

TIGHT BINDING BOOK

UNIVERSAL
LIBRARY

OU_214658

UNIVERSAL
LIBRARY

214658

OSMANIA UNIVERSITY

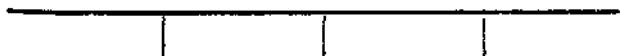
Call No. 913.54

Accession No. 16908

Author ^{G21G} Garde, M. B.

Title Guide to the archaeological
museum at Gwalior. 1928.

This book should be returned on or before the date
last marked below.



A GUIDE
TO
The Archaeological Museum
at Gwalior

BY
M. B. GARDE, B. A.,
SUPERINTENDENT, ARCHAEOLOGY,
GWALIOR STATE.



1928.

GWALIOR :
ALIYAH DARRBAR PRESS.

**A GUIDE
TO
THE ARCHAEOLOGICAL MUSEUM
AT
GWALIOR.**

The Museum is located, inside the Gwalior Gate of the "Fort, at the foot of the hill, in Gujari Mahal, itself an archaeological Monument, being a Rajput palace built by Mansingh a Tomara Raja of Gwalior, for his favourite queen, Mriganayana, who was a Gujari by caste, towards the end of the 15th century. The Museum is open to visitors every day except Mondays from 7 to 10 A. M. and from 3 to 6 p. M. between April 1 and Octo-

ber 31 and from 8 to 11 A. M. and from 2 to 5 P. M. between November 1 and March 31. A pass to enter the Fort can be obtained from the sentinel at the gate on payment of a fee of annas two per head.

The idea of having a Museum of antiquities at Gwalior was conceived simultaneously with the creation of the Archaeological Department in 1913. The Darbar issued an order to collect at Gwalior all movable antiquities lying scattered in the districts. But so long as a suitable building to exhibit them in, had not been available, it was not practicable to give full effect to this order. However a beginning was made immediately. In the course of his listing tours the Superintendent

of Archaeology went on noting down loose antiquities suitable for the Museum, and a few of these were removed to Gwalior.

About the end of 1920 the Darbar assigned Gujari Mahal for the location of the Archaeological Museum. It was found necessary to make certain additions and alterations to adapt the building to the new requirements. These were carried out and the work of collection, classification and arrangement of exhibits was pushed on during 1921. And the nucleus of the Museum was opened to the Public early in 1922. Since then it is being gradually developed year after year.

It is recommended that the visitor should begin at the left hand corner from the inscription room, proceed from left to right (as in a *pradakshina*) and complete the round at the right hand corner room which shelters the ten *avataras* (incarnations) of Vishnu.

Room No. 1

INSCRIPTIONS.

This room contains 38 inscribed stones, 11 impressions from stone inscriptions and a chart tracing the evolution of modern Devanagari characters from the ancient Brahmi script. 35 stones and 9 impressions bear records in Sanskrit, Prakrit or Hindi while 3 stones and 2 impressions have Persian inscriptions. The

Sanskrit stone inscriptions and impressions together illustrate the different specimens of Brahmi and Nagari characters which were current in Northern and Western India at different periods of history from 250 R. C. to 1700 A. C. The earliest Brahmi characters are represented in an impression of the Sarnath Pillar edict of Emperor Asoka (3rd century B. C). Another impression relates to a very interesting stone inscription on a Garuda pillar near Bhilsa, recording that the pillar was set up by Heliodoros a Greek who had embraced Hinduism about 150 B. C. Many of the inscriptions in the collections have thrown light on the early and Mediaeval history of Central India.

Room No. 2

CAPITALS OF PILLARS.

In olden times it was customary to erect large monolithic pillars in front of Buddhist *Stupas* and Hindu or Jaina temples or to commemorate important events. These pillars were crowned with stone capitals carved into various forms of natural objects or animals. In our collection there are bell or lotus capitals, a rail capital, an eagle capital, a fish capital, three lion capitals and three palm capitals. The earliest of these dates from the 2nd century. B. C. and the latest the 5th cent. from A. C. Special interest attaches to the palm capitals the like of which have been found nowhere

else and which indicate that the idea of making round stone pillars was taken from tall forest trees such as palms and cocoanuts. The big lion capital which belongs to the 5th century. A. C. has on its round abacus a carving of the signs of Zodiac (*Rasis*), an interesting fact for the history of Indian Astronomy.

Room No. 3

PICTURES AND SMALL ANTIQUITIES.

The left showcase contains various kinds of small antiquities excavated from the ruins of the ancient city of Vidisa (modern Besnagar near Bhilsa). They comprise pieces of pottery, inscribed seals, terra-cotta toys and

objects, beads, relic caskets and iron implements ranging- in date from the 3rd century. B. C. to the 5th century. A. C. Some of the fine pieces of pottery would do honour to a modern potter. Among the names stamped on the clay seals are officials such as *Haya-hasty-adhikari* 'Official in charge of Stables', and private persons like 'Huvila'. Another class of interesting earthenware objects are patterns with knob handles at the back probably used for stamping cloth. Contemporary terra-cotta figurines wearing garments of stamped cloth which have been discovered go to confirm this conjecture. The clay toys are rather crude and clumsy. Among the stone objects is a nice

relic casket probably intended for preserving relics of some saint. The iron implements comprise axes, scythes, knives, spear heads, arrow heads, ploughshares and wedges.

The carved bricks and terra-cotta figures exhibited on the central table come from the ruins of a large 5th century brick temple excavated at Pawaya, the site of the ancient city of Padmavati, one of the capitals of the Naga kings, and immortalised by the Sanskrit poet Bhavabhuti in his play the *Malatimadhava*. Most of the heads show that it was customary in those days to wear wigs of artificial hair which were arranged *in* various styles. The faces are marked with individual features and feelings, *e. g.*

two of the faces are grinning* or laughing. A dancing figure wears a dress of stamped cloth. There is a figure of a soldier with gestures expressive of the agonies of a wound pierced as he is with an arrow. A female figure wears the Indo-scythian gown instead of the usual Indian *sari* or *lehanga*.

The coin cases exhibit some select coins representing almost all periods of Indian history from the 3rd century B. C. to the 18th century, A. C. The earliest pieces are what are known as the punch marked coins. They were unearthed from the excavations at Besnagar. They bear no writing but are stamped with certain symbols such as mountains or *Chaityas*, rivers.

trees within railings, crosses, elephants, bulls, lotuses, etc., particular symbols characterising particular places or provinces. The two parallel lines expressive of two rivers, for instance, characterise the city of Vidisa bounded as it was by the two rivers the Betwa and the Bes. The best design and execution are *seen* in the Indo-Greek, Gupta and Mohammadan coins.

The right hand showcase shelters metal images, copper plate inscriptions and small stone heads the last class of objects having come from the excavations at Udaygiri. The metal images include a Tantric image of Siva ten headed and sixty armed, a goddess or Sakti riding on a lion, and

two seated figures of Bodhisatvas or previous incarnations of the Buddha. The two larger copper plates are documents of grants of villages to Brahmanas by two Pratihara kings of Gwalior—Malavavarman and his younger brother and successor Nri-varman—dated respectively in Vikrama Samvat 1277 and 1304.

The enlarged photographs illustrate some of the leading Archaeological monuments in Gwalior State. The miniature paintings exhibited here are purchased from local market and are comparatively of a late date. They are representative of the Rajput, Mughal and modern schools of painting.

Some stray carved pillars, bases and brackets are exhibited in the open room adjoining Room No. 3.

Room No. 4

JAINA *TIRTHAMKARAS.*

The Jainas believe in twenty-four *Tirthamkaras* or perfected saints whom they designate as *Bkagawat*. Both the sects of the Jainas—Digambaras and Svetambaras worship the images of these twenty-four saints, each saint having a distinctive *Ianchhana* or symbol and a particular Yaksha and Yakshini as attendants. **The** only difference is that the idols of the Digambaras are represented as nude, while those of the Svetambaras, as wearing clothes.

The set of *Tirthamkaras* here is far from complete but it is hoped: to make it fairly complete in the near future. At present there are two images of Parsvanatha with his *Ianchhana* the serpent, two of Neminatha with his *lanchhana* the conch, one of Chandraprabha with his *lanchhana* the crescent moon, one of *Santinatha* with his *lanchhana* the antelope, the lower portion of an image of Adinatha or Rishabhadeva with his *lanchhana*; the bull and of other *Tirthamkaras* who have no distinctive symbols by which they could be identified. All these images are of the Digambara sect.

In going over from this room to the next one, the visitor passes by

a memorial pillar of warrior killed on battlefield. Such memorials of warriors like Sati pillars are found in abundance. The present pillar is typical. There are four panels of sculpture one over another. The lowest panel represents the warrior as resting on a bed (*manchaka*). The animals by which he is accompanied are the cows in whose defence he is represented as engaged in a fight in the panel next above. The third panel shows his reaching the Heaven after he has met a warrior's death on the field of battle. In the top-most panel he is pictured as deified.

Room No. 5

JAINA *CHAUMUKHAS.*

This room contains four *chau-*

mukhas or four sided sculptures with a figure of a *Tirthamkara* on each face and a *Chaitvisi* or a sculpture representing all the twenty four *Tirthamkaras*. Placed outside this room are rings or pedestals on the exterior face of which numerous miniature *Tirthamkaras* are carved. It is not quite clear for what purpose the rings were used.

Room No. 6

The single figure in this room represents a seated Buddha in the *Dharmachakra mudra* or the preaching attitude. The sitting posture though rather unusual is seen elsewhere *eg.*, on a *Dagoba* at Ajanta.

Room No. 7

ANIMALS.

The sculpture of the hunt of pigs with its musicians, pet hunting panthers, and bagged animals suspended on poles is interesting. It is in fact the lower portion of a larger sculpture representing the god Rewanta who is a well-known *shikari* or huntsman.

The elephant canopy of a Jaina *Tirthamkara* is a fine carving.

The double line bracket also is worthy of note

Room No. 8

The central slab shows in relief the images of the guardian deities of the eight quarters (*ashta Dikpalas*) exclusive of a male attendant at the

left end and a female attendant at the right end. From left to right they are (1) Indra the lord of the East with his vehicle the elephant Airavata (2) Agni the god of fire and the lord of the S.E. with his vehicle the ram (3) Yama the god of death and the lord of the South with his vehicle the buffalo (4) Nairiti the lord of the S.W. who is represented as naked and trampling a corpse (5) Varuna the god of water and lord of the West with his vehicle the crocodile (6) Vayu the god of wind, the lord of the N.W. with his vehicle the stag (7) Kubera the god of wealth carrying a sack of gold on his shoulders and (8) Isa or god Siva, the lord of the N.E. with his vehicle the Nandi (Bull). All these gods bear

appropriate weapons or symbols in their hands. For instance, Indra has a thunderbolt; Agni has a sacrificial laddie and the book of the Vedas; Yama has a skull crowned mace or club and a crow; Nairiti has a human head; Varuna has a noose (*pasa*) as his duty is to punish the sinners (a Vedic idea); Vayu has a flying flag; Kubera has a bag of wealth; and Isa has a trident.

Room No. 9

PARTS OF *STUPA* RAILING,

The big stone is a part of the coping of a circular railing of a Buddhist *Stupa*. The carving on the outer face shows a procession of relics carried on alternate horses and ele-

phants. The sculpture on the inner face illustrates offerings to and worship of the Buddha represented here in the form of a *Stufia* and the tree of knowledge. The stones set up against the walls are pillars and cross bars of the same or a similar railing. On a face of one of the pillars is carved a chariot drawn by horses, and on another face is a musical concert. (These scenes are (perhaps expressive of *Mahabhini-shkramana* or renunciation, one of the eight important incidents in the life of the Buddha). The other pillar shows a group of devotees worshipping the Bodhi tree typifying the Buddha. Most of these stones,—pillars, cross bars and coping—bear

names of donors who contributed these stones to a *stupa* or *stupas*. **The** characters are Brahmi of the 2nd century. B. C. which indicate the age of the monument to which they relate.

Room No. 10

BAGH ROOM.

The contents in this room which consist of photographs, and copies of the fresco paintings on the Bagh Caves are perhaps the most interesting of all the exhibits in this Museum. These caves are among the later relics of the Buddhist Faith in India. They date from the 7th century A. C. Their chief interest lies in their fresco paintings which represent the golden age of the art of painting in India

and the like of which have survived only in one other place namely the Ajanta caves in the Nizam's Dominions. The Bagh paintings are not only contemporary with, but represent **the** same style as, the best paintings at Ajanta so much so, that one is inclined to believe that both are perhaps the works of the same master painters. The paintings exhibited here are faithful copies of what survives of the frescoes at the present day. When one knows that the colours are nearly fourteen centuries old and have stood the exposure to weather and dust at least for some centuries, the roof which once, protected them having fallen off, one realises the wonderfully lasting

nature of the work. The art itself compares favourably with the work of the best of mediaeval Italian painters. It is a pity that only fragments of the original should have survived here and there, making it well nigh impossible to identify the subjects depicted. Possibly they represented scenes from the Jataka stories.

NOTE.—All these paintings have been now nicely published in a book form. The book gives full information about the caves, and their sculptures and paintings. The caves are excavated in a hill near the town of Bagh in Gwalior State and are reached from Mhow the nearest Railway Station. Between Mhow and Bagh are 90 miles of metalled road which passes through Dhar and Sardarpore and is punctuated at convenient intervals by Dak and Inspection Bungalows.

Room No. 11

ARCHITECTURAL PIECES.

The miscellaneous architectural pieces stored in this room comprise door frames, miniature pillars, friezes, decorative *sikhars*, decorative medallions, ceiling slabs, ornamental foliage, face slabs and *mihirabs* etc. A broken piece of a large lotus flower carved in relief has in the interval of its petals, figures which would seem to represent *Nakshatras* or constellations of stars. In front of this room are two exhibits in the open. One of them is a modern model of a Greek amphitheatre and the other is one of *Chakravyuha* in which the level of the channel is so arranged that water poured at the right end finds

its way in and out in the regular course. The carved parts of arches leaning against the exterior of this room and the next are brought from a Rajpur palace at Gohad and are not more than two centuries old.

Room No. 2

YAKSHAS AND DI - GODS.

This room contains three standing and two seated statues of Kubera, the lord of the Yakshas, and the treasurer of the gods whose characteristics are a bag or a jar of wealth and a drinking cup. He also shares with all the Yakshas, his followers an uncouth figure with a pot belly. There is one sculpture which represents Kubera accompanied by his consort Riddhi. Another basrelief of the

Gupta period (5th century. A. C.) is a finely modelled couple of Vidhyadharas or demigods. The posture of their feet and the scarf of the female which is blown up by the wind unmistakably shows that the pair is flying in the air.

But perhaps the most important exhibit in this room is the central figure of Manibhadra Yaksha, the brother of Kubera. This is a specimen of the art of the Kushana period (about the beginning of the Christian era). It is a sculpture in the round *e. g.*, carved on all sides which is not very common in ancient Indian sculptures, most of them being carved in relief. There is an inscription on the pedestal of the image recording that

the idol (of *Bhagwat* Manibhadra) was set up by a guild in the fourth regnal year of an unknown king Sivanandi.

Room No 13

MOTHER AND CHILD.

This charming composition of a queen mother and a baby prince reclining on a richly cushioned bed and attended by an array of women bodyguards one carrying a bow and arrow, another a satchel, another a *chowri* and still another a sword, is variously interpreted as the baby Siddhartha and his mother the queen Maya, as Mahavira the founder of Jainism and his mother Trisala and lastly as baby Krishna and his nursing mother

Yasoda. The surroundings in which it was found lying would support the last view. But be it as it may, there can be no two opinions that it is entitled to a high place as a work of art. Its date is approximately the 8th or 9th century.A. C.

Room No. 14

FIGURINES AND LIMBS.

This room shelters fragments of sculptures showing the different limbs of the human body, busts and small figurines of gods, some of which are finely carved. Of particular interest are the animated group of warriors engaged in a hand to hand fight, busts of goddesses one of which is remarkable for its fine modelling and richly

bedecked head dress and a soldier in mailed armour with a complete equipment of boots and helmet. This last is probably a part of a larger sculpture representing the sungod and his attendants.

Among the heads is a small skull showing an intimate knowledge of the anatomy of the human body and a capacity to copy it in sculpture. A foot with an ankle and a girdled waist of a female, both from Pawaya, are models of good form and proportion.

Room No 15

MISCELLANEOUS FIGURES.

These are miscellaneous figures most of which can hardly be identified as particular gods. A woman stretch-

ing her body and raising up her hands as if to cast off sloth, is a skilful representation of a difficult posture. A god having a third eye on the forehead playing on a pair of tabours is probably a *gana* or attendant of Siva. Two females each carrying a picture on her head and another in her hands are possibly meant for milkmaids. The bacchanalian group is also worthy of note.

Room No 16

MISCELLANEOUS GODDESSES

The sculptures in this room mostly represent the various *Saktis* or *Yoginis* worshipped by the *Saktas*, with an exception here and there. They are queer goddesses with

equally queer vehicles in the form of animals and birds which are of iconographic rather than artistic interest. Between rooms No. 16 and 17 the visitor passes by, on the left, a richly carved stone pillar from a mediaeval temple on which various scenes from the life of Krishna such as the lifting up of the Govardhana hill, the tying to the mortar, the sucking of the demoness Putana to death etc., and also other incarnations of Vishnu are sculptured.

Room No 17

GODDESSES.

The sculptures of goddesses exhibited in this room mostly illustrate the Seven Mothers or the

female energies of the principal gods of the Hindu Pantheon. The stiff and massive sculptures on the left remind one of Egyptian art. The huge tall goddess with eight arms trampling the head of a buffalo probably represents Mahishamardini. The dancing goddesses on the right are gracefully formed. The small neatly carved image of Sarasvati playing on lute, towards the right end of the series, is particularly well preserved.

Room No 18

SIVA AND PARAVATI.

Vishnu and Siva are the two chief gods of Pauranic Hinduism. A separate room is therefore allotted in this museum to each of these gods.

This room is dedicated to the sculptures of Siva, his consort Parvati and their kith and kin. Some of the sculptures represent Siva alone, standing or seated, dancing or fighting, some other represent him in the company of his consort Parvati, both seated on a throne or on their vehicle the bull Nandi. Three sculptures represent the wedding of Siva and Parvati, and two groups consist of the whole family namely Siva, Parvati, their two sons Kartikeya and Ganesa, and their faithful servant the bull Nandi. The two sculptures of Siva wearing a garland of skulls and transfiguring the demon elephant (Gajasura) with his *trisula*, (in one of them Parvati looking on at the terrific

deed) are well designed. There are two Siva *lingas* with faces two four sided Siva *lingas* with Brahman, Vishnu, Siva and Surya on the four faces indicating that the *Linga* includes an *amsa* or part of each of these principal gods. There is in this room a rare form of Nandi in as much as it has a human body and a bull's head, the common form being wholly that of the four footed beast.

Room No. 19.

MISCELLANEOUS GODS.

The sculptures in this room relate to the gods of the Hindu

This sculpture shows the characteristic of the Sun-

of which are ordinarily seen in a relief, but all the four are visible when the sculpture is in the round as in the case of the bust of Chaturanana in this room. In his hand he holds the sacrificial laddie and the Vedas, and his vehicle is the swan (2) Agni the god of fire is in many respects similar to Brahman, with the difference that he has only one head with a halo of flames behind and that his vehicle is a ram. (3) Trimurti is a combination of the three principal gods of the Hindu Triad, namely Vishnu, server of the

groups of Trimurti in this room. (4) The elephant faced Ganesa is the god of wisdom and intelligence. He is here illustrated in four sculptures one showing the god as seated and three showing him as dancing or standing. (5) The three sculptures of Surya or the sungod represent him in three different postures. In one he is driving in a chariot drawn by seven horses controlled by his lame charioteer Aruna. Surya is always shown as holding lotus flowers in both hands generally raised up to the level of the shoulders; so he is in all the three es. In another sculpture squatting posture.

god namely that his feet are always protected with full boots, sometimes reaching up to the knees. This peculiarity has led some scholars to think that the worship of this god is imported into India from a cold country. The third sculpture in which the god is seen as standing, distinctly shows one more characteristic of this god namely the halo of light behind his head. (6) Interesting is the sculpture of Hari-Hara which shows the blending of the two gods Vishnu and Siva. The proper right half is that of Siva and the left half that of Vishnu. Thus from head to foot every thing is dualistic namely-the right half of the head dress is matted hair (*Jata*) and the left half is a

crown (*mukuta*), the two right hands hold a *trisula* and a serpent and the two left hands hold the wheel and the conch and so on. Such combinations of more than one god are common in the Hindu Pantheon and we have got at least three instances in this Museum (a) Hari-Hara of two gods (b) Trimurti of three gods and (c) *Chaumukha Linga*, of four gods. (7) The bust of Indra can be recognised by his peculiar weapon the *Vajra* or thunder bolt. (8) Yama the god of death can be identified from his vehicle the buffalo (9) Rahu and Ketu the two last of the nine astrological planets are usually represented as having human busts and tails of fish or crocodiles (10) Kartikeya the

elder son of Siva and the General of the gods, here illustrated in three sculptures, has the *Sakti* or spear as his weapon and the peacock as his peculiar vehicle. (11) Hanumat or the monkey god the loyal lieutenant of Sri Rama is too well known to need description. (12) The entrance of this room is guarded on each side by a figure of Bhairava the policeman of the gods. The right hand side figure with its beard collected in a net in the true Sikh fashion, wearing a pair of sandals on its feet and having by its side the shrewd and faithful dog the constant companion and assistant is rather interesting. (13) The lotus figure which by itself forms an object of worship possibly represents the Sun

god. One face of the stone bears a carving of the Navagrahas or nine planets.

Room No. 20

This small room is inset with two large sculptures of Varaha and Nrisimha. These sculptures are too important to be put into the general room of the incarnations of Vishnu. By being separately exhibited they are seen to better effect and are able to attract special attention of the visitors.

Nrisimha the man-lion is here modelled as a mere gymnast with a strong and well-formed body. He wears a big garland of flowers the usual *Vaijayanti Mala* of Vishnu. The design is

defective owing to the omission of the demon Hiranyakasipu to kill whom was the mission of this Avatara.

The composition of Varaha is on the other hand quite complete. The anima! is lifting on his right tusk the goddess of earth out of the Ocean. The Serpent Sesha is seen between the feet of Varaha. The hair on the body of Varaha are bristling with miriads of gods some of whom such as the seven Mothers, the eight *Dikfialas*, the nine Planets, the ten Incarnations, the eleven Rudras and the twelve Adityas etc. can be easily recognised.

The two miniature models of an Indo-Aryan temple in the early stage of its evolution which have been

exhibited flanking the passage outside this room are each carved out of a single block of stone.

Room No. 21

VISHNU AND LAKSHMI.

This room contains various forms of Vishnu and his consort Lakshmi, the goddess of wealth and beauty. The first piece at the left hand end is a fine sculpture of *panchamukha* or five faced Vishnu having ten arms holding various weapons. This form of Vishnu is rare. Next to it is Vishnu sleeping on the serpent Sesa. There are two images which represent Vishnu as riding Garuda, the man bird, his vehicle. Two other sculptures are illustrative

of Lakshmi riding that vehicle and still another shows the couple enjoying the ride. There are eight sculptures which represent Vishnu as standing. In most of them the ornamental frame behind is decorated with miniature images of all or some of the ten incarnations of the god. The stone exhibited in the middle of the room has the foot prints of Vishnu carved in the centre of its flat top. The foot prints are surrounded by the four principal symbols of Vishnu namely the conch, the wheel, the mace and the lotus. It is these foot prints that are worshipped at the famous temple at Gaya one of the most frequented places of pilgrimage in India, as the offering of oblations at

that temple is believed to secure final beatitude for the manes of the worshiper.

Room No. 22

THE TEN INCARNATIONS OF VISHNU.

The mission of Vishnu being the preservation of the Universe, whenever the peace and ordered well being of the world is in danger Vishnu is supposed to take an *avatara* or incarnation for the removal of the cause of disturbance and for the restoration of order. Such incarnations are variously counted as ten or twenty-four or more. Out of these, the ten *avatars* are the most famous. Every *avatara* has got its own popular or

mythological story but considered in another light the idea of these incarnations seems to be full of a deeper meaning. Taken in serial order they demonstrate the regular evolution of animal creation on this earth even according to the latest theory known to modern science. The fish or the first incarnation represents that stage in evolution when life was confined to water. The tortoise or the second incarnation refers to the next stage when creation developed into animals that could live equally well both in water and on land. The boar or the third incarnation marks the further stage when animals were evolved whose field of activity was chiefly the land. The fourth incarnation refers

to half man and half beast. The fifth to the dwarf man, dwarf not perhaps in body but rather in his moral and intellectual stature. And similarly with regard to the remaining incarnations. The collection illustrates all but one incarnations, arranged in the proper order. The sculpture of Parasurama the sixth *avatara* is wanting. There are more than one examples of Kurma, Nrisimha, Vamana and Balarama. The boar incarnation is designed in two ways (1) wholly in the form of the animal boar and (2) with a human body and a boar's head. The visitor has already seen an instance of the first sort in room No. 20. The other sort is exhibited in this room. One of the sculptures of the Vamana *avatara* il-

illustrate the whole story that Vishnu came to the demon king Bali as a dwarf Brahmana boy and that when his boon had been granted he suddenly assumed a colossal form, covered the earth and the sky in the first two steps and with the third step pressed down the demon king into the Patala. The image of Krishna the eighth incarnation is here replaced as is sometimes the case, with the figure of his elder Brother Balarama. Balarama holds a plough as his weapon and has in the other hand a drinking cup, fond of wine as he is. The serpent's hoods over his head and the coils of serpent's body behind him show that he is the incarnation of the serpent Sesha. The Buddha incarnation with a calm

serene face, seated in meditation is, an adaptation from the image of the Founder of Buddhism. Last of all is Kalki the tenth incarnation which is yet to come as a Chastiser of sinners and oppressors. He is represented as a warrior on horse back.

The visitor has now finished. The only pleasant task that awaits him before he bids good-bye is to enter his name and address and, in case he wishes, a remark, in the Visit Book kept handy near the exit door.

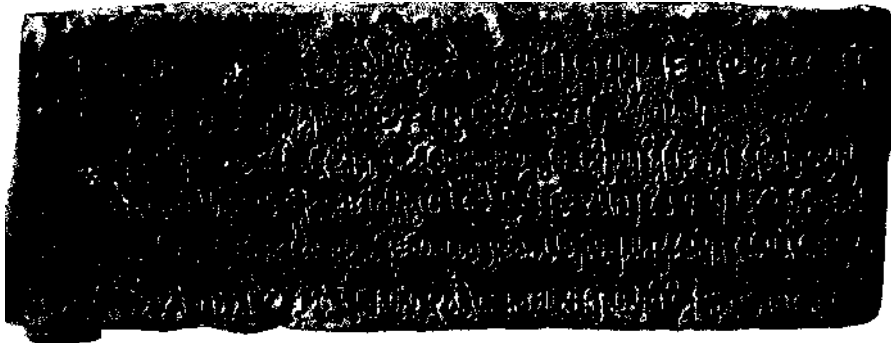
CONCLUSION.

It will be seen that this Museum has very few Buddhist antiquities and only some Jaina exhibits, but it is rich in the sculptures

representative of the gods of the Hindu Pantheon. The Department hopes and is endeavouring" to make the Hindu and Jaina collections as complete as possible as the districts of the State abound in the ruins of monuments of these two Faiths. Buddhist remains in this State are very meagre and it seems impossible to develop the Buddhist collection unless the excavations of the Buddhist sites yield a sumptuous treasure of antiquities.

Key to Ancient Coins on Plate IV (b),

- 1, Punch marked (from Besnagar, circa 300 to 200 B. C.).
- 2 Punch marked (from Besnagar, circa 300 to 200 B. C.).
3. Antialcidas (Indo-Greek, circa 145 B. C.).
- 4 Kadphises II (Indo-Scythian or Kushan, 85-120 A. C.).
5. Huvishka (Indo-Scythian or Kushan, 150-180 A. C.).
- 6 Deva (Naga, circa 300-350 A. C).
- 7 Chandragupta II (Gupta, 380-414 A. C.)
8. S a l l a k s h a n a v a r m a n (Chandela, 1098-1100 A. C.).
9. Ghiyas Shah Khilji (Sultan of Malwa, 1482 A. C.).
10. Sher Shah (Suri, 1541 A. C).
11. Akbar the Great (Mughal, 1573 A. C.).
12. Mahadji (Scindia, 1761-1794 A. C).



◄ Tumain inscription of the reign of Kumaragupta.
(G. E. 116-A.C. 435.)

PLATE I.

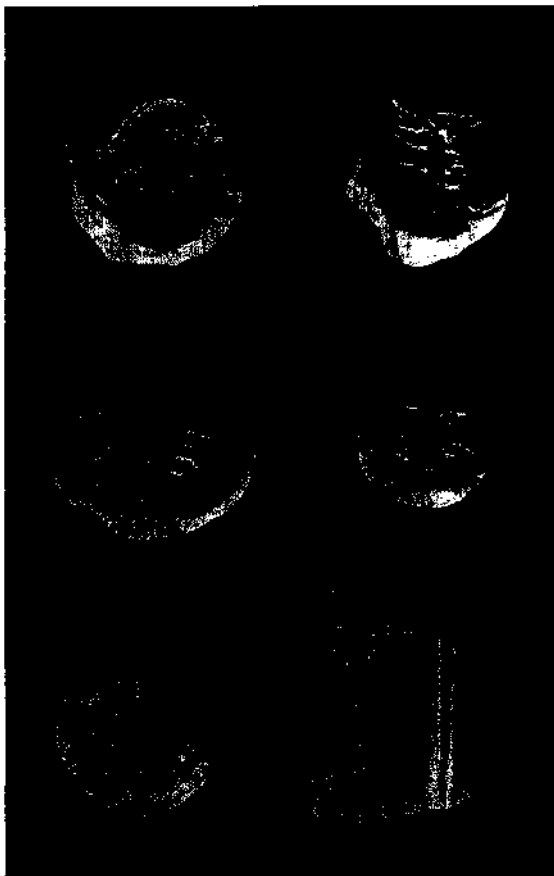


◄ Palm capital, from Pawaya, Gupta period.



◁ Lion capital, from Udaygiri,
Gupta period.

PLATE II.

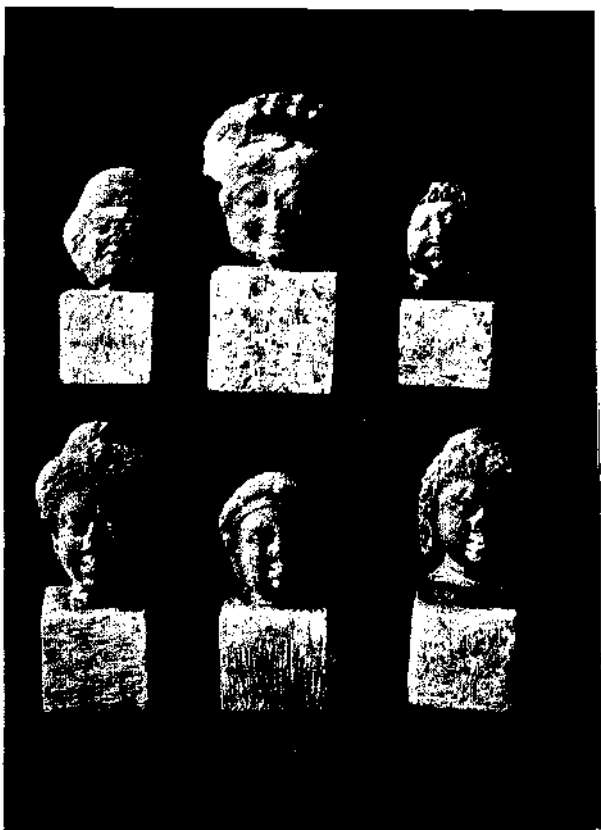


 Inscribed seals, from Pawayā, Gupta period.

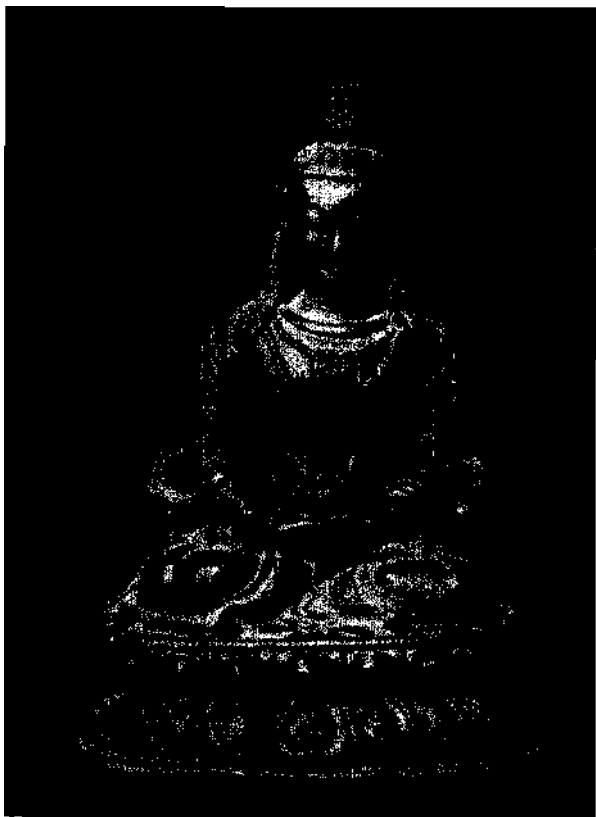


◁▷ Terra cotta heads, from Pawaya, Gupta period.

PLATE 111.



◁▷ Stone heads, from Udaygiri, Gupta Period.



◄ Bodhisattva, < Copper. >

PLATE IV.

FOR REF. TO THE PLATE OF COINS SEE PAGE 2-2.



1



2



3



4



5



6



7



8



9



10



11



12

(b) Ancient coins.

PLATE V.

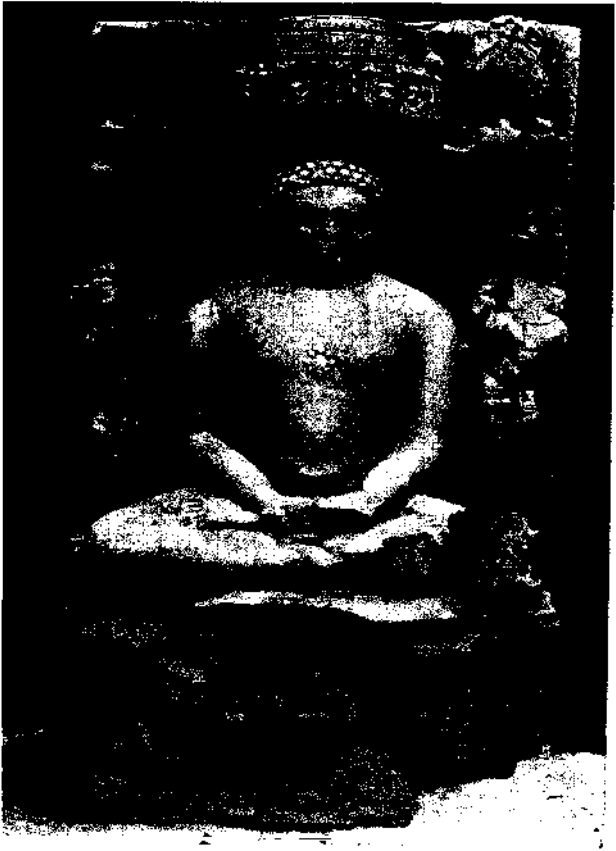


◁▷ Baz Bahadur and Rupamati.

PLATE V.

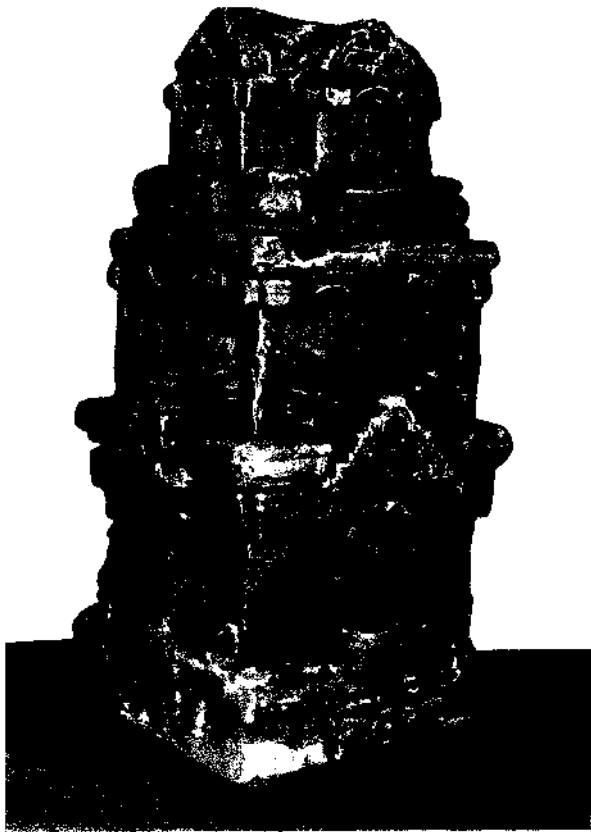


Ragini.



◁▷ Ncminath, from PadhavH, Mediaeval period.

PLATE VI.



◄ Jaina Chauvisi, from Padhavli, Mediaeval period.

PLATE VII.



◁▷ Buddha preaching < Dharma-Chakra-Mudra >, from Kota, Mediaeval period.

PLATE VII.

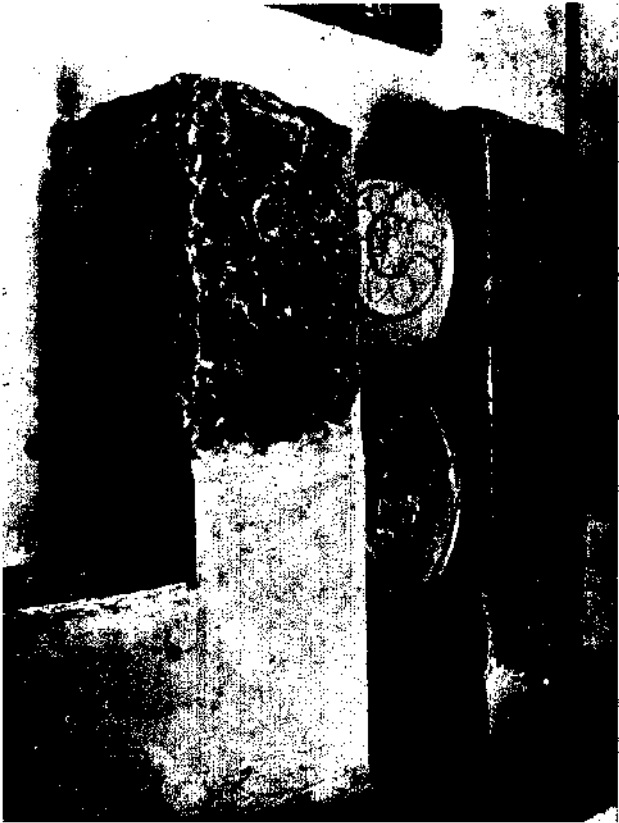


◁▷ Double lion bracket, from Gwalior Fort,
Mediaeval period.



◀ Agni, from Kota, Mediaeval period.

PLATE VIII.



◁▷ Rail pillars, from Besnagar, Sunga period

PLATE IX.



<a) Musical dance, copy of a Bagh fresco

PLATE IX.



 A medallion, from Udaypur, Mediaeval period.

PLATE X.



<a> Yaksha Manibhadra, from Pawaya,
Sunga period.



(b) Flying Gandharvas, from Sarnath, Gupta period.



PLATE XI.



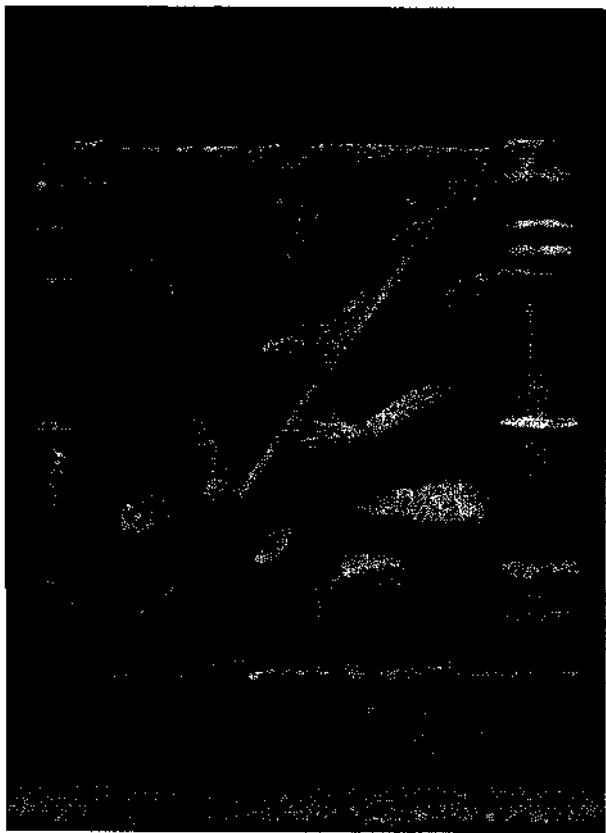
◁▷ Bust of woman, from Gwalior, Mediaeval period.

PLATE XII.



❧ A female figure, from Suhania,
Mediaeval period.

PLATE XII.



◁▷ Sarasvati, from Suhania, Mediaeval period.



◁ Indrani, from Kota, Mediaeval period.

PLATE XIII



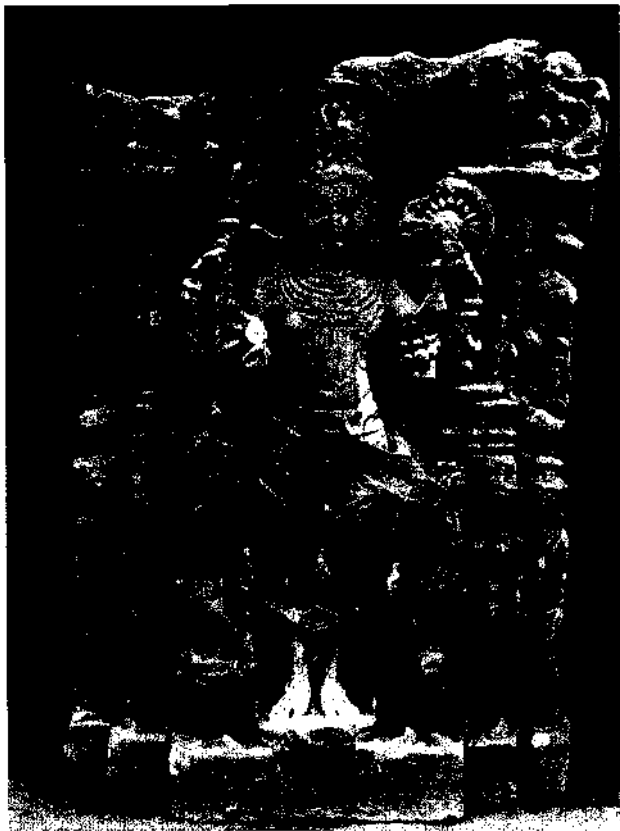
◄> Ardha-Narisvara, from Pali, Mediaeval period.

PLATE XIV.



◁▷ Trimurti, from Padhavli, Mediaeval period.

PLATE XIV.



◄ Hari=Hara, from Ghusat, Mediaeval period.



◁ Siva slaying Gaja, from Gyaraspur,
Mediaeval period.

PLATE XV.



◁▷ Siva-Parvati wedding, from Gwalior Fort,
Mediaeval period.



(a) Visvarupa Vishnu, from Suhania, Mediaeval period,

PLATE XVII,



(b) Siva, from Kota, Mediaeval period.



◁▷ Balarama, from Badoh, Mediaeval period.

PLATE XVIII.



 Buddha incarnation of Vishnu, from Sunari,
Mediaeval period.

