diameter is 17 cm and it was also discovered from a baulk.
5.	3177	Similar as above but rounded pattern near the rim. Base completely broken. Its diameter is 17.8 cm and it was also discovered from baulk.



Pl. CXLVIII : Copper rings etc.

Copper Objects

SLNo.	Reg.No.	Description
Plate. CXLVIII (Rings, Nose-rings and Buttons)		
1.	2254	Ring with star-shaped head.
2.	1689	Similar as above with perforation at one edge on the head.
3.	1200	Similar as above, broken.
4.	1923.	Ring with decorated flat oval head with unfused overlapping ends.
5.	1703	Similar as above.
6.	1662	Ring with decorated flat oval head with unfused overlapping ends.
7.	1087	Similar as above, but broken.
8.	1648	Ring with a flat circular central knob surrounded by dotted decoration. Damaged.
9.	1686	Ring with <i>stūpa</i> type head. The body is decorated with four rows of nine dots each.
10.	2246	Similar as above, but plain, only the lower border decorated with dotted line. Broken.
11.	1740	Similar as above with a little change in decoration having twelve spokes and thirteen dots.
12.	1596	Ring with a button head and unfused overlapping ends.
13.	1406	Similar as above.
14.	2892	Similar to No. 1662. It is heavily encrusted, unfused overlapping ends.
15.	1553	Ring with decorated head, a central knob surrounded by eight dots, damaged.
16.	980	Silver ring with provision of <i>naga</i> . The <i>naga</i> is missing. Diamond shaped, unfused ends.
17.	1168	Nose ornament looking like a bud.
18.	1362	Nose-ring with a loop at one end.
19.	516	Nose-ring similar as above. Damaged.
20.	2401	Nose-ring similar as above, having with four glass beads added to it.
21.	2821	Conical nose-ring.
22.	1401	Ring with provision of <i>naga</i> . The <i>naga</i> is missing.
23.	411	Ring with a glass <i>naga</i> , globular head. Broken.

Sl.No.	Reg.No.	Description
24.	1186	Nose-ring similar to No. 1362.
25.	1817	Nose-ring with unfused ends.
26.	2024	Ring with unfused ends.
27.	2029	Ring of broadsheet with unfused ends.
28.	2695.	Nose-ring similar to No. 980, decorated with incised designs all over the body.
29.	1369	Ring
30.	1805	Ring, similar to No. 516.
31.	20	Ring of thin sheet. Unstratified.
32.	614	Broken piece of a cufflink with a loop reverted inside for provision of a chain, circular.
33.	1428	Circular button like pendant with floral decoration.
34.	195	Wire-ring with unfused ends.
35.	2851	Top of a ring almost similar to No. 1662, excepting that here the plan is almost square instead of an oval one.
36.	1686	A type of ear-ring with a key-hole.



IRON OBJECTS

CHAPTER XV

A fairly good number of iron objects were reported from the excavations, estimating more than thousand iron objects including a number of shapeless and indeterminate bits. Besides, a large quantity of iron refuse and lugs were reported from this area. Mostly, they were noticed around the site on the surface. But, from actual digging, a good number of household objects and objects related to the building activities were found from the mid-phase of the excavations. A sharp decline of such objects in the upper strata indirectly indicates day-by-day deteriorating picture of the monastery. The objects from the site found in the course of excavations included arrow-heads, lances,

daggers, knives, javelins, sickles, axes, spades, hoes, chisels, hammers, hooks, lock-latches, cutters, blades, needles, plumbs, nails, sockets, door-rings or chain, bangles, beads, chains, nail-pairers, rings, rods, *chhalanī* and many more objects of indeterminate use. Some of the iron objects discovered in the course of excavations were in a very corroded and rusted state of preservation due to their highly encrusted surfaces. In many cases, it was not possible to make out the actual shape of many of the pieces. However, a few selected pieces are represented and described below-

Sl.No. Reg.No.

Description

Plate. CXLIX

- | | | |
|----|------|--|
| 1. | 877 | Shaft hole axe. |
| 2. | 878 | Shaft hole axe with splayed out convex cutting edge. |
| 3. | 869 | Shaft hole axe with a little curved body. |
| 4. | 2663 | Shaft hole hammer. |
| 5. | 879 | Shaft hole chisel. |

Plate. CL

- | | | |
|----|------|---|
| 1. | 732 | Shouldered chisel with a long handle and convex cutting edge. |
| 2. | 2383 | Hilt of a sword, surface collection. |
| 3. | 2987 | Dagger within built hilt. |
| 4. | 1388 | Tanged-knife or dagger. |



Pl. CXLIX : Iron objects



Pl. CL : Iron objects

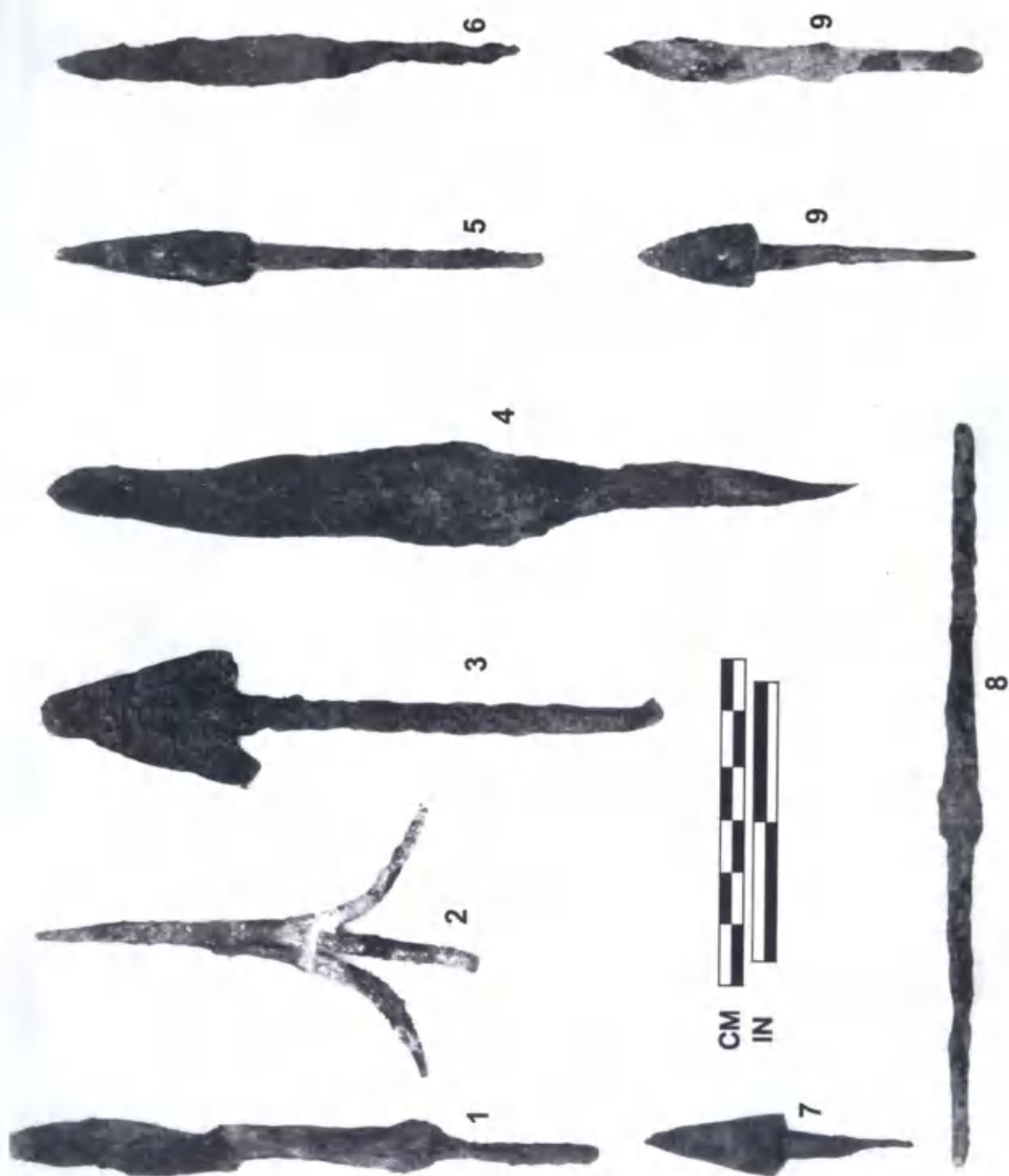
Sl.No.	Reg.No.	Description
Plate. CLI		
1.	2149	Elongated tanged arrow-head.
2.	3168	Barbed arrow-head.
3.	886	Large tanged arrow-head.
4.	375	Barbed arrow-head with long twisted tang.
5.	3162	Arrow-head having four edges and a long tang.
6.	509	Tanged arrow-head with circular section.
7.	752	Arrow-head, small, four-edged and tanged.
8.	1929	Arrow-head four-edged with a long tang.
9.	589	Arrow-head, tanged, rectangular in section.
10.	922	Elongated arrow-head with a twisted tang.

Plate. CLII

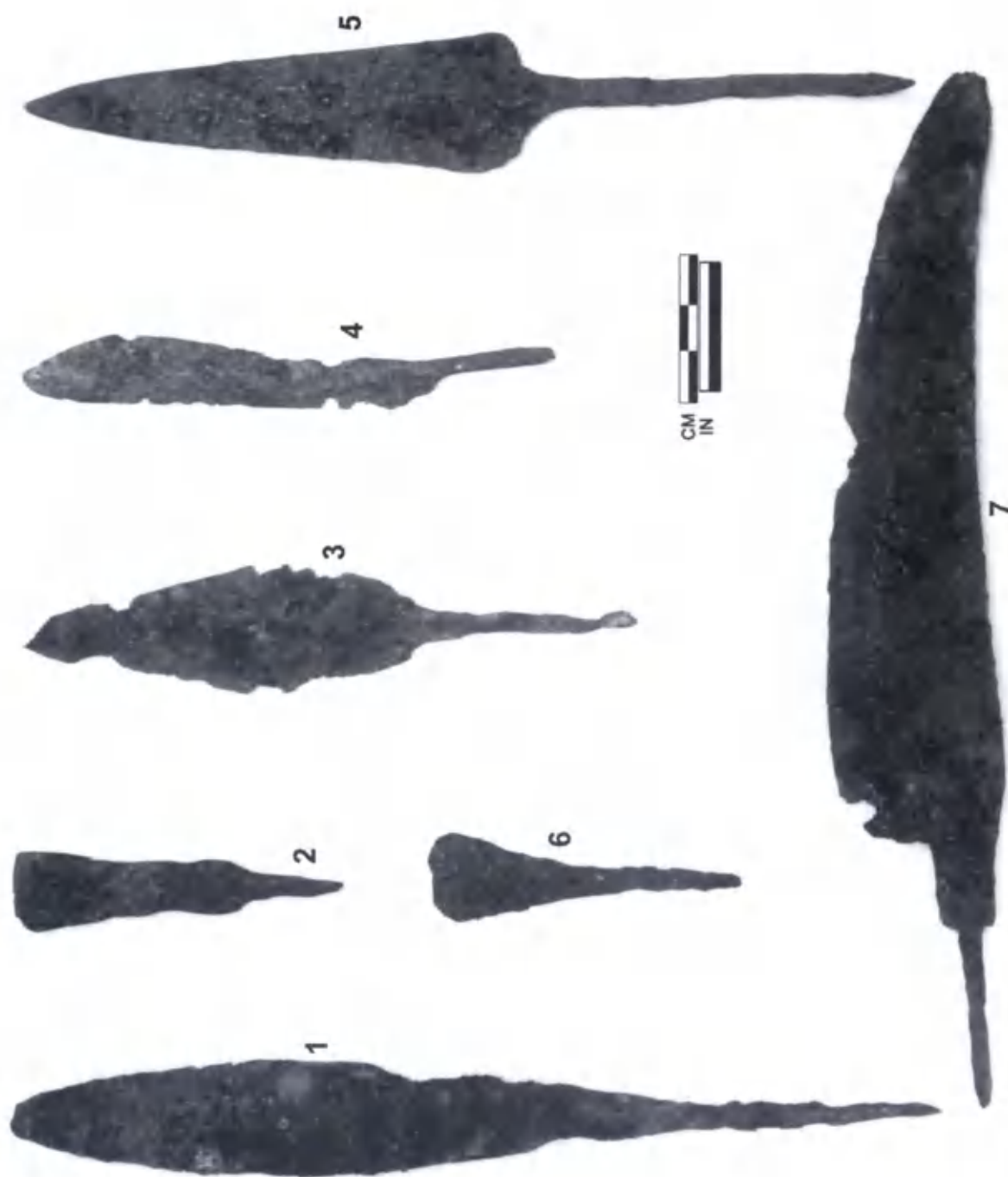
1.	2960	Lance head with a long tang.
2.	791	Nail-pairer with a small tang.
3.	658	Nail-pairer or a blade.
4.	861	Knife with a tang.
5.	165	Lance head with a tang.
6.	176	Kitchen knife with a small tang and a convex body.
7.	2672	Dagger with a long tang.

Plate. CLIII

1.	2284	Sickle, intact and triangular in section, curved at the apex.
2.	2939	Small sickle with a tang.
3.	702	Small sickle with a tang, intact.
4.	172	Small sickle with a tang.
5.	899	Crescent-shaped sickle with a tang, intact.
6.	767	Small sickle with a tang.



Pl. CLI ; Iron objects



Pl. CLII : Iron objects



Pl. CLIII : Iron objects

Sl.No.	Reg.No.	Description
--------	---------	-------------

Plate. CLIV

- | | | |
|----|------|-----------------------|
| 1. | 1116 | Chisel with a tang. |
| 2. | 2656 | Anvil. |
| 3. | 2382 | Chisel. From surface. |

Plate. CLV

- | | | |
|----|------|--|
| 1. | 780 | Javelin-head with well-made tang. Square in section. |
| 2. | 494 | Long nail with a button head. |
| 3. | 2303 | Unfinished dagger (?). |
| 4. | 780B | Javelin-head with circular section and flutings over the body. |

Plate. CLVI

- | | | |
|----|------|---|
| 1. | 2255 | Bangle. |
| 2. | 196 | Nose-ring from unstratified layer. |
| 3. | 256 | Bangle. |
| 4. | 2680 | Ring. |
| 5. | 649 | Bangle. |
| 6. | 2853 | Bangle with unfused ends. Unstratified. |

Plate. CLVII

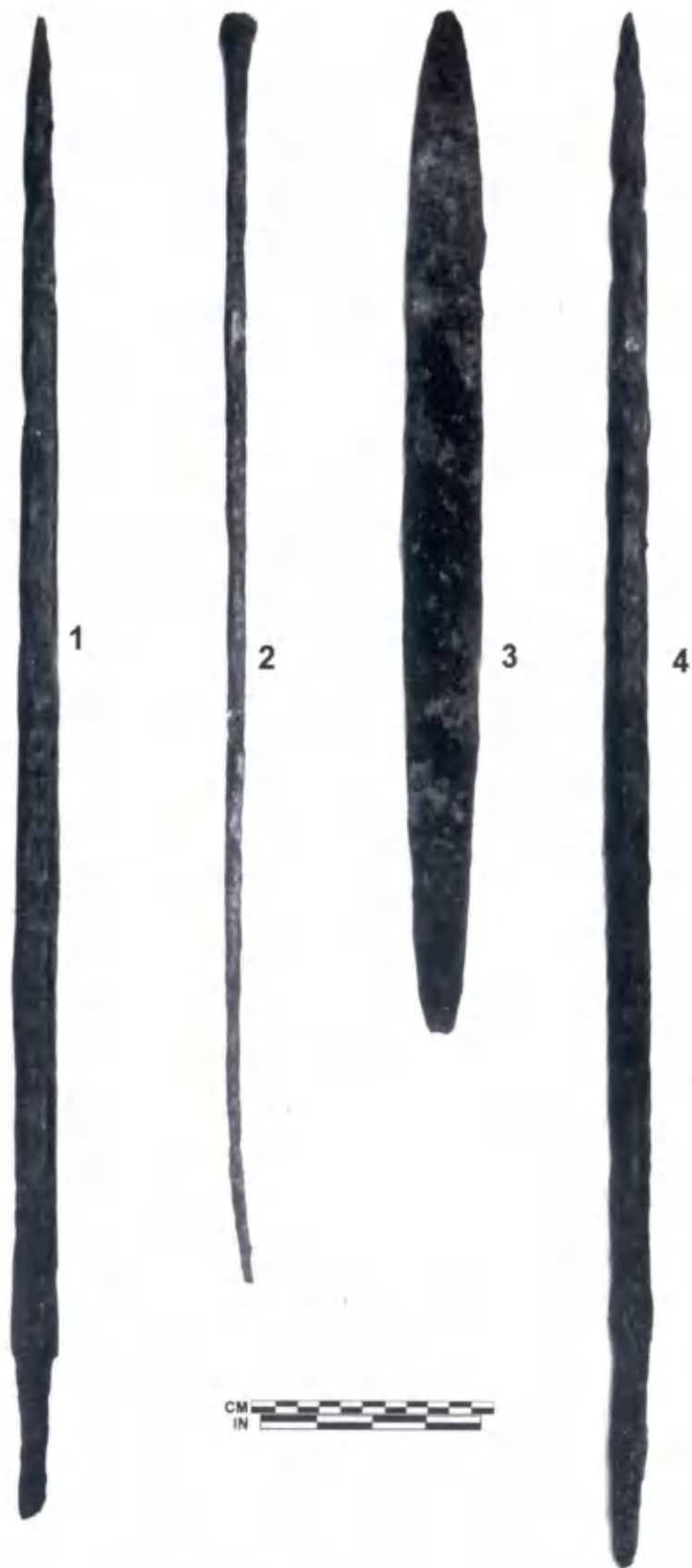
- | | | |
|----|---------|---|
| 1. | 2619 | <i>Tongua</i> . |
| 2. | 2004 | A coil with an end resembling the open mouth of a snake. |
| 3. | 774 | Flat object of indeterminate use with perforation at both the ends. |
| 4. | 1916 | Plumb-bob. |
| 5. | Missing | Fish-hook. |

Plate. CLVIII

- | | | |
|----|---------|--------------------------|
| 1. | 570 | <i>Saḍḍāṣī</i> (Plier). |
| 2. | Missing | Cutter. |
| 3. | 863 | Needle with eye. |
| 4. | 739 | Weaving-object with eye. |



Pl. CLIV : Iron objects



Pl. CLV : Iron objects



3



6



2



CM
IN



5



1



4

Pl. CLVI : Iron objects



Pl. CLVII : Iron objects



Pl. CLVIII : Iron objects



Pl. CLIX : Iron objects



Pl. CLX : Iron objects

Sl.No.	Reg.No.	Description
5.	504	Rod with a loop at one end.
6.	880	Small chisel-shaped object with perforation at one end.

Plate. CLIX

1.	589A	Nail with bulbous conical head.
2.	589B	Nail with a bulbous head.
3.	500	Nail with 'T' shaped head.
4.	501	Nail with disc head.
5.	630	Nail, rectangular in section and without head.
6.	589C	Nail without head.
7.	589D	Nail with bulbous head.
8.	489	Small nail with bulbous head.
9.	469	Nail without head.
10.	732	Nail with twisted 'T' head.

Plate. CLX

1.	751	Object of indeterminate use with a bulbous head, square body and flat foot with a perforation.
2.	3140	Ferrule with both ends fused together.
3.	468	Door-ring with a nail.
4.	519	Ferrule.
5.	2479	Door-ring with a nail.
6.	459	Ferrule with both ends separated.
7.	2154	Door-ring chain.
8.	498	Socket, broad U-shaped.
9.	776	Door-ring with broken piece of chain.
10.	586	Latch of a hook.
11.	472	Latch of a hook.



BONE, SHELL AND IVORY OBJECTS

CHAPTER XVI

A fairly good number of bone and ivory objects discovered from Antichak comprise popular items reported from the pre-historic period to the historic period. At Chirand in District Saran, in north Bihar, a variety of bone tools, ivory and shell tools/items were reported from the Neolithic strata. In historical strata also, bone, ivory and shell objects were discovered. Of all the varieties, bone points, arrow-heads happened to be the most common objects in the early period of our history. Shell bangles were very common amongst the female folk. They have been reported from varying cultural contexts like Palaeolithic stage to historic period of India. The actual purpose of the bone points is yet to be determined, however, it is presumed that they were manufactured for weaving, writing as also for use as antimony rods. They were also termed as knitting needles, stylus, kohl-sticks, awls, gauge etc. Some of the additional purposes for which the bone point could have been used were decorating terracotta dishes and making grooves and incisions over leather hard clay vessels etc.

At Antichak excavations, it was noticed that bone, ivory and shell objects were found

locally manufactured, as most of them were found in manufacturing stages. On the basis of the finds from Antichak, bone, ivory and shell objects were classified into several categories. Besides, a few shell objects were also discovered, especially in the shape of bangles and cut-objects. Bone points are mostly found in different varieties, such as, bone points having pointed double ends, bone points having one end pointed, bone point as antimony rods, bone point and arrow-heads, both barbed and socketed type, bone point with tang. Of all the types, only one type of bone point as antimony rod is available at Antichak. Besides, shell bangle, ivory dice and several miscellaneous objects were also found.

Ivory dice also were discovered in fairly good number, rectangular in shape and range in size having four to six sides marked with small dots on each face. The presence of dice in educational institutions is a matter of investigation. Normally, the dice is used for gambling purposes but here it was probably used for *tantra* practices.

Below is given the description of the selected ones with photographs.

Plate. CLXI (Ivory *stūpa*)

Sl.No.	Reg.No.	Description
1.	535	A miniature <i>stūpa</i> of ivory, very fragile and worn-out. It is difficult to preserve it in its present condition.

Plate. CLXII (Shell Bangle)

A

1.	1391	Broken shell bangle, rectangular section, plain.
2.	1647	Broken shell bangle, rectangular in section. It is crude and rough in appearance.
3.	815	Broken ivory bangle, plain and rectangular in section.
4.	2904	Broken shell bangle, rectangular in section and plain, outer surface partly chiselled on one end.
5.	1628	Broken shell bangle, rectangular in section and plain. It is of small diameter.
6.	1273	Broken shell bangle, rectangular in section and plain.
7.	1108	Broken shell bangle, outer surface plain and it is rectangular in section. Its one end is comparatively thicker which is probably due to the shape of the conch-shell from which it was cut out. There is a perforation on its thicker side. Also there is a knob like decoration near the thicker section.
8.	1689	Broken shell bangle, rectangular in section and has plain outer face.

Ivory Rings

B

1.	1080	Broken ivory ring, rectangular in section, it is plain.
2.	2313	Broken shell ring, rectangular in section. There is a flattened surface on the top.
3.	1076	Broken ivory ring, there is a floral decoration on the flattened top.

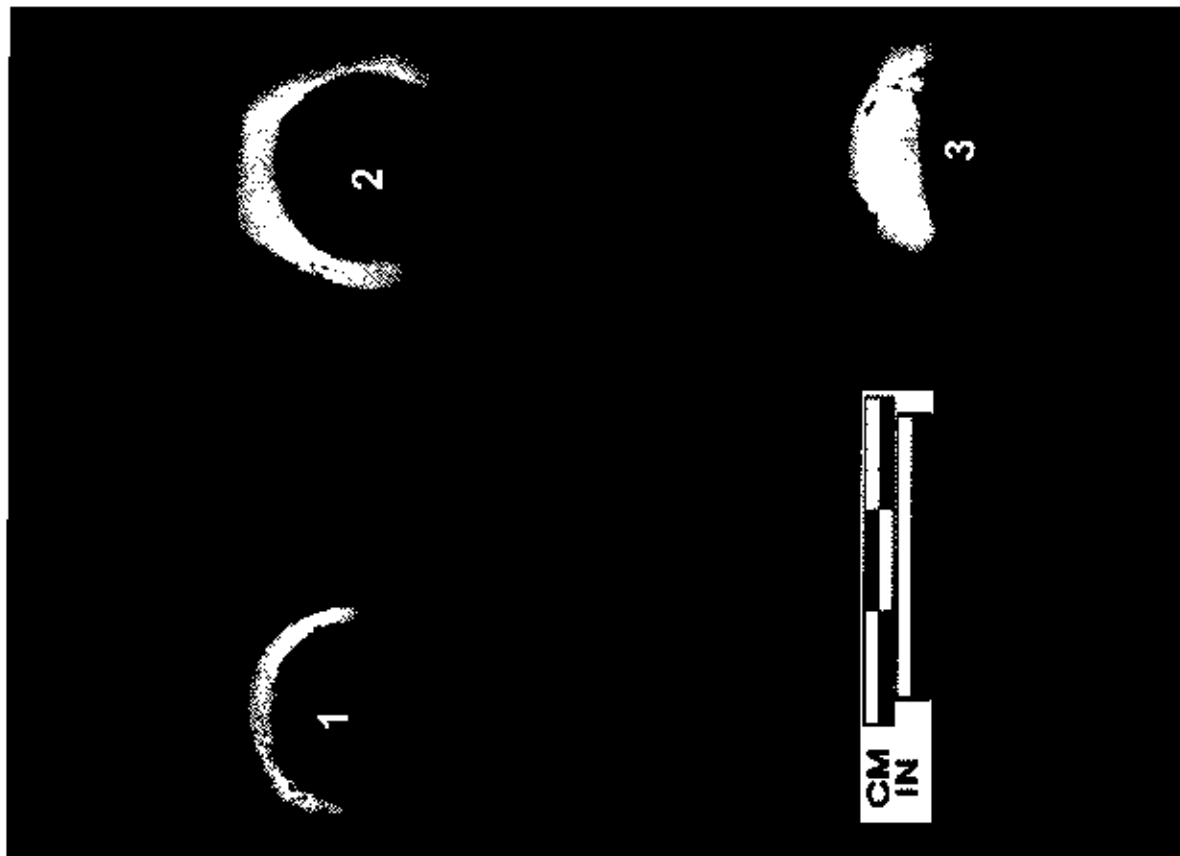
Plate. CLXIII (Ivory Dice)

A

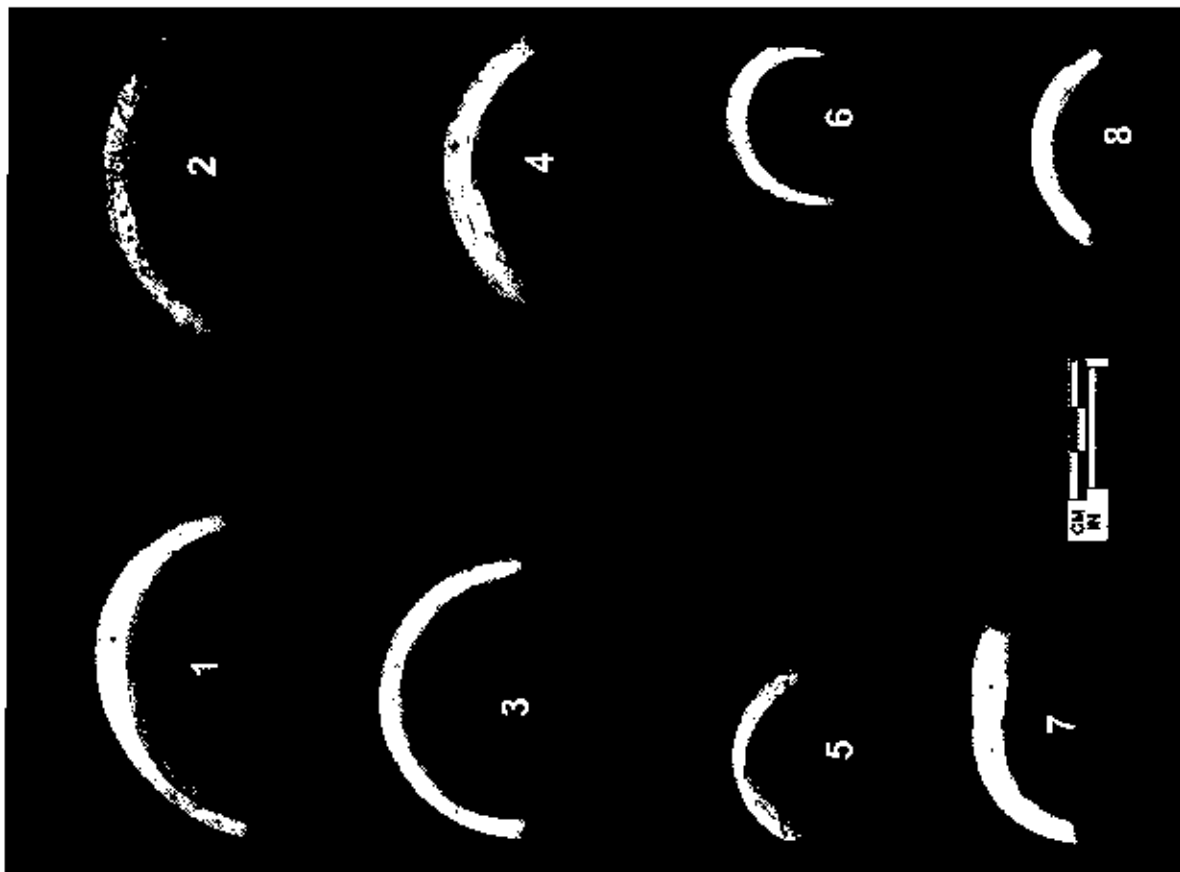
1.	2418	Ivory dice of 6.5 cm long having rectangular section. there are marks on its four sides. The marks consisted of dots within circles. The end portion of the dice is decorated with double incised lines. Mark 1 is on the side opposite to mark 2 and similarly 3 and 4.
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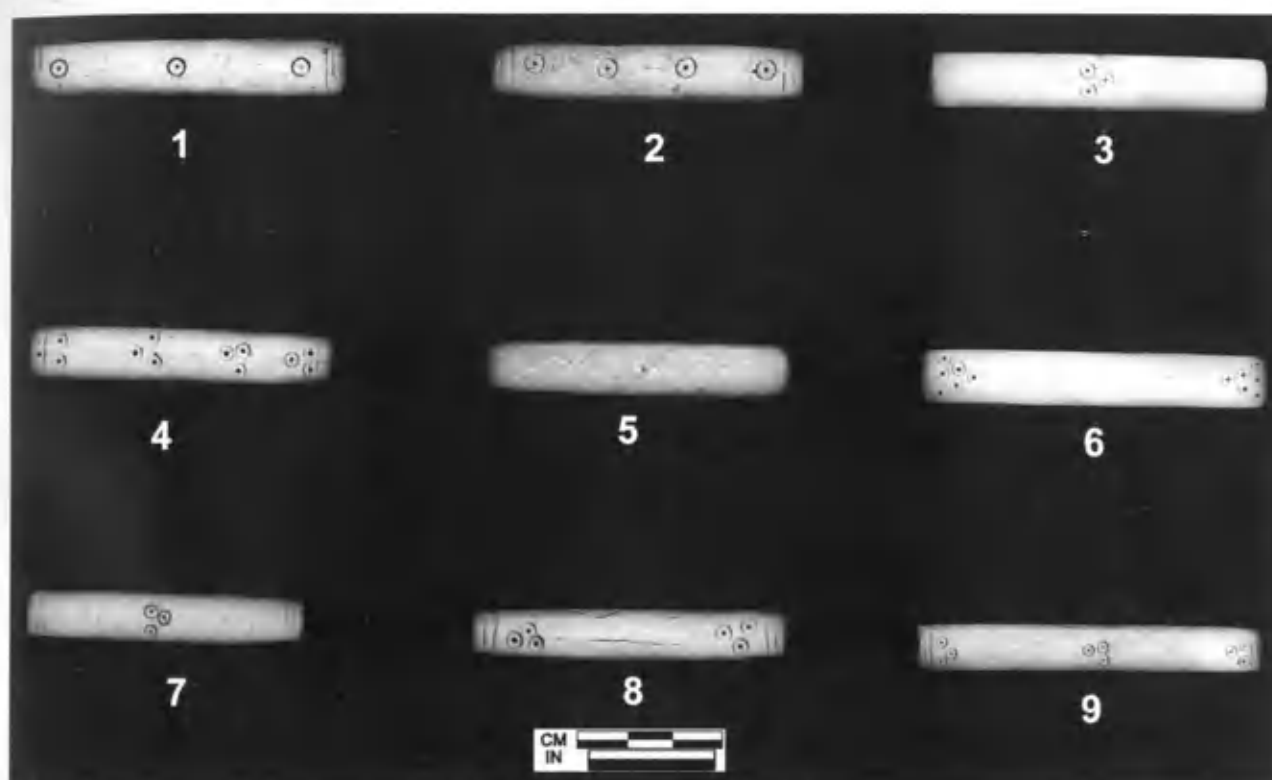
Pl. CLXI : Miniature ivory stūpa (fragile)



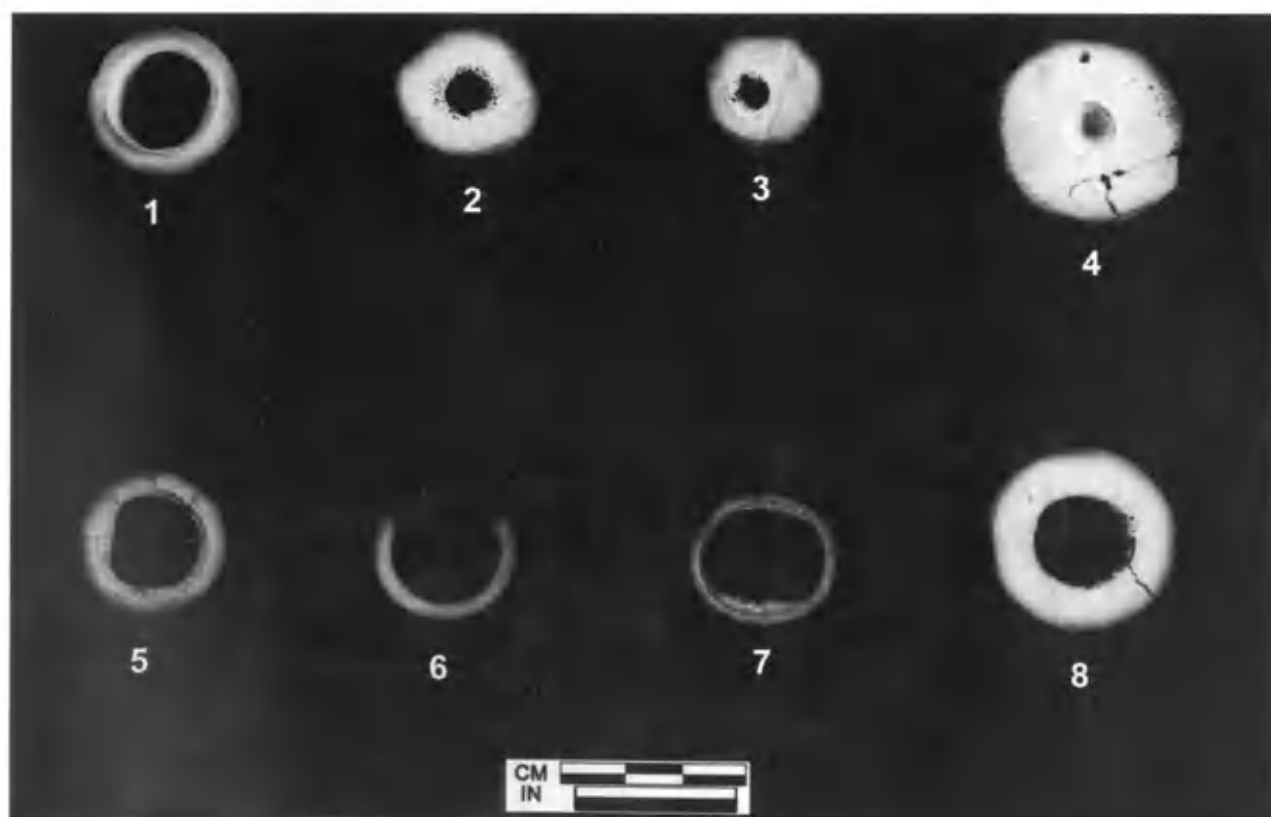
Pl. CLXII B : Ivory rings



Pl. CLXII A : Shell bangles



Pl. CLXIII A : Ivory dices



Pl. CLXIII B : Ivory and shell rings

Sl.No.	Reg.No.	Description
2.	1915	Similar to the above but well preserved, the mark consists of four circlelets within a circle.
3.	1464	Ivory dice, 7 cm long, having rectangular section with 1 to 4 marks on its respective four sides. Mark 1 is shown by a group of three dots in circle. Similarly mark 4 is shown by a group of three dots in circles separately at four points. This is on the side opposite to mark 1 mark, 2 is indicated on the two ends on the side with dots in circlelets. Similarly, mark 3 is indicated by three circlelets within circles.
4.	795	Ivory dice of 6 cm long having square section. It contains 3, 6, 9 and 12 marks on the side. The marks are indicated by dots within circlelets in group of three. Both the ends are decorated with incisions.
5.	2759	Ivory dice of 6 cm long having 1 to 4 marks on the sides indicated by dots. It is square in section.
6.	1602	Ivory dice, 7 cm long, having square section, with 1 to 4 marks on sides. Mark 1 is shown by three circlelets within circles. Similarly mark 2 is shown on two ends on the side by a group of six circlelets within circles. Mark 3 is indicated by a group of six circlelets within circles of the two ends on the side and by a group of 9 circlelets within circles in the middle. Mark 4 is indicated by a group of 6 circlelets within a circle at four points. Opposite to mark 4 is mark 1.
7.	270	Similar to number 795. It is well preserved.
8.	376	Similar to above, It is well preserved.
9.	1444	Ivory dice, 7.2 cm long, having rectangular section. It is also similar to No. 795.

Circular objects with hole

B

1.	2938	Circular bone object having a hole in the middle. There are grooves marked on its outer surface near the top.
2.	14	Circular and flat bone object having a hole in the centre. It is a cut piece of an antler.
3.	3154	Similar as above, but roughly worked out.
4.	830	Circular bone object like a disc. There is a groove mark in the surface of the body.
5.	314	Similar to No. 14. It is slightly thicker.

Bone, Shell and Ivory Objects

Sl.No.	Reg.No.	Description
6.	2075	Broken circular ring-like object. Its both the ends are ribbed. It is a fragment of a ring.
7.	1868	Similar to No. 830, but thin in section and very crude in finish.
8.	418	Dice-like object with wide circular hole in the centre.

Plate. CLXIV (Shell beads)

A

1.	261	Shell refuse numbering four, strewn in iron chain. It is meant for decorating the neck of domesticated animals like cow, bull or buffalo.
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Bone Gamesman

B

1.	423	Bone gamesman. There is a hole-like mark on its top and groove on the upper portion.
2.	2279	Bone gamesman. There is mark of concentric circle in the centre of the top and three on the body near the flattened circular base. It is circular in shape and partially damaged.
3.	3164	Bone gamesman. Groove marks on the either side of the body. Both the ends are flat. It is short cylindrical.
4.	Missing	Bone gamesman, circular in section. There is mark of two concentric circles on the top and four grooves on the body.

Plate. CLXV (Miscellaneous Ivory Objects)

A

1.	1342	Broken long antler having its pointed end decorated with incised lines.
2.	745	Antler, cut-out on three sides.
3.	414	Ivory handle of an object.
4.	416	Broken tumbler shaped object of ivory having a hole at the bottom. It is nicely decorated with grooves.

Bone Objects

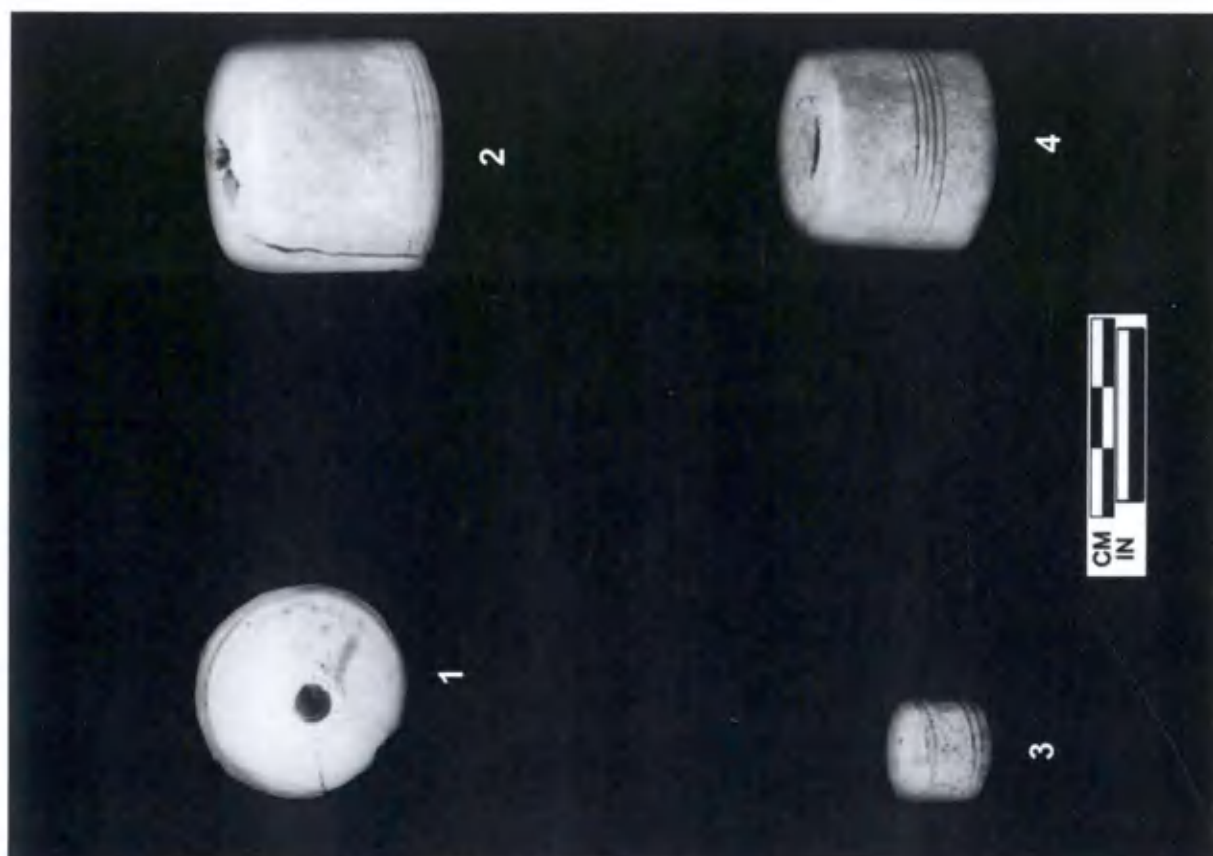
B

1.	2864	A fragile piece of an antler having one end perforated. It is meant for suspension in animal's neck.
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Plate. CLXVI (Miscellaneous Ivory Objects)

A

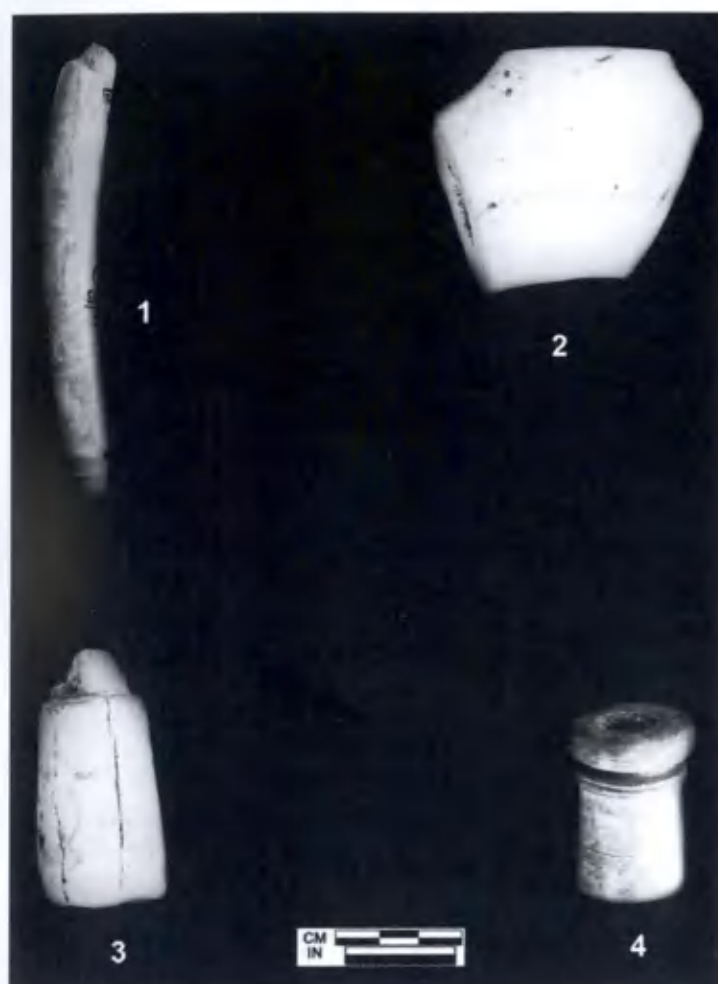
1.	1365	Dagger-shaped pendant of bone. It is about 5 cm long. It has double perforation on the border. There are incision marks on its body and on the hilt, and cross mark on the other side of the body.
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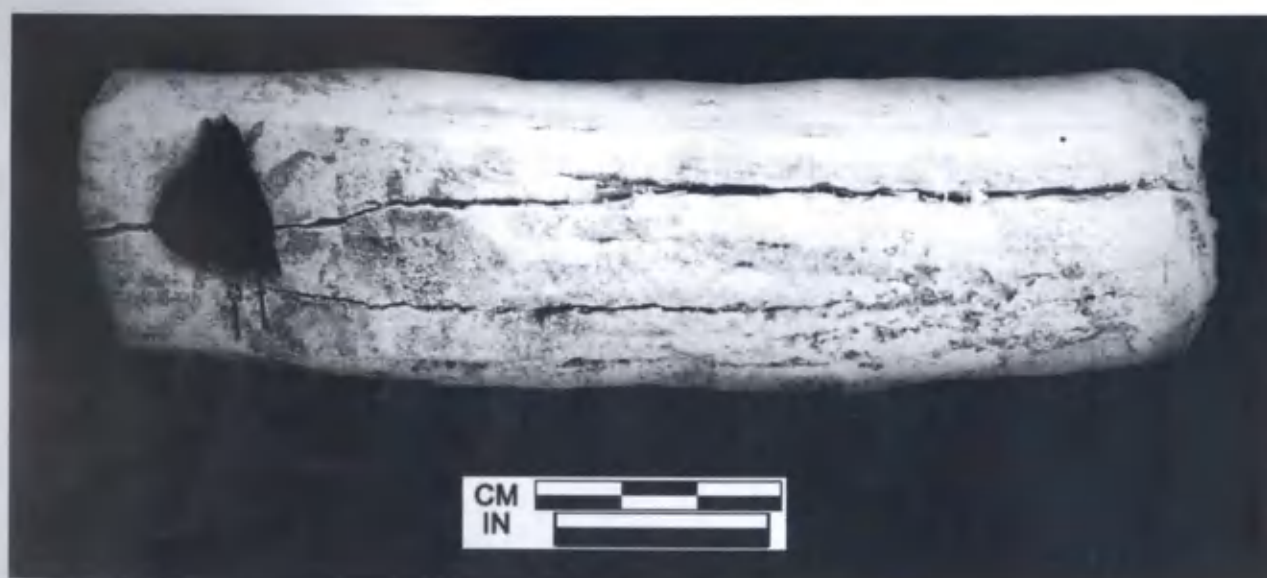
Pl. CLXIV B : Bone objects



Pl. CLXIV A : Shell beads



Pl. CLXV A : Ivory objects



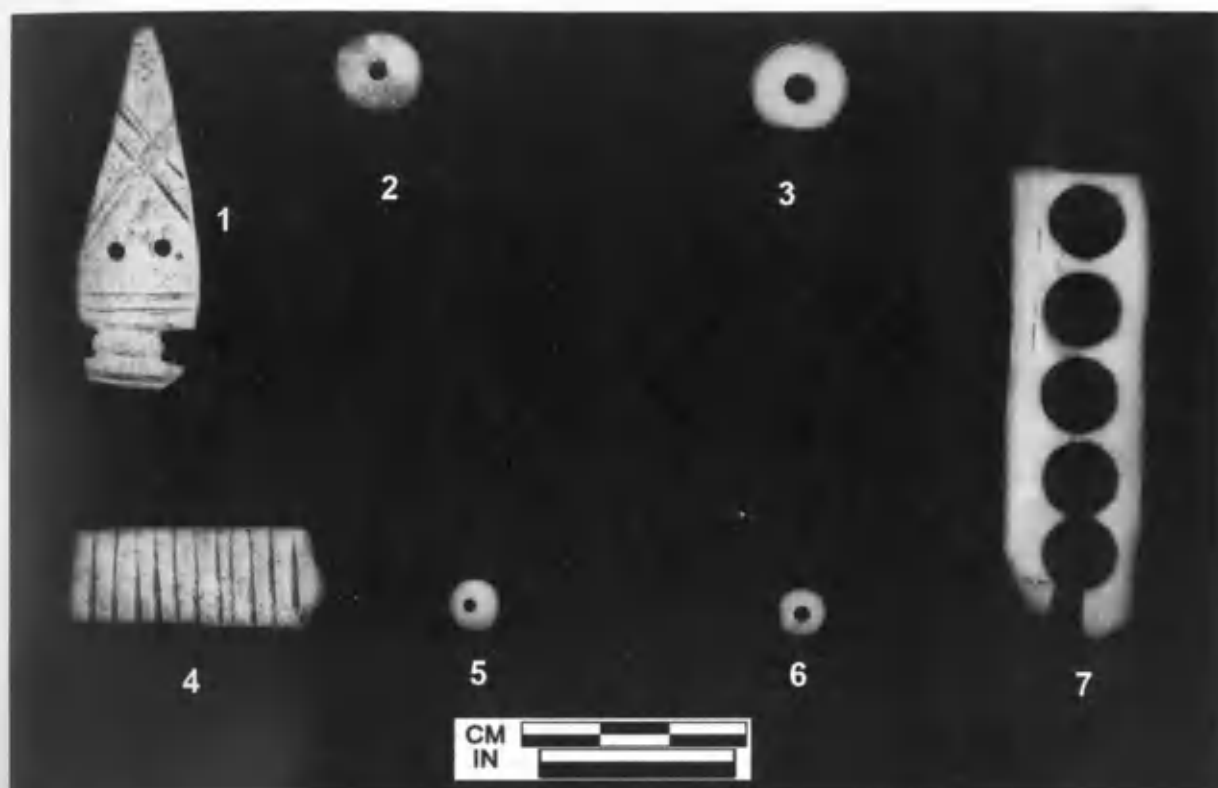
Pl. CLXV B : Antler object

Sl.No.	Reg.No.	Description
2.	1424	Small ivory bead having one side flat and the other side pointed with fine vertical perforation. It is an end bead.
3.	1868	Ivory bead of short cylindrical shape. Nicely finished.
4.	1205	A fragmentary rectangular ivory object having eleven horizontal incision marks on one side, the other side is plain.
5.	1548	A small ivory globular bead.
6.	1717	Similar as above.
7.	395	Ivory anvil having five holes. It is rectangular and slightly damaged.

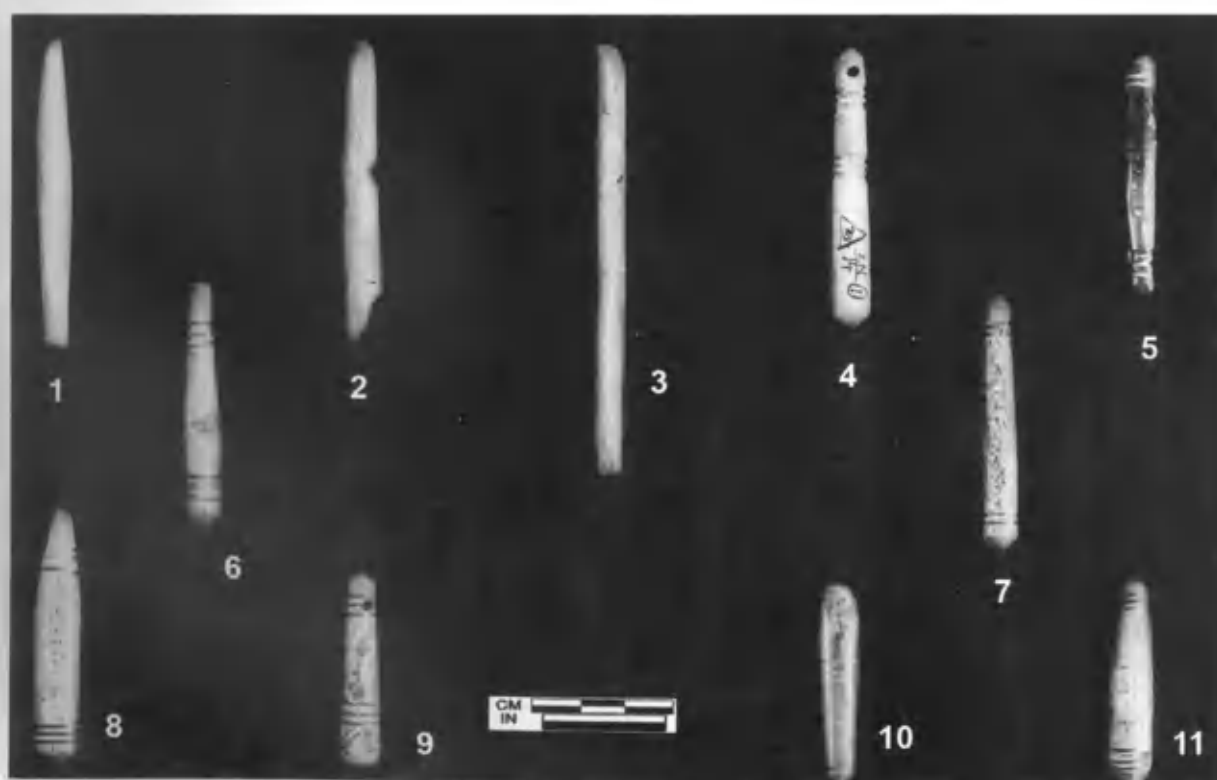
Antimony Rods of Ivory Bone and Shells

B

1.	1507	Unfinished ivory rod of 7 cm long.
2.	976	Broken and plain ivory stylus, 7 cm long.
3.	408	Unfinished ivory stylus, 9.3 cm long.
4.	765	Ivory conical object, 6 cm long. The upper end is partly flattened having a hole for suspension. The lower end is roughly circular and pointed. There are three incisions near the hole and also in the middle.
5.	2982	A conical ivory object, very much similar to No. 765. It is well finished. There are three incisions near the top and two near the lower portion. There is a suspension hole at the upper portion. It was probably used as spacer bead. It is 5.3 cm long.
6.	2394	Ivory conical object, 5.5 cm long, containing three incisions near the upper and the lower end. It was in the manufacturing stage. It is similar to No. 765 but unfinished and the hole at the top is absent.
7.	3046	Unfinished ivory object. Similar to No. 2394. There is no hole at the upper portion.
8.	1035	Ivory conical object. Similar as above. It contains three incisions near the top and the bottom. Circular in section, it has a hole at the upper portion. It is 4 cm long.
9.	2235	Well-finished ivory object having smooth surface. It has perforated top, which is broken. Incisions are shown on the top and at the middle portion. It is 4.5 cm long.
10.	1272	Similar to No. 765. It is roughly worked out and is 4.5 cm long.
11.	Missing	Similar as No. 1035, but it is not perforated.



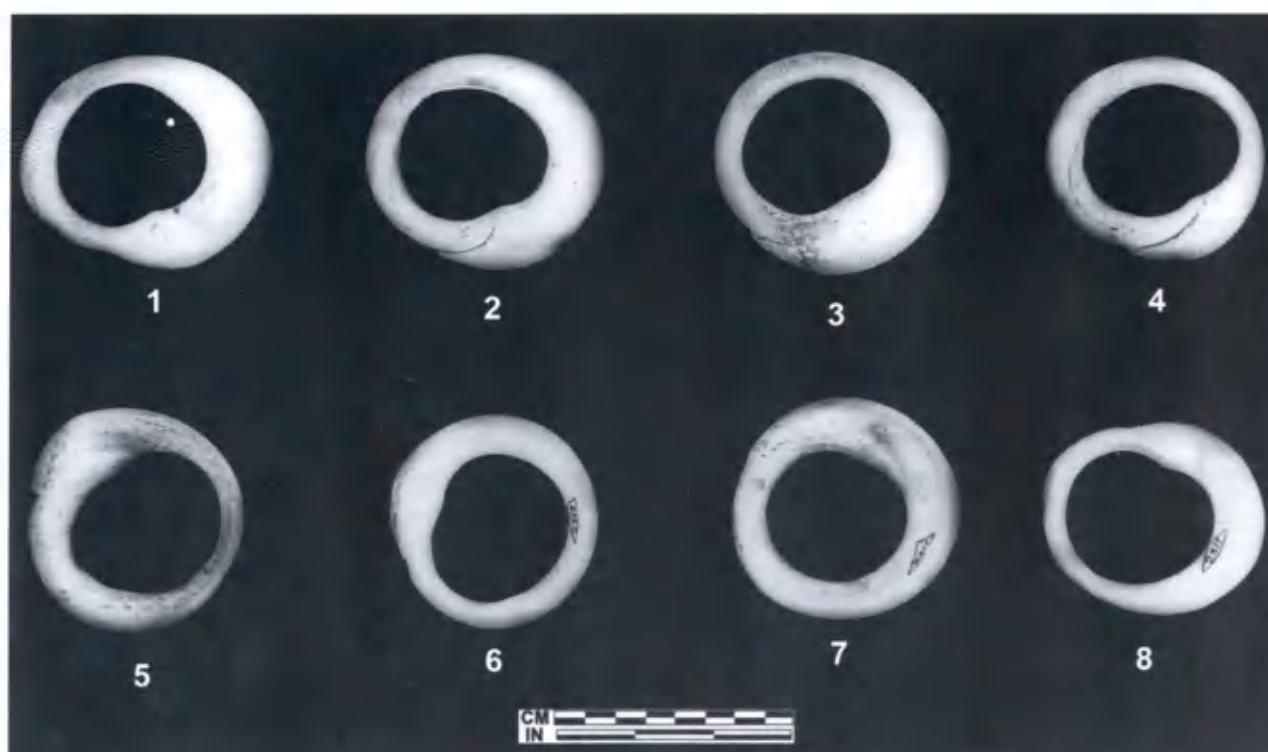
Pl. CLXVI A : Ivory objects



Pl. CLXVI B : Bone and ivory pins



Pl. CLXVII A : Fragile conch



Pl. CLXVII B : Cut pieces of conch

Bone, Shell and Ivory Objects

Sl.No.	Reg.No.	Description
--------	---------	-------------

Plate. CLXVII (Conch Shell)

A

- | | | |
|----|------|--------------------------------------|
| 1. | 2913 | A fragile conch-shell. |
| 2. | 2794 | A broken conch-shell, small in size. |

Cut Pieces of Conch

B

- | | | |
|----|---------|--|
| 1. | Missing | Cut pieces of conch-shell, eight in number, and different in sizes. These are the pieces of conches after cutting bangle pieces out of them. |
|----|---------|--|



GENERAL OBSERVATIONS

CHAPTER XVIII

The ancient mound in the village of Antichak is spread in an area of about one square kilometer. Tibetan manuscripts provide us a vivid description of the monastery, which was situated on the bank of the River Ganges. These records also inform us that the *mahāvihāra* was constructed on a rocky hill. The above description probably refers to the modern Patharghata site located on the bank of the Ganges. For a long time there was a controversy among the scholars regarding the exact location of the *mahāvihāra*. As stated earlier, different scholars have suggested different locations as the remains of the ancient Vikramaśilā *mahāvihāra*. One of the scholars, N.P. Chakravarti suggested that Vikramaśilā *mahāvihāra* was situated on the hillock near Patharghata. Krishna Deva in the year 1950, or earlier conducted excavations on the top of the hillock with a view to ascertaining the remains of the ancient Vikramaśilā *mahāvihāra*. He was to some extent successful in exposing some big structural remains there, which no doubt, belong to the period when Vikramaśilā was said to be in existence. But he could not pursue his attempts for extensive excavations. His excavation was very limited and a very small portion of the hillock was ear-marked for operation. On the periphery of the hillock a few rock-cut sculptures were found. They belong to the post-Gupta and the pre-Pāla periods. A few rock-cut caves were also discovered there. No serious attempt was made to trace the antiquarian remains which are still unnoticed and concealed under the debris of the hillock.

Not long back in the year 1979-80, R.S. Bisht, the then Superintending Archaeologist, Patna Circle, Patna, started some conservation work and in course of the clearance work of the eastern side of the hillock, he found some more rock-cut carvings representing sculptures belonging to the post-Gupta period. These sculptures were found under the debris of the hillock. But due to his transfer, the work was shelved for ever. These discoveries indicate that if further clearance work at the site is taken, it may furnish some interesting clues, regarding the foundation or the early history of the Vikramaśilā *mahāvihāra*. There is every possibility that the foundation of this *mahāvihāra* was laid on the top of the hillock but with the expansion of the *mahāvihāra* in course of time the entire activities of the *mahāvihāra* shifted from this area to the present excavated site where the remains of the *mahāvihāra* have come to light.

The excavations carried out under my supervision by the Survey, at the site have brought to light the existence of magnificent and imposing remains of a grand monastery. So far, only one complex of the mound was exposed in course of ten years of digging. This complex represents the main monastic site. The excavations reveal that the destruction of the monastery was made in such a ruthless manner that there is no word to explain it. The Tibetan Lāmā Tārānātha in his account mentions that the monastery was destroyed by the Tūrushka invaders, who probably made a planned attack on the *mahāvihāra*. The entire monastery was set on fire, the images were broken into

pieces and the library of the *mahāvihāra* was reduced to ashes. This fact is corroborated by Dharmasvāmī, a Tibetan monk who visited India in AD 1235. He mentions that the foundation stone of the *mahāvihāra* was thrown into the Ganges. This monk was a student of Nālandā *mahāvihāra*. Tārānātha further states that the Turushka after destroying the monastery constructed a fort nearby and stayed there for sometime. According to him, this fort was made of the materials robbed from the *mahāvihāra*.

The present mound near Jangalasthan (also known as Dharohar) in the village Madhorampur may represent the remains of the fort as recorded by Tārānātha. With the intention of exposing the remains, some trial-trenches were taken on the top of the mound towards south-east corner. The result of the excavations was very encouraging as it yielded the remains of a medieval fort. At the bottom of the foundation wall of the rampart, quite a good number of green glazed pottery having thick section, datable to the Muslim period were noticed. No doubt, this structure was constructed of the materials robbed from the monastery as is evident from the discovery of the door-sills, door-jambs, door-lintels and many carved stone pieces and architectural members. Even the images were not spared as could be evident from their use in raising the height of the walls of this fort. After one year of digging, no further permission was accorded by the Director General, Archaeology, of the Survey

to expose the entire mound. If the entire mound could have been exposed it might have revealed many important informations regarding the long checkered history of the *mahāvihāra* hitherto unknown. There is also possibility that further excavations of this site may yield some more important inscriptions engraved on stone slabs, which may throw more light on the history of the *mahāvihāra*.

According to the author, the Survey should take up a major excavation to unveil further the remains at both the sites, Patharghata and Dharohar mounds which are very close to the remains of the *mahāvihāra*. It will perhaps serve two important purposes, first it will reveal the complete history of the *mahāvihāra* which is still a matter of controversy in the absence of any inscriptional evidence. Secondly, if the area is fully exposed and properly maintained by the Survey, it may be one of the important spots in India from the tourist point of view. It is therefore pertinent to request the authorities of the Survey to take keen interest in bringing out the importance of this ancient University of Vikramasīlā by undertaking a large scale excavation at the site.

If possible, the remaining mounds which are still in existence in the vicinity of the *mahāvihāra*, may also be taken up for archaeological excavations, as they may also throw significant light on the history of the Vikramasīlā *mahāvihāra*.



SKETCHES

APPENDIX



Sketches of Mouldings in Structures,
Stone Pedestals, Pillars and their Bases,
Pillars and Pilasters used in the *Mahāvihāra*.

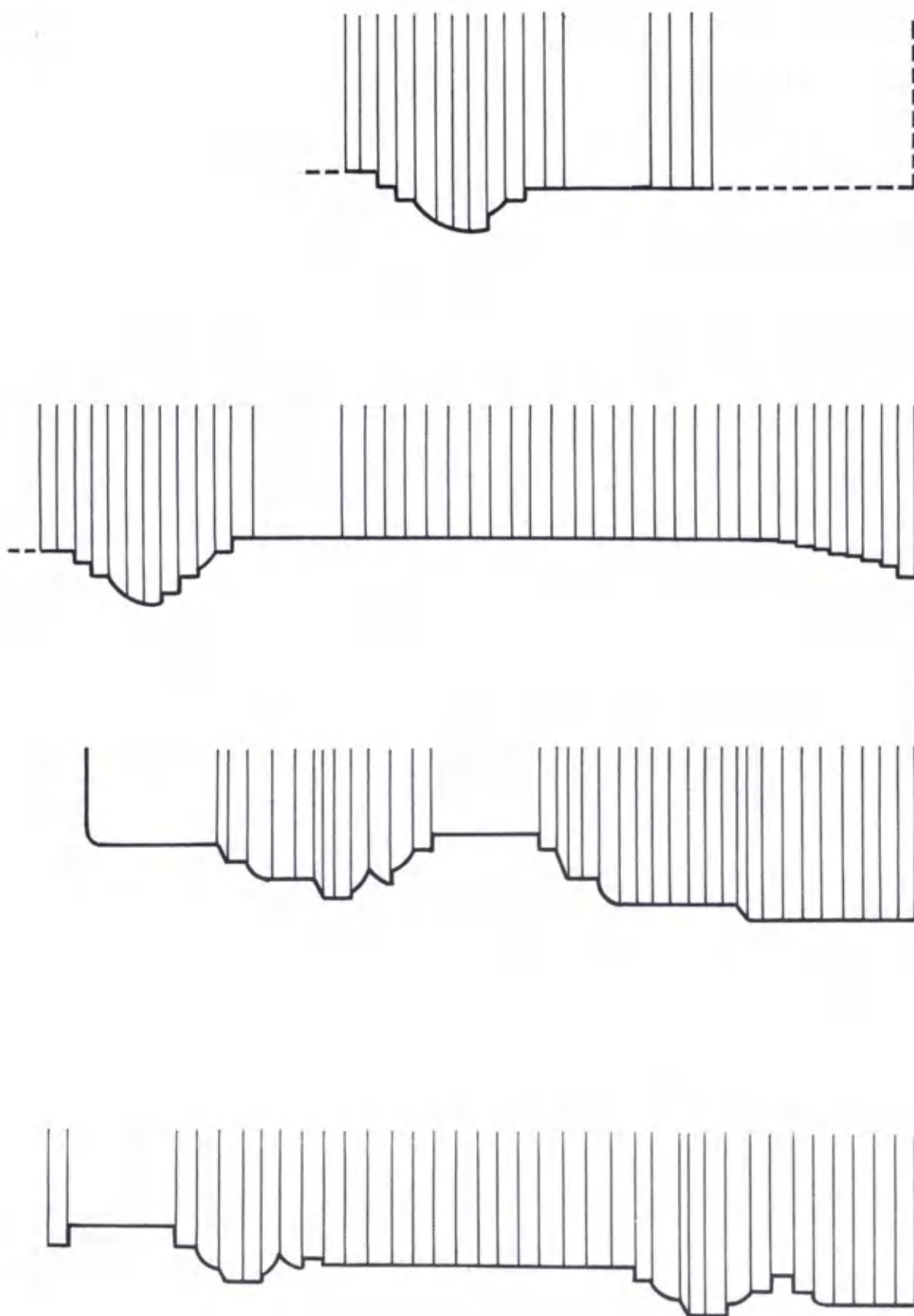


Fig. 38 *Mouldings in structure*

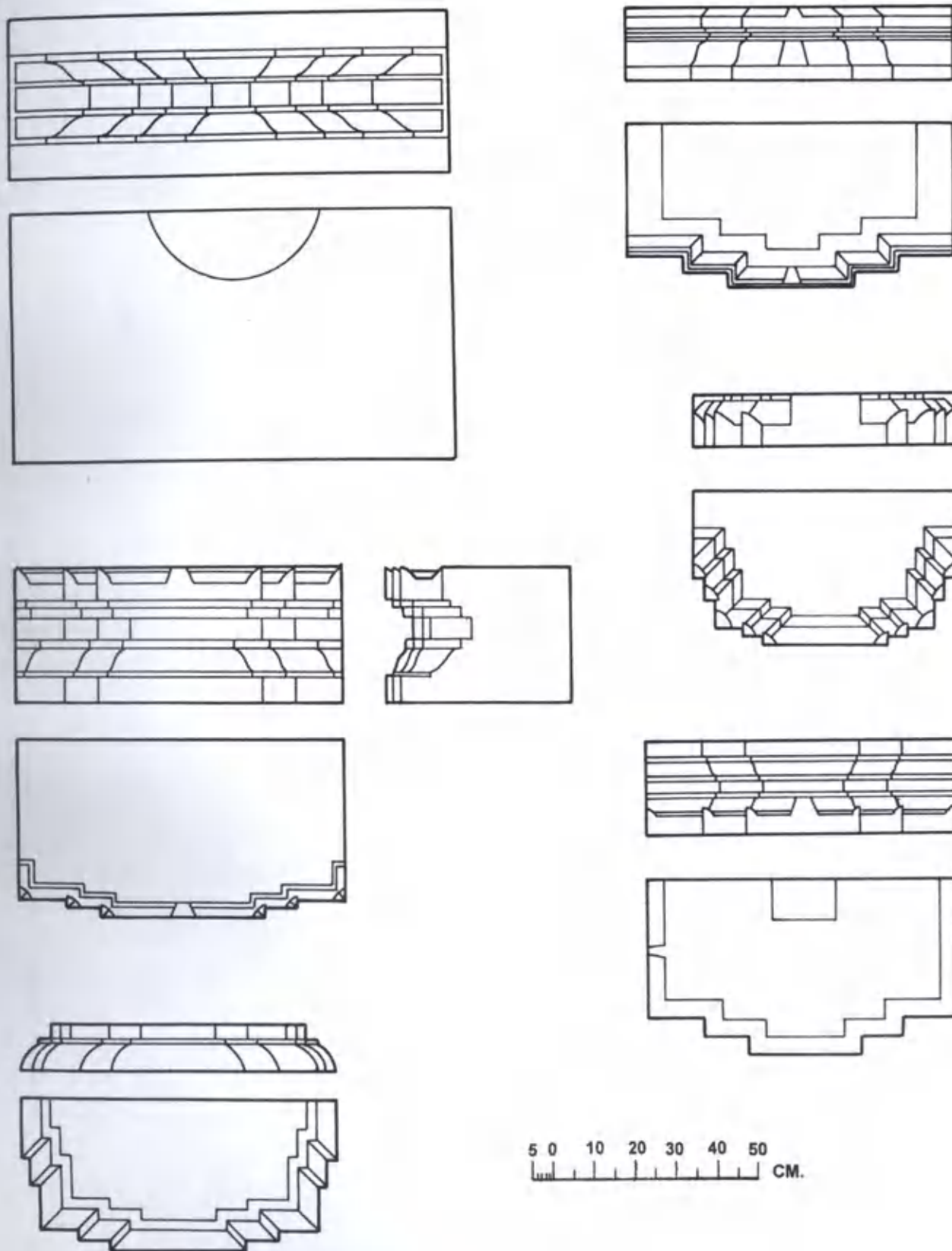


Fig. 39 Stone pedestals

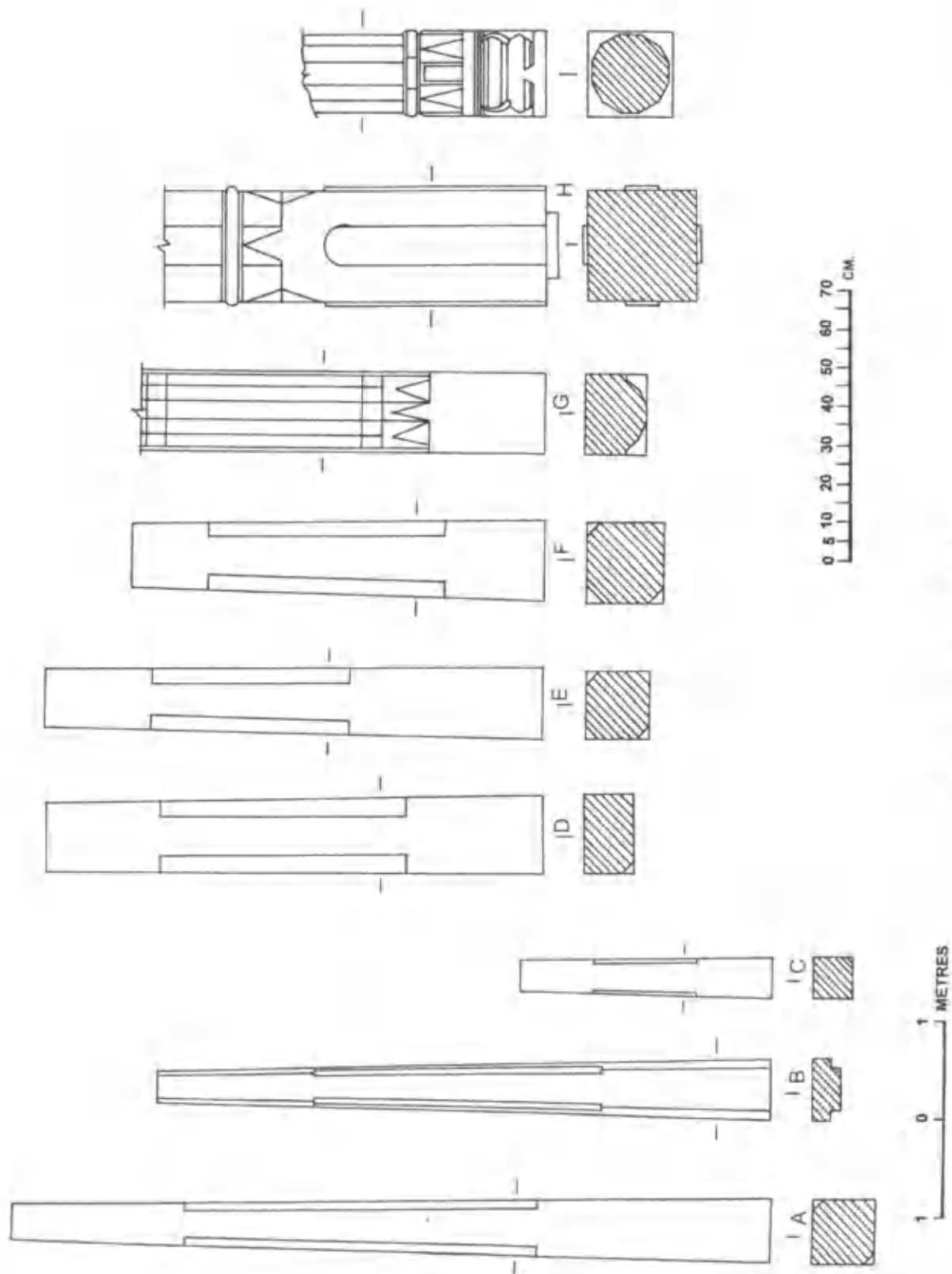


Fig. 40 Pillars and Bases



TERRACOTTA PLAQUES FROM ANTICHAK*

BHAGWANT SAHAI

APPENDIX



Antichak¹ (25.34°N and 87.36°E) is a small village in the district of Bhagalpur, Situated hardly at a distance of 13 Kms. north-east of the Colgong Railway Station on the Eastern Railway², the village is supposed to be the most probable site of the ancient Vikramaśīla Mahāvihāra. Glimpses into the history of the Buddhist monastic establishment are furnished by the writings of the 16th century Tibetan historian Tāranātha³, according to which the famous Buddhist Mahāvihāra was founded by the illustrious Pāla monarch Dharmapāla, known to have ruled between 783 and 813 A.D.⁴ As a matter of fact there are several places in the districts of Bhagalpur and Patna which have laid their claims for being recognised as the legitimate site of the Vikramaśīla Mahāvihāra. While Alexander Cunningham identified it with the village of Silao near Badgaon in the Patna district⁵, S. C. Vidyabhusana located it at Sultanganj⁶ and N. L. De at Patharghata⁷ near Colgong in the Bhagalpur district, and A. R. Banerji-Shastri took it to be at Keur, near Hulasganj in the Patna district in direct line

with Nālandā (within a distance of 24 Kms.) and Odantapuri⁸. But in the identification of the precise site of the ancient Mahāvihāra, the Tibetan historian's categorical statement that the Vikramaśīla Mahāvihāra was established on a suitable site, a hillock on the bank of the Ganges in North Magadha where the river flowed in a northward course⁹ along with the facts of the passing of a land route from Nepal across the Ganges near the monastery¹⁰ and the holding of a religious assembly with an attendance of at least eight thousand Buddhist monks at the monastery¹¹, had to be duly reckoned with. After having properly weighed all the relevant facts gleaned from the literature, and strengthened in the view by the materials obtained from the exploration, the small village of Antichak was thought of as representing the site of the one time renowned Buddhist monastic establishment famous by the name of the Vikramaśīla Mahāvihāra.¹² Basing on the conclusion so arrived at the Department of Ancient Indian History and Archaeology of the Patna University excavated the site from the year 1960 to 1969

* This paper is taken from Sahai, B. (1971) The Terracotta Plaques from Antichak in *Journal of Bihar Research Society*, Vol. VII, pp. 57-76.

¹ I am highly thankful to my esteemed teacher, Dr. B. P. Sinha for having accorded permission to reproduce the necessary photographs.

² Colgong is 30 Kms. east of Bhagalpur.

³ Schiefner, A., *Taranatha's Geschichte Des Buddhismus*, pp. 217 f.

⁴ Sinha, B. P., *Decline of the Kingdom of Magadha*, pp. 337 ff.

⁵ *ASR*, VIII, p. 75 or *ASR*, III, p. 83.

⁶ *JASB*, XXX, 1864, pp. 360 ff.

⁷ *Ibid.*, V, 1809, pp. 1-19 and Vol. VI, p. 7.

⁸ *JBRS*, XV, 1929, pp. 264, 276.

⁹ Schiefner, *op. cit.*, pp. 217 ff.

¹⁰ Rāhula Sāṅkṛityāna in the *Purātatva Nibandhāvalī*, p. 223.

¹¹ *JASB*, V, p. 5.

¹² *JBRS*, XLVI, pp. 135 ff.

and exposed the loftiest spot locally known as the Dharohara Mound, 48 feet in height and 360 feet in width from north to south. As a result of the excavations of the mound came to light a massive though extensively ravaged structure with the stūpa complex measuring about 48 feet high and 76 feet wide. Entirely built of well baked bricks laid in mud mortar, the structure consisted of chambers and antechambers along with two circumambulatory paths, both running around it, the one at the ground level and the other at a height of 19 feet with flights of steps for providing access to it.¹³

It is though a fact that the excavations carried on at Antichak for full nine successive seasons have so far not succeeded in bringing to light any conclusive evidence with regard to the precise identification of the site to be that of the ancient Mahāvihāra, yet it would not be fair to pronounce that they had been without success. Excavations, coupled with surface explorations, have established with certainty the antiquity

of the site suggesting it to be a very extensive site of the Pāla period¹⁴, which, to judge from the material unearthed, is undoubtedly a site of some well known Buddhist monastic establishment¹⁵. Archaeological excavations conducted at the site under the auspices of the Patna University have yielded, amongst other notable objects¹⁶, a large number of terracotta plaques which forthwith engage our attention as being the unmitigated proof of high excellence of the terracotta art flourishing unabated under the Pālas in the small village presently known as Antichak. These terracotta plaques, varying in size and portraying varieties of subjects, have been found to have been used for decorating the exterior walls of the so-called Dharohara Mound. That the terracotta plaques enjoyed the position of utmost significance in the decorative scheme of the walls of the religious buildings admit of no doubt. Decorative terracotta plaques have been reported from various parts in Northern India, e.g. the decorated tiles from

¹³ Fig. No. 1.

¹⁴ *JBSR*, XLVI, p. 136.

¹⁵ *Ibid.*

¹⁶ Other important finds from Antichak include the following:-

(I) A fully intact and beautifully carved sculpture of the Pāla period in black basalt datable about 10th-11th cen. A. D. It represents Crowned Buddha seated cross legged in bhūsparsa mudrā on a pañcharatha simhāsana with two devotees in añjali mudrā on either side of the pedestal. The central figure is surrounded by miniature figures showing (a) the Nativity of the Buddha with the child springing from the left side of the mother, (b) Buddha standing in abhaya mudrā, (c) Buddha seated in dharmacakrapurāvartana mudrā, (d) Avalokiteśvara Vajrapāṇi seated, (e) the Mahāparinirvāṇa of the Buddha with the four mourners on the top of the stela, (f) Avalokiteśvara Padmapāṇi seated, (g) Buddha seated in vyākhyāna mudrā, (h) Buddha again standing in abhaya mudrā, and (i) Buddha in meditation with a begging bowl on his palms.

(II) A significant and considerably lengthy inscription in the characters of the 12th cen. A.D. neatly incised on the four sides of a Pyramidal piece of stone which in itself is a part of some large sized architectural member, probably of a pillar. The inscription belongs to the time of one Mahārāja-dhīrāja-Paramesvara-Śrī-Kesara and it eulogises the feats of a chieftain who calls himself by the name of Sahura. By way of reference, the name of king Rājyapāla is mentioned who is said to have built some structure to which the chieftain Sahura evidently effected some additions.

(III) A number of sealings and fragments of stone pieces which usually contain the well known Buddhist formula: "Yo dhamma hetu prabhavā...", or in later phase "Śrī Vijayarāja", whose identification has still not been established. These inscriptions range from the 10th-12th cen. A. D.

(IV) Four terracotta votive stūpas bearing a very short and exactly similar inscription of seven letters the forms of which are quite peculiar having some resemblance with those in the manuscripts of the Bendall's Collection and which may be taken as having been written in the Baiṣṇukī Lipi of Al-Bīrūnī which was prevalent in the eastern part of the country. The inscription is still undeciphered and hence a mystery; but when read, it is sure to throw some valuable light on the cultural contact which then existed between India and some other countries of the East.

These informations regarding the contents of the stone, seal and votive stūpa inscriptions have very kindly been furnished by Dr. Sushil Maht Devi, Lecturer, Department of Ancient Indian History and Archaeology, Patna University, who herself took great pains in deciphering the inscriptional material obtained from Antichak, for which I acknowledge my grateful thanks to her.

Appendix

Harwan in Kashmir¹⁷, the terracotta plaques from Ranganmahal¹⁸, Barapal¹⁹ and Hanumangarh²⁰ in Bikaner in the state of Rajasthan, the plaques decorating the Stūpas at Mirpur Khas²¹ in Sind, the big panels of the brick temple at Bhitargaon²² in the Cawnpore district and of the Daśavatāra temple at Deogarh²³ in the Jhansi district and the large number of plaques found in a temple at Sahet Mahet²⁴ in the Gonda and Bahraich districts, all in Uttar Pradesh. Even a decorated terracotta plaque of the Gupta period has been noticed at Chausa²⁵ in the district of Shahabad in Bihar. In Eastern India as well, terracotta plaques belonging to the medieval times have been found at Mahasthan²⁶ and Medh²⁷ in the Bōgra district, Paharpur²⁸ in the Rajshahi district and Sabhar²⁹ in the Dacca district of West and East Bengal (now known as Bangla Desh), and also at Daba Parbatia³⁰ near Tezpur in the Darrang district of Assam.

It is, however, not much difficult to comprehend the reason why the use of the terracotta plaques became so popular in the medieval period so as to encourage their production on a mass scale for the decorative purpose. This fact can easily be explained by taking into account the character of the material out of which they have been prepared. Besides being available everywhere easily and obtainable at 'no cost', clay (which on baking turns out to be terracotta) is highly ductile in character so as to endow it with any form and

shape at will under the expert hand of the potter, artist or worker on clay. This being so, plaques could easily be turned out in large numbers by pressing lumps of clay in the moulds and baking or burning them into kilns. As against this, other materials of plastic art like stone and metal, being not only hard and unductile in character, also demanded extra labour, special skill and exceptional patience on the part of the artists or craftsmen. It was, therefore, but natural that terracotta came to be preferred to other materials, and human beings from the very threshold of civilization started making objects of their daily use, e.g. utensils, toys, divine figures, etc., out of it. And, it is, therefore, no wonder if we find as early as the third millennium B. C., when an extraordinarily rich civilization flourished in the valley of the river Indus, the terracotta figurines of the male and the female divinities along with the toys and other objects.

The terracotta plaques at Antichak, as already referred to, were utilized for decorating the exterior walls of the Dharohara Mound. The plaques were naturally fixed in such a way that gave them the appearance of their having being arranged in one row around the structure. But what strikes our notice at once is that in the arrangement of the plaques around the mound the artists did not care for any sequential arrangement of them, and it was nothing but chance that determined if a plaque with human figure was to be followed by a striding monkey,

¹⁷ Kak, R. C., *Ancient Monuments of Kashmir*, p. 106.

¹⁸ *ASI-AR*, 1916-17, pt. XIII, figs. 1-3, Ranganmahal is a village nearly 3.5 kms. from Suratgarh in Bikaner.

¹⁹ *Ibid.*, pl. XIII, figs. 4-7, Barapal is 11 kms. N. E. of Ranganmahal.

²⁰ *Ibid.*, 1917-18, p. 22.

²¹ *Ibid.*, 1909-10, pp. 80 ff.

²² *Ibid.*, 1908-09, pp. 6 ff.

²³ Vats, M.S., *MAI* No. 16.

²⁴ *ASI-AR*, 1907-08, pp. 81 ff., pl. XXVI.

²⁵ *Modern Review*, LII, 1932, pp. 148-150 and plate.

²⁶ *ASI-AR*, 1928-29, pp. 88 ff.

²⁷ *Ibid.*, p. 19.

²⁸ Dikshit, K.N., *MAI* No., 55.

²⁹ *ASI-AR*, 1925-26, pp. 41 ff.

³⁰ *Ibid.*, 1925-26, pp. 116 ff., pl. LIV; Banerji, R.D., *The Age of the Imperial Guptas*, pp. 207-08.

a goose or a conch. It seems as if the general idea with regard to the themes of the plaques was given to the artists who were free to exercise their fancy to their full. The plaques, fresh from the kiln, were brought to the site and fixed in the walls by the builders.³¹ It is, however, gratifying to note that most of them are still occupying the position in which they were originally fixed; but unfortunately there are some others, which seem to have been purposely dislodged and shattered. The reason of such a retched state of affairs of the Antichak terracotta plaques is, however, not difficult to surmise. Bihar was overrun and conquered by Bakhtiyar Khilji in the year 1199 A. D., and many of the extant images and monasteries were smashed and demolished by the followers of Islam. Odantapuri was completely ravaged and Nālandā was set ablaze. Stones of the Vikramaśīla monastery were thrown into the Ganges. Such acts of vandalism on the part of the Muslim invaders delivered rude shocks to the artistic and the architectural activities of the period. The monastic establishment of Antichak, with its lofty and magnificent buildings, may certainly not have escaped the notice of the iconoclast Muslims, who, as was usual with them, must have subjected the monastic buildings along with their decorative accessories to severe damages and ultimate ruination.

The terracotta plaques from Antichak which stand in comparison no degree less than 'the richness, variety and exuberance of the material from Paharpur' continuing to be still unrivalled, depict a number of subjects. The subject matter, as represented on the Antichak terracotta plaques, can broadly be classified as human and non-human groups. Human figures readily resolve into two divisions as religious and secular figures, the latter including certain

social scenes. Like wise, the non-human figures can be divided into the figures of the animals, birds, reptiles, conchshells, etc.

Antichak being mainly the site of a Buddhist establishment, it is but legitimate to find that most of the plaques representing religious figures should have depicted Buddha, Bodhisattva and other minor Buddhist divinities in various postures and displaying various attitudes. Buddha, in one of the plaques, has been represented as seated in *vajrāsana* in *bhūmiśparśa mudrā*. A circular halo behind his head is clearly noticeable. His hair is coiled and gathered in a knot (*uṣṇīṣa*) at the top of his head.³² In another plaque, the Master is shown similarly seated, but his both the palms are brought near the chest in the *dharmachakra-parāvartana mudrā*. There is no halo behind the head of the Buddha. The Master figures again on still another plaque seated in *vajrāsana* but with a begging bowl. In this case also, there is no halo behind his head. There is a fragment of a terracotta plaque which represents a male divinity seated on a highly decorated seat. Unfortunately the head and both the arms of the figure are so severely damaged that the deity has been rendered almost beyond recognition. The general treatment of the lower part of the figure, however, seems to be suggesting it to be probably representing the Buddha. The fragment of another plaque shows the Master standing three-fourth to the right with the palm of his right hand raised near the chest, while his left arm, bent and raised up to the shoulder, is holding something indistinct. There is also an umbrella over his head which is regarded as indicative of the Master having descended from the heaven of the thirty-three gods. In another plaque, perfectly intact, the Master is shown standing again turned three-

³¹ Such remarks were expressed by K. N. Dikshit (in *Excavations at Paharpur*; *MAI* No. 55) with regard to the Paharpur terracottas and they still hold good in case of the Antichak terracotta plaques.

³² Fig. No. 2.

fourth to the left with the miniature figure of an elephant near his feet depicted as if the animal is adoring the Master, who has placed his right palm a little above the head of the animal in a way as if he is blessing it in turn; the left forearm being broken. On the other side of the Master stands a person somewhat better dressed and also having an ornamented head-gear and ear-ring. Devadatta, the cousin of the Master, is said to have plotted against and made attempts on the life of the Master by employing a mad elephant for the purpose. The present plaque, therefore, represents the taming of the mad elephant Nālāgiri by the Buddha, and the well dressed person may be identified with his cousin Devadatta who later on repented for his misdeeds and became a disciple of the Master.³³

Besides representing the Buddha, the plaques, amongst the Buddhist divinities also depict the Bodhisattvas Avalokiteśvara and Mañjuśrī and the future Buddha Maitreya. In one of the plaques, Avalokiteśvara Padmapāṇi has been shown standing gracefully in a slightly dvibhaṅga pose with his left arm brought near the chest and holding the stalk of a fully blossomed lotus by it, the latter being carved to the proper left of the deity's head. The right arm of the deity is broken, but the trace left on the plaque suggests it to have been stretched down in the varada pose.³⁴ Avalokiteśvara Padmapāṇi makes his appearance again on another plaque in dvibhaṅga pose but seated in sukhāsana with his left leg resting on the seat while the right knee is raised upwards from it and the right arm is stretched out on the raised knee. The left arm placed on the left thigh is holding the stalk of a lotus by it, the fully blossomed flower being carved on the upper corner of the left field.

Still another plaque represents Avalokiteśvara Padmapāṇi holding a lotus by its stalk by his right hand, and another lotus by the left. He puts on a crown of the peacock feather type over his head (like the one worn by the famous Avalokiteśvara figure represented in the Ajanta paintings). Befittingly bejewelled, the god with his head completely smashed appears again on another plaque seated in lalitāsana on a throne. One of the plaques exhibits Lokeśvara seated in vajrāsana, holding a bowl in his right hand and a lotus by its stalk in the left with a crescent-like object placed on it. The deity appears to be laughing. His hair is coiled into a jaṭā of three tiers. The four-armed Avalokiteśvara is depicted on another plaque. Holding a lotus flower in each of the upper hands and displaying the dharmachakraparāvartana mudrā with the two main hands, he is shown seated in vajrāsana on a double-petalled lotus seat. His hair has been arranged into a jaṭā and he is tastefully bejewelled.³⁵ Bodhisattva Mañjuśrī figures as seated in lalitāsana on one of the terracotta plaques. With double bends in his body, he is represented as exhibiting the bhūmiśparśa mudrā by the left and the vyākhyāna mudrā by the right hands. His special symbol, the book, is placed on a lotus flower to his proper right which is found springing up from his seat below. The figure is very beautifully depicted, and the deity is decked with a number of ornaments which include armlets, wristlets, waistband, besides decorated garments and finely arranged coiffure.³⁶ On another plaque Mañjuśrī is again seen seated on a plain throne but in the sukhāsana pose with his right leg folded and placed on the seat and the left knee raised upwards from it with the left arm stretched out on it and at the same time holding a lotus by its stalk over

³³ Fig. No. 3.

³⁴ Fig. No. 4.

³⁵ Fig. No. 5.

³⁶ Fig. No. 6.

which is placed his special symbol, the book (the manuscript of *Prajñāpāramitā*). His right hand is held near the chest with a flower in it. He puts on a short but flat cap-like crown with beaded decoration at its lower edge. There is a fully intact terracotta plaque which represents a beautifully delineated figure of Bodhisattva seated in the *ardhaparyāṅka* pose on a fully expanded lotus with his left leg folded and tucked up on the seat and the right one pendent and placed on a small lotus flower which is also blossomed. His right hand is brought in front of his stomach by which he is holding a bowl, while he has placed his left hand on his left thigh, the fore-arm being damaged. Bodhisattva puts on a short but impressive crown and a one-stringed necklace with a pendent, besides armlets and wristlets. He has been shown with his eyes fixed to the tip of the nose as if he is in meditation. There are a few more fragments of terracotta plaques which seem to be representing the Bodhisattvas. The fragment of a terracotta plaque (with its lower portion entirely lost) is probably showing a Bodhisattva to front. He has a decorated headgear. Fragments of two more plaques also appear to be representing the Bodhisattvas as is evident from a number of ornaments like necklace, armlets, etc. on their person.

The future Buddha Maitreya has also been represented on the plaques. One of the plaques depicts him as seated in *lalitāsana*, holding a lotus by its stalk in each of his two hands. Shown in the *tribhāṅga* pose, his right leg rests on the left leg and the left leg on the right thigh. His hair, neatly brushed, is arranged in a *jaṭā* with a votive *stūpa* atop the head. He puts on a number of ornaments. His eyes are big and ears are elongated. Another terracotta plaque perhaps shows the head of Maitreya, as it appears from the arrangement of the coiffure

into a coil done in a manner clearly suggestive of a votive *stūpa*.

Another Buddhist male god who figures on one of the terracotta plaques from Antichak is Jambhala, the Buddhist counterpart of the Brāhmaṇical Kubera, the god of wealth who had greater following and received worship in various forms. Represented as a pot-bellied person, Jambhala is shown seated at ease in the *ardhaparyāṅka* pose with a mongoose vomiting jewels (*nakulaka*), a veritable living purse (substituted for a money bag in the hand of Hindu Kubera) in the left hand, while the right hand is damaged which usually held a citron (*mātulunga*). He has a small impressive conical crown over his head, besides a number of ornaments and a long heavy garland adorning his person. The well nourished body, the sack of jewels, and the various ornaments are all befitting the personality of the god of wealth.¹⁷

Among the Buddhist goddesses, Tārā and Mārīchī have been found to have been represented on the terracotta plaques from Antichak. Goddess Tārā has been shown seated at ease on a plain seat with the torso of the goddess tilted gracefully towards the right and the head turned slightly towards the left. She holds a lotus flower in her somewhat raised left hand, while her right hand is brought before the thigh in the *varada* pose. There is also some faint trace of a blue lily carved with a long stalk on the right upper half of the plaque. Her well formed body with fully developed breasts has been draped with a transparent *sārī* which has been designed with embossings of nine dots arranged in three rows of three dots in each row on the left leg. Her hair has been beautifully gathered on the top of the head in the form of a big impressive bun. She puts on a number of ornaments like

¹⁷ Fig. No. 7.



Fig. 1 : Excavated Mound at Antichak



Fig. 3 : Buddha taming the wild elephant Nālāgiri



Fig. 2 : Buddha



Fig. 5 : Avalokiteśvara Padmapāṇi



Fig. 4 : Avalokiteśvara Padmapāṇi



Fig. 7 : Jambhala



Fig. 6 : Mañjuśrī



Fig. 9 : Varāha-Viṣṇu



Fig. 8 : Tārā



Fig. 11 : Hanumāna



Fig. 10 : Ardhhanārīśvara



Fig. 13 : Ascetic



Fig. 12 : Preacher



Fig. 15 : A male person dancing



Fig. 14 : Ascetic

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a single-stringed necklace of beads, armlets (keyūra), wristlets and a single-stringed head ornament (ṭiārā) decorating different parts of her person. Of special interest is her waist-band which has been shown only on the right half of her waist as being double-stringed with designs of two circlets with pellets within them in the front a little below the navel. It is, however, secured in position by a cord which can be noticed on the left part of the waist, the one end of which is tied to the waist-band and the other end carried at the back apparently to be tied to the other end of the waist-band. Commonly known as 'jhabīā', the ornament has a somewhat conical attachment almost near the right side of the waist hanging from it.³⁸ One of the plaques fixed in the north-western wall of the mound represents the figure of the three faced Mārīchī, with the left face having the appearance like that of a sow. Mārīchī is a very popular goddess of the Buddhists who seems to have been incorporated into the Buddhist pantheon from the Brāhmaṇical Sūrya with certain suitable modifications. In the present representation, she has a short crested crown over each of her three heads. Her hair is neatly brushed over the central head and arranged into a coil of six tiers looking very much like six discs.

Not only Buddhist, but a few Brāhmaṇical divinities were also assigned distinctive places on the terracotta plaques in the scheme of the exterior wall decoration of the Dharohara Mound at Antichak. These divinities evidently found places on the body of the shrine mainly because of their having been absorbed into the Buddhist fold of the Mahāyāna sect and also because of the sincere efforts being made for bringing about rapprochement and reconciliation between the members of the rival sects during the medieval period. Boar Incarnation of the Lord

Viṣṇu, Ardhanārīśvara and Hanumāna are the Brāhmaṇical gods who have been represented on the plaques at Antichak. One of the plaques represents the Boar Incarnation (Varāhāvatāra) of Lord Viṣṇu in the therio-anthropomorphic form having the head that of a boar and the rest of the body being shown as human. Varāha-Viṣṇu has been shown standing in the pratyālīḍha pose with the boar muzzle of the face turned to the left; his right hand is raised above, while the left one is placed on the thigh. The trace of a broken figure on the left shoulder evidently suggests it to be that of the Earth Goddess (Bhū Devī) whom the Lord rescued from being drowned into the depth of the waters. He puts on a large vajrayantīmālā, the special Vaiṣṇava garland of flowers, besides a necklace and a sacred thread (yajñopavīta).³⁹ Another plaque depicts Śiva Ardhanārīśvara. Ardhanārīśvara is a very interesting deity in which Śiva (Īśvara) is half (ardha) woman (nārī). In the representations of Ardhanārīśvara, therefore, Śiva and Śakti have invariably been shown combined together into one composite whole, and, as such, the Ardhanārīśvara aspect of the deity is also suggestive of cult syncretism. On the Antichak terracotta plaque, Ardhanārīśvara has been shown standing a bit turned and slightly bent towards the left. Endowed with four arms, the male and the female features of the deity are emphasised in the right and the left halves of the figure. The male half of the deity is having a kettle-drum (ḍamarū) in the lower right hand and a battle-axe trident in the upper right hand, while the feminine half is having a water-vessel (kamaṇḍalu) in the lower left hand, but the upper left hand, which is broken, may have, as is usually found, held a mirror. The right leg of Śiva has lion-skin hanging over the left thigh, while the left leg of Pārvatī is covered with a sārī hanging down the ankle. Likewise, the right

³⁸ Fig. No. 8.

³⁹ Fig. No. 9.

portion of the head has the hair done in a *jaṭā* adorned with a crescent (*ardhachandra*) and the left portion has the hair neatly brushed up and arranged in the form of a bun. On the forehead is half indicated the third perpendicular eye of Śiva, shown in contiguous with the half *tilaka* mark of the goddess. The feminine side of the face is made distinctively delicate, and is also having a large circular ear ornament. There is also a prominent breast on this side. The two halves of the figure are also distinguished by appropriate ornaments. With the absence only of the two vehicles, bull and lion, the present figure of *Ardhanārīśvara* is a fully developed representation of the deity.⁴⁰ *Hanumāna* figures on two of the plaques from *Antichak*, both being virtually copies of one another excepting slight difference in their facial appearance. One of the plaques thus represents *Hanumāna* with exaggerated bends in his body having his right leg brought forward and the left one at the back in a bid to move on with a great speed. He has been shown carrying a rather solid cubical mass balanced on his right hand towards which he is looking back as if gesticulating the difficult task which he is performing, while his left arm is raised near the chest in *vismaya* pose. His coiffure is neatly arranged at the back of his head. His tail is also displayed distinctly curved upward. The representation of the plaque reminds us of the famous incident described in the *Lankā Kāṇḍa* of the *Rāmāyaṇa* according to which, following a severe attack by *Meghanāda*, *Lakṣmaṇa*, the brother of *Rāma*, had become grievously hurt and consequently fainted. Having been advised by the physician *Sukhena* that *Lakṣmaṇa* could be brought back to consciousness only when the life restoring herb (*sañjībana-būṭī*) would be administered to him. *Hanumāna*, the great devotee of *Rāma*, was naturally entrusted with the difficult task of fetching the herb from the

Dhaulāgiri before it was dawn. Reaching the hill and finding it hard to recognise the herb, *Hanumāna* carried away the portion of the hill overgrown with the herb. It is well known that *Hanumāna* could return back in time and the life of *Lakṣmaṇa* was restored by administering the herb. The present plaque may, therefore, be regarded as representing *Hanumāna* carrying a portion of the *Dhaulāgiri* with the plants of the *sañjībana-būṭī* on it. *Hanumāna* naturally appears to be jubilant, more so curious, at the difficult feat which he had been performing for the sake of *Lakṣmaṇa*, the brother of his Lord.⁴¹

There is a sufficient number of terracotta plaques, most of them considerably damaged and obtained in fragments, which depict purely non-religious human subjects both males and females, seated or standing, and very often engaged in activities of various kinds. One such terracotta plaque, somewhat indifferently preserved, represents a male figure, slightly pot-bellied, seated in *lalitāsana*, with his left arm placed on the left thigh and the right one raised above, which is completely mutilated. The head of the figure is also badly smashed. Similarly fragments of another plaque (with its lower half completely missing) show a male figure with the right hand raised above the head and the left one, broken above the elbow, is hanging down. The figure is provided with bulging eyes, prominent and well-formed nostril, parted lips, elongated ears with the hair decked probably with flowers. Another human figure is shown seated on a raised altar in *bhadrāsana* (or the so-called European fashion) with the right arm raised above the head and the left one placed probably on the thigh which is broken. The general treatment of the facial expression is much akin to the preceding figure. Still fragments of another plaque (with its upper

⁴⁰ Fig. No. 10.

⁴¹ Fig. No. 11.

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part missing) show a human figure to left with his legs folded and planted on the earth in the attitude of an archer (in the *pratyāliḍha* pose). The right hand of the figure is placed on the right knee-cap. The head and the left arm of the figure are mutilated. Another terracotta plaque (with the lower left quarter broken) shows a human figure seated on his folded legs like a devotee; but his left hand is placed on the waist. His right arm is truncated above the elbow. Fragments of a crudely executed terracotta plaque, with its left half missing, show a male figure in the *pratyāliḍha* attitude with his left arm brought in the front. On the fragments of another plaque appears the bust of a male person, standing three-fourth to right, with his right arm bent and raised up. His head, left hand, right forearm and left leg are severely damaged. A terracotta plaque shows the bust of a male person with a very impressive head. His hair is coiled and knotted at the top of the head with a crest over it which is decorated with floral and leafy designs. Another plaque depicts a kneeling male figure with his right hand raised above the head, and the left one placed on the sole of the left foot. He appears to be somewhat jovial in appearance. His hair shown in ringlets is tied above with a band producing a fan-shaped arrangement.

An interesting plaque from Antichak exhibits a male figure holding a cymbal of the Tibetan type in his right hand and a begging bowl in the left. He puts on a long robe covering his entire body. What renders the figure remarkable is the face which has Tibetan resemblance. With the Tibetan face, long robe and begging bowl, the figure may be regarded as that of a Tibetan Buddhist monk. Another plaque appears to be representing a preacher who is shown seated on a wicker stool in the act of delivering sermon. His right hand rests on the wicker stool while

his left elbow is placed on a table which is kept in front of him with some object looking like a piece of cloth, may be a towel, upon it. The person sits smartly with his torso quite erect, while a shawl (*chādara*) is draped covering his abdomen and passing over the left shoulder and the left arm, the right portion of the chest and the right arm being left bare⁴². In still another plaque, we find an ascetic who is also shown in the act of delivering sermon. He sits on the ground on a plain seat with his right leg folded and placed on the seat, while the left leg also folded is held somewhat raised by means of a *yogapaṭṭa* passing around his body and a little below the knee where it has been tied into a knot, as it can be inferred from one of its ends hanging loosely. His right hand is placed by the side of the thigh on the ground, while the left hand supported on the knee-cap and folded in order to bring the fingers almost near the face, holds some indistinct object. His hair is arranged neatly into a *jaṭā*. He has also long beard and moustaches. His face lit up with smile is rendered in a way as if he is about to speak.⁴³ An extremely emaciated ascetic appears on another plaque where his rib-bones and sinews are shown prominently through the skin. He sits on the ground in a yogic posture with his right leg folded and left leg raised being tied with a *yogapaṭṭa* as in the previous example, though the manner in which he is made to sit is a bit different. He too is bearded and moustached and has his hair arranged into a *jaṭā*. His left hand is placed on the left knee-cap, while his right hand is folded and raised up. It appears as if he is engaged in some sort of *haṭha-yoga*.⁴⁴

Even Tāntric yogīs have been represented on the terracotta plaques from Antichak. A plaque (with its lower right quarter missing) shows a human figure standing with the head

⁴² Fig. No. 12.

⁴³ Fig. No. 13.

⁴⁴ Fig. No. 14.

completely smashed and both the legs damaged. The right hand of the figure is raised and brought near the chest; but the palm is broken. The left hand is also raised up and holding something very indistinct in a bowl or skull-cup placed on the palm. The Tāntric Yogī appears again on another plaque. With his head completely smashed, he stands to front in the tribhaṅga pose. His left hand is bent and raised up with a skull-cup balanced over the palm, evidently be taken as standing for one of the Pañcha 'ma'-kāras which found favour with the Tāntric Yogīs during the medieval period. The Yogī is pot-bellied, heavily built, and walking fastly to the right in a somewhat jovial mood, probably at the acquisition of the large and fresh fish.

One of the plaques from Antichak, broken into two parts at the middle, depicts a male person probably in the act of displaying some physical feat. He is shown seated on a plain pedestal, both the legs drawn sideways and dangling, with his left hand resting on the thigh and the right one raised above the head. The figure is rendered smiling with his lips parted, eyes bulging and nostril well-formed.

Sometimes, the male persons are shown dancing. A perfectly intact plaque represents a pot-bellied person who seems to be dancing with his left hand placed on the hip and the right one raised above. Both the legs are bent at the knee in a way as if he is performing the dance. His hair has been arranged in a peculiar way at the top of the head. Scantly dressed, with the upper part of his body bare and a few ornaments on his person, he is performing his job with success.⁴⁵ Likewise, the fragments of a plaque show a pot-bellied person with his left hand on the hip dancing; the head, right arm and right leg of the figure being completely damaged. There

are also a few more plaques from the Mound which depict the similar theme of dancing males. In all such representations, the male persons are depicted pot-bellied and sparsely dressed suggesting thereby that the artists intended to represent some tribal people performing the dance. It is still customary among the tribal people that the male persons dance on festive occasions.

Warriors and archers have also been represented on the Antichak terracotta plaque. One of the plaques from the place shows a male person standing with his legs crossing each other. He is holding a sword in his right hand; his left hand resting on an elongated object. He has also a small dagger hanging from his waist-belt on the right side. The figure appears to be representing a warrior. Besides putting on a dhotī, he has an impressive head-dress and also a number of ornaments over his body. His eyes are big and bulging and ears elongated.⁴⁶ The warrior appears also on another plaque with his right hand raised above the shoulder and the left one placed over the hilt of a sword. His long garland of beads (pralamba-mālā) is highly remarkable. In another plaque, the warrior is shown standing with a three-pronged weapon in his right hand stretched low and something indistinct in his left hand brought near the abdomen. In still another plaque, there is a male person shown with a dagger pointing downward in his right hand. His left hand is bent and raised up to the armpit. The general appearance of the figure seems to suggest that the warrior is perhaps enjoying some finer moment, may be of victory. One of the perfectly preserved plaques, the artist has succeeded in bringing to fore the inner urge of the successful warrior which has found its expression through his indulgence in the dagger dance.⁴⁷

⁴⁵ Fig. No. 15.

⁴⁶ Fig. No. 16.

⁴⁷ Fig. No. 17.



Fig. 17 : A Warrior (dancing)



Fig. 16 : A Warrior



Fig. 19 : A dancing girl



Fig. 18 : A dancing girl



Fig. 21 : A lady applying vermillion



Fig. 20 : A dancing girl



Fig. 23 : An amorous couple



Fig. 22 : A lady lying on a cot



Fig. 25: Composite animal



Fig. 24 : Monkey



Fig. 27 : Conch-shell



Fig. 26 : Mythical animal



Fig. 29 : Flaming Wheel



Fig. 28 : Kalasha (urn)

Archers have also been shown on a number of plaques in the act of shooting arrows. One of the plaques represents an archer with a quiver containing a number of arrows in it which has been balanced near his right shoulder. He has a bow in his left hand, while his right hand is shown near the chest. Apparently the man is stringing the bow by the right hand in order to shoot at anything. With his hair arranged in the manner of a *jaṭā*, he has also a number of ornaments on his person. He appears to be somewhat ferocious and walking forward, as is evident from his right leg stretched forward and the left one somewhat bent behind. Probably it represents a warrior in action.

Fragments of two of the terracotta plaques are of considerable interest as they depict a hunter shooting at a boar in a highly naturalistic way. The fragments of one of the plaques, with its lower half missing, show an archer holding a bow in his left out-stretched hand and taking out an arrow from a quiver balanced at his back. The fragment of another plaque shows a boar with its head turned backward. An arrow hit at it by the archer, depicted on the plaque just mentioned, is grazing its body. Probably the archer, after shooting the arrow at it, is taking out another arrow from the quiver to hit at the boar again. The boar, seemingly perplexed or confused at the hit, stands angrily and turns back infuriated to have a look at the adversary.

One of the plaques from Antichak appears to be representing a snake charmer. It depicts a bearded person squatting and holding a snake with its head in his right hand and its tail in the left. The snake charmer, as the person can legitimately be identified with, has been realistically drawn, and he does not have any ornament on his person.

There are some of the plaques which represent the male persons either beating the

drum or simply standing and resting against a stick in his hand. The drummer as he may be described has been represented in the *pratyālīḍha* pose turned towards the left. The drum shown hanging from the shoulder near the thigh is being supported by the left hand while it is being beaten by the right hand. The drummer has a *dhotī*, a small head-gear, looking like a *pagaḍī*, and a few ornaments. Another plaque shows a male person with his legs crossing each other standing and resting against a stick held in the right hand and fixed against the ground. His left hand is placed on the thigh.

A few plaques from Antichak represent male devotees seated on their folded legs, knees brought forward and the soles taken at the rear. This is the usual but typical way in which a devotee sits while kneeling before the image of a god. The devotees have also their palms joined before their chest in the *añjalī mudrā*. Sometimes, there is a canopy or snake hood behind the head of the devotee. In one of the plaques, the *Nāga-devotee*, as he may be called, is shown holding a pot between the palms in front of his chest.

Like numerous male figures represented in varieties of ways, several female figures are also depicted on the terracotta plaques from Antichak, some of them having been shown in the act of dancing and playing on musical instruments. The fragment of a terracotta plaque shows a female bust with the left hand raised up. Save the head and the hand, other parts of the body are severely damaged. Another plaque shows a female figure seated cross legged with both her hands raised above. The figure is very crudely executed. Still another plaque shows a kneeling female devotee with her hands folded in the *añjalī mudrā* in front of the chest. A female figure appears on a terracotta plaque on the north-western wall of the mound. Her eyes are half closed with the expression of serenity

Appendix

on her face. She puts on a number of ornaments on her person, like bangles, bracelets, armlets, coiled earrings, dog-collared necklace, etc. Her hair is neatly brushed and coiled above the head. Another plaque shows a kneeling female figure holding a vessel (probably an 'urn' containing Buddha's relics) in the right hand, the left hand being placed on the sole of the foot. Her hair is arranged in a fan-shaped manner, and body decked with a number of ornaments. Still another plaque represents a female figure seated in the tribhaṅga attitude on a profusely decorated lotus seat with its stalk below. She is playing on what appears to be a *vīṇā* or *ekatārā*. She puts on a *sārī* and numerous ornaments, while her hair is coiled and knotted.

There are three plaques, all of them perfectly intact, which represent dancing female figure. In one of the plaques a beautifully delineated dancing girl is shown dancing vigorously. Her both the legs are distended sideways and so also her both the hands are brought in front of the abdomen in a way so as to accentuate the dance performed by her. She has a well proportioned body with a number of ornaments and her hair brushed up and gathered in an attractive mass also adorned with a flower. Her slightly stooping eyes are suggestive of her being deeply engrossed in the dance performed by her.⁴⁸ In another plaque, there is again a dancing girl with her body more slim than the one depicted in the plaque described just above. Here the artist has shown her performing the dance quite differently in the course of which she has brought her two arms above her head with a view to accentuating the dance which she is performing, while stepping softly with the legs crossing each other in succession. She has worn a number of ornaments and her hair

is tastefully decorated.⁴⁹ In a third plaque, there is also a dancing girl with a vessel balanced on the left hand raised up. The right hand is also uplifted, but unfortunately the fore-arm is missing and consequently the object it may have held or the way in which it may have been displayed is difficult to ascertain. Her legs are stretched in what is known as the *pratyāliḍha* pose, with her left leg brought forward and the right one taken at the back, suggesting her to be imitating an archer's pose while dancing with a vessel supported on her left hand. She has also a number of ornaments while her coiffure has been beautifully decorated in a *jūḍā* behind her head.⁵⁰

The Dharohara Mound at Antichak has a highly interesting plaque, almost intact, which portrays a lady seated gracefully, the right leg placed on the left leg, with a double bend in her body. Holding a mirror in her left hand, she is looking at it appreciatively, while she is engaged in applying vermilion on the partition of her hair by the fingers of her raised right hand. Roundish innocent face, well formed breasts and thin waist add greatly to the attractiveness of the female form. The beauty of the figure is further enhanced by the adornment of her body with a number of ornaments.⁵¹ Another plaque from the same mound almost presents a copy of the above mentioned theme. The plaque depicts a female figure seated cross legged with a double bend in her body. Her right hand is bent up and brought near the partition of her hair over the head; the left hand raised up probably held the mirror which is missing, the portion being damaged.

There is a fully preserved terracotta plaque at Antichak which has a very interesting theme represented on it. It shows a lady lying on a cot,

⁴⁸ Fig. No. 18.

⁴⁹ Fig. No. 19.

⁵⁰ Fig. No. 20.

⁵¹ Fig. No. 21.

over which has been spread a bed, on her left side with her head resting on a pillow, her left hand folded also being introduced below her head. Her right arm shown horizontally parallel to her body is made to rest on her right thigh. What renders the plaque of special interest is that there is an attendant— of course a female attendant— seated on the same cot near her feet who appears to be pressing the left leg of her mistress lying on the cot. Both the mistress and the attendant have a few ornaments on their persons. While the hair of the mistress has been gathered into an attractive mass behind the head, the attendant has a small head-dress covering her head. Another point of interest in the representation is the presence of a spittoon depicted as a pedestalled bowl just below the cot. The upper part of the plaque is decorated with triangular designs suggesting as if a festoon is hanging at the place where the lady has been resting.³²

One of the terracotta plaques at Antichak shows an amorous couple. The plaque, broken at the middle, represents the female standing to the left of the male person. She has her left arm placed on her hip, while she is embracing the male with her right hand. The male person is also embracing her close to his body by his left hand; but he is touching her chin lovingly with his right hand. Both the figures appear to be having some sort of head-dress on their heads.³³

Various kinds of animals and birds are also found depicted on the plaques from Antichak. Of the animals, mention may be made of elephant, horse, deer, monkey, boar, panther, lion and wolf which have been assigned due places on the Antichak decorative plaques. Elephants have usually been shown standing with their trunks hanging down. The animal appears

to be walking with a slow pace on one of the plaques, while on the other it stands with its trunk gracefully curved. On another plaque the elephant appears again almost running briskly to the right while the rider, probably the Mahaut, is trying to maintain his balance on the fastly moving animal. The galloping horse appearing on one of the plaques is highly spirited. Two plaques represent the horse running towards the right with riders on their back. The horse is saddled and bridled in one case and unbridled in the other. The deer appears to be a very favourite animal with the artists of Antichak. In the plaques, it has been shown running with a greater speed. Usually the animal has been provided with two long horns. In one of the plaques, the body of the animal has been decorated with circular designs. The monkey has, however, been shown in a very interesting manner. One of the plaques shows a monkey facing to right seated on a stone slab with its tail raised to the level of its face and held in the left hand; the right hand being placed on the thigh. In another plaque, the monkey sitting again on a stone slab faces to the left. The monkey is holding a fruit in its upraised right hand, while the left hand is resting on the right knee with the elbow placed on the left thigh. The monkey is probably shown putting on a dog-collared necklece.³⁴ The boar, figuring on one of the plaques, has been represented somewhat spirited, running forward. Lion and panther also figure on the plaques. Lion has usually been realistically drawn with its tail curved in a dignified manner. One of the plaques shows a lion's head with its mouth wide agape; while another one shows its conventionalised head. The fragment of a plaque shows a panther in its endeavour to climb upon a tree. Even a wolf figures on one of the plaques at Antichak. The animal has been shown advancing forward.

³² Fig. No. 22.

³³ Fig. No. 23.

³⁴ Fig. No. 24.

Appendix

One of the plaques represents a goat, with its pronounced horns, seated to left. There is a figure of a typical animal carved on a plaque. Shown running towards the right, it is looking behind. It has a somewhat elongated and conical face and a long tail. The figure may be taken to be representing an alligator (godha or goha as it is commonly called). There is also an interesting representation of a tortoise, the back side of which has been very successfully portrayed. Its head is though a bit damaged, the four legs of the tortoise can still be seen. Among the birds, the terracotta plaques at Antichak usually depict peacock and goose. In one of the plaques, the peacock has been shown seated with its neck gracefully curved, while its plumage has been rendered in the fashion of a fan. In another plaque, the four legs of the tortoise can still be seen. Among the birds, the terracotta plaques at Antichak usually depict peacock and goose. In one of the plaques, the peacock has been shown seated with its neck gracefully curved, while its plumage has been rendered in the fashion of a fan. In another plaque, the bird appears to be killing a serpent, the reptile being shown lying flat on the ground. The goose is also found represented on one of the plaques perched on a decorated triangular object. Another plaque shows a pair of birds intertwined or engaged in a duel. There are also a few plaques which depict composite, rather mythical, figures. One of the plaques represents the figure of an animal having the face of a parrot; while the other shows a composite animal having the face of a boar, the horn of a goat and the body of a ram.⁵⁵ Likewise, there is also a plaque which represents a mythical figure with the trunk and the tusk of an elephant, the horns of a goat, the front part including the front legs and the paws

that of a lion and the body, the hind part and the legs that of a horse, while the tail is again of a lion.⁵⁶

Certain religious objects also occur on the plaques. A number of plaques are found representing beautifully carved conch-shells with long stalks of lotus attached to them.⁵⁷ There are some plaques which represent probably Buddhist 'urns' containing relics of the Buddha. The 'urns' appear like a flower vase or a water vessel (kalaśa) with a lid covering it, while two lotuses emerge out of it on the either side and a third one is placed along with a conical lump on the lid itself. It also appears to be tied with a band with knots on both the sides, presumably for holding it up.⁵⁸ One of the plaques represents a lotus plant, while the other shows a chakra (= a dharma-chakra or a wheel of law) placed on a cylindrical pedestal. The wheel has triangular spokes with its centre designed also like a triangle, while it is surrounded by the flames of fire assuming the shape of a 'pīpala' leaf.⁵⁹ This may be taken to be a Tāntric symbol. Likewise, there is another Tāntric symbol on another plaque which has been shown as a dagger with eleven blades.

The terracotta plaques from Antichak thus portrayed a variety of subjects—religious and secular—providing a peep into the contemporary life of the human, animal and imaginary world. These terracotta plaques, a little over 16 inches in height, but varying with regard to their widths, being in the vicinity of about 12 inches, were prepared, as already referred to, first by pressing lumps of clay into the moulds. On their being dried in the sun, they were efficiently fired into the kilns, and then they were painted with a thick slip of red pigment, the traces of which

⁵⁵ Fig. No. 25.

⁵⁶ Fig. No. 26.

⁵⁷ Fig. No. 27.

⁵⁸ Fig. No. 28.

⁵⁹ Fig. No. 29.

still survive on the surface of the plaques. These plaques, which once heightened the beauty of the colossal structure of the one time highly renowned Buddhist Mahāvihāra, bear family likeness with the Paharpur terracotta plaques. The monastery of Somapura, the remains of which have been unearthed at Paharpur in North Bengal (now included in the People's Republic of Bangla Desh) was founded and embellished during the reign period of the great Pāla ruler Dharmapāla, and the terracotta plaques from Paharpur have, therefore, been rightly assigned

to the second half of the 8th century A.D. The Antichak terracotta plaques having closer affinity with the Paharpur terracotta plaques can, therefore, also be dated around the same period. And if the identification of the site with that of the Vikramśīla Mahāvihāra comes out to be true, it will be a further corroboration of the Antichak terracotta plaques being placed in the latter half of the 8th century A.D., for, as is well known, this Mahāvihāra too, like the Somapura Mahāvihāra, was founded by the same Pāla ruler Dharmapāla.⁶¹

⁶¹ The site at Antichak is being currently excavated by the Department of Archaeological Survey of India which has drawn up an ambitious scheme for the same.



ANTICHAK STONE PILLAR INSCRIPTION OF MĀSANIKEŚA*

D. C. SIRCAR

APPENDIX



Sometimes ago I received, for examination, a set of four inked impressions of writings on four sides of a stone pillar from Prof. B. P. Sinha, Director of Archaeology and Museums, Bihār, and Head of the Department of Ancient Indian History and Archaeology, University of Pāṭnā. The pillar was discovered in course of excavations conducted by the K. P. Jayaswal Research Institute, Pāṭnā, under Prof. Sinha's leadership at Antichak in the vicinity of Pātharghāṭā not far from the Colgong (Kahalgāon) railway station in the Bhāgalpur District, Bihār. Antichak is believed to be the site of the famous Buddhist monastery of Vikramaśīla which was the *viruda* of an early Pāla monarch to be identified either with Dharmapāla (c. 770-810 A.D. or with his son and successor Devapāla (c. 810-50 A.D.).¹ That is what is popularly known as the Vikramaśīla monastery.

The inscription on the Antichak pillar is damaged. It is written in Gauḍī characters of the twelfth century A.D. or later. There are altogether 30 lines of writing on the four sides of the pillar— 1-9 on the first, 10-17 on the second, 13-25 on the third and 26-30 on the fourth. The record is composed in verse, there being 13 stanzas in different metres.

Verse 1 introduces a *pura* or city described as *Cammābhīdhāna* which may be a mistake

for *Camp-ābhīdhāna*, 'Campā by name'. The old city of Campā was situated in the suburbs of modern Bhāgalpur, about 25 miles from Antichak. Its existence in the twelfth century A.D. is indicated by an image inscription² according to which the image in question was installed, during the reign of Palapāla, at Campā about the close of the century. The next verse introduces *Rājādhirāja Paramēśvara* Kesara, who may have claimed to be at least an independent if not an imperial ruler, as having flourished at the city mentioned in the previous stanza. Kesara is mentioned as an early king of the family to which the epigraph belonged; but his date as well as his relationship with the Pāla emperors cannot be determined.

In Kesara's family was born, according to verse 3, Hansana, *i.e.* Haṁsana, described as Lord Cakrapāṇi (Viṣṇu) incarnate. Haṁsana's wife, whose name cannot be fully deciphered, is mentioned in verse 4. This name was written in four *akṣaras*, the second and third of which are rubbed off, though the first is *Va* and the last *sā*.

Verse 5, which is fragmentary, introduces Sāhura or Sāhvara, the son of Haṁsana and Va**sā. The inscription (verses 5-10) is really a *praśasti* of this chief. Verse 6 is fragmentary, its first foot containing the words *rājyeśa-bandhu-vacasā*, 'at the word of the king's

* This paper is taken from Sircar, D.C. (1973) Three East Indian Inscriptions in *Journal of Ancient Indian History*, Vol. VI, Parts 1-2, Calcutta, pp. 53-59.

¹ *Hist. Beng.*, Vol. I, ed. Majumdar, p. 115 and note 1.

² *Journ. of Bihar Research Society*, Vol. XLI, Part 2, pp. 1ff.

friend', and the third foot *prāptas = tam = enam* = *atha Gauḍa-nareśvaro = pi*, 'even the lord of Gauḍa king by one of the latter's courtiers and received the king's grace. The first foot of verse 7 says that, stationed at the place which must have been mentioned in the previous stanza, a person (apparently Sāhura) fought with certain enemies, while the fragmentary second foot of the verse mentions the river Gaṅgā. This suggests that the place in question may 'have been on the Ganges'. The reference may be to Campā (Bhāgalpur) or Antichak. The latter part of the stanza suggests that Sāhura thus appears to have been a good fighter as well as a learned man.

Verse 8 says that a general named Soṇadāman (Svarṇadāman) was sent by the lord of Vaṅga, at the head of a large fleet of boats, in order to subdue Sāhura. The next stanza, which is fragmentary, describes a great fight and apparently Sāhura's victory over Soṇadāman and states that our hero succeeded in subduing the elephant force of the lord of Vaṅga. The question now is whether the Gauḍeśvara and the Vaṅgeśvara are the same person or two different persons. If the same person is described as the lord of both Gauḍa and Vaṅga, we have to think that the said king was at first a friend, but later an enemy of Sāhura. If, however, the Vaṅgeśvara and Gauḍeśvara were two different rulers, we may conjecture that the reference is to the days of struggle between the Pāla king Madanapāla (1143-61 A.D.), called the lord of Vaṅga.³ The second of the two interpretations is probably supported by verse 22 of the Deopāḍā inscription of Vijaya, according to which the Sena king led a naval expedition along the course of the Ganges in order to subdue the kings of the west.⁴

The first half of verse 10 is fragmentary and unintelligible. It mentions *cela-dvayaṃ*

meaning two pieces of garments probably given to a monk. The latter half of the stanza, which is also fragmentary, speaks of a *vihāra* or Buddhist monastery built in the hilly region by the *rājyapāla* or ruler and of the establishment of something (probably an image) by Sāhura therein. This *rājyapāla* may have been the lord of Gauḍa whose partisan Sāhura was. He was probably no person called Rājyapāla.

Verse 11 introduces Māsanikeśa, as famous as the lord of gods, *i.e.* Indra, as the son of Sāhura. The next verse says that the learned Māsnikeśa secured the services of a Paṇḍita named Mañjuśrī who appears to have been a Buddhist and is stated to have publicised Sāhura's 'white' fame in the form of the present eulogy. The last verse contains a prayer for the longevity of Sāhura's *kīrti* (fame-producing work, *i.e.* the image installed) and wishes it to last as long as the sun and the moon shine in the sky, the Gaṅgā flows, the earth moves and Bharga (Śiva) and Kṛṣṇa (Viṣṇu) are in the embrace respectively of Gaurī and the Ocean's daughter (Lakṣmī).

Although Mañjuśrī, author of the eulogy, seems to have been a Buddhist and Sāhura, the subject of his *praśasti*, was also apparently a Buddhist, the composition of the inscription exhibits considerable Brāhmaṇical influence; cf. references to Cakrapāṇi, Bharga, Kṛṣṇa, Gaurī and Jaladhitanayā. There is nothing particularly Buddhistic in the record except Sāhura's pious act which is the installation probably of an image in a Buddhist *vihāra* made by the Buddhist Pāla king apparently at Antichak, supposed to be the old Vikramaśīla monastery, though this name cannot be traced in the extant part of the epigraph.

³ Vijayasena was at first a feudatory, then an enemy and still later an ally of Madanapāla (*Ep. Ind.*, Vol. XXXVII, pp. 245-46).

⁴ See N. G. Majumdar, *Ins. Beng.*, Vol. III, pp. 42 ff.

Appendix

Nothing is known about the persons mentioned in the Antichak inscription from any other source. Their non-Sanskritic names suggest that they were probably scions of an aboriginal tribe like the Cero (Ceravu) king
 * Bhulla, son of Durlabha and grandson of Parāu and known from the Bihia (Shāhābād District, Bihār) copper-plate inscription dated 1324 A.D.²

TEXT*

Metres: verses 1-9 *Vasantatilaka*; verse 10 *Sragdharā*; verse 11 *Vasantatilaka*; verse 12 *Śārdūlavikrīḍita*; verse 13 *Mandākrāntā*.

First Side

- 1 [Symbol.]⁷
 Āsīt = puram kanaka-mandira-jāla-
 kānti-bhinn-āndhakāra-pavan-āsta-ni-
- 2 śā-vibhāga [m]/
 Cāmmā(mp-ā)bhidhānam-amalendu-
 kalā-kalāp-āstaṁ kāśa-mauktika-
- 3 vitāna-virājamānam (nam)//1
 Tatr = ābhavad=bharita-bhūri-
 digantarāla-vra(bra)hmāṇḍa-khaṇḍa-
- 4 paripiṇḍita-kīrtti-rāṣiḥ/
 rājādhirāja-parameśvara-divyamūrttiḥ
 śrī-Kesaraḥ
- 5 sakala-bhūmipati-pradīpaḥ // 2
 Tasy = ānvayē vijita-vairi-jāna-
 pratāpaḥśakti-tray-aika-va-
- 6 satir = guṇavān – prasūtaḥ /
 śrī-Hansa(Hansa)naḥ prahata-
 sarvva-Kali-pracāraḥ sāksāt = sa eva
 bhagavā-
- 7 n=iva Cakrapāṇiḥ // 3
 tāsyā priyā vīnaya-puñja-nivāsa-

bhūmiḥ śrīgeri(ngāra)-rāṣir = iva Va
 U-

- 8 U sā va(ba)bhūva /
 yasyā visā(śā)latara-tāra-vilocanena
 nirbhartsitā iva mṛgā vanavāsam =
 īyu-

9 ḥ // 4

Second Side

- 10 Sūnus = tayoh kalita-viśva-kalā-
 [kalāpaḥ*]
 -- U - UUU - UU - U - - [/*]
- 11 Śrī-Sāhvaras = tribhuvan-[ābha]ya - U
 - - ḥ - - U - UUU - UU - U - -
- 12 ḥ // 5
 Rājyeśa-vara(bam)dhu-vacasā pari - U
 - - - - U - UUU - UU - U - -
- 13 prāptas = tam = enam = atha Gauḍa-
 nareśvaro = pi - - U - UUU - UU - U
 - -
- 14 //6
 Tatra sthitah prahata-vairi-vadhū-
 vilāso Gaṅgā ca - UUU - UU - U - - /
- 15 nānā-vīdagdha-jana-kāvya-kathā-
 prasaṅgaiḥ kālāṁ nināya sucira[m] ra
 U - prasāraḥ // 7
- 16 - - U re subhatako = pi vimāna-bhūta-
 naukā-sahasra-parivāra-kṛta-pratāpaḥ /
 Vaṅgeśvareṇa subhata-
- 17 ḥ kila Soṇadāmā
 Śrī-Sāhuraṁ damayitum prahitaḥ kṛ-
 āliḥ // 8
 āgatyā so = pi subhata[ḥ]*

* See *Ep. Ind.*, Vol. XXXV, pp. 140 ff.

* From impressions received from Prof. B. P. Sinha.

* It indicates *Siddham*, *Om siddhiḥ* or *viddhi* = *astu*.

Third Side

- 18 UU – U garvbho(rbbho)
yuddham cakāra karavāla-sahasra-
gho[ram /]
tam Sāhuro = pi
- 19 UU – U jinaṁ U – –
– – U Vaṅga-nṛpater = vara-danti-
yūthan(thaṁ) // 9
Tatr = āditya U – –
- 20 UUUUUU – – U – – grh̥tvā
kṛtvā tasy = aiva ceta dvayam = i UU
- 21 U – m-āmalaṁ kṛtsna – – /
[Gaṅgā*] – tīre vihāre gīri-bhuvī racite
rājya-
- 22 pālena-yatnā-
ī = lokānām puṇya – – UUUU matinā
sthāpitam
Sāhureṇa // 10
Tasy = ā-
- 23 Imajo jāyati Māsanikeśa-nāmā
khyāto va(ba)bhūva Suranātha iva
dvitīyaḥ /
yasy = ā-

Antichak Excavations-2 (1971-1981)

- 24 vadāta yaśasā viśadīkṛteṣu
jyotsnā-vilāsa-vīratir = nna diśām
mukheṣu / 11
Ten = ābhyasta-
- 25 samasta-śāstra-patunā vidyā-vadhū
preyasā
Mañjuśrīr = iti ko = pi paṇḍita jana[h]
- Fourth Side*
- 26 premṇā samīpī-kṛta[h] /
ten = āyam Surasindhu-tuṅga-lāharī-
nīhāra-śau(śai)la-
- 27 dyutiḥ
kīrtiḥ Sāhura-vallabhā prakāṣitā
vāgbhiḥ praśasti cchalāt // 12
- 28 Yāvad = bhānus = tapati gagane yāvad
= āste sudhāṅśu- (dhāṅśur=
yāvad = Gaṅgā vahati
- 29 valate yāvad = eṣā dharitrī /
yāvad = Gaurī-Jaladhitanay-ālingitau
Bhargga-
- 30 Kṛṣṇau
kīrtis = tāvat = kumuda dhavalā
rājatām Sāhurasya // 13



VIKRAMŚĪLA MAHĀVIHĀRA*¹

FREDERICK M. ASHER

APPENDIX

IV

The site of Vikramaśīla, the great monastery known from Buddhist tradition to have been founded by Dharmapāla (c. 783-818),² has been identified with several places, all in Bihar. Initially it was thought to have been at Silao³, just north of Nālandā, and later Sultānganj⁴ was suggested as the site. Then Pātharghātā⁵ was put forth, still later Keur,⁶ and most recently Antichak.⁷ When I first visited Antichak, about six miles north-east of Colgong in Bhāgalpur district, hopeful of seeing remains which would give a clear indication of Vikramaśīla Mahāvihāra, I was disappointed since the evidence revealed at that stage was not convincing, although I was happy to have seen the eighth-century Vaiṣṇava reliefs on nearby Pātharghātā Hill. However, when I returned to the site in May, 1975, I was awed by the remarkable *stūpa* and monastic complex which had been excavated by the Archaeological Survey of India. Though no inscriptional

evidence has been found at Antichak to prove conclusively that the excavated *mahāvihāra* is Vikramaśīla, the arguments for associating Pātharghātā with Vikramaśīla (far more convincing than those put forth for any other site) would apply equally well to Antichak, less than a mile away. Moreover, the remarkable similarity of the Antichak *stūpa* to the one at Pāhārpur, that is Somapura Vihāra founded by Dharmapāla, indicates that the *mahāvihāra* at Antichak also must have been established during the time of Dharmapāla.

Like the Pāhārpur *stūpa* and the earlier temple of the Śālban Vihāra at Mainamati, the great tiered *stūpa* of Antichak (figs. 1-2) is oriented toward the north and is erected in the centre of the monastic dwelling, the cells being placed around the perimeter of the huge compound enclosure. This is significantly different from the arrangement at the Nandagarh

* This paper is taken from Asher, Frederick M. (1975) Vikramaśīla Mahāvihāra in *Bangladesh Lalit Kala-Journal of the Dacca Museum*, Vol. 1, No. 2, ed. Enamul Haque, Dacca Museum, Dacca, pp. 107-113.

¹ This is an article which B.S. Verma, head of the Vikramaśīla Excavation Project of the Archaeological Survey of India, probably could have written better than I. But it can serve at least as an announcement of his excellent work and most important discoveries in anticipation of the publication of his results. Preliminary reports on the excavations, when they were conducted by Professors B.P. Sinha and R.C. Prasad Sinha under the sponsorship of the Department of Ancient Indian History and Archaeology, Patna University, appeared in *Indian Archaeology, A Review*, 1960-61 through 1968-69. The Archaeological Survey of India began work at the site in 1973.

² The site is best known from Tāranātha who says, "He [Dharmapāla] also built the Śrī Vikramaśīla vihāra. It was built in the north of Magadha on the bank of the Gāṅgā on top of a hillock. The central temple in it had a human size statue of Mahābodhi. Around it, there were fifty-three smaller temples of Guhya-Tantra and fifty-four common temples. Thus he built [the monastery with a] total of one hundred and eight temples and the boundary walls." Debiprasad Chattopadhyaya, ed., *Tāranātha's History of Buddhism in India*, Simla, 1970, pp. 274-75. The fact that it was not mentioned by either Hiuan Tsang or I-tsing lends credence to the statement that Vikramaśīla was built by Dharmapāla.³

³ J.D. Beglar in Cunningham, ed., *Archaeological Survey of India Report*, vol. VIII, p. 84.

⁴ Satishchandra Vidyabhusana, "Bikramaśīla Biswavidyalaya," *Bharati*, Basakhi, 1315 B., cited by Nundola Deyl, "The Vikramaśīla Monastery," *Journal of the Asiatic Society of Bengal*, New Series, vol. v, 1909, pp. 5-6.

⁵ *Ibid.*, pp. 1-12.

⁶ A. Banerji-Sastri, "Keur—A Probable Site of Vikramaśīla," *Journal of the Bihar and Orissa Research Society*, vol. XV, 1929, pp. 263-76.

⁷ Bhagwant Sahāi, "Terracotta Plaques from Antichak," *Journal of the Bihar Research Society*, vol. LVII, 1971, pp. 57-76.

stūpa,⁸ which probably served as a prototype of Vikramaśīla and Pāhārpur, and at the great *stūpa* of Nālandā Site no. 3, and, for that matter, at any other monastic site in India.

The *stūpa* itself bears a remarkable resemblance to the one at Pāhārpur. Not only are both approached from the north, as already mentioned, but more significantly, they have almost identical plans and elevations. They are also almost the same size, the structure at Antichak, 360 feet long from north to south, being just 3'-6" longer than the one at Pāhārpur. Such similarity is hardly a chance occurrence.

The lowest level, like the so-called basement level of the Pāhārpur monument, serves as a sort of platform (*jagatī-pīṭha*) for the upper portion of the structure. However, no terracotta panels have been placed at this level as they were at Pāhārpur, and there are no stone sculptures comparable to the ones which were placed at irregular intervals beneath the present-day ground level of the Pāhārpur monument.⁹

This platform serves as a circumambulatory pathway (*pradakṣiṇāpatha*) for the main structure which rises from this level. Four massive chambers facing the cardinal directions, like the ones of the Pāhārpur monument, are the main feature of the monument. The mutilated remains of a stucco image in two of the chambers¹⁰ suggest the significance of the monument. Although one of the images was identified by the

excavators as representing Avalokiteśvara,¹¹ there is no reason apparent to me to justify this identification, since only the feet and legs of the figure remained. In fact, it seems far more logical to assume that the four large chambers originally enshrined four images of the Buddha, each in a different *mudrā*, to signify four of the *dhyānī* Buddhas, similar in concept to those of the four sides of the first four levels of Barabudūr.¹² The positions of the fifth *dhyānī* Buddha is a question which logically follows but cannot be explained with certainty. The four great chambers at both Pāhārpur and Antichak do not lead to any central shrine; the monument is quite solid, and so one cannot postulate a plan like that of Chaṇḍi Sewu in Java.¹³ As for the top, at Antichak so much has been destroyed that it is not possible to determine with certainty what might have been there. However, at Pāhārpur the excavator saw what he assumed to be the remains of a verandah near the top, and he presumed that a *cella* was originally located at the summit.¹⁴ Although even less of the superstructure remained when I visited the site in 1974, I think it probable that the fifth *dhyānī* Buddha was associated with the upper level: either, images of this Buddha were placed around the upper verandah as they are at Barabudūr or an image of this Buddha was enshrined at the summit. It may also be that the fifth *dhyānī* Buddha would have closely resembled the miniature *stūpas* adorned with four images of the Buddha

⁸ J.E. van Lohuizen-de Leeuw, "South-East Asian Architecture and the Stūpa of Nālandagarh," *Artibus Asiae*, vol. XLX, 1956, pp. 279-90.

⁹ Although one would expect some significance to the placement of the stone sculptures on the Pāhārpur monument—perhaps a meaning related to the *Karmavibhaṅga* reliefs on the lowest level of Barabudūr—we reluctantly must conclude that they are so irregularly placed that they cannot have been part of the original plan of the monument. Hence it is not surprising that no such sculptures were found at Antichak.

¹⁰ *Indian Archaeology, A Review*, 1961-62, plate IIIA shows the remains of an image in the chamber on the southern side; *Indian Archaeology, A Review*, 1962-63, plate IXA shows the remains of an image in another unidentified chamber.

¹¹ *Indian Archaeology, A Review*, 1992-63, p. 3.

¹² For a superb analysis of these figures, see J. E. van Lohuizen-de Leeuw, "The Dhyānī-Buddhas of Barabudūr," *Bijdragen Tot de Taal-, Land-en Volkenkunde*, vol. 121, 1965, pp. 389-416.

¹³ A.J. Bernier-Kempers, *Ancient Indonesian Art*, Amsterdam, 1959, p. 55, fig. 4 shows the plan of this temple.

¹⁴ K. N. Dikshit, *Excavations at Paharpur, Bengal*, Memoirs of the Archaeological Survey of India, no. 55, p. 14.

known from innumerable sites in northern India.¹⁵ Sculptures on which the fifth *dhyānī* Buddha is not depicted, though undoubtedly implied, are known in the history of South Asian Art,¹⁶ so it seems apparent that it would not have been essential to depict this figure in order to complete the *maṇḍala*.

It now appears evident that there is no longer any reason to suppose that the plan of the Pāhārpur monument was based on a Jaina *caturmukha* shrine.¹⁷ The idea stems from the view that a Jaina monastery preceded the Buddhist one at Pāhārpur, but even that view, based on an interpretation of the inscription dated in the [Gupta] year 159 is less than certain.¹⁸ Now with the evidence of a second — and almost surely contemporary — Buddhist *stūpa* of the same form located not more than 75 direct miles away, there is no need to postulate a Jaina prototype. The significance of both monuments may be explained perfectly easily in a Buddhist context.

On the wall from the plinth, terracotta plaques about 13"x11" that is about the same size as the ones on the Pāhārpur monument, were placed in a single row (figs. 3-8). Although the surface of these panels appears considerably

rougher than the surface of the terracotta panels on the Pāhārpur monument (figs. 10-11), apparently the result of salts which have leached to the surface, their style is quite similar, and it seems safe to assume that the panels of both monuments were made during the time of Dharmapāla. One scholar has recently discussed the terracotta panels at Antichak by organizing their subject-matter into categories.¹⁹ This reveals a great range of subjects, as at Pāhārpur, but it fails to indicate that at Antichak there is a noticeably greater preponderance of clearly Buddhist panels than at Pāhārpur. True, some evidently Brahmanical subjects appear such as the Ardhanārīśvara illustrated in fig. 8, and many panels show decorative motifs, fanciful figures, and scenes which appear to represent secular life. But there are also places where three adjacent panels illustrate a Buddha with his attendant Bodhisattva at each side, as seen, for example, in fig. 5. This, then, contradicts the opinion of Bhagwant Sahai who observed, "But what strikes our notice at once is that in the arrangement of the plaques around the mound the artists did not care for any sequential arrangement to them, and it was nothing but chance that determined if a plaque with human figures was to be followed by a striding monkey,

¹⁵ For example, one such *stūpa* from Rājshāhi is in the Dacca Museum, no. 421. That the figures in the niches of this and most similar miniature *stūpas* are intended to represent four of the *dhyānī* Buddhas is indicated by one *stūpa* in the Indian Museum, Calcutta, whose drum carries all five Buddhas, each associated with the appropriate *vāhana*. It is illustrated in R. D. Banerji, *Eastern Indian School of Mediaeval Sculptures*, Archaeological Survey of India, New Imperial Series, vol. XLVII, p. 153 and pl. LXXVc. On those miniature *stūpas* which show only four Buddhas, I cannot explain the intended or implied position of the fifth.

¹⁶ J. E. van Lohuizen-de Leeuw, "The Kuṣṭarajāgala Image," *Paranavitana Felicitation Volume*, Colombo, 1965, pp. 253-61, discusses a Ceylonese image of Samantabhadra as the Ādi-Buddha and a Vajrasattva from Sāmāth both of which wear crowns showing four of the *dhyānī* Buddhas and states that fifth is invisible because it should be at the back of the crown. I, however, remain puzzled by such images, particularly in light of a Japanese representation of Samantabhadra as the Ādi-Buddha illustrated in "The Dhyani Buddhas of Barabudur," pl. 5; if the four *dīpālās* can be shown, why does the fifth *dhyānī* Buddha remain invisible on the back of the crown?

¹⁷ The view was first suggested by Dikshit, p. 7 and subsequently endorsed by S. K. Saraswati in R. C. Majumdar, ed., *The History of Bengal*, vol. 1, Dacca, 1943, p. 507.

¹⁸ K. N. Dikshit, "Paharpur Copper-Plate Grant of the [Gupta] Year 159," *Epigraphia Indica*, vol. XX, 1929-30, pp. 59-64. The inscription refers to a donation for the maintenance of necessities of worship for the *Arhats* at the *vihāra* at Vaṭa-Gohālita which was presided over by the disciples of the disciples of one Guhanandi, whose titles were *Kāśika-pañca-stūpa-nikāyika-nirgrantha-śramaṇācārya*. Only the title *nirgrantha*, most commonly used for Jaina ascetics, led Dikshit and others following him to assume that this Guhanandi was a Jaina, but the term can apply to Buddhists as well. See Monier-Williams, *Sanskrit-English Dictionary*, p. 541. The other titles, if anything, sound more appropriate to a Buddhist than a Jaina.

¹⁹ Bhagwant Sahai, *op. cit.*, pp. 57-76.

a goose or a conch."²⁰ However, at Pāhārpur I have not seen among the panels remaining *in situ* any two or more which form a coherent relationship.

An obvious prototype for the sort of sculptures represented by the terracotta panels at Antichak and Pāhārpur is the stone sculptures on the *jagatī-pīṭha* which is all that remains of the temple at Nālandā Site no. 2. (fig. 9) Generally ascribed to the seventh century, though I think more specifically late in the seventh century, that is after the famous stuccoes which remain on the *stūpa* of Site no. 3, the sculptures are usually assumed to provide evidence to show that the plinth belonged to a Hindu temple.²¹ But like the Pāhārpur and Antichak terracotta panels, the stone panels of the Nālandā *jagatī* represent mostly flying or dancing figures, that is demigods (*vyantaradevatās*) and only a few images which can be identified as specific Brahmanical deities. On the analogy of the later monuments at Pāhārpur and Antichak, both undoubtedly Buddhist, I am no longer convinced that the temple at Nālandā Site no. 2 was dedicated to a Hindu deity.

The Pāhārpur terracotta figures and especially those of Antichak are notably more formalized and hence, I am quite sure, later in date than the stone sculptures of the Nālandā *jagatī*. If the modelling of the Pāhārpur and Antichak figures does not make clear their later date, then surely the considerably stiffer, more awkward poses of the figures, revealing almost nothing of the fluid movement suggested by the Nālandā figures give clear indication of the later date. At the same time, however, none of the

terracottas at either site seems far removed from two dated bronze sculptures of Devapāla's time (c. 818-858 A.D.), a Balarāma from Nālandā, now in the National Museum of India, whose inscription does not specify a regnal year,²² and a Balarāma from Kurkihar, now in the Patna Museum, inscribed in the year 3 of Devapāla's reign.²³ A comparison with the only sculpture I know dated to Dharmapāla's reign, a rather poorly rendered plaque illustrating Sūrya, Śiva, and Viṣṇu, made in the 26th year of his reign,²⁴ is not the least instructive, even though it is ostensibly contemporary with the terracotta panels. The sculpture is not of sufficiently good quality to make any comparison valid. Nevertheless, the fact that the panels at both sites clearly post-date the Nālandā *jagatī* sculptures of the late seventh century and appear to be not far removed from the style of Devapāla's time seems to indicate that they must have been made about the time of Dharmapāla, that is, the time when the *mahāvihāras* of both Vikramaśīla and Somapura were allegedly founded.

One may notice some slight difference between the terracottas of Antichak and those of Pāhārpur. For example, the Pāhārpur terracottas appear to have surfaces which are somewhat more subtly modelled, giving a softer appearance. Even details such as modelled folds on the garment of an archer (fig. 11) contrast with the considerably more regular lines used to describe the garment folds of a standing Buddha (fig. 7) from Antichak. However, the differences are not sufficiently great to provide convincing evidence of a difference in date. As for the modelling of the surfaces, the Antichak

²⁰ *Ibid.*, p. 61.

²¹ Krishna Deva and V. S. Agrawala, "The stone Temple at Nalanda," *Journal of the Uttar Pradesh Historical Society*, vol. XXIII, 1950, pp. 198-212. The authors suggest the temple was dedicated to Śiva and further note (p. 201): "This is the same architectural style as we find in the terracotta plaques forming part of the plinth of the grand temple of Paharpur. Both in the subjects and style of execution, there is close similarity."

²² R. D. Banerji, *op. cit.*, pl. 1b.

²³ P. L. Gupta, *Patna Museum Catalogue of Antiquities*, Patna, 1956, pl. XXXII.

²⁴ R. D. Banerji, *op. cit.*, pl. 1a.

Appendix

terracottas are, as already noted, rather roughened by the action of salts, so subtleties of modelling are obliterated. And as for the method of rendering garment folds, that can be explained by the word of a different atelier which handled the clay somewhat differently. But surely upon examining such figures as the dancer between the pot and conch in fig. 4 or the *kinpurusa* in fig. 6, it would be difficult to suggest a date later than the beginning of the ninth century for the Antichak terracotta panels, that is the same date generally given to the ones from Pāhārpur.

The panels at Pāhārpur have often been treated as if they represent a sort of folk art, far removed from the mainstream represented by contemporary stone sculpture. For example, S.K. Saraswati has commented, "The most striking fact presented by the Pāhārpur terracottas is that they represent a local and indigenous trend, popular in inspiration and imagination, as well as in appeal."²³ And Niharrānjan Ray expressed similar views: "The essential nature of the terracotta art of Pāhārpur is wholly popular, and it derives its inspiration from the mind and imagination of simple village folk."²⁴ I would not deny that the vast majority of panels at Pāhārpur and Antichak as well do not depict major deities rendered in accordance with an iconographic text. But it seems misleading, if not erroneous, to relate the sculptures to the unsophisticated mind of a villager, for it is inconceivable that a major monument of the sort at Antichak and Pāhārpur would be adorned with purely folk figures and have popular appeal as its goal. I cannot think of any instance in the history of ancient Indian art which gives certain evidence

of a popular trend followed closely paralleling a great tradition. And surely since Maurya and Śunga times, terracotta art has followed closely and excellently the stylistic trends of stone sculpture as exemplified by the superb Devatā from Tāmralipta now in the Ashmolean Museum, Oxford.²⁵ The style of these sculptures at Pāhārpur and Antichak also parallel closely the style of contemporary stone sculptures, but their subject-matter is dictated more by their position on the monument than their association with any rustic mind. As already noted, we see similar sculptures on the *jagatī* of the Nālandā temple, and perhaps serving as a prototype for all these are the frolicking figures in an essentially similar position on rock-cut *stūpa* dateable at least as early as the fifth century. For example, they appear on the *stūpa* in Cave 26 at Ajanta (fig. 12). Here, as elsewhere, these frolicking figures within the panels seem to have their origin in the decorated ends of wooden beams.

Until the great monument at Antichak was revealed, Pāhārpur seemed unique in the South Asian subcontinent, but its specific significance was difficult to understand. However, now with the further evidence of the Antichak monument we are able to determine with greater certainty its original appearance and hence its original purpose and function. At the same time, the site of the Vikramaśīla *mahāvihāra* seems to have been identified. In this paper, I have avoided referring to the site as Vikramaśīla only because no inscriptional evidence has been unearthed²⁶ to verify what seems quite apparent from other evidence: the location and the relationship with a structure of Dharmapāla's

²³ S. K. Saraswati, *Early Sculpture of Bengal*, Calcutta, 1962, p. 108.

²⁴ R. C. Majumdar, ed., *op. cit.*, pp. 527-28.

²⁵ S. K. Saraswati, *op. cit.*, pl. XVI.

²⁶ The only inscriptional evidence is fragmentary and inconclusive. cf. R. C. Prasad Sinha, "Antichak, The Seat of Vikramaśīla University," *Journal of the Bihar Research Society*, XLVI, (1960), pp. 135-38.

time. And finally, the simultaneous erection of almost identical monuments in Bihar and Bengal further confirms what we already know from other evidence, namely that the region was unified culturally as well as politically. True, some difference in style may be noted, particularly among the terracotta panels, just

as there is a difference in the stone sculptures produced by the various ateliers in the Pāla realm. But it is the overriding similarity rather than the subtle distinction which seems more important in understanding the monument and its relationship with others in Eastern India at this time.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



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