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ANNUAL REPORTS  
OF THE  
ARCHÆOLOGICAL SURVEY  
OF INDIA

FOR THE YEARS  
1930-31, 1931-32, 1932-33 & 1933-34.

EDITED BY  
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PART TWO  
CONTAINING SECTIONS IV--IX. APPENDICES,  
INDEX AND PLATES.



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# PART TWO

## SECTION IV.—MUSEUMS.

## INDIAN MUSEUM, CALCUTTA.

Report for the Year 1930-31.

By Rai Bahadur Ramprasad Chanda.

Antiquities other than coins added to the collection of the Archaeological Section of the Indian Museum in 1930-31 number 38. Among these four spotted red sandstone heads from Mathurā are the earliest in age. One of these heads (No 8555) shows the *ūnā* between the eyebrows<sup>1</sup>, and marks of the protuberance on the top of the head now lost which served as the so-called *uśmīśha* (Plate CXXI, figs a and b). These two *lakṣhanas* (marks) of the *mahāpuruṣha* (superman) distinguish the heads of the images of the Buddha. Another characteristic feature of the Buddha is the half-shut eyes. In all the versions of the life of Gautama the Buddha beginning with the *Mahāsaccaka-sutta* of the *Majjhimanikāya* (No 36) it is said that Gautama attained *bodhi* (enlightenment) or Buddhahood by performing *dhyāna* in its four stages. According to both the Buddhist and the Brāhmanic texts *dhyāna* or *dhyāna-yoga* has to be performed while seated in a posture (*āsana*) called *paṇyanka* or *palyanka* (Pāli *pallanka*). The description of this posture as given in the Buddhist and the Brāhmanic texts is identical. The Brāhmanic texts add one particular trait not clearly specified in the Buddhist definition, that the eyes should be slightly opened and fixed on the tip of the nose<sup>2</sup>. All the images of the Buddha, the Jinas and the chief Brāhmanic gods of the Gupta and the post-Gupta period found in Northern India show eyes slightly opened below and fixed on the tip of the nose. On this head also we recognize the same pose of the eyes, though not quite accurately rendered. They are partially shut, but not to the extent necessary for fixing them exclusively on the tip of the nose, and the lower eyelids are not lowered. It may be argued that the eyes on this and similar other heads from Mathurā are not really posed as the eyes of the *dhyāna-yogin*, but are open eyes rendered in a conventional manner<sup>3</sup>. The way in which the sculptors of Mathurā of the Śaka-Kuṣāna period rendered open staring eyes is

<sup>1</sup> This is a very surprising way of showing the *ūnā*, indeed. As far as I can remember, this is the only head of the Buddha I have seen on which the *ūnā* is nothing but a continuation of the eyebrows ending in a curl of hair where the two eyebrows meet. Such a *lakṣhana* would be in accordance with the far spread belief (supported by modern psychology) that people with heavy eyebrows are either saints or criminals. But in other images of the Buddha the *ūnā* is shown as a jewel in the middle of the forehead in fact, a crystal has often been inserted into a hole on that place. —Editor

<sup>2</sup> *Bhagavadgītā*, VI, 13, *Vāyupurāna*, XI, 16, Kālidāsa's *Kuṣurasaṃbhava*, III, 47.

<sup>3</sup> With the above argumentation of the learned author the Editor can not agree. There is no evidence whatever that "all the images" of the Buddha show eyes "slightly opened and fixed on the tip of the nose", neither is there any literary evidence in Buddhist literature to support such an attitude. Excessive meditation was strongly condemned by the Buddha, since self torture and asceticism entirely rejected by him. All the images of the Buddha show him with eyes open and facing the spectator except those which show him (1) before his enlightenment, seated in meditation under the Bodhi tree, or (2) those which show him dying. There is no indication that the images under discussion related to either of these two incidents of his life. Indeed, the eyes are wide open. This applies to all the images in this and the following plates. The Rai Bahadur also published two notes on pp 191 194 and 215 221 of the *J. S. R.* for 1929-30 (the previous volume of this series) with which I cannot agree at all.—Editor.

well illustrated by the head of a standing male figure E 7, (Plate CXXI, c)<sup>1</sup> and a head supporting an inscribed bowl (Plate CXXI, d)<sup>2</sup> exhibited in the Curzon Museum of Archaeology, Mathurā. The votive inscription<sup>3</sup> on the rim of the vase is engraved in Brāhmī characters closely resembling those used in inscriptions of the reign of the Mahākshatrapa Śodāsa.

Another remarkable feature about this head is the arrangement of the hair in schematic waves, not in curls, but in several rows of incised crescent-shaped waves of lines. Such arrangement of hair is found on the head of a seated Buddha, A 65, in the Mathurā Museum (Plate CXXII, a) with a mutilated inscription dated in the year 51 evidently of the era of Kanishka,<sup>4</sup> and on the heads of three seated figures of the Buddha on a fragmentary door lintel from Mathurā in the Lucknow Provincial Museum.<sup>5</sup> Part of the bare right shoulder still attached to head No 8555 indicates that only the left shoulder of the image was covered with drapery. But there are also naked images of the Jaina Tīrthankaras or Jinas of the same period with hair on the head arranged in the same style. One side of a stele in the Mathurā Museum (B 70)<sup>6</sup> with figures of four standing Jinas on four sides and bearing a votive inscription dated in the year 35 evidently of the era of Kanishka is reproduced in Plate CXX, b. The figure in front and the figure to the right have wavy hair on the head, and the figure to the left shows hair arranged in spiral curls.

The three other heads acquired for the Indian Museum from Mathurā are of three different types. No 8558 (Plate CXXIII, c) has the hair arranged in exactly the same fashion as No 8555. The hair on No 8556 (Plate CXXIII, a) is shown in spiral curls, and on No 8557 (Plate CXXIII, b) the hair is not marked at all, but the area above the forehead covered by hair is slightly elevated. A better preserved head of the last type, B 78, in the Mathurā Museum,<sup>7</sup> is reproduced in Plate CXXIII, d. All the known inscribed images of the Buddha from Mathurā of the Kushāna period have a protuberance on the head called *ushnīsha*, and all known inscribed images of the Jaina (Tīrthankaras) of the same period and school lack the protuberance, though it is found on many of the Jaina images of the Gupta period.<sup>8</sup> It may, therefore, be presumed that these three heads belonged to images of the Jinas.<sup>9</sup>

A sandstone architectural fragment (15½" × 13½") acquired from Benares is assignable to the Gupta period (Plate CXXIV, a). The carving on the fragment shows a balcony in which a young man is standing next to a young woman with his left arm resting on the back of her shoulders and the latter offering

<sup>1</sup> Ludwig Vasiņņovskij — *Early Buddhist Art*, Paris, 1929, Plate 75, right.

<sup>2</sup> J. Ph. Vogel. — *La Sculpture de Mathurā*, (Ars Asiatica, XV), p. 55, Plate XLIXa.

<sup>3</sup> *Épigraphie Indica*, Vol. XIX, p. 68, Plate VI.

<sup>4</sup> Vogel. — *Catalogue of the Archaeological Museum at Mathurā*, Allahabad, 1910, p. 63.

<sup>5</sup> Vasiņņovskij. — *Early Indian Sculpture*, Plate 87, top, Vogel. — *La Sculpture de Mathurā*, Plate XXXVI.

<sup>6</sup> Vogel. — *Catalogue*, etc., p. 70.

<sup>7</sup> Vogel. — *Catalogue*, etc., p. 82.

<sup>8</sup> For images of the Jinas of the Gupta period with protuberance on the head see *A. S. R.* for 1925-26, plate LVI (b) and (c), and for images of the Jinas of the same period without protuberance see Vogel. — *La Sculpture de Mathurā*, Plate XXXVI a & b.

<sup>9</sup> This presumption is rather unlikely. A large number of Buddha images have no protuberance and the style of Jaina sculpture, though identical with the Buddhist sculpture of the earliest period, soon developed characteristics of its own which are missing in the images under discussion. These images are probably Buddhas. — *Editor*.

a cup of wine<sup>1</sup> with her right hand. The female figure is badly damaged. There arose provincial variations of the Gupta art in the post-Gupta period. The best known among the post-Gupta schools or early mediæval schools is the Pāla art of the Kingdom of Gauḍa (Bihar and Bengal). Other branch schools arose in Orissa and in Upper India, *i.e.*, the United Provinces, Western India (Rāj-pūtānā and Gujarāt), Central India and the Central Provinces. A fine specimen of sculpture of the Upper Indian school dating from the eleventh century A.D. has been acquired from a dealer of Lucknow (Plate CXXIV, b). It is a sandstone group of Hara (Śiva) and Gaurī (Durgā or Umā), (2' 2" × 1' 3") Śiva is seated on a lotus in half *pariyanka* posture with the right leg hanging down.<sup>2</sup> His right upper hand, now considerably damaged, holds a trident and his right lower hand draws the goddess nearer, touching her left breast. The right arm of the goddess passes over the left shoulder and round the neck, and the hand rests on the right shoulder of Śiva. The bull, the dancing Bhṛngī and other attendant figures below are carved with care.

Another grey sandstone group of Hara-Gaurī (No. 8561, 1' 7½" × 10½") from Benares reproduced in Plate CXXIV, c, represents the last or dying phase of the plastic art of Āryāvarta. It is a recent work, perhaps a couple of centuries old. Perhaps this group is contemporaneous with the Rājput and other late indigenous schools of painting in the products of which gods like Śiva and Kṛishna are shown as performing *līlā* (sport) instead of *dhyāna-yoga*. An image of a seated Vishnu (No. 8562, 1' 7½" × 10½") also representing this degenerate phase of Indo-Āryan art acquired for the Indian Museum from Benares is reproduced in Plate CXXIV, d. To measure the depth of degradation one need only compare this image with a sandstone image of the seated Vishnu in the Curzon Museum of Archæology at Mathurā assignable to the twelfth century A.D. (Plate CXXII, c). Our seated Vishnu from Benares may be older than our Benares Hara-Gaurī, for the lotus throne is retained in the former. But what a deplorable caricature this of Vishnu seated in *pariyanka* posture absorbed in *dhyāna-yoga*!<sup>3</sup>

Among the Muslim antiquities acquired during the year a *nishān* or official letter of Prince Dārā Shikoh lent by the Director General of Archæology in India deserves notice here. Maulvi Shamsuddin AHMAD writes—

"The Nishan bears the seal of Prince Dārā Shikoh. It was despatched to Mubārīz Khān, the Governor of Kabul, and is dated the 5th Rajab of the 15th regnal year of Shāh Jahān corresponding to 27th August, 1642.

"Mubārīz Khan, a common soldier, rose to eminence in the reign of the Emperor Jahāngīr who in recognition of his valuable services promoted him to the rank of a Commander of three thousand horsemen. Shāh Jahān appointed

<sup>1</sup> It is difficult to say what the contents of the cup were.—*Editor*

<sup>2</sup> Once one of the legs is hanging down, the term *pariyanka* can not apply any more, the posture in question is known as *lāhānān*, *i.e.*, "seated at ease".—*Editor*

<sup>3</sup> I respectfully disagree with the learned author in his wholesale condemnation of figs 13 and 14. They are, of course, not "reformed", they are not in strict accordance with canons, they are works of "poor artists", but they are true works of art, full of vigour, and in their simplicity much more sincere expressions of artistic sentiments than fig 12 which is splendid court-art, but cold, or fig 14 which is baroque and sentimental. True art is not "refinement", it is force, sincerity, simplicity. Folk art always answers these requirements.—*Editor*.

him Governor of Kabul and the neighbouring territories. Mubaiiz Khan had to face immense difficulties in dealing with the lawless frontier tribesmen. He was, therefore, compelled to bring the matter to the notice of the Central Government and to solicit permission to expel some of the most undesirable and troublesome clans in order to restore peace and order. In reply Prince Dārā Shikoh on behalf of the Central Government despatched this *niẖān* (order) signifying his approval of the proposal<sup>1</sup>.

#### *Report for the Year 1931-32*

*By Mr G. C. Chandra.*

During the year 1931-32 two groups of sculptures, one from Orissa and another from Bihar, were arranged and set up for exhibition with descriptive labels, in the southern verandah, ground floor, of the Indian Museum, Calcutta, to give an idea of the features peculiar to these two sister-schools of sculpture. The specimens range in date from the 7th to the 13th century A D and include a few masterpieces which deserve special attention.

Among the fresh acquisitions mention may be made of an interesting group of Buddhist images in blue chlorite, of about the 9th century A D, from Virat-Cuttack near Chauduar in Orissa (Plate CXXV)<sup>1</sup>. One hundred and thirty-eight coins, of which sixty-six are non-Muhammadian, were added to the Coin Cabinet of the Archaeological Section. These include a set of electron coins of the Kashmiri King Lalitāditya with the legend *Sīrī Pralāpa*, and a silver coin of Prince Murād, the fourth son of the Emperor Shāh Jahān. This latter is interesting inasmuch as it was struck at Surat in the year 1657 A D when Shāh Jahān was lying ill and his sons were fighting among themselves for the Imperial throne.

#### *Report for the year 1932-33*

*By Mr N. G. Majumdar.*

During the year 1932-33 five silver punch-marked coins and a copper cast coin, being specimens of the earliest Indian currency (*kāṛṣhāpanas*), were added to the cabinet of the Indian Museum. The punch-marked pieces (Plate CXXVI, a-c) belong to a lot of 35 coins discovered near Manda, Rajshahi District, and constitute the earliest numismatic find so far reported in Bengal. On the obverse of these coins we can recognize the solar symbol, taurine, caduceus, hill symbol, fish, hare, and the tree in railing, while on the reverse only one symbol is punched which is either a taurine, a caduceus, a flower or a hill symbol<sup>2</sup>. The coins represent no less than five types which differ from one another in the

<sup>1</sup> These include two images of the Buddha in the *bhāmasparśa mudrā*, (Plate CXXV, figs a and c) seated on *padmāsana* under which a figure (of a devotee?) is seen flanked on both sides by lions. Both images excel in the simplicity and the directness of their artistic appeal. The Tārā in fig. b of the same plate is more ornate in every respect, the seat, the back ground and the figure itself are all profusely decorated, and indicate a later origin (probably 10th century), although the plastic quality of the body is still splendid. The *śubhadrā* in fig. d must probably be relegated halfway between the Buddhas and the Tārā, it shows already the baroque bending of the upper body, although simpler in execution. It is, however, difficult, to say much about such a fragment, this figure evidently formed part of a larger composition. (No size is given).

—Editor

<sup>2</sup> For an explanation of the origin of these symbols see my article in *J R A S.*, April 1935, pp. 307-318.—Editor

grouping of the symbols on the obverse. The cast coin (Plate CXXXVI, *f*), which is from the Midnapur District, shows an elephant on one side and a hull symbol on the other. Among other additions to the cabinet mention may be made of a gold coin from Mahāsthān, Bogra District,<sup>1</sup> representing the standing bearded figure of King Kanishka on the obverse and the goddess *Nanasa* on the reverse. In view of the corrupt Greek legends appearing on this coin it may be regarded as an imitation of the issues of Kanishka, and appears to have been in circulation at a later period in Eastern India. Another gold coin, which, however, contains a good deal of alloy, comes from Mahānād, Hooghly District, and belongs to King Śāsānka of Gauda. It represents on one side the god Śiva riding on a bull, and a seated Lakshmi on the other.

Among antiquities other than coins the following deserve special mention: a pottery vessel bearing certain symbols, three jar-covers (Plate CXXXVI, *h*) and 81 beads of various semi-precious stones from Rajgur (Plate CXXXVI, *g*); a small stone slab bearing a Mauryan Brāhmī inscription from Mahāsthān, a stone image of Hari-Hara from Bihar (Plate CXXXVII, *d*), several terra-cotta figurines and a miniature crystal figure of the Jina Pārisvanātha from Mathurā, a stone image of an unknown deity seated on a camel (Plate CXXXVII, *b*) and a seated figure of Sūrya, both from Bairhatta, Dinajpur District (Plate CXXXVII, *c*), a large image of Vishnu from Itahar, Dinajpur District, an inscribed stone image of Prajñāpāramitā from the neighbourhood of Nālandā (Plate CXXXVII, *a*), and three sets of copper-plates of the Assamese kings Dharmapāla and Indrapāla. The pot from Rajgur, which is 7½" high, has a line of indented marks at the shoulder and below it there are three symbols, of which two are very clear, viz a circle intersected by a cross and a pair of right-angled triangles meeting at a point in the shape of an M surmounting a rectangle. The Brāhmī inscription from Mahāsthān has been recently edited by Prof. D R. BHANDARKAR in the *Epigraphia Indica*, Vol. XXI, p 83 and plate. But there are certain points regarding this record on which finality has not yet been reached. Thus it is doubtful whether *savagyanam* or *samvagyānam* mentioned in the inscription should be equated with *samvāngiyānām*, i.e., 'of the Samvanga people', or with *samvargiyānām*, i.e., 'of the clansmen'. Then again the meaning of the term *atvyānyka* which occurs thrice in the inscription is not very clear. But there is no doubt that the order conveyed by this record was issued from *Pudānagala*, i.e., *Pundranagara* in which we must recognize the forerunner of the later term *Pundravardhana*. The discovery of this record at Mahāsthān shows that Pundranagara or Pundravardhana and the present Mahāsthān are identical.

The stone image of Hari-Hara (Plate CXXXVII, *d*) referred to above, which is assignable to the 12th-13th century A.D., is unique from an iconographical point of view. The central figure represents Śiva in the right half and Vishnu in the left half, as indicated by the *trīśūla*, *akṣarāstra*, *śankha* and *chakra* held in the right and left hands respectively. Below Hari and Hara, at the bottom of the lotus seat, there further appear Garuḍa on the side of Hari and the bull

<sup>1</sup> *J. A. S. B.*, vol. XXVIII, pp 127-129, and Plate 1.

on the side of Hari. Hari-Hara stands between two women the figure on the right is to be identified as Durgā and that on the left as Lakṣmī. The composition of Hari-Hara standing between the two wives reminds us of the verse describing Pradyumnasvara in the Deopara *prastā* of Vijayasena. Similar verses in praise of Hari-Hara are also quoted in Śrīnīharadvāsa's *Saduktikamāmrīta*. In the background, at the extreme right appears a standing figure of the Buddha in the attitude of offering protection. Above his head are two *chartyas*. In the corresponding position to the left is a figure of Sūrya with his usual attributes and attendants. In a panel below are depicted the seven horses of his chariot, and the figure of the charioteer Aruna can also be recognized between the two legs of the central figure. The execution of this sculpture is quite crude and shows a debased style which suggests a late date for it. This is also supported by the staring look of the eyes. The introduction of the Buddha and Sūrya by the side of Hari-Hara constitutes the chief iconographic importance of this image.

The Sūrya image (Plate CXXVII, c) belongs practically to the same period as the Hari-Hara. This also has staring eyes and the execution is more or less crude.<sup>1</sup> It bears an inscription in proto-Bengālī characters on the pedestal which reads as follows

*Om śīmad-Vaktraśvachārya-kārito bhāvi-kāmadah*

*Sūryah samasta-rogānām hartā vṛṣva-prakāśakah*

*s.e.* "(This image of) the Sun who bestows splendour and fulfils desires removes all diseases and illumines the universe, has been made by the Master Vakti-śiva"

Another inscribed image (Plate CXXVII, a) is that of the Buddhist goddess Prajñāpāramitā which came from the neighbourhood of Nālandā. The inscription records the gift of one Dharmasrīpāla, an inhabitant of Banavāsī-Kārnātā (North Kanara). It belongs to about the 11th century A.D.

The three copper-plates<sup>2</sup> from Assam belong to the 11th-12th century A.D. One of them refers itself to the reign of King Indrapāla and comes from Guvākuchī in the Kamrup District. It records a gift of land to a donee whose ancestral home was Baigrāma in Śrāvastī, probably identical with the village Baigram near Hili in the Dinajpur District where a copper-plate of the Gupta period has been recently discovered.<sup>3</sup> According to one view there was a Śrāvastī also in North Bengal, so that the Śrāvastī of this grant need not be necessarily identified with Saheth-Maheth in the U.P., the Śrāvastī of Buddhist fame. The two other copper-plate charters belong to the reign of King Dharmapālavarman. One of them, the findspot of which is not known, records a grant of land in the Subhankara-*pātala* and states that the family to which the donees belonged

<sup>1</sup> The technical 'finish' of this image is however, very much superior to that in fig. d, there is a great deal of movement in the attendant figures while those of the Hari-Hara image are stiff and lifeless. The decorative elements, the personal ornaments, etc., are also superior in fig. c. It should probably be relegated to the end of the 11th or the beginning of the 12th century - *Editor*

<sup>2</sup> These three copper plates have been published by M. M. Padmanātha BHATTACHARYA in his *Kāmarūpa Samantall*, pp. 130, 146 and 168.

<sup>3</sup> *Ep. Ind.*, vol. XXI, p. 78.

came from the village Kroḍāñcha in Śrāvastī. The remaining copper-plate records a grant of land at Guheśvara-dig-ḍola in Pūraj-vishaya. It was discovered in the dry bed of the river Pushpabhadra to the north of Gauhati Town. The Kings Indrapāla and Dharmapāla style themselves as *Prāgyyotish=ādhipati*, i.e., Lord of Prāgyyotisha', on the seals attached to their copper-plates.<sup>1</sup>

*Report for the year 1933-34.*

*By Mr N. G. Majumdar.*

The Indian Museum Archaeological Section, purchased with a grant of one thousand rupees placed at its disposal by the Trustees of the Museum, a large number of Palæolithic and Neolithic and Iron Age objects, which were discovered by Major Wauchope of the Survey of India in Mysore, Hyderabad, and several localities of the Madras Presidency. This collection, which represents successive phases of the pre-historic cultures of Southern India, is interesting in various ways and forms a valuable supplement to the collections already deposited in this Museum and in the Museum at Madras.

The sites that yielded palæolithic implements are Jangaon and Allur on the Godāvāri river in the Karimnagar District of the Hyderabad State. Some of the palæoliths show big flakings and part of the nodule unworked. A massive hand-axe (*coup de-poinç*) from Allur belongs to this class (Plate CXXVIII, 2). A lighter example of hand-axe from Jangaon (Plate CXXVIII, 1) has a somewhat rounded end, but irregular flakings and zigzag sides like the rest of the palæoliths. A further stage in the manufacture of these hand-axes is seen in a fragmentary specimen from Jangaon (Plate CXXVIII, 5) of which one face has been made perfectly smooth, the sides run in regular straight line and the edge is rounded off. The other face of the implement is chipped by flakings. This artefact may be taken to be a Late Palæolithic example. An ovate hand-axe which is flat on both faces was found at Allur (Plate CXXVIII, 1), and the same site has produced the two flukes seen in Plate CXXVIII, 3 and 6. A celt (Plate CXXVIII, 16) which has the triangular shape of neolithic specimens, but is not smoothly dressed like the latter, comes from Sindhnur in the Hyderabad State. It seems to mark the transition from the palæolithic to the neolithic stage. There are besides Allur and Jangaon other palæolithic stations in the Godāvāri valley which are already known. From one of these, situated about 40 miles west of Bhadrachalam, that is, farther to the south of Allur and Jangaon, Mr W. T. BLANFORD<sup>2</sup> collected a number of hand-axes which are now in the Indian Museum.

The neoliths of the collection came from the Tungabhadra valley, from beyond the southern limit of the Hyderabad State, and also from regions further south in the Salem, Kurnool, Bellary, Anantpur and Arcot Districts. The acquisitions include some fine examples of celts, which are typical too of the age and area to which they belong. They are characterized by a well-trimmed sharp edge, and conical or flat and pointed butt-end, as may be seen in Plate

<sup>1</sup> The identification of Baugrāma and the reading Kroḍāñcha I owe to Mr K. N. DIXIT.

<sup>2</sup> COOKE BROWN—*Catalogue Raisonné of the Pre-historic Antiquities in the Indian Museum*, p. 58.

CXXVIII, 17 and 18. A longish example of this class is that in Plate CXXVIII, 19. All the three celts were recovered from Yellagiri in the Salem District. Six of the smaller celts representing this type are shown in Plate CXXVIII, of which figures 12, 9 and 7 are from Nandavaram in Bellary District, and figs 11, 8 from Rayadrug of the same District, while fig 13 comes from Javadis in Arcot. The ring-stone of Plate CXXVIII, 14, which is from Yellagiri, was probably used as a mace-head, and the round stone (Plate CXXVIII, 15) from the same locality, which has two grooves on its sides evidently for holding it by means of two fingers, seems to have served the purpose of a hammer. The small celt-like object with a thick edge from the Tungabhadra valley shown in Plate CXXVIII, 10, might also have been used for the latter purpose.

No pottery or other objects are recorded to have been associated with these specimens of palaeolithic and neolithic industries. But the cultural difference between the two ages can be recognized very clearly in the artefacts themselves. The neolithic celts are marked, as usual, by a greater amount of technical skill than that displayed by the chipped hand-axes of the palaeolithic people, showing how the later technicians had almost entirely overcome the difficulties of stone-working, and even developed a taste for linearity, which takes us far beyond the stage reached in the palaeolithic times.

So far as the evidence of associated objects is concerned we are entirely on a different footing with the Iron Age implements. These came from Yercaud in the Salem District and also from certain graves opened by Major WATSON, at a place called Huttanhalli which is 18 miles to the north of Bangalore. The excavations carried on by him at Huttanhalli led to the discovery not only of iron implements, but also of pottery vessels, which were found deposited with human bodies in burials. It is a polished ware, either completely black or light red with black patches, and belongs technically to the group exhumed from certain graves in the Tinnevely and Salem<sup>1</sup> Districts, samples of which are now in the Indian Museum. The Huttanhalli pots (Plate CXXIX, 1-8) comprise thick-rimmed vessels and wide-mouthed pots and pans, most of which bear shallow incised marks, as in the case of the Hyderabad pottery noticed by Mr YAZDANI.<sup>2</sup> One of these (Plate CXXIX, 3) has four button-shaped feet, a feature present also in some of the Tinnevely specimens. It has further a linear decoration scored at the neck, like a continuous railing pattern. Samples of polished black pottery with incised geometric designs have recently been unearthed at the Late Chalcolithic site of Jhangar in Sind. It has been suggested elsewhere<sup>3</sup> that in the Indus valley painted pottery of a red fabric was superseded by this class of ware, which accords well with the appearance of an allied fabric in the Iron Age in South India. The iron implements from Huttanhalli include a number of long spear-heads and celts. The celt in Plate CXXIX, 9, which measures 10½" in length and has a maximum breadth of 3¼", has a pointed projection at each side just above the cutting edge, for which parallels

<sup>1</sup> АНУМАНАК—Catalogue and Handbook of the Archaeological Collections in the Indian Museum, Pt II, pp 426-4-2.

<sup>2</sup> Journal of the Hyderabad Archaeological Society, 1917, pp. 66 ff.

<sup>3</sup> Explorations in Sind, (Mem. A. S. I. No. 48), pp. 69-70.

may be cited from the Copper Age remains. It represents a type probably evolved directly from lithic forms, like the copper celts of Gungera in the U. P.

We are thus confronted with the cultural remains of at least four distant phases of human civilization, namely Palaeolithic, Neolithic, Chalcolithic and lastly what we are wont to associate with an 'Iron Age'. There cannot be any doubt as regards the sequence of the first three phases, although it would be unwise to correlate them with allied phases of European prehistory, or adopt for them equivalent dates. This is illustrated by the fact that in the South from the Neolithic we come at once to the Age of Iron, there being no copper-bronze period intervening. We have therefore every reason to believe that the Iron Age of the South was partially at any rate co-existent with the Chalcolithic, or Late Chalcolithic, of Northern and Western India.

The Indian Museum was also fortunate in acquiring interesting antiquities of the historical period from various parts of India. Several stone and terra-cotta figurines from Mathurā were added to the collection. Of the latter four deserve particular mention. One of them is the upper fragment of the figure of a young woman standing with exposed breast, this is a really fine example of clay-modelling (Plate CXXX, 3). Compared to it the standing figure of a female in Plate CXXX, 7, appears stiff and frontal. It has a fan-shaped head-dress, ear ornaments, breast-chain and girdle, and one of the hanging arms carries a bunch of flowers. Another terra-cotta (Plate CXXX, 5) shows a couple standing side by side, the female putting her arms around the neck of her lover. The fourth terra-cotta shows a lotus by the side of a figure holding a lyre on which he seems to be playing (Plate CXXX, 4). Of these four, fig. 7 may be as early as the Mauryan period, while the rest seem to date from the Sunga times.

Two carved ring-stones from Mathurā, of which one is fragmentary, are of still greater importance. The intact piece (Plate CXXX, 2) has five bands of decoration cut in relief on one face around the hole, and an Ujjain symbol and a star occur on the other face, while a row of honey-suckle and standing nude females decorate the side of the hole. The females have a strictly frontal pose, in which respect, as also in their nudity, they resemble the so-called Prithivī figure (Plate CXXX, 8) appearing on a gold-leaf from Lauriyā Nandangarh in the Champaran District of Bihar<sup>1</sup>. It was found in association with a deposit of human bones appertaining to a post-cremation burial, and it had, no doubt, a funerary significance. A ring-stone of exactly this description has been discovered by Sir John MARSHALL at Taxila<sup>2</sup>. According to him the woman figure represents the 'Goddess of Fertility' intimately connected with the cult of the *yona*, and the ring-stones are referable to the third century B.C. Another ring-stone of this type with nude female figures in relief was found by CUNNINGHAM<sup>3</sup> at Sankisa, and he notes that part of a similar 'carved plaque' was also collected by him at Taxila.

<sup>1</sup> BLOCH — *A. S. R.*, 1906 07, pp. 122-123. The gold leaf is now in the Indian Museum.

<sup>2</sup> *A. S. R.*, 1920 21, p. 21 and Pl. XVII. fig. 30, *ibid.*, 1927 28, Pl. XX, fig. 7 and pp. 66-67. Cf. MARSHALL — *Mohenjo-daro and the Indus Civilization*, Vol. I, pp. 62-63.

<sup>3</sup> *A. S. R.*, Vol. XI, Pl. IX, fig. 3.

The fragmentary ring-stone from Mathurā (Plate CXXX, 1) has a band at the edge in which the same type of a standing nude female appears, the other elements of the band being a palm tree, a camel with two humps, that is, of the Bactrian species, and a composite animal figure having the body of a lion, wings of a bird and head of a man. There are also represented below the animal figures two cranes, and between the camel and the palm tree is carved in relief the well-known taurine symbol, while a floral pattern appears at the centre of the piece. It may be noted that the nudity of the female is clearly indicated as on the Lauriyā gold-leaf and on all the ring-stones referred to above, and the peculiar way in which the two arms hang below the hips is a characteristic feature of these representations of the goddess. The Bactrian camel, as well as the composite animal which shows Assyrian affinities, points to the conclusion that the ring-stone, whatever might have been its purpose, was the work of a foreigner<sup>1</sup>. The composite animal figure has its analogies on the pictographic seals discovered in the Indus valley, and it is possible that the ring-stones are of pre-Mauryan origin. Dr BLOCH who discovered the gold-leaf in course of his excavations at Lauriyā Nandangarh suggested that the figure was a representation of the deity Pṛithivī or the Earth Goddess, invoked by the Vedic people in burying the cremated remains of human bodies. Dr BLOCH was further of opinion that the funeral mounds in which the gold-leaf was discovered go back to the pre-Mauryan epoch.

The only other terra-cotta object from Mathurā that deserves mention is a dabber which was probably meant for the potter's use. It bears the inscription *Kachhipasa*, i.e. 'belonging to Kachhipa', in Brāhmī characters of about the 1st century B.C. It is curious that dabbers of exactly this shape have been found in the Chalcolithic strata of Mohenjo-daro, a fact that shows how the same type of object may often continue to exist unchanged for millennia.

Nine stone images were added to the collection during the year, eight of which came from North Bengal and one from Bihar. Plate CXXXI, c is an image of Vishnu holding his usual attributes, viz. *śankha* (conch), *chakra* (discus), *gadā* (mace) and *padma* (lotus). The back-slab is completely covered by decorative devices and the halo has taken an oval shape, as in late mediæval images. The deity is attended by Lakshmi and Sarasvatī, and also by the personified forms of *Śankha* and *Chakra*, who bear the respective emblems on the head. It may be noted that these human representations of the attributes of Vishnu are very common in the Bengal school of sculpture, and the way in which they carry the emblems constitutes a peculiar feature not found in any of the Vishnu images from Bihar in the Indian Museum collection. On grounds of style the sculpture may be assigned to about the twelfth century A.D., being evidently of a later date than the Vishnu image from Baghaura, of the reign of Mahipāla.

The image of Sūrya in Plate CXXXI, d, as compared with the Vishnu image, marks a stage of decadence, and may be of a somewhat later date. Both

<sup>1</sup> Not a single object excavated so far at any site in India shows a more marked Assyrian influence than the ring-stone under discussion. The date-palm and the composite animal are perfectly identical with Assyrian representations, if found in Assyria they would belong to the most everyday class of reliefs. For other Assyrian-Babylonian elements in Indian art see my article *Mesopotamian and Early Indian Art Comparisons*, in *Mélanges Indologistes*, pp. 201-257.

the images were collected from Ganpur, near Manda in the Rajshahi District. Śūrya has for his charioteer Aruna, who, although he is driving the seven horses, is seen riding on a *malāra*. This fantastic animal as the carrier of Aruna appears also in a few other images of Śūrya discovered in Bengal<sup>1</sup>

A relief of the well-known 'Mother-and-Child' is seen in Plate CXXXII, *b*. It has the usual *nava-graha* or Nine Planets, the *linga* and Ganeśa, depicted in a row above the reclining figure of the Mother and the new-born child. The identification of the 'Mother-and-Child' representations has aroused the interest of several scholars but no solution so far offered is free from doubt. It is to be noted, however—and this may help further attempts to identification—that in this particular sculpture the child wears a *jatā-mukuta*<sup>2</sup> and is shown as lying on its back with folded hands. It was acquired from Chowra Kasba, near Manda (Rajshahi District). From the same place were also collected an image of Gaṛuḍa and two images of Śiva. The Gaṛuḍa is a figure in the round, seated in the kneeling posture with folded hands (Plate CXXXII, *c*). It must have formed the crowning member of a *Garuḍa-dhvaja*, i.e. Gaṛuḍa-pillar, as shown by the tenon below his lotus seat<sup>3</sup>.

The two images of Śiva acquired this year of which one is seen in Plate CXXXII *d*, resemble each other in all iconographic details. They represent a two-armed deity holding a trident in the left hand and a rosary in the right, while there is a long garland hanging down to the knees, as in Vishnu figures. But the image does not show any other characteristic of Vishnu images, and his *jatā-mukuta*, the third eye, the *ūdhva-medhā*, and the bull shown on the pedestal, all point to the fact that it represents a particular form of Śiva. Two other examples of this icon are in the Rajshahi Museum<sup>4</sup>, and it may be noted that human representations of Śiva are rare in Northern India. These specimens do not appear to be earlier than the twelfth century A.D.<sup>5</sup>

Plate CXXXI, *b* is another interesting image which was found at a place called Chowra Para near Manda (Rajshahi District). The deity is the Bodhisattva Avalokiteśvara. His right hand is in the *varada* pose, and the left hand holds a lotus with a stalk. Above his head appear five seated Buddha figures, and in the back-slab are also carved decorative elements, figures of heavenly beings, riders on leopards and elephants *etc.* There are two male and two female attendants to the central figure besides the usual *sūchi-mukha* figured on the pedestal. The attendants are from right to left as follows the goddess Tārā with a lotus in her left hand, Sudhanakumāra with folded hands, carrying a book under his left armpit, Hayagrīva with protruding belly and up-raised hair, resting on a staff, and lastly, Bhṛukūṭī Tārā, the four-armed goddess,

<sup>1</sup> A figure from Chapra near Manda (Rajshahi District) now in the Rajshahi Museum, has also an Aruna riding on a *malāra*. See *Catalogue of the Archaeological Relics in the Museum of the Varendra Research Society*, 1916, p. 23.

<sup>2</sup> That is, a certain type of high, conical crown, with matted hair worn by Śiva and other deities, but originally definitely confined to Indra only.—*Editor*.

<sup>3</sup> This fine sculpture seems to belong to the same age as the Vishnu and Śūrya images in the preceding page, i.e. about the 11th-12th century A.D.—*Editor*.

<sup>4</sup> *Catalogue of Archaeological Relics etc.*, p. 11, where the figures are described as 'Harihar'.

<sup>5</sup> Indeed, the specimen shown in Plate CXXXII, fig. *d* is a very poor artistic production and should be ascribed to the middle of the 13th century.—*Editor*.

whose upper right hand is in the *varada* pose and upper left carries a staff with three horns, the lower right hand holds a rosary, and the lower left a *kamandalu*. This image is important both from an iconographic and an artistic point of view, there is in it a superior sensitivity, a fine feeling for balance, proportion and detail. Its date is probably not earlier than the 11th century AD.

But iconographically the most important sculpture acquired during the year appears in Plate CXXXI, *a* which represents Māvā, the mother of the Buddha, standing under the *śāla* tree. It comes from Nālandā in the Patna District. The sculpture represents the Nativity of the Prince Siddhārtha. The Buddha Śākyamuni is first seen coming out of the right of the womb of Māvā and next standing on a kind of column of lotuses, suggesting the first steps he took immediately after his birth. The divine child is attended by Śakra on the right and Brahmā on the left. The latter can be recognised by the *kamandalu* he carries in his left hand, while Śakra is stretching out the cloth to receive the Buddha—an incident that is so often depicted in the Gandhāra school of art. Above the figure of Brahmā is a deity with four arms who is certainly to be identified as Vishnu from the mace he is seen carrying in his upper right hand. This is the first time we have a figure of Vishnu appearing in a purely Buddhist scene. This feature, although uncanonical and incongruous in itself, once more shows how Vaishnavism had penetrated Eastern India during the later days of Buddhism. The sculpture probably dates from the 11th century AD.<sup>1</sup>

Two small bronzes were acquired from Mahāsthān in the Bogra District. Of these one is a figure of Mañjuśrī seated in the *mahāvajrāṣṭhā*, bearing at the back a circular seal of the Buddhist creed. The figure had originally silver eyes. The other bronze (Plate CXXXII, *a*) depicts an elephant carrying on its back four figures seated in a row. The principal one seems to be a royal personage and the lady seated in his front is probably his wife. Behind the prince a woman is seen holding a staff which probably supported an umbrella. Behind her a male personage is seated. The features of the riders have curiously enough an Orissan feeling about them, and on the temple façades of Orissa such elephant scenes are by no means uncommon. On stylistic grounds this small sculpture may be referred to the thirteenth century AD. It does not, of course, necessarily follow that this bronze was originally imported from Orissa.

A collection of ten clay and terra-cotta votive tablets were received in exchange from the authorities of the National Museum, Bangkok, two of which are reproduced in Plate CXXX, 9 and 10. The tablets were all discovered in Siam and valuable for purposes of comparison with those found in India.

In all 401 coins were added to the cabinet of the Indian Museum. The most interesting additions to the non-Muhammadan series were over seventy punch-marked coins of silver and copper, of which sixteen belong to the hoard discovered at Patraha in the Purnea District. A lot of coins was procured at Mathurā, and its importance lies in the fact that the coins were originally found

<sup>1</sup> In no circumstances would I date it later than the early years of the 10th century.—*Lit.*

also in the same locality There are several punch-marked silver specimens in this collection and quite a number of copper pieces belonging to the Satraps Hagāna and Hagāmāsha Among other acquisitions mention may be made of a rare silver coin of the Gupta King Budhagupta conforming to the type described by M<sup>r</sup> ALLAN.<sup>1</sup> Among the Muhammadan series the most important acquisition was a copper coin of Bārbak Shāh, the seventh Sultān of the house of Iliyās Shāh of Bengal It was discovered on the surface of a cultivated land, to the south of the Dakhil Darwaza at Gaur, and secured by me during a visit to the place in March, 1934. The existence of a copper currency of the Sultāns of Bengal was so far unknown to numismatists Maulvī Shamsuddin AHMAD, M A, Assistant Curator of the Archæological Section, reads the legends of the coin as follows

*Obverse:*

ابوالمجاهد باريك شاه سلطان بن محمود شاه السلطان  
(Abū-l-Mujāhid Bārbak Shāh Sultān, son of Mahmūd Shāh, the Sultān).

*Reverse:*

خليفة الله يا لحيته و البرهان  
(The Vice-regent of God with deed and proof)

### TAXILA MUSEUM.

*Report for the year 1931-32*

*By M. N. Dutta Gupta.*

The Taxila Museum is becoming more popular, it attracts a large number of visitors not only from India but from foreign countries as well During the year 1931-32 many distinguished visitors visited the Museum, there have been 20 parties of students from different Colleges in the Province.

Under the orders of the Government of India a fee of 2 annas per head was levied on all visitors to the excavated monuments with effect from the 1st September 1931. The total receipts of these and other fees amounted to Rs. 1,086-14-0.

On account of financial stringency, excavation work at Taxila had to be very much reduced and the number of antiquities added to the Museum during the year was proportionately smaller Some of the new antiquities, however, are very interesting They include *three relic caskets* from the site of Kālawān, one of which was found in company with a copper-plate bearing an inscription in Kharoshthī characters of the later part of the 1st century A.D. The text of the inscription which has been edited by Professor Sten Konow, is reproduced above in Sir John MARSHALL'S report on the Taxila excavations.

This *stūpa*-shaped steatite casket which was found with the above plate as well as the inner globular one of the same stone were covered inside and outside with gold-leaf The inner casket contained a gold casket, and inside the

<sup>1</sup> *Catalogue of the Coins of the Gupta Dynasties* p. 103 and Plate XXIV, 13-15.

latter one were a bone relic, a number of rosettes and discs of thin sheet of gold and silver, as well as beads of quartz, beryl, garnet, pearl, turquoise *etc*

A small fragmentary figure of the Fastang Buddha and a panel depicting Queen Mâyâ's dream are also among the more interesting of the new acquisitions.

The total number of antiquities added to the Museum collection was as follows:

1 Metal antiquities . . . . .	28
2 Terra-cotta and pottery . . . . .	6
3 Stone sculptures <i>etc</i> . . . . .	71
4 Stucco sculptures . . . . .	236
5 Shell objects . . . . .	1
6 Copper Coins . . . . .	167

The copper coins include one each of Local Taxila, Hermaios Azes and Soter Megas, 2 of Kadphises II, 3 of Kanishka, 1 of Huvishka, 138 of Vasudeva, 8 of late Kushāna and Indo-Sāsānian. The remaining coins are not identified.

Good headway has been made in providing titles for the cases as well as for individual antiquities in gold lettering. Unfortunately, the post of marksman was abolished in December 1931, and as a result the work of labelling could not go on as rapidly as had been hoped. The labels are very essential if the visitors are to understand the exhibits and for this reason the dismissal of the marksman is much to be regretted. The post of the modeller of the Frontier Circle was also abolished simultaneously. For some time past he had been assisting in the preparation of the drawings of antiquities required for publication as well as in other miscellaneous work in the Laboratory and Museum. His absence is therefore also being keenly felt.

During the year under review all the selected pottery from the excavations at Taxila were studied and listed under Sir John MARSHALL's supervision. Typical specimens of the latter have been exhibited in a separate show-case. Drawings of all metal antiquities were prepared.

#### *Report for 1932-33*

During the year 1932-33 the number of visitors to the Taxila Museum was over 15,000 and of those to the ruins over 4,000.

Owing to the drastic reduction of funds little excavation was done at Taxila by Sir John MARSHALL during the current year and the number of antiquities added to the Museum has been proportionately small. The antiquities comprise the following:

1 Metal antiquities . . . . .	52
2 Terra-cotta and pottery . . . . .	57
3 Stone Sculptures <i>etc.</i> . . . . .	15
4 Stucco Sculptures <i>etc.</i> . . . . .	4
5 Shell and bone objects . . . . .	5
6 Beads . . . . .	5
7. Copper coins . . . . .	58

The copper coins include 2 of Kadphises, 12 of Kanishka, 33 of Vasudeva, 2 Late Kushāna, 3 Sāsānian, the rest are not identified.

Among the more noteworthy objects were a large copper lotus in relief, a dome-shaped lid of the same metal; a stone relief depicting Buddha's First Sermon, and a terra-cotta head of a Bodhisattva (ht 14·25") with a remarkable head-dress.

The classification of pottery in the Museum which had been largely done in the previous year was completed by the Curator and revised by Sir John MARSHALL, and progress was also made in the classification of the stone, metal, bone, shell and glass antiquities. 420 drawings of specimens selected by Sir John MARSHALL were prepared by the draftsman.

#### *Report for the year 1933-34.*

During the year 1933-34 the number of visitors to the Taxila Museum was about 11,000 and of those to the ruins about 4,000.

Owing to paucity of funds little excavation was done at Taxila by Sir John MARSHALL during the current year and the following antiquities have been added to the Museum collection:

1 Metal antiquities . . . . .	51
2 Terra-cotta and pottery . . . . .	68
3 Stone objects . . . . .	23
4 Stucco sculptures etc . . . . .	2
5 Shell and bone objects . . . . .	26
6 Beads . . . . .	38
7 Coins, including 19 debased gold coins . . . . .	189

The copper coins are of Local Taxila, Apollodotos, Azes, Spalaris, Gondophares, Rajuvula, Hermaios, Kadphises, Soter Megas, and the gold ones include 2 of Bhadra, 15 of Late Kushāna and 2 of Chandragupta II.

Among the noteworthy objects were the following—

- (1) A solid torque, weighing about 40 *tolas*, diam. 6·5", relieved with coiled wire, thick at the opening and thinner towards the ends. On clasp *nandvapa* symbol.
- (2) A pair of ear-rings of solid gold relieved with coiled wire with lover's knot between ends of coils. Diam 1 15".
- (3) A pair of fingerrings of gold, diam 0·8", open-work vine scroll edged with beaded border on upper side. Three oval cloisons with small ones of various shapes filled with chalcedony. In the vine scroll are also trefoil cloisons.
- (4) A bracelet of copper, diam. 2·5", with medallion above representing Dionysus or Silenus holding wine-skin on shoulder and pouring wine into fluted wine cup.
- (5) A broken bronze *kūza* with a spout, ht. 3·5", containing 10 bell-shaped gold pendants, 48 hollow beads of gold, a few beads of stone and a number of tiny pearls.

- (6) A hoard of copper utensils found at Sirkap, consisting of a globular cooking-pot with ring-handle on shoulder, two bell-shaped cooking-pots with carinated body, three dishes, one handled pan, one lid of a vessel with central handle, 2 ladles, one globular pitcher, one slanting edged tumbler, 4 standard goblets and 3 circular mirrors.
- (7) Two statues presented by Sir John MARSHALL, *sc.*, (a) A brass statue of a seated Bodhisattva, covered with jewels, holding a casket in the hands, Nepalese or Tibetan work, height 15.75" (Plate CLIII, c), and (b) A stone figure from Gandhāra, showing a bearded male figure leaning on an animal (lion?) in the style of the late Hellenistic and Roman river-gods, length 14" (Plate CLIV, b).

Considering the great importance of permanently numbering the antiquities in the Museum, the Director General of Archaeology in India has kindly sanctioned the appointment of a marksman for two years. The numbering of exhibits is now again proceeding satisfactorily.

The classification and cataloguing of metal, stone, stucco, terra-cotta, bone, shell and glass antiquities which had been made during the current and previous year by the Curator, was revised by Sir John MARSHALL. About 300 drawings of specimens selected by Sir John MARSHALL were prepared by the draftsman.

The work of copying the Museum index cards of all the antiquities exhibited in the Museum into the bound registers was brought to completion during the year under review.

## DELHI FORT MUSEUM.

*Report for the year 1930-31*

*By Mr H. L. Srivastava.*

During the year under review several improvements were effected. The exhibits were cleaned, overhauled and rearranged, photographs of about 170 of them were taken. Two antiquities *viz* a petition from Āqā 'Abdu-r-Rashīd to Shāh Jahān (Plate CXXXIII, a and b) and a specimen of calligraphy said to be written by the Emperor Aurangzeb (Plate CXXXIII, c) were received on loan from the Director General of Archaeology. The reverse side of the petition of Āqā 'Abdu-r-Rashīd contains a picture in which the Āqā is presenting his petition to Shāh Jahān.

'Abdu-r-Rashīd Dailmī, better known as the Āqā was a sister's son and pupil of Mīr Imād after whose murder he migrated from Iran to India during the reign of Shāh Jahān. On account of his skill in penmanship he was taken into royal favour. He was the instructor in calligraphy of Dāiā Shukoh, the eldest son and crown prince of Shāh Jahān Zebu-n-Nisā, the talented daughter of Aurangzeb, is also said to have been one of his pupils. He died at an advanced age in the year 1081 A.H. (1670-71 A.D.) and was buried at Agra.

## IRANIAN TEXT OF ĀQĀ 'ABDU-R-RĀSHĪD'S PETITION.

الله اكبر

می

لنده الرحمانی صاحبقران ثانی

داشت

صه

عدد الرشید الدیلمی

نه مدریج

عدوات منوریه از روزه صدق ندب تقدیم رسانیده تعرض حجاب دارگاه اشتباه میسرساند که چون دات  
 ادس پندگان اعلیکصر سلیمان منزلت مطهر رحمت انبیت و هیچ ندده از بدنها باکمال تصرف از رحمت  
 مید بیست دتا درین نگه بر عیایف صورت نموده معروض می دارد که جمع را این بدنه ناخلاس بعبه  
 ر انعام حدیثات نامجد زاری دارد الدماس منلماید که سعیت جاگدر بدنه تعرض مقدس پرسد بعد ازان  
 حکم که درباب ندده صادر شده یقین که محسن خدیویت و زوالدک بدنه خواهد بود سایه اذن کعبه حاجات  
 واره پرسد نددها گستره داد -

## TRANSLATION.

"GOD is Great.

## A Petition.

The humble petitioner, 'Abdu-r-Rāshīd of Dailam first proffering his since devotional prostrations, submits to the Chamberlains of the Heaven-like Cou that as the August Person of His Majesty, the Solomon ranked, the Vicerege of the Beneficent GOD and the Second Lord of Felicity is an index of the DIVI Mercy, and as none of his servants with the greatest of short-comings despair of the Mercy of GOD, therefore, relying on the kindness of His Majesty, he stat that this faithful servant has a group of men, expectant of rendering services at prays that the real facts about the *yāg'ūr* (freehold) of this servant may reach t Blessed Ears. After that any Order which is issued about this servant will surly be conducive to his absolute good and well-being May the Shadow of t *Ka'ba* (at Mecca) of (fulfillings) needs be eternally spread over the heads servants."

During the year under review 176 coins (1 gold, 36 silver and 139 copper) were received. Out of these 45 coins have been presented by the various Provincial Governments as Treasure-trove finds and the remaining 131 have been received on loan from the Director General of Archaeology in India.

A teakwood coin cabinet was made and fitted in the steel safe already in the Museum. This cabinet will accommodate the collection of coins purchased from Mr Nelson WRIGHT.

*Report for the year 1931-32.**By Mr H. L. Srivastava.*

The income accrued from the sale of proceeds of admission tickets to the Delhi Fort during the year 1931-32 was Rs 10,113-6 against Rs. 12,306 realized last year. Thus is a marked rise in the income.

Owing to the prevailing financial distress the activities had been rather poor, and no step could be taken to improve the Museum beyond what had been done last year. A *farmān* of Maryam Zamānī, mother of the Emperor Jahāngīr, was received on loan from the Director General of Archaeology in India (Plate CXXXIII, fig *d*), and an oil painting of Begam Samrū was kindly presented by Sir John THOMPSON, *KCSI, etc*, late Chief Commissioner, Delhi. The former decree was discussed in detail by Khan Bahadur Maulvi ZAFAR HASAN, B.A., at the eighth meeting of the Indian Historical Records Commission held at Lahore in November, 1925, but the latter is not less important in view of its contents and beautiful execution.

Begam Samrū was a Muhammadan girl, named Zebu-n-Nisā, who married an adventurer called Walter Reinhardt, known as Samrū or Sombre Sāhib. In 1781 she became a Roman Catholic and a few years after the death of her first husband she married a French soldier of fortune, named Le Vassout who commanded her small army. She held an extensive *jāgīr* at Saidhana, District Meerut, and her troops under George Thomas fought against the British forces at Assaye in 1803, with the collapse of Sindhya, however, she had to make her submission. She died in 1836, aged 88 (lunar) years, and leaving upwards of six lakhs of rupees to various charitable purposes, a fine monument was erected in her memory in the church she had built at Saidhana.

The additions made to the coin cabinet comprised 107 coins (91 silver, 1 billon and 15 copper) which were presented as Treasure-trove finds by various local governments.

*Report for the year 1932-33.**By Mr M. Hamid Kuraishi.*

During the year 1932-33 seven interesting additions were made to the exhibits in the Delhi Museum, *viz*, (1) a portrait of Bīz Bahādur, (2) Hand-book for Delhi by Frederick COOPER, (3) a *farmān* of the Emperor Akbar dated 970 A.H., (4) a portrait of Inām Muhammad Baqī, (5) a *śāznā*<sup>1</sup> (5'4"×3') with floral decorations in silk embroidery and a silk fringe, (6) a manuscript copy of the *Shāhnāma* of FIRDAUSI said to be written in the 16th century (containing 20 illustrations), and (7) an album of papers relating to the Indian Mutiny of 1857 with a note by His Excellency Sir Malcolm HALEY. Of these the first six were received on loan from the Director General of Archaeology in India and the last one was presented to the Museum by the Chief Commissioner of Delhi.

The presentations made to the coin cabinet of the Museum by the Director of Industries C. P., Nagpur, and the Governments of the Panjab, United Provinces

<sup>1</sup> See glossary at the end of this volume.—*Editor.*

and Bengal, comprised 2 gold, 1 copper and 99 silver coins making a total of 102. One more copper coin was received on loan from the Director General of Archaeology in India. These coins are mainly Treasure-trove finds and represent various periods of Muhammadan rule in India.

As the old paintings in the Museum were damaged by insects, the expert advice of the Archaeological Chemist was asked for. He came to Delhi and examined the paintings and treated them with suitable chemicals after cleaning, and finally mounted them on cream coloured cardboard which was specially obtained from England for the purpose. This treatment has saved already 57 paintings from the depredation of insects, and the original colours have been splendidly restored to the miniatures.

*Report for the year 1933-34.*

*By Mr Ashfaq Ali.*

On account of the financial stringency the number of acquisitions to the Museum was rather poor. An old cotton shirt inscribed with Qurānic verses and supposed to have been worn by the last Mughal Emperor was presented by the High Commissioner for India, and the following articles were received on loan from the Director General of Archaeology—

- (i) Specimen of calligraphy by Wārisu-d-Dīn Haft Qalam, better known as Zumurud Raqam.
- (ii) Picture of Ḥazrat Shāikh Salim Chishtī, the famous saint of Fathpur Sikri, with Akbar's Sadru-s-Sudur Shāikh 'Abdu-n-Nabī and two princes.
- (iii) Picture of Ḥazrat Sayyid 'Abdu-l-Qādir Gilāni, better known as Pirān Pir.
- (iv) Picture of Sarmad listening to the music of two musicians sitting before him.
- (v) Picture showing 'Abdu-r-Rahīm Khān-i-Khānān and Kṛishna.

The only additions made to the coin cabinet of the Museum were 54 silver coins presented by the various Provincial Governments to the Museum. Out of these 54 coins 5 belong to the Kings of Oudh, viz Nasiru-d-Dīn Haidar, Amjad 'Alī Shāh, one to Mahmūd Shāh Durāni, two to Nizāmu-l-Mulk Āsaf Jāh of Hyderabad (Deccan), one to the East India Company, and the remaining 45 to the Mughal Emperors.

In the end mention should be made of the great loss sustained by the Museum during the year: the 44 pictures and a marble *hugqa* stand which graced the Museum since 1911 and were of considerable value to the Mughal Room in particular, had to be returned to their owner, M. Mahmud HUSAIN of Delhi on his request. The Mughal Room, which already lacked so many things to look like a Mughal Emperor's drawing-room, has been thus stripped of its treasures, and lost most of its interest and importance.

**SARNĀTH MUSEUM.***Report for the year 1930-31.**By Mr M. S. Vats.*

Further progress was made in overhauling the Museum at Sarnāth. Six table show-cases were replaced by new ones for the better display of exhibits. A masonry bench was constructed in the northern verandah and exhibits in the Main Hall were properly labelled. The Museum retained its usual popularity and was visited among others by Lord HARDINGE, late Viceroy and Governor General of India, and the delegates to the First All-Asia Educational Conference.

*Report for the year 1931-32.**By Mr H. L. Srivastava.*

Consequent on the abolition of the office of the Superintendent, Hindu and Buddhist Monuments, Northern Circle, the charge of the Sarnāth Museum was transferred to the Superintendent, Northern Circle, along with the Hindu and Buddhist Monuments in the United Provinces.

As usual, the Sarnāth Museum continued to maintain its popularity and succeeded to attract thousands of visitors, both foreign and Indian.

An entrance fee of two annas per head is charged for adults, and 1 anna for children. The total amount of money realized at the gate from September, 1931 to March, 1932 came to Rs 1,353-3. There was a huge gathering in October and November 1931 on the occasion of the opening ceremony of the Mūlagandhakūṭi Vihāra erected by the Mahabodhi Society.

No important acquisitions can be reported.

*Report for the year 1932-33.**By Mr M. Hamid Kuraishi.*

No addition was made to the Sarnāth Museum during the year under report, and the main work done there was the checking of the collection of antiquities and renumbering the exhibits that had lost their catalogue numbers through exposure to Sun and rain.

The total number of visitors to the Museum was 13,881.

*Report for the year 1933-34.**By Mr M. Hamid Kuraishi.*

Excavations for preparing the ground for conservation carried out in the area to the west of the Dharmarājika Stūpa revealed 179 minor antiquities, several stūpas and walls of a monastery and at one place 900 clay seals bearing inscriptions in characters of the 7th century A.D. and the symbol of the Wheel and deer emblematic of the First Sermon of the Buddha at Sarnāth. These objects are now housed in the Museum.

The total number of visitors to the Museum was 12,945. Among the distinguished visitors mention may be made of Their Excellencies the Viceroy of India and the Countess of WILLINGTON.

## NĀLANDĀ MUSEUM.

*Report for the year 1930-31.*

*By Mr M. Hamid Kuraishi.*

Among the stone antiquities recovered during the year 1930-31 the majority came from the Chaitya Site No 12. The best preserved of these include two Buddha images seated respectively in the *dharmacakra-mudrā* (height 7 $\frac{1}{2}$ " ) and in the *bhūmisparśa-mudrā* (height 10 $\frac{1}{4}$ " ), and a beautiful *four-armed figure of the Bodhisattva Avalokiteśvara* (Plate CXXXVIII, a) (height 2'7"), recovered from a niche of one of the votive *stūpas* to the south-east of the Main Stūpa. The Bodhisattva stands in the *vara-mudrā* posture on a lotus throne. A lotus stalk is held in his left upper hand and a *kaṇḍalu* in the lower. The right upper hand carries a rosary and the lower is held in the *vara-mudrā*. A tiny figure of the Dhyaṃ Buddha appears in the head-dress. The consorts of the deity, Kurukullā and Bhrikutī, are represented on the sides, and a seated pot-bellied *preta* is receiving the nectar dripping from the deity's hand. In front of the feet of the deity, on the lotus throne, is an inscription in two lines, and below it another one of one line. At the right end of the pedestal is a kneeling female devotee with folded hands, probably the donor of the sculptures.<sup>1</sup>

Other stone objects comprised a damaged headless bull or buffalo seated on a pedestal and measuring 11 $\frac{1}{2}$ " × 7", fragmentary images of the Buddha, Bodhisattvas, etc., broken lotuses, stone umbrella tops, etc. But the most important among the year's acquisitions was *the missing right half of a broken stone inscription* the left half of which had been discovered by Mr PAGE in 1928-29. The missing fragment was recovered from Monastery No 7 whence the other piece had also been unearthed. The stone measures 1'9 $\frac{1}{2}$ " × 10 $\frac{1}{2}$ " × 4 $\frac{1}{2}$ ". The inscription which is now complete consists of 15 lines beautifully written in the *nāgarī* script of about the 11th or 12th century A. D. It records the repairs to a shrine of Tārā at Somapura, the setting up of an image of Tārā in the great temple of Khasarpana (a form of Avalokiteśvara), and other pious deeds of a monk named Vipulaśrimitra.<sup>2</sup>

The only bronze object recovered during the year is a damaged bust of a four-armed figure (height 2 $\frac{1}{2}$ " ) represented with folded hands and wearing ornaments.

Among the terra-cotta objects are a few seals and plaques, the upper left corner of a platter with raised edges (5 $\frac{1}{2}$ " × 5 $\frac{1}{4}$ " × 1 $\frac{1}{2}$ " ) bearing an inscription of 12 lines and a mould of a seated inscribed figure of the Buddha, the last-named having been recovered from Site No. 12.

<sup>1</sup> From a stylistic point of view this fine and remarkably well-preserved image can be ascribed to the 10th century A. D.—*Editor*

<sup>2</sup> For further details see *supra* in the Report for 1930-31 of the Government Epigraphist p. 212.

Lastly there are a few pieces of pottery, iron objects, a couple of crystal gems and a few stucco heads among the minor antiquities discovered at Nālandā during 1930-31

*Report for the year 1931-32*

*By Mr M. Hamid Kurashi.*

Almost all the antiquities recovered during the year came from the Chaitya Site No 12. The most important amongst the stone objects is a *standing image of the Bodhisattva Avalokiteśvara* which was found inside a small detached shrine to be north of the Chaitya<sup>1</sup> (Plate LXVIII, a). The image is 5'1" high including the pedestal and, except for a small piece at the semicircular top of the back slab which is missing, it is perfectly intact and in a remarkable state of preservation. The figure has two arms; it holds a lotus stalk in the left hand, the right hand being held in the charity attitude and in the head-dress is a seated figure of a Dhyāni Buddha.<sup>2</sup>

Another stone sculpture which measures only 5½" in height shows the upper half of a Tāiā figure holding a lotus stalk. To the right of the halo is a *stūpa* and a fragmentary inscription in one line in late mediæval characters. Among the less important antiquities are a fragment of a stone halo bearing a line of incomplete inscription, a stone *linga*, 14½" high, and a clay seal bearing the name *Dharmamitra*. The rest of the antiquities include 14 clay seals of the type so common at Nālandā, a couple of bricks carved with floral design, the damaged back slab of a bronze image, 10 small plaques of unburnt clay impressed with figures of the Buddha, *chaityas*, etc., two umbrella discs of stone, each with a square hole in the middle, a detached lotus flower in stone, and a broken comb in ivory. All these came from Chaitya Site No 12. The only other object found at the site this year was a colossal earthenware jar which seems to have been used as a private granary and to have been partly or wholly buried in the ground. It was recovered from the new Approach Road to the site and is now kept on a pedestal in front of the Museum. It measures 6'2" high and 12'1" in circumference. The lower half of the jar tapers downward ending in a solid knob.

Efforts were made during the year to obtain from the neighbouring villages any ancient statues which might have been in their possession and with which they were willing to part. Thus a headless Buddha image of stone was removed from a piece of high ground to the west of the village Kapatia and brought to the Museum. The sculpture shows the Buddha seated on a lion throne in the *dharmacakṣa-mudrā*, the Wheel of the Good Law is flanked by two deer on the pedestal, with five devotees below and the Buddhist creed above it.

*Report for the year 1932-33*

*By Mr G. C. Chandra.*<sup>3</sup>

The excavations carried out during 1932-33 yielded a considerable number of objects of great interest to the Museum. In fact the money spent during the

<sup>1</sup> A four armed Avalokiteśvara has been found in 1930-31, at the same site. (See the previous page.)—*Editor*

<sup>2</sup> A description has been given *supra*, p. 134, foot note.

<sup>3</sup> This report has been considerably abbreviated and altered by the Editor. I have especially changed the description of the image.—*Editor*

ear was more than compensated by the discovery of a large and important collection of antiquities, comprising 75 bronze and stone images, fine clay sealings and terra-cotta plaques of different types, iron straps, nails and various other objects in clay, stone, ivory, iron, bronze, bricks, etc (Plates CXXXIV to CXXXVIII)

The bronze and stone images generally are figures of the Buddha, Bodhisattvas and Tārā, in different forms and attitudes, and some of them are inscribed with the Buddhist creed—*ye dharmā hetu, etc*, with the name of the donor in certain cases. Among the many images discovered a few figures of outstanding merit deserve special mention. Three standing bronze images of the Buddha heights 22½", 20½" and 18", found 2'6" below surface, (6' base, and 5' base), are in a fairly good state of preservation and are shown in Plate CXXXIV, figs a, b and c, after chemical treatment. Two of these are depicted in the *varada-mudrā*, while the third one stands in the *abhaya* attitude. In fig c the eyes and the *rnā* on the forehead are inlaid in silver. The left hand of each of these three figures holds the hem of the garment. They evidently belong to different periods, fig b being remarkable also for its stylistic affinity to Indo-Javanese plastic art. There are also three seated bronze figures of the Buddha (heights 0½", 9½" and 9"). One of these is seated in the preaching attitude (*dharmacakṣa-mudrā*) and is complete with halo and umbrella (Plate CXXXVI, b), while the remaining two are in the *bhūmisparśa-mudrā* or earth-touching attitude (Plate CXXXVIII, c). Other Buddha images are shown in Plate CXXXVII, figs a, b and c, all in the last-named attitude.

Of the Bodhisattva images, special mention may be made of a figure of a *four-faced Vajrapāni* (height 9½"), seated cross-legged on a high pedestal and holding the *vajra* or thunderbolt in the two hands held against the breast. This image seems to have been originally gilt, the symbol of the *vajra* appears on the calyx of the lotus throne (Back and front view in Plate CXXV, figs c and d). Another bronze image of *Vajrapāni* (height 8", Plate CXXXV, fig b), the pedestal of which is damaged, is seen holding a sword in the raised right hand and a *vajra* in the left.<sup>1</sup> In the four corners of the lotus pedestal of the image are set four small red rubies and it is more than probable that other images were also originally set with rubies, sapphires and the like, as can be conjectured from the empty holes noticed in several of them. A very interesting bronze image of *Trailokyavajraya* (height 8", Plate CXXXV, fig a) which is unfortunately broken in two pieces, shows the deity trampling on the prostrate figures of Śiva and Pārvatī who are holding tridents in their hands. The image indicates the attempt of the Buddhists to establish superiority of their deities over those of the gods of the Hindu Pantheon. This figure has four heads and eight arms, two hands being clasped against the breast in an attitude suggesting extreme determination and anger. Besides the images mentioned above, there are a number of small images of the Buddha, Bodhisattvas, Tārā, etc., some of which are illustrated

<sup>1</sup> This is Mr CHANDRA's identification. I do not know, however, of a *Vajrapāni* in human form with a sword, only a *four-armed* form called *Achala-Vajrapāni* holds a sword. The image is probably one of *Mañjuśrī's* forms, viz the *śmāhānāda*, in which case the object held in his left is a book, not a *vajra*, indeed, in the present image it is not a thunderbolt but a bundle of book leaves.—*Editor*

in Plates CXXXIV to CXXXVII (after their chemical treatment) It will be seen that they vary considerably in quality, some of them being real master-pieces whilst others evidently are products of "mass-manufacture" or primitive peasant craftsmen No doubt their age ranges from the 8th to the 13th century A.D.

Mention may also be made of three Brāhmanical bronze images found during the year These are (1) a *Vishnu* (height 6") standing with his usual symbols of the *śankha*, *chakra*, etc. (2) a broken image of a four-armed *Chundi* (height 5") standing on a pedestal with three animal figures, viz a lion, a *godhā* and a bull, besides a kneeling devotee and a figure of *Ganeśa* The goddess holds her usual symbols, the rosary, the branch of a tree, the *lamandalu*, etc., and the Sun and the Moon enshrine the halo, and (3) a *Sūrya* (height 9") standing on a lotus throne with his usual high boots Two attendants, *Danda* and *Pingala*, stand on either side of the image

Of the stone images special mention may be made of a couple of red stone figures of the Buddha (height 8' and 8½") seated in the *bhūmisparśa-mudrā*, and bearing the creed *ye dharmā hetu*, etc engraved on the back Another stone figure of a crowned Buddha (height 8½") seated on a *viśvapadmāsana* in the *bhūmisparśa-mudrā* is inscribed with the usual creed (Plate CXXXVIII, b) An interesting stone figure (height 11½", Plate CXXXVIII, fig d) shows a person seated on a *viśvapadmāsana* in the *dhyāni-mudrā* with two standing male attendants on either side On the pedestal front is the emblem of the *dharmachakra* (the Wheel of the Good Law) and two deer A triple umbrella is seen over the head of the image, above his shoulders appear a vase with a lid (or a reliquary?) and a peculiar double-lotus-like object with a handle The hands of invisible *devas* play musical instruments floating in the air The style of the image suggests its identification as one of the Jaina Tirthankaras, though the symbols would accompany an image of the Buddha in the Deer Park. A small red-stone image of the Buddha (height 3½") seated on a *viśvapadmāsana* in the *bhūmisparśa-mudrā* bears at the back a line of inscription reading *deya-dharmoyan paramopāsaka sarvasya*, written below the Buddhist creed *ye dharmā*, etc Another small red-stone image of the *Bodhisattva Padmapāni* (height 2½") mentions the name of a physician's wife as the donor The usual creed *ye dharmā*, etc. is followed by another inscription reading *deya-dharmoyan vardya Bahubalata-sakapatni Ebbakaya*, i.e. "The pious gift of Ebbaka the wife of the physician Bahubalata"

Another red sand-stone image unearthed this year (height 4½") shows a three-headed personage with six arms holding the symbols of a rosary, bow, arrow, etc; his two original hands holding a *vajra* The deity is attended by his *sakti* to his left and is seen clasping her with one of his hands The *sakti* is painted red all over her body, while the god is painted white except in some parts where the paint is red. The image bears at the back, the creed *ye dharmā hetu*, etc. with the name *Vairochana* written below. This name either refers to the donor or to *Vairochana*, the Buddhist deity.

\* Probably *Bhaga*—Editor

The presence of Brāhmanical and Jaina images among the Buddhist deities is very interesting. These images have been introduced into Mahāyāna Buddhism gradually between the 7th and the 13th centuries A D. While testifying to the tolerance of Hindu gods and goddesses by the Buddhists, these Hindu images (of which there are several in the Museum discovered in previous years, including those of Kuvera, Sarasvatī, Ganēśa, etc.) seem to have been adopted by the Buddhists in order to popularize their own religion. It is not uncommon to find a Hindu god or goddess occurring near a Buddhist deity in a subordinate position. As a rule, Buddha and the Bodhisattvas were given the principal rôle, anyhow as far as Nālandā finds are concerned.

Among the finds of 1932-33 there is a very interesting stone image depicting a four-armed female deity seated on a *viśvapadmāsana* in the *vilāsa* attitude under the canopy of a five-hooded serpent. Her right leg is stretched down with the foot resting on a lotus flower. She holds an axe and a noose in the left hands, and a sword and a fruit-like object in the right hands. It is difficult at the present moment to identify this goddess or *nāgini*. The image (height 15½") is unfortunately broken in two pieces (Plate LXVIII, b). Lastly there is a broken stone panel measuring 2'10" in length and 6½" in height (found 6' bs) depicting nine out of ten *avatāras* of Vishnu, each in a carved niche. This purely Brāhmanical sculpture is unique among the finds made at Nālandā.

Among the bronze objects mention may be made of a couple of *miniature votive stūpas*, the larger of the two (height 11") depicting figures of the Buddha seated in the *dhyāna*, *bhūmisparśa*, *abhaya* and *dharmachakra mudrās* in four small niches sunk into the drum above the pedestal (Plate CXXXVI, fig c), and a broken pedestal (8" square, height 8½") inscribed with the creed *ye dharmā hetu, etc*. A similar find of bronze images from Kurukhār in the Gaya District now in the Patna Museum is referred to in Section VII—Treasure-trove.

Other objects worth mentioning are as follows:

- (1) Fragmentary pieces of a pair of ivory sandals (*pādūkā*). Evidently this delicate object could not withstand the heavy pressure of debris below which it was found (5' bs). The marks of its use on the front portion, as well as the broken pieces of the peg with its iron nail are still existing. This *pādūkā* has now been reconstructed to give an idea about its original size and shape (Plate CXXXIX, a). This object was probably respected as a memento of some *guru*.
- (2) A collection of terra-cotta, stone, bone and crystal beads of different sizes and shapes. Among these a very fine collection of small tubular glass beads with red and yellow enamel paint on them (about ¼" dia and about ½" long each) is rather interesting, these have now been threaded on to a string about six feet in length for exhibition (Plate CXXXIX, b)<sup>1</sup>.
- (3) A number of moulded bricks, mostly fragmentary, with figures of men, demons and animals.

<sup>1</sup> An analysis of these beads will be found in the Archaeological Chemist's Report for 1933-34, *infra*—*id est*.

- (4) A couple of small iron bells (heights 3" and 2½")
- (5) A large number of iron straps, nails, long padlocks with keys, etc, mostly fragmentary. Some of the padlocks are cylindrical while the others are square in section. Among the nails there are a few long ones, about 18" to 22" in length, these were probably used for fixing wooden beams.
- (6) A red-stone vajra, or thunderbolt (9½" long) as is generally seen in the hands of the Bodhisattva Vajrapāni (Plate CXXXIX, g)
- (7) Fragmentary pieces of blue glazed pottery.
- (8) A pair of small spring scissors of iron (3½" long)
- (9) A mango-shaped terra-cotta pot (4¼" long) with a hole on its top (Plate CXXXIX, d)
- (10) A terra-cotta lamp with stand (height 4", Plate CXXXIX, c)

Among the finds recovered during the year 1932-33 are over 600 clay sealings of the commonest type found at Nālandā, viz, those depicting the emblem of *dharma-chakra* (the Wheel of the Good Law) and two deer with the Buddhist legend *śrī Nālandā mahāvihāre ārya-bhūtsu-saṅghasya, i e* '[Seal] of the Venerable Community of Monks in the Great Monastery at Nālandā'. The palm-leaf marks at the back of almost all of the seals and the hole in them indicate that the sealings were attached when unburnt. In some of the sealings even the mark of a flat tape and that of its knot at the end are distinctly noticeable. There are other sealings which are also very important inasmuch as the names of certain *janapadas* or 'corporate bodies' are mentioned on them. Such for example, are the sealings (average dia 1" to 2½") with the epigraphs *Ālikāp-rishthagrāma-janapadasya, Chandekayagrāma-janapadasya* or, the corporate bodies of the villages Ālikāp-rishtha and Chandekaya.

It is therefore quite reasonable to suggest that the villages mentioned in the sealings were situated near the celebrated Monastic School of Nālandā.

Some sealings bear representations of *charyas*, figures of the Buddha and Kuvera, with the Buddhist creed *ye dharmā hetu, etc* embossed thereon, while a large number of small sealings are inscribed with the names of persons (Plate CXXXIX, c). Among these are sealings bearing the names of *Nihāsena, Nāgasena, Āhīśakṣita Bodhisattva Dharmarakṣita, Devarakṣita, Rāhula Śrī Vīśvabhāra, Nivānaśānti, Buddhavāta, Dharmatrāta, Jinarakṣita, Tathāgata, etc*, and one of them is inscribed with *Śrī Devapāladevasya, i e* '[the seal] of the Illustrious [King] Devapāladeva'. There are a few sealings showing the emaciated figure of the Buddha (Plate CXXXIX, c, second row from bottom).

There is a terra-cotta die or seal (1½" dia, Plate CXXXIX, f) with an inscription which probably reads *Harabandadakayagrāma mudrayam, i e* 'the seal of the Village Harabandadaka'.

Among the finds of the year is a fragmentary terra-cotta tablet (4" x 1") which is inscribed on both the obverse and the reverse. It bears a portion of the *Pratītya-samutpāda* (Pāli, *Paṭichchu-samuppāda*) of the *Nidāna-Sūtra*. The reverse seems to have been the continuation of the subject written on the other side. The inscription is written in the script of about the 6th century A. D.

The Government Epigraphist visited Nālandā immediately after the close of the working season, and the above inscriptions have been deciphered by him.

*Report for the year 1933-34*

*By Mr G. C. Chandra.*

The necessity of a proper Museum building, like the one at Sārnāth or Taxila, is beginning to be felt now, as there is hardly any accommodation left in the existing building to exhibit all the antiquities discovered during the nineteen years since 1915-16

The antiquities unearthed during the year 1933-34 in Monasteries 10 and 11 and Chaitya Site No 12 were added to the Museum 83 objects were discovered in Monastery No 10, 87 came from Monastery No 11, and only one was found at the Chaitya Site No 12

The Buddhist images are figures of the Buddha, Bodhisattvas, Tārā, Vajrapāni, Trailokyavijaya, Kuvera or Jambhala, etc. in different forms and attitudes. Some of the images found during the year under report are again inscribed with the Buddhist creed. Among the images discovered a few figures of outstanding merit deserve special mention. The stone image of Trailokyavijaya (height 4½") is well executed and is in an excellent state of preservation (Plate CXLI, 15). The deity is four-armed, and is seen trampling on a prostrate figure of Śiva who holds his usual symbols. The two frontal hands of the Trailokyavijaya figure are held against the breast in an attitude showing extreme anger. The right upper hand holds a vajra, while the upper left one holds some indistinct object. The back slab is entirely covered with lines indicating flames. The deity, who is regarded as 'the Conqueror of the Three Worlds', is evidently symbolising Buddhism destroying its enemies. This image of Trailokyavijaya is slightly different from the Trailokyavijaya images discovered at Nālandā in previous years, inasmuch as it is shown trampling on the Hindu god Śiva only, instead of both on Śiva and Pārvatī as is usually found.

Another stone sculpture (height 4") is that of the Bodhisattva Vajrapāni seated in the middle, and surrounded by four seated and haloed female figures. (Plate CXLI, 9). The left hand of Vajrapāni is placed on the left thigh, while he holds a vajra in the right hand held against the breast. The two female figures seated at the upper two ends of the slab are seen each holding a garland. The figure at the right lower end of the slab has her hands placed against the hips and appears singing, while the one at the left end is seen playing with a pair of cymbals. The sculpture is in an excellent state of preservation.

There are two stone figures (heights 2¼" and 2½") of the Buddha seated in European fashion. The Tathāgata is depicted in the attitude of preaching the Good Law (*dharma-chakra-mudrā*). On the pedestal front of each image is shown the Wheel of the Good Law and two deer. On both sides of the Buddha are seen two Bodhisattvas standing in the *abhaya-mudrā* and holding lotus stalks in their left hands. The back of each of the images bears the Buddhist creed *ye dharmā hetu, etc.* One of these images is of red-stone, and they are both in

an excellent state of preservation (Plate CXLI, figs. 14 and 16) There is another stone image of the Buddha, seated on a high pedestal in the *dharmacakra-mudrā*. On the back of this image the creed *ye dharmā hetu, etc* is written a reversed way, *ie like a negative* This is most peculiar, if done intentionally There are other stone images of the Buddha, Bodhisattva, Kuvera or Jambhala, *etc*, of which one depicting the figure of *Smghanādu Mañjuśrī* (height 5½") deserves special mention. It is slightly damaged on the back-slab The Bodhisattva is seated in the *lalāsana* posture The right hand of the deity rests on the raised knee, while the left holds a lotus stalk which, ending in a flower, supports the Book of Knowledge The back of the image bears the creed *ye dharmā, etc* (Plate CXLI, fig 3) There is among the finds another small stone figure of a Bodhisattva (height 2½"), four-armed, standing on a lotus His right lower hand is stretched down in the *vara-mudrā*, and the left lower one holds some indistinct object, while the remaining two hands are placed on the heads of attendant figures standing on either side of the deity A long garland of flowers is seen hanging from the neck At both ends of the pedestal a tiny figure of a devotee is shown (Plate CXLI, fig 10) Another fine stone figure of *Smghanādu Mañjuśrī* (height 2½") is similar in all respects to the one described above, though this one is undoubtedly much superior in execution and style to the former image (Plate CXLI, fig 2) Another stone image represents *Revanta* (son of Sūrya, height 4¾") shown as riding on horseback and attended by followers. Unfortunately the upper portion of this figure is gone

Of the *bronze images*, special mention may be made of a figure of the Buddha (height 14" without pedestal and the niche) standing in the *abhaya* attitude The Tathāgata wears a long robe, the end of which is held in his left hand The halo of the image is practically gone but the pedestal, a portion of the niche and two slender pillars supporting it have been recovered and fitted together (Plate CXL, fig b, no 2) There are two bronze images of the Buddha (heights 13¼" and 7½") shown seated in European fashion, and in the attitude of preaching the Law Both the images are intact, only the umbrellas are missing The smaller figure can be seen in Plate CXLI, fig b, no 3 Another bronze image of the Buddha (height 12½") shows him seated on a *padmāsana* placed on a high pedestal which is supported by two lions The Tathāgata is in the *bhūmisparka-mudrā* The image, of which the halo is missing, seems to have been gilt originally and is in a good state of preservation (Plate CXL, fig b, no 1)

Of the other stone and bronze images excavated during the year 1933-34 mention may be made of a tiny stone figure (height 1¾") of a male deity holding with the hands a lotus, which rises out of his navel, a canopy of a three-hooded serpent protects his head. (Plate CXLI, fig 13) The square tenon piece at the end suggests that this figure was fixed to a base, along with similar other figures at regular intervals, as is seen in a group of small Kuvera figures in the Museum Two objects, one of stone and the other of clay with particles shining like gold (lengths 4" and 2¾") in the shape of a half-*śankha* (conch) probably used for divine service, are interesting, as such finds were not recovered previously (Plate CXLI, figs 5 and 6) Another small cup-shaped object (the

1½") with two holed lugs and the rim cut to fit in with another similar piece, unfortunately missing, is also interesting (Plate CXLI, fig. 8)

Mention may be made further of two small *stone images* of the Buddha (heights 2½", 2¼") seated in the *bhūmisparśa-mudrā*. The Buddhist creed is carved on the back-slab of one of them. The style of these figures is different from those mentioned above (Plate CXLI, figs 4 and 7). A *bronze figure of a Kinnara* (height 2½") holding a lute with both hands is another remarkable find made during the year. The upper part of the body is human and the lower is that of an animal. From Monastery No 10 was recovered a fine, but unfortunately damaged, *stone image of a reclining female figure* (height 14"), portions of the body, including the head, the left hand, and the feet are missing. The figure is depicted as almost naked and with the garment held in her left hand.

Among the finds was also a *bronze temple of the Bodh-gayā type* broken in pieces, the middle portion of which is missing. From the middle of the shrine rises a square pillar which seems to have supported originally some emblem as can be conjectured from the tenon piece. Round the base of the pillar there are four square sockets intended originally to receive four figures. A miniature seated figure of the Buddha adorns one of the four niches on the top. At one corner of the shrine is seen a small couchant elephant. The pedestal front is inscribed on all four sides with an inscription (Plate CXL, a.)

One of the most interesting of the bronze objects found during 1933-34 is a *small crown* (undamaged, height 3") which appears to have been set originally with precious stones, now missing (Plate CXL, d, 2). Another bronze object represents an *umbrella of a miniature stūpa* (height 3½") with three tiers and a white crystal inlaid in the moon-shaped finial on the top (Plate CXL, d, 1).

A rectangular gold-plated copper coin (plated on one side only) with one letter on the gilt side was discovered at the Chaitya Site No 12 at a depth of 9'2" below the present ground surface. It is very important from a numismatic point of view, and is believed to have been issued by *senāpati* Pushyamitra Śunga for distribution to the Buddhist monks during the performance of an *astamedha* ceremony<sup>1</sup>. Another hoard of 54 billion coins (average dia ¾") of the Hūn dynasty was found in one of the cells in Monastery No. 10. On examination it appears that all the coins were stamped with different types of die (Plate LXXV).

Two other small stone figures of Kuvera or Jambhala (heights 2¼" and 2½") deserve to be mentioned here. The smaller one is seen seated on a pedestal resting on overturned vases of plenty with the right foot placed on a similar vase. The right hand holds a lemon, while the left holds a mongoose out of whose mouth pearls are seen falling. The deity is attended by two standing female devotees on either side. Vases, out of which wealth is falling, are depicted on either side of the halo. The back of the image is inscribed with the Buddhist

<sup>1</sup> Notwithstanding the tolerance so characteristic of Ancient India, this assumption is slightly hard to believe. Bud dhists, no doubt, could not take part in an *astamedha* ceremony and in all the times that followed it. Neither would the Brahmins tolerate the presence of Buddhas during their ritual.—Editor.

creed. The other image is seen seated on a decorated cushion with the right foot resting on an overturned vase of plenty. His right hand is placed on the right knee and holds a lemon, while the left holds a mongoose out of whose mouth pearls are falling. The Buddhist creed is written on the back-slab. Both the images are in an excellent state of preservation. (The difference between the Hindu (God Kuvera) and the Buddhist deity Jambhala is that a bag of wealth accompanies the icon of the former, while with the latter's images a mongoose must appear) (Plate CXLI, figs 11 and 12)

Among the clay seals and plaques unearthed during 1933-34 there are a few seals bearing personal names such as *Dhara Gupta*, *Dharmatrāta*, etc. The plaques mostly bear the Buddhist creed formula *ye dharmā, etc* written below the figures of Buddhas, *charyas*, etc. (Clay seals bearing the inscription *Srī Nālandā mahāvihāriya ārya-bhikṣu-saṅghasya* below an emblem of the *dharmacakra* (Wheel of the Good Law) and two deer were also received during the year. Some of the seals seem to bear quotations from Buddhist texts and there is one interesting mould of a seal (dia 2½") bearing a figure of the Buddha seated in the *bhūmisparśa-mudrā*, and attended by two standing personages on either side. Six rows of miniature *stūpas* are carved above the figures and below them is written the Buddhist creed with three rows of similar tiny *stūpas* at the bottom. There are two vertical rows of such *stūpas* by the side of the figures also (Plate CXLI, fig c, nos 1 and 2). A terra-cotta image of the Buddha (height 7") with the hands held in the *dharmacakra-mudrā* is also interesting. The head of this image was found separated from the neck the lower portion is missing (Plate CXL, d, no 3).

Other minor finds include a large collection of moulded bricks (mostly fragmentary) with human and animal figures mainly from Monastery No 10 iron objects such as padlocks, rings, sockets for door-sills, ivory dice, fragmentary animal bones, etc.

## LAHORE FORT MUSEUM.

By Mr J. F. Blakiston.

During the year 1930-31 ten pictures of the Sikh Wars and a portrait of the Mahārāja Dalip Singh were purchased for display in the Museum. Some expenditure was incurred on constructing racks for old muskets etc. and for arranging and exhibiting other articles. (Plate CXLII d)

Arrangements have been made at the Museum for the sale of photographs of the principal places in the Lahore Fort, and their sale brought in a small additional income to the Department.

A further addition at a cost of Rs 120 was made during the year 1933-34 to the collection of coloured views by the purchase of three more prints, viz, (1) of the Fort of Kot Kangra (2) of the Battle of Feroze Shah and (3) of the outpost of Rhodawala. New vellum was fitted to five Sikh drums in the Museum at a cost of Rs. 52.

## MOHENJO-DARO MUSEUM.

*By Mr E. J. Mackay.*

The Museum at Mohenjo-daro, which is remarkably well patronized even by the illiterate, was kept open to the public during the winter of all the four years under review. Every year thousands of visitors, many from abroad, came to see the collections exhibited here.

As the floods of the summer of 1929 had caused a certain amount of damage to the sun-dried brick wall of the Museum, chiefly owing to salt, we have had them cemented inside and out to a height of about 3 ft. above the plinth during 1930-31. At the same time the Museum was whitewashed and the cases, which are far from dust-tight, were cleaned out and the objects re-arranged.

## MUSEUMS IN BURMA.

*By Maung Mya.*

Fresh acquisitions made for the museums in Burma for the years 1930-31, 1931-32, 1932-33, and 1933-34 consisted of inscribed stone slabs, votive objects, such as terra-cotta tablets, stone *stūpas*, sculptures *etc.*, and bricks with epigraphs. Many of them were recovered from the excavated sites at Pagan and Hmawza. The discovery of these objects has already been referred to *suprà* in the Report on Exploration.

A few stone sculptures which, owing to their bulkiness had been left at sites excavated in previous years at Hmawza (Old Prome), were removed to the temporary museum west of the Old Palace site there during the Superintendent's visit to the place in December 1933.

## CENTRAL ASIAN ANTIQUITIES MUSEUM, NEW DELHI.

*Report for the year 1930-31*

*By Mr Q. M. Moneer.*

All the floor space available in the two galleries of the Section of Minor Miscellaneous Antiquities (Buddhist silk paintings from Chinese Turkestān, and pre-historic and later pottery from Balūchistān) on the first floor of the Imperial Record Department building in New Delhi has already been occupied, only the walls of the North Gallery could be utilized for the exhibition of select examples of the larger sized Buddhist silk paintings brought back by Sir Aurel Stein from the Chien-fo-tung or "Caves of the Thousand Buddhas", near Tun-huang in Chinese Turkestān. Seventeen paintings representing mostly scenes from the *Sukhāvātī* or "Paradise of the West", and large scale images of Mahāyāna deities were properly mounted and exhibited in the gallery.

These paintings were so fragmentary and tattered that they had to be put through a series of curative and preservative processes before they could be hung up for public view. A method of holding the loose paintings taut on

light open-work wooden frames, papered over on either side, such as is practised in the British Museum, was suggested and practically demonstrated on a couple of pictures by the Archaeological Chemist in India, during his visit to the Museum in March 1930 (Plates CXLIII, *a*, *b* and CXLIV, *a*)<sup>1</sup> The Curator took up the mounting of the remaining 15 paintings. Proper teakwood frames with sheet glass protect these silk paintings against the effects of weather.

During the year 1930-31 two collections, mainly of prehistoric pottery and other miscellanea, were received in the Museum. One of these collections represents the Government of India's share of the ceramic finds and other objects in shell, stone and metal, recovered by Mr HARGREAVES in 1925 from his excavations of ancient mounds at *Sampūr* near Mastung and *Sohr Damb*, Nāl, in the border wastes of Baluchistan. An account of these antiquities has been published in the Archaeological Survey of India *Memor No. 35*. Owing to limitations of gallery space it was not found practicable to devote more than one free standing show case (8"×8"×4") for the display of a representative range of this pottery. Much the greater portion of this ceramic find is now stored in the reserve collection.

The other collection deposited in the Museum in October 1930 consists of the archaeological finds made by Mr N G MAJUMDAR, Assistant Superintendent of Archaeology, in Northern Sind, during the winter of 1929-30. Pending receipt of final orders for its distribution and disposal, this collection is to remain in the custody of this Museum. The entire pottery portion of Mr MAJUMDAR's collection has been thoroughly cleaned by the Museum personnel.

A collection of 593 Kharoshthī documents on wood and leather was also received in this Museum during the year under report. These documents were recovered by Sir Aurel STEIN from different sites in the Niya region of Chinese Turkistan. They are written in an ancient Indian alphabet in a mixture of Prakrit and a non-Indian language, and they belong to the 3rd and 4th century A D. Want of suitable exhibition space in the Museum stands in the way of these documents being displayed in the show-cases at present.

During the year under report a list of the entire collection of Central Asian Antiquities (*minus* fresco paintings), as now contained in the Museum, was also prepared and supplied to Mr F H ANDREWS, late Officer on Special Duty in this Museum, now in England.

The Museum was well visited, and among the visitors there were a considerable number of foreign scholars.

#### *Report for the year 1931-32*

*By Mr Q. M. Monier.*

In the second half of April 1931, when true hot weather conditions set in abruptly, a tendency to shrivel and shrink manifested itself with alarming rapidity in the art board mounts and glazed frames of all the seventy-two Buddhist silk paintings of the small votive banner variety from Chuen-fo-tung or "The Thousand Buddhas", which had during the previous cold weather hung smooth

<sup>1</sup> In Mr Arthur WALBY's *Catalogue* (British Museum 1931) described on pp 300, 257 and 238 respectively.—*Editor*

in the double-faced glazed screens in the Gallery of Silk Paintings. In the circumstances immediate release of the pictures from their shrvelled mounts and frames could only save them from irreparable harm. This was followed by a process of straightening each picture and fixing it flat on silk rather than mesh backing in the manner practised by the Archæological Chemist for the treatment of such objects. Almost a thousand years old, each of these 72 objects done in water colours on silk and, where not fragmentary, in an extremely brittle condition, required cautious and skilful manipulation in treatment, so that full five months' sustained work, from May to September 1931, was needed to restore them. During their treatment in the Work Room one of these paintings (No. 0030) measuring  $2' \times 6\frac{3}{4}'$  long reproduced in Plate LXXVI of *Serindia*, Vol. IV, disappeared from its place on a table where it had been left to dry and set in position under a weight of glass sheets. Even Police investigation, it is regretted, failed to recover the picture, which was, beside the Curator himself, accessible only to the attendants of the Museum. The failure of these attendants to account for the loss of the painting in question exposed them in the eyes of the Police to grave suspicion and although the picture remained untraced—possibly it was destroyed by them—both the attendants had to be discharged from Museum service. The last hope of recovering the picture, if it has escaped destruction, now rests on the co-operation of Museum Curators and better type antique dealers in the country, who have been supplied with a detailed description of the missing picture in order to report to this Department, if any picture answering the description comes their way for purchase or opinion.

The Archæological Chemist during his visit to the Museum in February and March 1932 employed himself in mounting two large sized silk paintings of the Chien-fu-tung series of the famous T'ang era of Chinese Art. These paintings were mere jumbles of painted silk shreds and fragments when taken out of the rolls of untreated pictures lying in the unexhibited collection. The remarkable skill with which these fragments have been reassembled in their original form on a fresh silk lining will be evident from Plates CXLIV, *b* and CXLV, *a*<sup>1</sup>. Lack of space in the galleries does not allow the exhibition of these two pictures and they will, for the present, remain in the reserve collection.

The only addition to the Museum during 1931-32 is the entire proceeds of the archæological tour undertaken by Mr N G MAJUMDAR, Assistant Superintendent for Exploration, in certain areas of Sind during the winter season 1930-31. Ten large cases of antiquities recovered on his tour were received for deposit in September 1931. Arrangement has been made to store these boxes in one of the large Work Rooms in the main building, where also the trays containing Mr MAJUMDAR'S collection of last year's finds have been transferred. For the methodical assortment of these finds one hundred trays were ordered, but even these proved insufficient.

Some years ago the Government of India had agreed to a proposal of the Trustees of the British Museum to jointly finance the publication of a *Catalogue*

<sup>1</sup> WALKER, pp. 238 and 306 respectively. None of the silk paintings reproduced here have so far been published elsewhere—*Ed. A.*

of *Paintings* recovered from Tun-Huang by Sir Aurel STEIN, and now preserved in this Museum and in the British Museum, London. This catalogue was published in London during the year under report. Printed at the Oxford University Press, the catalogue owes its compilation to Mr Arthur WALEY, formerly an Assistant in the sub-department of Oriental Prints and Drawings in the British Museum. Arrangement has been made to keep a few copies ready for sale at the Museum.

The number of visitors during the year under report showed a distinct increase over the previous year's figure. The most distinguished among the visitors of the year were Their Excellencies the Viceroy of India and the Countess of WILLINGDON, who were pleased graciously to pay a private visit to the Museum in both its premises in the afternoon of March 7th, 1932. During his visit to Delhi in November 1931, Sir Aurel STEIN, K.C.I.E., F.R.S., *etc.*, to whose antiquarian researches this Museum owes its existence, spent three days in studying the arrangements made to exhibit and safeguard the collection of his priceless Central Asian finds in New Delhi.

#### *Report for the year 1932-1933*

*By Mr Q. M. Moneer.*

Though no fresh accessions of antiquities were registered in it during the year 1932-33, the exhibition range of the Museum of Central Asian antiquities has, during that period, been enlarged by the addition of one more room on the first floor of the Imperial Record Department building, Queenaway, New Delhi. Formerly used as the reserve collection depository for prehistoric pottery finds from Baluchistan and Sind, this room, now forming the third gallery in the Museum Annexe, shows on its walls seven large Buddhist silk paintings of the T'ang era of Chinese Art, which Sir Aurel STEIN secured from the Keeper of the Chien-fo-tung shrines in the Tun-huang oasis in Chinese Turkistan, during his second journey of exploration in that country between 1906-08.

For want of exhibition space, much the greater proportion of this Museum collection continues to be stored away in trays and cupboards not ordinarily accessible to the average visitor. For their preservation against decay and deterioration these unexhibited antiquities need constant examination of their condition. During 1932-33 the entire pottery portion of Mr N G MAJUMDAR's finds from his reconnaissance survey of ancient mounds in Sind during 1929-30 and 1930-31, was put a second time since its deposit in this Museum through a prolonged process of washing and scrubbing, in order to eliminate the destructive salt efflorescences which were noticed to be re-appearing over many objects. Forming part of the same collection, three separate lots, each comprising more than a hundred potsherds and representing the broken remains of three large vessels, were rejoined by the Curator (Plate CXLVI).

The last instalment of the ancient Central Asian textiles which were sent to the British Museum, London, in March 1929, for restorative treatment, were received back in January 1933. This instalment comprised 194 pieces, out of

which 33 pieces, mainly duplicates, have been loaned to the Victoria and Albert Museum, South Kensington, London, under the orders of the Government of India.

The Archaeological Chemist in India paid his visit to this Museum in February and March 1933, and finished the treatment and mounting on fresh silk backing of a large Central Asian Buddhist silk painting (Ch. 00452)<sup>1</sup> illustrated in Plate CXLV, b. This painting has since been provided with a glazed frame and is now on view in the new gallery opened in the Museum Annexe.

The number of visitors during the year was satisfactory and included numerous foreign scholars as well as groups of students of colleges in Delhi.

*Report for the year 1933-1934.*

*By Dr M. A. Hamid.*

I took over charge of the Museum on the 4th August 1933, from Mr Q. M. MOVEER. During the year under report I also held charge of the current duties of the post of the Archaeological Chemist in India besides those of my own from the 24th December 1933 to the 15th March 1934.

No fresh acquisition of antiquities was registered in this Museum. Six hundred and six selected specimens of pottery brought by Sir Aurel STEIN from Baluchistan and Makran in 1927 and 1928 were despatched, under the orders of the Government of India, Department of Education, Health and Lands, on temporary loan for three years to the British Museum, London, for the purpose of examination and comparison with similar wares from Southern Iran discovered by Sir Aurel STEIN during the last two field seasons.

A glazed wall-case of teak-wood measuring 8'8"×8'×1'9" was purchased during the year for exhibiting antiquities.

The Museum was well visited by scholars from all parts of the world.

**CURZON MUSEUM OF ARCHÆOLOGY AT MATHURĀ.**

*By Rai Bahadur Ramaprasad Chanda.*

The Archaeological Museum at Mathurā (Muttra) was started in 1881 through the exertions of F. S. (FROESE, with sculptures and inscriptions recovered by him from different mounds round the city, and exhibited in the old Museum building originally intended as "a rest-house for the reception of native gentlemen of rank." Sir John MARSHALL, Director General of Archaeology in India, arranged that various local archaeological collections, which were often in a somewhat neglected condition owing to want of proper supervision, should be placed under the Superintendents of the Archaeological Survey. In this way Dr J. Ph. VOGEL, CIE, then Superintendent, Northern Circle (now Professor, Leyden University, Leyden, Holland), came to be connected with the Archaeological Museum at Mathurā as Honorary Officer-in-charge. Dr VOGEL not only undertook to compile a Catalogue of the collection, then deposited in the Museum, but also to augment it by all possible means. He succeeded in re-acquiring four Mathurā sculptures with inscriptions which the late Sir Alexander CUNNINGHAM

<sup>1</sup> WALKER'S Catalogue, p. 240—Editor

had placed in the Lahore Museum, and the female statue in Gandhāra stone and style from the Saptarshīlā (F. 42), and three inscribed Jaina sculptures from Mathurā which he found in the Delhi Museum. In December 1907, a collection of nearly a hundred Mathurā sculptures, which for many years had been lying in the Public Library at Allahabad, were transferred to the Mathurā Museum at his request. Early in 1908 Lt.-Col W VOSG, I.V.S., consented to act as an Honorary Curator of the Museum, and the late Rai Bahadur RADHAKRISHNA as an Honorary Assistant Curator. The collection now began to be further augmented by purchases made by Dr VOGEL through Pandit RADHAKRISHNA with funds placed at his disposal by the Director General of Archaeology in India. In 1910 Dr VOGEL published his *Catalogue of the Archaeological Museum at Mathurā* undertaken six years earlier<sup>1</sup>. Very important additions including inscribed statues of King Kanishka and another Kushāna King were made in 1911-12 as a result of excavations at Mat, Mora, Ganeshra, Jaisinghpura and Katra carried out by Rai Bahadur Pandit RADHAKRISHNA<sup>2</sup>. After the retirement of Dr VOGEL, Pandit RADHAKRISHNA as Honorary Curator of the Museum went on collecting specimens for the Museum with funds provided by the Archaeological Survey of India. The collection outgrew the accommodation available in the small building and the necessity for a suitable Museum building was felt for a long time. The Government of the United Provinces erected a well-designed Museum building named Curzon Museum of Archaeology in 1928-29. The Committee of Management of the Museum met with some difficulty in getting the very large collection of sculptures and other antiquities exhibited in the new building in a suitable manner, and Mr W C DIBLE, I.C.S., Chairman of the Committee, sought the advice of Mr H HARGREAVES, then Offg. Director General of Archaeology in India. At the suggestion of Mr HARGREAVES a plan for the exhibition of specimens was prepared by Mr A L MORTIMER, Consulting Architect to the Government of the United Provinces, in consultation with me. In January 1931 I was deputed to Muttra to supervise the work of re-arrangement entrusted to Rai Bahadur Pandit RADHAKRISHNA, and was engaged there for three weeks.

The building of the Curzon Museum of Archaeology is octagonal in plan, of which five sections only have been built so far. One of these, the western section, has been divided into rooms for accommodating the offices, the library and the reserve collection of specimens. The interior of the other four sections forms a continuous series of courts or halls. As far as possible, exhibits have been arranged in these courts in a chronological sequence, in order to illustrate the development of plastic art in Mathurā. Efforts have been made to display the best and most typical sculptures and carved architectural pieces effectively by excluding ill-preserved and inferior duplicate specimens to avoid overcrowding. Beginning with the west, these courts may be numbered A, B, C and D. In the western half of Court 'A' have been displayed sculptures of the

<sup>1</sup> This was the first important study of the Mathurā school of sculpture, many years later, in 1930 Van Oost in Paris published Dr VOGEL's masterful study, *La sculpture de Mathurā*, doubtless the most comprehensive study of any school of Indian art.—Editor

<sup>2</sup> A. S. R. for 1911-12, pp 120-123.

Sunga period (200-50 B.C.). Among these the colossal statue of the standing Yaksha Manibhadra (?) from Parkham (C 1) occupies the most prominent place (Plate CXLIII, fig. a) Behind this statue is placed the upper part of another colossal Yaksha statue of similar type from Baroda of which the back portion only is intact In the remaining part of Court 'A' and in Courts 'B' (Entrance Hall) and 'C' is displayed the magnificent collection of sculptures and architectural pieces dating from the Saka-Kushāna period (c 50 B.C.—200 A.D.). The art of Mathurā of the Saka-Kushāna period is of great historical importance. In this memorable epoch three different streams of civilization met and mingled at Mathurā, *sc*, the indigenous Sunga, the Perso-Hellenistic from Western Asia, and the Saka or Scythian from Central Asia A large number of male figures in Scythian costume, including the statues of the Kushāna kings, indicate that the Saka and the Kushāna invaders were no mere copyists, but contributed something of their own to the building of Hindu civilization Early in this epoch the craftsmen of Mathurā carved for the first time the images of *Īrthan-laras* seated in the so-called *pariyanka*, cross-legged, posture and engaged in meditation<sup>1</sup> The Buddha type is but the *Īrthankara* with a loin-cloth and upper garment added to it<sup>2</sup> In the middle of the Entrance Hall (Plate CXLII, fig b) are exhibited the three inscribed portrait statues. One of these, to the left of the visitor entering the hall, is the headless standing figure of the *mahārāja rājātrāja devaputra Kamishka* (the Great King, the King of Kings, the Son of (God, Kanishka), to his right is the colossal figure seated on a lion throne of *rājātrāja devaputra Kushānaputra Shāhi Vama* (or *Vema*).<sup>3</sup> On the same side, next to Vema is fixed the torso of another portrait statue with a fragmentary Brāhmī inscription evidently giving the name The first letter of this record is ambiguous in form. So the name may be read either *Mastana* or *Chastana*<sup>4</sup> The other most prominent exhibits in the western section of the Museum are two inscribed pillars One of these, in a fair state of preservation, is a *yūpa*, or sacrificial post, installed by a Brāhmana in the year 24 in the reign of the *mahārāja rājātrāja Devaputra Shāhi Vānsihla*<sup>5</sup> The inscription on the other pillar, one of the latest acquisitions made by the late Rai Bahadur Pandit RADHA-KRISHNA with funds provided by the Director General of Archaeology in India, records the endowment of a *punyasālā* in the reign of the Kushāna Emperor Huvishka<sup>6</sup> In the centre of the hexagonal bay between Courts 'A' and 'B' is fixed the famous Bacchanalian group from Pāl Kherā (No. C 2).<sup>7</sup>

<sup>1</sup> A. K. COONARASWAMI — *The Origin of the Buddha Image* (The Art Bulletin, Vol IX, No 4), New York, 1927, p 97, figs. 4 & 2

<sup>2</sup> This is too simple a solution of a very difficult problem, although I firmly believe that Gandhāra only gave a last push to the development of the Buddha image for which all elements were present in Indian art, I do not think that the *Īrthan-lara* images had much to do with it Indeed, the great majority of the Buddha images show the Enlightened One in numerous postures, many of them standing preaching, admonishing, talking and mixing with people and priests, and those showing him in meditation are, quite rightly, in a small minority — *Editor*

<sup>3</sup> *A. S. R.*, 1911 12 p 124, Pl LIV, K P JAYASWAL — *The Statue of Vama Kadphises and Kushan Chronology*, *J. B. & O. R. S.*, Vol VI (1920), p 12 VOUEL — *La sculpture de Mathurā*, p 22, plate II, a-b

<sup>4</sup> *A. S. R.*, 1911 12, p 125, pl. I V, fig. 7 B, Benoytosh BHATTACHARYA — *Statue of Castana in J. B. & O. R. S.*, Vol VI p 81. VOUEL — *La sculpture de Mathurā*, p 22, pl III

<sup>5</sup> *A. S. R.*, 1910 11, pp 40 48, plates XXIII-XXIV

<sup>6</sup> Annual Report on the Working of the Curzon Museum of Archaeology, Muttra, for the year ending March 31, 1930, p 3

<sup>7</sup> VOUEL — *Catalogue*, etc pp 83-86, plate XIII

The Jaina sculptures of the Śaka-Kushāna period are displayed in the eastern half of the Entrance Hall (Court 'B'). The most remarkable among these is the famous Tablet of Homage (*dyāga-pata*) from the Holi (gate (Q 2) bearing the representation of a *stūpa* with balustrades, a gateway and two dedicatory columns. Other inscribed tablets of homage of the same period recovered from the Kankālī Tīlā at Mathurā by FUHREER, some of which bear seated figures of the Jinas, are now deposited in the Lucknow Provincial Museum. A few typical tablets from the group may be transferred to the Curzon Museum of Archaeology to complete the collection.

In the centre of the hexagonal bay between Courts 'B' and 'C' is fixed the life-size Nāga image (No. C 13) from Chhargaoon near Mathurā. The votive inscription on the back of this image records its installation by two friends, Senahasti and Bhonuka, in the reign of the *mahārāja rājādityāja* Huvishka, in the year 40. Other Nāga figures are exhibited along the walls of the Bay.

The rail pillars of the Śaka-Kushāna period are arranged in three parallel rows in Court 'C' (Plate CXLII, fig. c). A considerable number of these pillars bear figures in Scythian costume. The female centaur (F 1) ridden by a male at the head of the middle row bears witness to Greek influence.

In the hexagonal bay between Courts 'C' and 'D' and against the wall of the hall opposite to the entrance of the bay are exhibited images, one of the Buddha,<sup>1</sup> (No. A 4), and another of a Bodhisattva,<sup>2</sup> (No. E 6), that mark the transition from the Kushāna to the Gupta art. The best preserved image of the Buddha produced by the artists of Mathurā in the Gupta period (No. A 5), a masterpiece of Gupta art,<sup>3</sup> is fixed against the back wall of this bay facing the entrance. The Gupta and the post-Gupta sculptures are exhibited in Court 'D'. Among the architectural pieces of the Gupta period exhibited in this hall is a small pillar with the trident carved on the top and a votive inscription of great historical importance dated in the year 61 of the Gupta era (i.e., A.D. 380), in the reign of the *bhāttāraka mahārāja rājādityāja Śrī-Chandragupta*, the worthy son (*satputra*) of the *bhāttāraka mahārāja rājādityāja Samudragupta* and recording the erection of two Śiva temples. This pillar discovered within the city of Mathurā was also secured for the Museum mainly through the exertions of Rai Bahadur Pandit RADHAKRISHNA.<sup>4</sup> Some of the post-Gupta Brāhmanic sculptures are exhibited in the hexagonal bay at the further end of the Court, one of which, an image of Vishnu seated cross-legged in meditation, is reproduced in Plate CXXII, fig. c.

<sup>1</sup> VOYER.—*Catalogue of the Archaeological Museum at Mathurā*, Allahabad 1910, p. 49, pl. XVa.

<sup>2</sup> *Ibid.*, p. 107.

<sup>3</sup> *Ibid.*, pp. 49-50, plate IX.

<sup>4</sup> *Annual Report on the Working of the Curzon Museum of Archaeology, Muttra, for the year ending March 31, 1930*, p. 3.

## SECTION V.—OFFICERS ON SPECIAL DUTY.

During the four years under report only one officer was placed on special duty. This was Sir John MARSHALL whose special duty had already started on September 6th, 1928, in March 1931 he reached the age of superannuation, but was re-employed, by order of Government, for a further period of five years on special duty.

During the cold weathers of 1930-31 and 1931-32, and for shorter periods during the subsequent two seasons also, Sir John MARSHALL continued to conduct the excavations at Taxila, a summary account of his work at that site is being given *suprà* under the heading Exploration and Research.

The primary reason, however, of Sir John MARSHALL's re-employment on special duty was that he should be able to undertake the writing of a series of books on the excavations at the prehistoric sites of Mohenjo-daro and Harappa, on the ancient city of Taxila, on the monuments at Sanchi, Bhopal State, and on the antiquities at Mandu, Delhi, Agra and Multan. During the year 1930-31 Sir John completed the writing and editing of three volumes on *Mohenjo-daro and the Indus Civilization*, published by Probsthain in London at the end of 1931. The Monograph on the monuments at Sanchi (written in co-operation with Mons A FOUCHER and Mr N G MAJUMDAR) was completed in two volumes, and sent to the press in January 1934. The text of the monograph on the excavations at Harappa was prepared by Mr M S VATS, who has been in actual charge of the work since 1926, Sir John MARSHALL has, however, undertaken to thoroughly revise and edit the text submitted to him. As to the monograph on his excavations at Taxila, Sir John has collected all the necessary materials, and he has been engaged since March 1934 (when he left India on leave) in writing this volume. He has also revised his *Guide Books to Sanchi and Taxila*, and both have been already sent to the press. Finally, Sir John MARSHALL has taken notes on the monuments at Agra and Delhi in order to complete his descriptions of these places, and has given instructions regarding the preparation of such drawings and maps as will be needed for the illustration of his forthcoming monographs.

## SECTION VI.—ARCHÆOLOGICAL CHEMIST.

*By Khan Bahadur Mohammad Sana Ullah.*

*Report for the year 1930-31.*

During the year 1930-31, the total number of antiquities received in the laboratories of the Archæological Chemist for chemical treatment was 1,886, besides 56 miscellaneous specimens for chemical analysis or examination. The work on the preservation of the Buddhist silk paintings in the Central Asian Antiquities Museum, New Delhi, has also been continued and four large paintings (which had been provided temporarily with a paper support) have been carefully transferred on a silk backing and mounted on stretchers, after the Japanese method.

The analytical work included the analyses of copper and bronze objects found in the Indus Valley as well as those from Sir Aurel STEIN's recent tours in Baluchistan. Two more specimens of lime mortar have been analysed, showing again that the ancient Indus Valley people were quite familiar with the use of lime as mortar, although it has been employed only very sparingly. The results are given in the accompanying tables.

*Preservation of the Black Pagoda, Konarak.*

The problem of the preservation of the famous Black Pagoda at Konarak, Orissa, was referred to me for advice. In my report I wrote "The sculptures with which this beautiful monument is profusely decorated, are gradually crumbling away and in several places serious damage has already occurred. There are two principal agencies which are responsible for this process of disintegration. (a) the action of lichens and moss with which it is covered to a considerable extent, and (b) the action of the sea-salt which has been deposited in the porous stonework by the sea-breezes.

Apart from these agencies which are responsible for most of the damage to the sculptures, attrition caused by the sand when strong winds prevail here, as well as the solvent action of the rain-water must also be taken into account." To cope with these evils, I recommended that "steps should be taken, at the outset, to eliminate the overgrowth of the lichens and moss. For this purpose a 3-5 per cent. soda solution will be handy, as it will soften and thus facilitate their removal. After the application of the solution the surface should be scrubbed with vegetable fibre brushes and washed with plain water. When the area thus treated has been carefully freed from the vegetable matter and washed thoroughly, it should be left over to dry completely, till the advent of the hot and dry season. Finally, it should be rendered waterproof by repeated applications of paraffin paste. A suitable fungicide, *eg*, creosote, will have to be mixed with the paraffin paste." These measures have since been taken in hand.

*Disintegration in the Jami' Masjid, Delhi.*

The Imam of the Jami' Masjid, Delhi, has drawn the attention of the Government of India to the problem of the disintegration of the ceiling slabs

of the *dālans* of this historic and beautiful monument. Formerly the decaying slabs were redressed but the disintegration re-appeared on the new surface, necessitating a repetition of this expedient. In this manner some of the slabs have been chiselled away to such a degree, as to cause anxiety regarding the stability of the roof. I examined the scrapings from the decaying slabs, and found that the principal constituents of the water soluble portion are sodium chloride, calcium nitrate and sodium sulphate, while ammonium, potassium, and magnesium salts are also present though in very small degrees. I, therefore, attribute the disintegration of the stonework to the physical action of these salts. In my report I wrote "These salts travel to the exposed surface of the stone slabs, through the agency of rain-water, and concentrate there gradually by the evaporation of their solution. It is obvious that the porosity of the layer of concrete etc. and its salt content would determine the rate and extent of disintegration. For instance, a compact and impervious layer would resist the penetration of rain-water effectively and keep off the injurious salts from the slabs altogether. It is, therefore, possible to explain the variations in the state of preservation of these slabs. The fact, that disintegration has re-appeared on the new surface, is a very strong argument in support of the view that the process is due to the action of the salts." As a remedy I suggested the removal of the uppermost 3" layer of plaster (which was added later), rendering the roof watertight by means of a layer of asphalt on the top, and the application of paraffin paste to the exposed lower surface.

#### *Decay in other Monuments and its Remedies*

The Archaeological Chemist attributes the cause of the decay of the *Bhawani Temple at Barsi Takli*, to (a) the oxidation of the magnetite particles, and (b) the solvent action of rain-water on lime and magnesia which are present as constituents of the stone employed for the temple. Paraffin paste treatment has been recommended for the preservation of this monument.

The case of the *sculptures at Paharpur* is peculiar, as they remain immersed in water for a long time during the rains, and have suffered consequently. It has been decided to render the sculptures thoroughly waterproof, after freeing them from saline matter.

The carved wooden doors of the *Sun Temple at Katarnal*, in the Almorah District have been treated with a weak sodium arsenite solution followed by 'Ceric' paint.

Paraffin paste has been recommended for waterproofing the roof of the *Bairnath Temple*.

Experiments were carried out with various stone cements, and a mixture of magnesia and magnesium chloride has been found to be the most suitable for repairing sculptures.

'Wolfite', a new preparation of wax (melting point about 100°C) has been found useful for hardening plaster casts and imparting an old ivory effect to them. 'Wolfite' is also handy for restoration and repairs of small objects, (*vide Museum Journal*, Vol. 30, No. 1, July 1930, pp. 11-13)

The Archaeological Chemist has recommended suitable measures for the destruction of roots on historic buildings and made suggestions for the preservation of photographic negatives

Dr HAMID, Assistant Archaeological Chemist, held charge of the field laboratory at Mohenjo-daro from 7th January 1931 till 5th March 1931. He completed three analyses of fourteen specimens of copper and its alloys from Mohenjo-daro and Baluchistan, besides one of lollingite and two of chalcidony

*I Chemical Analyses of Copper and its Alloys, from the Indus Valley and Baluchistan, 1930-31*

Serial number	Specimen	Copper	Tin	Antimony	Arsenic	Lead	Iron	Nickel	Zinc	Sulphur	Total	Analyst
1	Rectangular rod No 5133 Harappa	97.20	0.84	0.10	0.70	nil	0.98	0.09			100.00	K. H. Mohamud NASSI KHAN
2	Dagger point No 1208, Harappa	91.00	6.76	0.44	0.04	0.88	0.74	0.14			100.00	Do
3	Fragment of dagger (?) Harappa	89.88	nil	nil	6.69	2.85	0.10	0.18			100.00	Do
4	Fragment of casting of copper, Harappa	98.32	0.07	nil	0.66	tr	0.41	0.26		0.28	100.00	Do
5	Copper coil Harappa	88.36			1.41	0.11	0.02	0.10			100.00	Do
6	Bronze chisel Harappa	92.61	6.43	0.21	0.36	tr	0.09	0.20			100.00	Do
7	Bronze coil, Harappa	91.32	7.83		tr	0.20	0.41	0.22			100.00	Do
8	Helmet sheet metal Harappa	97.69	0.15	tr	1.19	0.85	0.07	0.06			100.00	Do
9	Bronze chisel, Harappa	87.42	10.45		1.10	0.52	0.34	0.17			100.00	Do
10	Bronze needle Harappa	88.79	8.75	0.42	0.40	0.10	1.57	0.17			100.00	Do
11	Dk 8649 Mohenjo daro	97.79	0.07	0.77	tr	0.00	1.24	0.13			100.00	Dr HAMID
12	Dk 8663 Mohenjo daro	65.27	0.01		0.81	32.17	1.61	0.23			100.00	Do
13	Dk 8669, Mohenjo daro	98.20	tr	0.33	tr	tr	1.29	0.18			100.00	Do
14	Dk 8698 Mohenjo daro	91.02	0.00		tr	0.00	0.22	0.76			100.00	Do
15	Fulcrum bar No 9925, Mohenjo daro	96.16	0.88		2.23	0.10				0.63	100.00	Do
16	Dk 8725 Mohenjo daro	99.65	0.00	0.00	0.00	0.00	0.09	0.25			100.00	Do
17	Bronze fragment D N d 21, Baluchistan	81.16	15.77	0.49	1.30	0.00	0.28	0.06		0.55	100.00	Do
18	Bronze bowl Mch III 6 3, Baluchistan	81.66	13.72	0.15	0.10	0.71	0.94	tr		0.72	100.00	Do
19	Bronze cast bell M NW 1 Baluchistan	61.80	5.79	2.39	0.48	0.66	1.60		24.36	0.91	100.00	Do
20	Bronze fragment D E 1 47 Baluchistan	65.41	2.10	0.16	0.54	18.52	0.76		11.41	0.80	100.00	Do
21	Bronze fragments Mch III 7, Baluchistan	91.71	5.83	0.06	0.26	tr	0.42	0.26		0.55	100.00	Do

*II. Chemical Analyses of Lime Mortars from Harappa.**By Khan Bahadur Mohammad Sana Ullah.*

Specimen	Calcium carbonate	Magnesium carbonate	Sand and soluble salts	Water
Lump	56.01	4.81	34.85	4.33
Floor T I	26.50	8.46	61.60	3.44

*III Chemical Analysis of lollinque from Mohenjo-daro**By Dr M. A. Hamid.*

Iron, 52.47 per cent., Arsenic, 30.92 per cent.; Insolubles, 2.38 per cent.

*IV. Chemical Analyses of Specimens of Chalcedony from Taxila.*

Sk 1550 Silica, 89.9 per cent.

Sk 1350 Silica, 86.06 per cent, Alumina and Ferric Oxide, 4.79 per cent.;  
lime, 7.56 per cent.

*Report for 1931-32.*

During the year 1931-32 881 antiquities of various kinds were sent to the Archæological Chemist for their preservation and restoration by chemical treatment. Most of these were metallic objects from the excavations or museums. The work on the preservation of the Buddhist silk paintings in the Central Asian Antiquities Museum, New Delhi, was also resumed during the winter season, and two more large paintings have been finished, after the Japanese style, as before. Forty-six specimens, consisting of metals, alloys, mortars, stone, minerals, fats, etc., were received by me for chemical analysis or examination, and the evidence obtained by this means was very interesting in certain cases.

*Examinations and Analyses*

The examination of a white substance found sticking to the sides of certain faience and terra-cotta flasks, which have been unearthed at *Harappa*, showed that it was carbonate of lead, which must, therefore, have been its chief constituent. It is well known that lead carbonate preparations were employed in ancient times by women, for 'making up' their faces, and as medicines.<sup>1</sup> There is little doubt, therefore, that this substance, which was so carefully kept in

<sup>1</sup> *Pliny's Natural History*, XXXIV, 176.

these dainty flasks, was employed for similar purposes in the Indus Valley also. A quantity of grease discovered in the course of excavations, at the *Shivners Hill near Poona*, has been identified as coconut oil. The examination of a black powder from the same site, which was found sticking inside some fragmentary iron pipes, revealed that it was a mixture of charcoal and sulphur. This leads, obviously, to the inference that it consisted originally of gun-powder, which has since been deprived of its nitre by the solvent action of rain-water percolating through the *débris*. Another interesting specimen was a *silvery bangle found at Taxila*. The analysis of the material showed that it was an alloy of copper and nickel, the latter constituent being 19 per cent. It is very probable that this alloy was imported into India during the time of the Bactrian kings to be used for coinage and jewellery, and that it was prized on account of its close resemblance to silver. The analysis of a specimen of mortar from a concrete flooring discovered at *Harappa* showed that lime mortar free from gypsum was used early at this site. Another specimen of gypsum mortar which has been employed there for pointing, has also been analysed and found to be free from lime<sup>1</sup>. The results of the various quantitative chemical analyses carried out during this year are given in the tables that follow.

#### *The Asoka Pillar in New Delhi*

In March the Director General of Archaeology and the Archæological Chemist inspected the Asoka pillar at Kotla Firoz Shah, Delhi, with a view to devise measures for its preservation against atmospheric decay, but the matter, which is of considerable importance, is still under investigation.

#### *New Stone Preserving Preparations*

Under the instructions of the Director General of Archaeology trials with 'Szerelmey', Paraffin-wax paste and another preparation (manufactured by Messrs Vohra & Co., Ahmedabad) which it is claimed preserves stone from decay of all kinds, have been carried out on small portions of the decaying stone walls of Humbyūn's Tomb, New Delhi. The results are being watched with interest.

As it is considered necessary that the excavation staff should be acquainted with simple preservative methods for treating without delay the most common materials found during excavations, like pottery, stone, &c, a detailed memorandum on this subject has been drawn up by me and issued to the various Circle Officers for their guidance. Several enquiries from the Officers of the Department have, as usual, been received by the Archæological Chemist, for guidance on various technical matters, and show an ever growing appreciation of the value of scientific chemical methods. Necessary instructions were issued by me for the preservation of burnt birch-bark manuscripts, cleaning of sculptures coated with incrustations, paints, smoke, or colours, control of bees and other pests, preservation of woodwork, &c.

<sup>1</sup> Cf. A. S. B. for 1929-30, and the Chemist's report for 1930-31 published herewith *supra*.

*I Chemical Analyses of Objects of Copper and its Alloys, 1931-32.*

Serial number	Specimen	Copper	Tin	Arsenic	Antimony	Lead	Nickel	Iron	Zinc	Sulphur	Analyst
1	Spear head (J 125, Harappa)	97.66	0.33	0.06	nil	0.70	0.14	1.11			Mohd. SANA ULLAH.
2	Neck of a vase (1915 294, Taxila)	85.39	4.25		0.26	3.08	0.40	1.77	34.34		Do
3	Base of a statue cast (Taxila)	77.47	21.72	0.25				0.63			Do
4	Bronze bowl (Sk 1115, Taxila)	75.54	23.20	0.28	0.30		0.49				Do
5	Umbrella (Ch 283, Taxila)	98.11		0.18	0.28	tr	0.08	0.47		0.88	Dr M A HAMID
6	Plate (Sk 1770, Taxila)	98.93		tr	0.16		0.82	0.17		0.22	Do
7	Sheet (Sk 2194, Taxila)	98.13		0.23	0.59		0.30	0.24		0.51	Do
8	Stand of a goblet (Sk 1015, Taxila)	80.98	15.03	0.10	0.13	2.59	0.27	0.09		0.81	Do
9	Rod (F 556, Taxila)	76.50	9.39	0.26		12.71	0.06	0.21		0.80	Do
10	Rod (Bm 558, Taxila)	87.24	8.28	0.55	0.46	0.94	0.91	1.23		0.39	Do
11	Bangle (Bm 290, Taxila)	78.50	0.64	tr			19.00	1.54		0.32	Do
12	Ear cleaner (Bm 275, Taxila)	97.11		0.25	0.99	0.20	0.29	0.70		0.46	Do

*II Chemical Analyses of Mortars from Harappa, 1931-32.*

Serial number	Specimen	Gypsum	Calcium carbonate	Magnesium carbonate	Clay and Sand	Water	Analyst
1	Pointing of Circular platform (Sq J 12/20, E wall, Harappa)	56.90	0.91		42.16		Mohd SANA ULLAH
2	Lime mortar from concrete floor (Harappa)	traces	37.63	2.18	59.29	0.90	Do

*Report for 1932-33*

At the commencement of the year 1932-33 the Archaeological Chemist had to visit Mohenjo-daro and Harappa, to wind up the field laboratories which were set up at these sites in 1925 for the preservation of the antiquities found there in the course of excavations, these laboratories were lying in disuse as a result of the suspension of operations in the Indus Valley for an indefinite period. The total number of antiquities of various kinds received this year for chemical treatment amounted to 1,027. The Archaeological Chemist was, therefore, fully occupied at his headquarters with the chemical treatment of this large number of antiquities sent from Nālandā, the Indian Museum, Calcutta; Sārnāth; Harappa, and other places.

*Activities in Delhi*

Early in October I was able to leave for Delhi to start the overhauling of the fine collection of Mughal paintings and illuminated manuscripts in the Fort Museum, which are badly in need of preservation. The treatment generally consists of the elimination of a variety of stains and the fixation of the loose colours. Organic solvents, ammonia, hydrogen peroxide, and Chloramine-T have been used for the removal of the stains, and vinyl acetate for the impregnation of the layer of pigments. The paintings were then fumigated with thymol vapour to sterilize bacteria and fungi, and finally mounted on pure pulp boards. Altogether 43 of these paintings have thus been treated so far. During this cold season I have also mounted another large Buddhist silk painting in the Central Asian Antiquities Museum collection in the Japanese style and some more of these were coated with vinyl acetate for strengthening their weakened fabric and fixing the loose pigments.

*Visits to Patna and Calcutta*

Early in November, I visited Patna Museum, to examine the important collection of bronze figures found at Kuikihar, Gaya District, in order to advise the Curator and his Chemist regarding their cleaning and preservation. Subsequently I proceeded to Calcutta in connexion with the problem of the deterioration of lead coins which has been attributed to the injurious acids given off by the wood of the cabinets and the paper envelopes. Steps have been taken now to transfer all the lead coins in all-metal cabinets free from woodwork. At the same time questions regarding the preservation of the Pearce Collection of Indo-Greek gems, the Sibsagar monuments, and the stone images at Paharpur were discussed with the Superintendent, Eastern Circle.

*How to treat the Main Stūpa at Nālandā*

On the return journey, I made a brief halt at Nālandā, to study the problem of the deterioration of the stucco reliefs which adorn the Main Stūpa. In my report on the subject I attributed this to the action of salts. "It appears that the soluble salts which were present in this structure have been gradually drawn to the surface through its wetting and drying alternately, according to the changes of weather. The concentration of the salts at the surface is evidenced by their efflorescence and the numerous cracks. As water is essential for the movement of the salts, therefore it is absolutely necessary to protect the whole structure against rain by means of suitable sheds, waterproofing of the plaster alone will not be sufficient. The application of vinyl acetate, which has been recommended by Sir Alexander Scott, is necessary also, as this would render the surface hard and waterproof, but before the application of vinyl acetate it is very desirable to reduce the concentration of the injurious salts, as far as possible. For this purpose, it will be necessary to apply wet blotting paper (or pulp) to the surface and to take it off when dry. By a repetition of this simple process enough of the salts can be eliminated."

*The Stone Relieves at Paharpur.*

Dr M. A. HAMID, the Assistant Archæological Chemist, was deputed to Paharpur during this winter season for the preservation of the stone relieves which adorn the *stūpa* there. After his return he reported as follows: "The images at Paharpur are, on the whole, in a well preserved condition. They are sixty-three in number. Thirty-four of these were very carefully taken out and put back after preservation, others were preserved as such. They were not found to contain any salts. I do not think it is desirable that these images should be removed for washing purposes as their removal might necessitate the complete destruction of the ornamental brickwork with which some of them are surrounded."

*Muttra Museum.*

At the special request of the Curator, Curzon Museum of Archæology, Muttra, I paid a brief visit to that famous collection, in order to advise him regarding the restoration and preservation of some of the antiquities. It has consequently been proposed that the Curator should be deputed to receive practical training in our laboratory at Dehra Dun in such simple methods as do not require much chemical knowledge. Subsequently I intend to carry out myself the more difficult part of the work.

*Chemical Analyses.*

The specimens of various kinds received for chemical examination or analysis numbered 75 and the results of the latter are given in the tables that follow. Six more specimens of bronze from *Taxila* have been analysed for Sir John MARSHALL, and these indicate the use of lead in this alloy for casting purposes. Four interesting objects from *Harappa* have also been analysed and the results point to a sparing use of tin as a hardening ingredient in bronze, although the composition of the needle (or awl) leaves no doubt that the Indus people were well aware of the right proportion required for sharp tools. The analyses of three bronzes from *Adichanallu*, on the other hand, point to the abundant supply of tin in late times. A soft blue earth, with a soapy feel, which was found at *Harappa*, has been analysed and it is evidently a variety of Fuller's earth (locally known as *multāni mattī*) probably employed as a detergent for washing hair, etc. A specimen of green earth, also from *Harappa*, appears to be identical with the natural material found in the crevices of trap rocks of the Peninsula, and it was probably employed as a pigment for colouring pottery, etc. A similar specimen actually obtained from *Bhaja* near Poona, has also been analysed for comparison.

A seal of a very friable white material, found at *Harappa*, was analysed and identified as talc. As this mineral in its natural condition is compact and translucent, strongly resisting decomposition by the action of water, its present friable condition leaves no doubt that the original seal must have been ignited for hardening it. The original material had been deprived of its combined water by the ignition but it has been regained through the long period

of its interment in the moist soil, the material becoming soft through these chemical changes. A dirty white material covering a drain at the same site was found to consist of calcium phosphate and carbonate. As the employment of phosphate mineral for the manufacture of mortars is inconceivable, it appears most likely that ordinary lime plaster has undergone transformation by the action of phosphatic waters which could only have been derived by the decomposition of animal bones present in the soil

*I. Analyses of Copper and its Alloys from Taxila, Harappa, and Adichanallur, 1932-33*

*By Khan Bahadur Mohammad Sana Ullah.*

Serial number	Description and origin	Copper	Tin	Antimony	Arsenic	Lead	Nickel	Iron	Zinc	Total
1	Sk '20 318, Loon, (Taxila)	83.75	7.34		0.20	5.42	0.78	1.94		99.11
2	Dh '30 20, Bangle, (Taxila)	78.75	2.58			6.33	0.11		13.07	98.84
3	Sk '90 150, 'C'ok, (Taxila)	83.25	5.62			9.81	1.00	0.78		100.14
4	Bm '30 916, Bowl, (Taxila)	78.76	21.55		0.16		0.48	0.95	nil	99.90
5	Sk '10 252, Spout of a pot, (Taxila)	77.45	0.71		0.24	18.65	0.43	0.76	tr	98.07
6	Ck 16 No 277, (Harappa)	98.37	nil		1.40	0.11	0.10	0.02		100.00
7	Needle or Awl 150 A (b), (Harappa)	88.35	9.16	0.42	0.42	0.10	0.18	1.37		100.00
8	Saw 277 g/2, (Harappa)	98.12	0.33		0.65	0.10	0.39	0.41		100.00
9	Chisel 277 k/3, (Harappa)	94.92	3.60		0.60	0.20	0.29	0.39		100.00
10	Pot No 64, Adichanallur, (Madras Museum)	75.03	23.50			nil	0.45	0.44		99.42
11	No 94, Adichanallur, (Madras Museum)	80.24	18.45			0.69	0.28	0.34		100.00
12	No 95, Adichanallur, (Madras Museum)	80.34	18.16			0.60	0.28	0.33		100.00

*II Analyses of Coloured Earths and a Decomposed Seal from Harappa, 1932-33*

*By Khan Bahadur Mohammad Sana Ullah.*

Serial number	Description and origin	Silica	Alumina	Titanium oxide	Ferre oxide	Lime	Magnesia	Soda	Potash	Water combined	Moisture
1	Blue earth No 2764, (Harappa)	57.80	18.70	0.88	4.38	0.35	2.93	0.38	9.80	1.32	1.97
2	Green earth No 7443, (Harappa)	49.69	15.27		7.95	7.95	4.31			10.50	2.82
3	Green earth, Bhaja, Poona District	54.10	11.90		11.79	2.01	3.98			6.68	5.61
4	Decomposed seal, (Harappa)	61.36	1.08			0.46	33.24			4.65	

*Report for 1933-34.*

In the year 1933-34 the antiquities received by the Archæological Chemist for chemical treatment and preservation amounted to 1,906. Most of these were metallic including the important and unique lot of 80 bronze figures found in the previous year at Nālandā as well as a copper casket discovered at Mohenjodaro containing gold and silver jewellery, a very large number of badly corroded beads of semi-precious stones and a girdle of tubular red carnelian beads. In addition to these, about sixty specimens of various materials were sent to me by the departmental officers for chemical examination or analysis. These comprised metals, alloys, faience, pottery, mortar, glass, decaying stone, and certain commercial preparations for use as insecticides or removing old paint.

*Analyses of Metals and Beads*

In old Sanskrit literature an eight-metal-alloy, called *ashta-dhāta*, is often mentioned, and there can be no doubt that this was employed for casting sacred images. Several specimens of castings from Paharpur and Nālandā have been examined with a view to ascertain their composition. The analysis of a heavy lump of casting metal found at the former site showed that it was composed of copper, tin and zinc principally, with minor proportions of lead, nickel and iron. The examination of specimens of figures from Nālandā also showed that they were mostly composed of copper, tin, zinc and lead but some were free from tin. It is noteworthy that precious metals (*i.e.*, gold and silver) were entirely absent in all these specimens although these two metals are mentioned in the texts referred to above as part of the eight-metal-alloy. Their omission by the old artisans might have been a matter of economy so as to enable them to reap rich profits, but it is more likely that they had gained better knowledge of the technique of casting copper alloys and had arrived at certain compositions which were more suitable for such purposes, bringing down at the same time the cost of the images also so as to suit the pocket of the average donor.

Some beads of opaque red material, which were also found at Nālandā, have been analysed by the Archæological Chemist with the following results —

SiO<sub>2</sub>, 61.50 per cent, Al<sub>2</sub>O<sub>3</sub> etc., 9.82 per cent, FeO, 7.01 per cent,  
CaO, 5.20 per cent., MgO, 0.06 per cent., Na<sub>2</sub>O+K<sub>2</sub>O, 15.92  
per cent, Cu<sub>2</sub>O, 0.49 per cent, total, 100.00

It is obvious that this is a variety of glass or paste, which owes its colour to the presence of ferrous silicate and cuprous oxide. No such material has been discovered elsewhere in India so far, and it appears to have served as an imitation of coral.

*Preservation Problems*

The problem of the preservation of the monuments at Sibsagar (Assam) is beset with great difficulties on account of the prolonged and excessive rains prevailing there. Consequently their exposed surface never gets sufficiently dry for treatment with water-proofing materials. In the previous years, however, trials were made on some of these monuments with paraffin paste by the Executive

Engineer, Public Works Department, Lakhimpur Division, but the results have not been satisfactory. This year a solution of vinyl acetate in toluene has been employed, as an experimental measure, and the results will be watched with interest. Vinyl acetate solution has also been employed for the preservation of the decaying stone in the soffit of the dome of Makhdum Shah's tomb at Maner, Patna District

The General Secretary of the Mahabodhi Society expressed some anxiety regarding the safety of the sacred relics, probably of the Buddha, which the Viceroy and Governor General of India has presented to the newly erected Mūlagandhakūṭi Vihāra at Sārnāth, and approached the Director General of Archæology in India for our expert advice in the matter. I was, therefore, deputed to Sārnāth in December 1933, to study the problem and to give suitable advice to the General Secretary, Mahabodhi Society. The relics, which were kept in the subterranean vault of the Vihāra, were suffering from the excessive dampness which prevailed inside, due undoubtedly to the absence of any provision for proper ventilation in the chamber. The Archæological Chemist has recommended that the relics should be transferred immediately into a desiccator, and that steps should be taken to stop the access of moisture from the masonry around, by lining its walls and flooring of the vault with glazed tiles

*Practical Chemical Instruction given to Officers.*

Necessary training for the preservation of terra-cotta and stone objects was given to the Custodian of the Sārnāth Museum. Mr V. S. AGRAWALA, Curator, Curzon Museum of Archæology, Muttra, also received instruction in the laboratory of the Archæological Chemist at Dehra Dun, for the cleaning and preservation of copper coins, pottery and stone antiquities.

## SECTION VII.—TREASURE-TROVE.

*Report for the year 1930-31*

**Panjab.** Two finds of coins were reported in the Panjab during the year 1930-31. These consist of 187 copper coins of Sher Shāh and Islām Shāh of the Suni dynasty and of Akbar which were found in Tahsil Pakpattan in the Montgomery District, and 43 silver rupees and 160 billon coins discovered at the village of Mehiana, Tahsil Sonapat, District Rohtak. The silver rupees are of 'Alāu-d-Dīn Khaljī and his son and successor Quṭbu-d-Dīn Mubārak Shāh Khaljī, while the billon pieces include the known types of Mu'izzu-d-Dīn Muhammad bin Sām, Ghiyāthu-d-Dīn Balban, 'Alāu-d-Dīn Khaljī, Mubārak Shāh Khaljī, Ghiyāthu-d-Dīn Tughlaq and Muhammad Shāh Tughlaq. A copper coin of the Muhammadan period was found in the course of clearance of silt from the Suraj Kund in the Gurgaon District and sent to the Numismatist of the Panjab Government for report.

The hoard of 340 silver rupees discovered last year at Sargodha and referred to in the *Annual Report for 1929-30* (p 212) included a rupee of Shāh Jahān of a new type. It was struck in the 25th regnal year of that Emperor and minted at Junir in 1000 Hijra. It bears on the obverse the name of the ruler with the title Shihābu-d-Dīn Sāhibqirān Thānī and the name of the mint on the border. The reverse contains the Muslim creed and the Hijra year, the borders being occupied by the names of the four Khalīfahs. The mint of Junir, modern Junnar, 57 miles north of Poona, is not mentioned in any of the published catalogues of coins and its name has probably not been noticed so far on any other coin. It was during his stay at Junir that Shāh Jahān received the news of his father's death, which was communicated to him by his father-in-law, Asaf Khān, through a runner named Benarasi.<sup>1</sup>

**N. W. F. Province.** No finds of treasure-trove were reported in the N W F Province. The 533 coins of Kushāna date referred to in the *Annual Report for 1925-26* (p 167) have since been cleaned and distributed among the principal museums in India in the order of precedence prescribed in the Distribution List of Treasure-Trove Coins.

**Bihar and Orissa.** The 254 punch-marked coins of silver found at Trogna and noticed in the *Annual Report for 1925-26* (p 168) have been distributed to the principal museums, so also the gold and silver coins and other miscellaneous objects found at Halpal and mentioned in the *Annual Report for 1927-28* (p 183). They all belong to the Muhammadan period. The 38 punch-marked silver coins found in the Jalloy Police Station area in the Darbhanga District and referred to in the *Annual Report for 1928-29* (p 159) have also been distributed to the principal museums of India.

An interesting discovery of treasure-trove not consisting of coins was made by a local Zamindār of Kurkihar, about 16 miles from Gaya, in one of the cells

<sup>1</sup> ELLIOT'S *History of India*, Vol VI, p 457, *Khullat-i-tawarikh* of Sujay Rai BRANDANI, edited and published by MAULVI ZAFAR HANAN, 1918 pp 282 and 284.

of a Buddhist monastery. The Archaeological Department has recommended the acquisition under the Treasure-Trove Act of the entire find consisting of 223 bronze and other metallic figures of the Buddha, Bodhisattvas and other gods and goddesses and the declaration of the site as protected under Section 3 of the Ancient Monuments Preservation Act (VII) of 1904<sup>1</sup>

A mutilated headless stone image was found on the bank of a tank at Chamu Sahi, Cuttack town. Another find of five maunds of cowries was made in a mound at Mohandih, some five miles from Sitamarī. All the cowries belong to the "chitti" or "flat" variety and seem to have been used as ordinary currency. The mound at Mohandih is only 2 to 4 feet high above the surrounding fields but covers an area of about ten *bighās*.

**Eastern Circle.** The following cases of treasure-trove were dealt with during the year under record.

One gold and two silver coins received from the Political Agent in Belkhand were examined by the Superintendent, Archaeological Section, Indian Museum. The gold coin was minted at Constantinople in 982 A.H. (1574 A.D.) by Murād III, a Turkish Sultan. The two silver pieces dated in the years 993 A.H. (1584 A.D.) and 998 A.H. (1589 A.D.) respectively were of the Mughal Emperor Akbar.

Two important finds not consisting of coins deserve special mention. One of these is an image (*circa* 11th century A.D.) of Varāha Vishnu (Boar incarnation of Vishnu) in black stone, measuring about 3' 8" × 1' 11", which was brought to light in the course of digging in an old tank at Salimpur, about 2 miles to the south-west of the town of Boga. The deity (Plate CL, *b*) has a human body and boar's head wearing a *krīla*. He is represented in the *ātitha* pose with his right foot resting on the tail of the three-headed serpent Śeṣha, and the left on a full-blown lotus held up by a figure of Nāgini, the wife of Śeṣha.

<sup>1</sup> When writing these lines (June 1935) the Local Government have not yet acquired the hoard of bronzes under discussion, the bronzes have been chemically cleaned and restored by the Archaeological Chemist of this Department, photographed by the Superintendent, Central Circle, placed provisionally in the Patna Museum, and an article has been published on them by Mr K. P. JAYASWAL in the *Journal of the Indian Society of Oriental Art*, Calcutta, Vol. 11, No. 2, pp. 70-77, to which an exhaustive *Note* of great interest is attached by Frau Dr. Stella KRAMERICH, pp. 77-82. These two articles are illustrated by 27 figures. In view of the outstanding importance of this find the Editor felt himself justified in publishing 27 objects now deposited in the Patna Museum, four only of which have so far been published. Mr JAYASWAL very kindly placed at my disposal photographic prints out of which four have been chosen for reproduction (Plate CXLVII, *a-c*). I wish to record here my grateful co-operation with this Department. These four objects comprise an image of the Bodhisattva Avalokiteśvara (fig. *a*), a crowned standing image of the Buddha (fig. *b*), a two armed, seated image of the goddess Tārā (fig. *c*), and a seated image of a Bodhisattva identified by Mr JAYASWAL as a Lokanātha (fig. *d*). The rest of our photographs have been made by the Superintendent of the Central Circle. They illustrate some excellent examples of the plastic art of the period ranging from the 7th to the 12th century A.D. Crowned Buddhas are illustrated in Plate CXLVIII, figs. 1, 3, 9, and Plate CXLIX, figs. 9, 10 and 11, testifying thus to the spread of this type in later times. These images vary very much in quality, the last named two are, *e.g.*, of a very minor craftsmanship and style, whilst the first two are remarkably fine pieces. Buddhas in the *abhaya mudrā* are abundant in the hoard (Plate CXLVIII figs. 2, 4, 5, 6, 7) all without crowns, in the traditional attitude of the *bhikkhū*, with spirally curled hair locks, cranial protuberance (in one case pointed like a spire), and the other *māhā puruṣa lakṣaṇa*. The image illustrated in Plate CXLVII, fig. 5, can justly claim to be a masterpiece in the tradition of the Gupta times, though undoubtedly somewhat later. A seated Buddha in the earth touching attitude with an elaborate background is shown in Plate CXLIX, fig. 8, a perfectly barbarous four armed *Varā* next to it, with which the charmingly bent figure of the same goddess (?) in Plate CXLIX, fig. 3, and the other *Varā* standing as stiffly as a soldier in Plate CXLVIII, fig. 7, form vivid contrasts, and speak of great difference in time and quality. Altogether the hoard is a very mixed one, a few objects of great skill include a slender *śiṅga* and an inscribed bell evidently for religious use (Plate CXLVIII, figs. 10 and 11). Readers' attention is invited to the excellent discussion given by Dr. KRAMERICH in the article referred to above, and especially to the important list of dated sculptures of the period between 670 and 1188 A.D. which she publishes at the end of her paper. The Kurkhar bronzes together with the magnificent haul of Nālandā published with this *Report* will considerably strengthen our knowledge of early medieval sculpture in Central and East India.—Editor

The intertwined tails of the Nāga couple are resting on a double-lotus pedestal. The deity holds the usual attributes of Vishnu, of which the lotus is so arranged as to form a canopy over the head of the image. The female figure holding a *nilotpala*, seen to the left shoulder of the deity with her legs supported on his *chakra* (discus), must be the goddess Prithivi. This sculpture together with two other fragmentary images of Sūrya (Plate CL, a) recovered by the Archaeological Superintendent in a village named Jora, west of Bogra town, have been loaned for exhibition to the Varendra Research Society's Museum, Rajshahi.

A carved stone pedestal, a lintel, a Digambara Jaina image and a stone *Siva-linga* with Nandi were found in the villages Kantabema and Karangoli, Sub-Division Diamond Harbour, District 24 Parganas. It has been recommended that these antiquities may be acquired under the Treasure-Trove Act.

Particulars of another discovery made in the *garbhagriha* of a Śiva temple at Govindpur in the Sundarbans, District 24 Parganas, were supplied by Mr Kalidas DATTA of Jayanagar-Mozilpur. This comprised four stone images of Vishnu and a figure of Natarāja (ht 3' 1") (Plate CL, c). The latter is an interesting piece of sculpture. The god wears an elaborate headdress, a garland of skulls and other ornaments, and has ten hands of which the two normal ones express the rhythm of dance. Of the weapons the sword, trident, *damaru* and lance can be recognised in the right hands, and the staff marked with a skull (*khatvāṅga*), noose, shield and skull-cup in the left extant hands. The bull, the vehicle of the deity, has fine trappings and is shown standing on a double-lotus pedestal looking, in a somewhat unhandy way, in the face of its lord. On both sides of the bull are depicted musicians playing on a drum and cymbals, while other *ganas* including Ganapati and Bhṛṅgi are represented as dancing in an ecstatic mood. The sculptures may be assigned to the 10th or 11th century A.D. They have been notified as protected under Section 18(1) of the Ancient Monuments Preservation Act (VII) of 1904.

**Southern Circle.** Treasure-Trove cases in the Madras Presidency are now dealt with by the Superintendent, Madras Museum, and the following account is taken from his report for the year 1930-31.

12 finds of coins were reported in the Presidency under the Treasure-Trove Act. These comprise 2 gold coins of three Swami Pagoda of the Vijayanagara dynasty, which were found along with 80 gold fanams in a field at Se (Gangambat in the Chengam taluk of the North Arcot District; 13 gold coins of the same dynasty from the Srugappa Channel of the Bellary District; 598 South Indian gold fanams from Kiloy, Sipurumbadu taluk, Chingleput District, and Thevayur, Perambalur taluk of Trichinopoly District; 293 gold Virāya fanams of five varieties found at Kadambazhipuamamsam, Walluvanad taluk, Malabar District; 30 fanams of Rāmarāja from Vadanerkanam, Tindivanam taluk, South Arcot District; 5 gold *mohurs* and four gold coins of the Delhi Sultans from the districts of Kistna and Bellary; 25 silver coins of Tippū Sultān, five silver issues of the French East India Company and 24 silver pieces of Shāh 'Ālam II from Attayampalayam, Erode taluk, Coimbatore District; 34 copper coins of Muḥammad Shāh, Shāh 'Ālam II and Akbar Shāh II from Ramakrishnampatti, Uttankarai taluk,

Salem District, and a large number of copper coins issued by kings of various dynasties from Hiramandalam, Parlakimedi taluk, Ganjam District Besides these, five copper images of Durgāmbā, Kṛishna, Venugopāla, Rukmini and a *chauri*-bearer of various sizes were found in the districts of Nellore and Tanjore Three images of Somaskanda, Umāsahitamūrti and Chandikeśvāta were brought to light at Nidur village, Mayavaram taluk, Tanjore District A broken copper plate of the Eastern Chalukya king Gunaka Vijayāditya, son of Kāli Vishnuvardhana, recording a grant of land to Brāhmanas was found in the Vizagapatam District. The language is Sanskrit and the script the Telugu-Kannada of the 9th century. Another copper-plate inscription of a Chālukya king, Ankesari, recording the grant of the village Belmogum in Ramaduvashaya to a Śaiva teacher of Elesaram deserves mention It was found at Kollipara, Guntur District, some 20 years ago and has now been acquired for the Archæological Section of the Madras Museum during the year under record The language is Sanskrit and the script Telugu-Kannada. The date, which appears to be recorded in the Kāli era, is equivalent to 1020 A D

*Report for the year 1931-32*

**Panjab.** Khan Bahadur Maulvi ZAFAR HASAN, Numismatist to the Government of the Panjab, reports as follows 'Three finds as detailed below were reported during the year under review (a) Two silver rupees and 29 copper pice discovered at the Government Agricultural Farm, Fatna, in the district of Montgomery, (b) Seven silver and 2190 billon coins discovered at the village of Ghamrauj, Tahsil and District Gurgaon, (c) Sixty silver rupees discovered at the village of Thikrivala, Tahsil Batala, District Gurdaspur

"The coins found at the Fatna Agricultural Farm are common and well-known types of the Emperor Akbar The find from the village of Ghamrauj consists of issues of the early Muslim Kings of India Out of these one silver and 1645 billon coins bearing Sanskrit legends and Hindu devices have been transferred for disposal to Mr Madho Sarup VATS, Honorary Numismatist to the Panjab Government for Hindu coins, while the remaining 6 silver and 545 billon coins with Muslim legends have been retained by me and are under examination This collection includes issues of (1) Muhammad Bin Sām (2) Mahmūd Bin Muhammad Bin Sām (3) Tāju-d-Dīn Yalduz (4) Shamsu-d-Dīn Altutmish (5) Rāzīa Sultāna (6) Nāsiru-d-Dīn Qabācha (7) Saifu-d-Dīn Al-Hasan Qarlagh and (8) Shihyāsu-d-Dīn Iwaz of Bengal, but none of them can be called rare. One of the coins found at the village of Thikrivala is a silver rupee of Ahmad Shāh Durānī's and the remaining 59 of the Mughal Emperor Muhammad Shāh They are of the usual types and do not call for any particular comment

**Bihar and Orissa.** The Deputy Commissioner of Hazaribagh reported the discovery on the 15th of February, 1931, of 48 silver coins of the time of the Mughal Emperors by five persons named (1) Mitua Bhogta (2) Chamana Bhula (3) Sanchara Munda (4) Pardhanwa Munda and (5) Mutra Munda, while excavating an embankment in Kapurtala, in the village of Ramgarh, situated within the jurisdiction of Ramgarh Police Station for one Pachkouri Sahu of

the same village The Treasure-Trove Officer recommended their acquisition at Rs. 31 which the Local Government accepted. The Treasure is kept in the Coin Cabinet of Bihar and Orissa pending further orders of the Government about their distribution to the other Coin Cabinets.

During the course of excavation for the purpose of levelling the ground for a Public Park near the Kashtaharini Ghat at Monghyr a stone image of Śiva-Parvati and three ornamental pilasters were discovered. The image and pilasters possessed sufficient archæological value to be acquired for the Patna Museum and this was recommended by the Department

*Eastern Circle.* Two men while digging earth in the village Kusumba, P S Manda, District Rajshahi in Bengal, discovered a black marble slab measuring 3' 6" in length and 3' 0" in breadth, bearing an Arabic inscription. From an incomplete impression of the record, supplied by the Collector of the District, to the senior Assistant Curator of the Indian Museum, Archæological Section, it could be made out that the document belonged to some Governor under the Sultans of Bengal. It was recommended that the find might be acquired under the Indian Treasure-Trove Act. The District Magistrate, however, with a view to alleviate strong feeling amongst the local Muhammadans, decided to keep the inscribed slab in the courtyard of the local *masjid* under the Custody of its *Khatib*, and not to allow it to be removed to the Varendra Research Society's Museum at Rajshahi for exhibition.

In May 1931 during the construction of the Union Board Road from Alukdia to Ghatal near the Madhupur jungles on the borders of the Districts of Dacca and Mymensingh, the labourers found by the side of a built-up tomb five silver coins of the Muhammadan period. On examination by the Honorary Numismatist to the Government of Bengal, the coins were found to be of (1) 'Alau-d-din Husain Shāh, (2) Ghiyāsu-d-din Muhammad Shāh III, mint Fathābād (3) Ghiyāsu-d-din Muhammad Shāh III, different type, mint Husainābād, (4) Sher Shāh, mint Shergaoh, date 948 H. (1541 A.D.) and (5) Shāh 'Alam II, mint Murshidābād issued by the East India Company. The value of the find which was declared ownerless by the Collector of Mymensingh, was estimated to be less than Rs 10 and consequently no action could be taken under the Indian Treasure-Trove Act. The coins were, however, distributed to the different coin-cabinets.

It was reported in the month of August 1931 that Hakim Habibar RAHMAN of Dacca had secured a silver coin of Sher Shāh dated 945 H. (1539 A.D.). The Collector of Dacca was advised to acquire the coin, but no further information was received about it during the year.

Babu S P KAR of Kenjakura, P S Chhatna in the District of Bankura, brought to the notice of the Superintendent, Archæological Section, Indian Museum, Calcutta, the discovery of three stone images and three architectural pieces in stone for a door frame, in the village of Deulberia or Deulbhira, P. S. Chhatna, District Bankura. These finds were brought to light on the 18th of August, 1931, by the villagers while digging out the ruins of a brick-built temple situated close to the bank of the river Andakosha. The temple is very small, its *gubbhaghra* and the *mandapa* measure 5'×5' and 13' 6"×13' 6"

respectively. The whole area of the ruins belongs to one Jalim Roy SAMANPA of Deulbera. Of the three stone sculptures one is a circular disc bearing almost identical images on its two sides. Each of them has 8 hands holding *chakras* swords, *vajra*, *musala*, *parasu* and club in their right and left hands. The images are in the dancing pose. One of their left hands is in the *jñāna-mudrā* and the corresponding right hand of each is extended to the knee (*katyāvalambita-hasta*). The figures no doubt represent *Siva* dancing and can well be assigned to the 14th or 15th century A D (Plate CLI, a and b front and back). The second image standing on a double lotus (*visvapadma*) has two hands holding a ball-like object (probably sweetmeat-ball) in his right and a *padma* in his left hands. He wears a decorated cloth *dhoti* fastened by a belt, a crown, thick ear-rings, a long garland, necklace, armlets and anklets. The protuberant belly of the image covering the belt is generally seen in figures of Kuvvera, though this figure can hardly represent that god. There are two attendants by its sides and two flying figures (*gandharvas*) holding garlands. The image probably represents Bāla-Kṛishna, it is very poor in style and must belong to a late date, perhaps the 15th century (Plate CLI, c). The third image has 12 hands, holding almost identical objects, except the plough and another indistinct object. There are two attendants standing on elephants by its sides and two more figures also standing on lotus thrones by the side of the latter. Below the lotus throne two kneeling devotees are also visible. The presence of a plough and the seven-hooded serpent lend support to the identification of the image as Kṛishna-Balarāma, the 8th incarnation of Viṣṇu (Plate CLI, d). It cannot be earlier in date than the 14th or 15th century A D. It has been recommended to acquire the finds under the Indian Treasure-Trove Act, but it appears that the people of the locality will not agree to their removal to any Museum for exhibition.

**Western Circle.** In the month of October the Bombay Municipal workmen while digging the side of a road under construction at Parel incidentally discovered a sculptured large sandstone slab about 12 feet long, 6 feet broad and 2 feet thick. On examination the sculpture was found to be of great interest as it is the first of its kind ever found in India, the Local Government was requested to take necessary action under the Treasure-Trove Act (VI) of 1878<sup>1</sup>.

**Southern Circle.** Six finds of 570 gold and silver coins have been reported in the Madras Presidency under the Treasure-Trove Act and another of 15 gold coins in the Cochin State. Of the former, 17 gold and 125 silver coins have been acquired by the Madras Museum and all of the latter forwarded to it by the Darbar for distribution. These finds comprise. (1) 9 gold fanams, *viz*, 1 without impression, partly cut and of unknown dynasty, 7 belonging to Rāmarāja of the Mahratta dynasty, and 1 with no inscription, found in Umayalapuram village, Papanasam taluk, Tanjore District, (2) 21 gold coins found in the brick-work of a well in Gudavali village, Guntur District, *viz*,

<sup>1</sup> This image has aroused great interest in Indian and foreign archaeological circles. For a fine reproduction and a thorough discussion, see *Annual Bibliography of Indian Archaeology for the year 1931*, pp. 5-10 (by Dr. Alexander Cunningham), and plate II of that volume.

19 with the legend *Eruva disāpatepālesārāja*, 1 with the legend *Rāja Gajakesari* and 1 with no inscription, (3) 121 silver coins of Augustus Cæsar, Emperor of Rome, and 23 unstruck silver pieces, found in a land in the Vellalore village, Coimbatore District, (4) 47 silver rupees of the East India Company found in Kilapalayam village, Salem District, (5) 343 British silver rupees ranging from 1835 to 1819 found in British Singapore village, Vizagapatam District, (6) 6 unidentified gold coins belonging to the Mughal dynasty found in Shrotriyam Pesalabanda village, Bellary District and (7) 15 gold pudiya fanams of the Zamorins of Calcut found in Pazhanji village, Cochin State

Of the finds other than coins, the following has also been reported:

- (1) Two copper images of Chandrasēkhara and Pārvatī found while digging in the neighbourhood of the shrine in Anniyur village, Nannilam taluk, Tanjore District. The image of Chandrasēkhara (71 cm. in height) has been acquired by the Museum, whereas the image of Pārvatī (weight 56 lbs.) by the School of Art, Madras
- (2) A copper image of Somaskanda, i.e., Śiva with Pārvatī and Skanda, another copper image of Natesa together with 2 copper water-vessels, 2 bells and incense-burners of bronze, 22 broken brass pieces found in Tharakkudi village, Mudukalattur Taluk, Ramnad District.
- (3) Two bronze images of Chandikeśvara and Pārvatī and a number of copper and brass pots, sandals, cups, lamps, bells, etc., have been found in Sathangudi village, Mayavaram Taluk, Tanjore District. Of these the image of Chandikeśvara has been acquired by the Madras Museum and the image of Pārvatī by the Archæological Section of the Prince of Wales Museum of W. India, Bombay.
- (4) Three images of Venugopāla, Rukmini and Satyabhāmā and 1 discus of copper from the village of Kalchedu, Rapur Taluk, Nellore District, have been acquired by the Museum
- (5) A few *pūjā* utensils such as lamps, drums, bells, tripod, etc., from the villages of Killugudi and Pudupathur, Negapatam Taluk, Tanjore District, and from Palni village, Madura District.

#### *Report for the year 1932-33.*

**Panjab.** Pandit Madho Sarup Vats, Numismatist to the Government of the Panjab for Hindu and Buddhist Coins, reports as follows. Only two finds of coins were reported during the year 1932-33. One of these was found in the course of digging a *laachā* tank as a work of famine relief in the village of Ghamrauj, Tahsil Gurgaon, and comprises, besides 6 silver and 592 billon coins bearing Arabic legends, 1592 billon and ten silver coins of the Sultāns of Delhi and of their contemporaries. As the latter bear Hindi legends, they were transferred to me for examination by Khan Bahadur Maulvi ZAFAR HASAN, Honorary Numismatist to the Panjab Government. The other find of a small earthen pot containing five gold coins was accidentally made by children at play on a mound situated in the vicinity of the village of Machhrala, Tahsil Nankana Sahib, Sheikhpura District.

All coins from Ghamrau, except those of silver, are of the "Bull-and-Horseman" type, which was originally started by the Hindu Kings of Ohind, and may be classed under the generic name of Dehlwāla. Of these, 617 are the issues of Mu'izzu-d-Din Muhammad Bin Sām, of which seven are debased, 214 of Shamsu-d-Din Altutmish of four different varieties including 15 which bear the joint names of Altutmish and Chāhaḍa Deva of Ajmer—illustrating the tendency of the Muhammadan Sultāns, after acquiring Hindu territory, to assimilate the local coinage with very slight modifications,—14 of Ruknu-d-Din Fīroz Shāh I, and 4 of 'Alāu-d-Din Mas'aud Shāh of the First Dynasty, 71 of Nāssir-d-Din Qabūcha of Sindh, 92 of Jalālu-d-Din of Khwānizm, 1 of Saifu-d-Din Al Hasan Qarlagh, general of Jalālu-d-Din, and 191 of Nāsiru-d-Din Muhammad Qarlagh, son of Al-Hasan Qarlagh, ruler of Sindh. Besides these there are 178 coins of the "Bull-and-Horseman" type, apparently of the Sultāns of Delhi, on which the legend is either very fragmentary or quite illegible.

The remaining coins of this lot belong to the contemporary rulers of the Early Sultāns of Delhi. Of these 2 are of Sāmanta Deva of the Ohind Kings, 2 of Asata Pāla, which may be dated about 1000 A.D. or later, and are rare, 5 of Nallakshanapāla of the Tomara dynasty of Delhi and Ajmer, 28 of Madana Pāla of the Rāthor or Garhwār dynasty of Kanauj, 6 of Someśvara Deva, and 7 of Prthivi Rāja of the Chauhān dynasty, 56 of Chāhaḍa Deva of the dynasty of Narwar and 2 bearing the legend *Kula* on the 'bull' side, perhaps of Rājā Pipala (?) of Māchārī. There are two more billon coins with unfamiliar legends, which cannot be identified.

The five gold coins from the mound near Machhrala in the Sheikhpura District are all of well-known types. One of them is of Chandragupta II of the 'Archer' type, Class II, 2 of Skandagupta also of the 'Archer' type, which call for no remarks; and two of the chiefs of the Little Yueh-chi (Kidāra). The two last named coins show on the obverse a Kushāna King before an altar with the legend *Kidā* under the left arm and on reverse Ardochsho enthroned. Kidāra gold coins are mentioned by C. J. RODGERS on page 52 of his *Catalogue of Coins in the Lahore Museum*, and similar types but with different inscriptions on coins belonging to sundry chiefs ruling in the Panjab and neighbouring countries during the 3rd and 4th centuries A.D. are also illustrated by Mr V. A. SMITH in his *C I M*, Plate XIV 4-9.

This little find of Kidāra with Gupta coins within the same pot is important. The two issues of Skandagupta it contains cannot be earlier than the latter part of the fifth century A.D., and the fact of these having been found with the Kidāra coins corroborates the view of Mr V. A. SMITH that the debased Kidāra coins were issued by chiefs of the Little Yueh-chi' horde in the Panjab and other parts of North-Western India during the fifth and sixth centuries.

Khan Bahadur Maulvi ZAFAR HASAN, Numismatist to the Government of the Panjab for Muhammadan coins reports as follows. "Only two finds were reported to me during the year under review, one from the village Anowali, Tahsil Narowal, District Sialkot, and the other from the village Dhok Meki,

Tahsil Fatehganj, District Attock The find from the Anowah village consisted of 36 silver rupees out of which 34 were the issues of the Mughal Emperors Aurangzeb, Shāh 'Ālam I, Jahandar Shāh, Farrukhsayār, Rafiu-d-Darjat, Muhammad Shāh, Ahmad Shāh and 'Ālamgīr II, and of the remaining two rupees one was a Sikh coin and the other an issue of Ranjit Deo, the ruler of Jammu The issues of the Mughal Emperors and the Sikh coin were of a common type and call for no comment The coin of Ranjit Deo was, however, rare and possesses numismatic interest Ranjit Deo is related to have been a hill-Rājā who reigned in Jammu from 1712 to 1780, and struck coins in the name of the then Mughal Emperor Shāh 'Ālam II and also independently in his own name. The coin under notice was struck by him in his own name at Jammu It is dated 1841 of the Samvat era and also the 27th year of accession, apparently of Shāh 'Ālam II The coins of Ranjit Deo were first noticed about half a century ago by C. J. RODGERS who had been successful in obtaining several specimens of them. He published his finds in the *Journal of the Asiatic Society of Bengal* for the year 1885, pp 60-66 A report on the coins discovered in the village Anowah was submitted to the Panjab Government and approved of by them, but they have been sent to the Commissioner, Lahore, for valuation and formal acquisition, and as soon as they are received back they will be distributed as sanctioned by the Panjab Government

"The find from the village Dhok Meki, Tahsil Fatehganj, District Attock, included 23 silver rupees and 3 copper pice. Out of the silver rupees 8 were the issues of the Mughal Emperors Muhammad Shāh, Ahmad Shāh and 'Ālamgīr II and 15 of Ahmad Shāh Durrāni, the Afghān Emperor. The copper pice were very much corroded and worn out, and could not be identified. They seem to be Greek coins A list of these coins has been circulated to the institutions on the distribution list and a report on them will shortly be submitted to the Panjab Government for their approval."

**United Provinces.** During the year 1932-33 fourteen lots of coins were discovered in the various district of the United Provinces. Some of these coins were of the ordinary class and were not classified or deciphered, nor were they distributed to coin cabinets. These consisted of a gold coin from Kheri district and 2,855 copper ones from Bahraich The coins that were examined and reported upon came from Hamirpur (2), Agra (2), Hardoi, Bijnor, Sultanpur, Saharanpur, Unao, Farrukhabad, Shahjahanpur and Fatehpur districts and comprised 14 gold, 508 silver and 107 copper or billon coins which were recommended for acquisition and distribution to various cabinets in the order of precedence given by the Act.

Out of the 213 coins that were returned 3 gold, 10 silver and 4 billon or copper coins were recommended for the Allahabad Municipal Museum.

A rupee of Jahāngīr with the title Burhānu-d-dīn and two rupees of Aurangzeb minted at Sambhar and Muzammabad respectively are amongst the rarities yielded by the above finds

**Bihar and Orissa.** During the year under report the Collector of Cuttack reported that 32 gold coins (of which five were converted into ornaments) weighing

18 tolas and 24 grains, and 177 silver coins weighing 168½ tolas, were recovered in January 1932 by a labourer named Karup JENA of Chandanpur while digging earth to level the floor of the house of Chandramoni MAHANTI and others in the village of Nilakanthapur, Thana Patamunda, District Cuttack. The family members of the house recovered the treasure which had been distributed among the labourers, and subsequently the local Police reported the matter to the Collector. The treasure was alleged to have been buried since the time of one Bhikari Mahanti, an ancestor of the present owners of the house. The family members attempted to find it by digging the floor five or six times before, but in vain. The approximate market value of the treasure was found to be Rs 550. On inspection of the Iranian inscriptions on the coins it was found that they were in currency at the time of the Mughal Emperors of India, Muhammad Shāh and Shāh 'Alam. Of this find five gold and five silver coins only were forwarded as specimens to the Treasure-trove Officer, Bihar and Orissa, Patna, for their detailed examination and report.

The whole lot of 121 silver coins found in Mouza Khorsota, District of Purnea, as described in the *Annual Report for the year 1928-29* was examined by the Treasure-trove Officer, Bihar and Orissa, Patna, and found to be of Vighrahapāla I, Vighrahapāla II, and Vighrahapāla III, as described and illustrated in the *Indian Museum Catalogue*, Plate XXV, No 10, and p. 239, Nos. 2 and 3. They were distributed to the various recognised Museums during the year under report according to the rules of distribution.

The Treasure-trove Officer, Bihar and Orissa, Patna, reported that 26 copper coins discovered at Mohalla, Police Station Swaspur, Dhalbhum Sub-Division, District Singhbhum, were received from the Local Government in May 1931. On examination they were found to be of the type illustrated in the *Indian Museum Catalogue*, Vol I, Plate XIV, No 14, and were distributed to the various Museums in India. Only one coin was allotted to the Indian Museum, Calcutta.

The Collector of Monghyr reported that a hoard of 177 whole silver rupees and one half-rupee of the time of Shāh Muhammad 'Alam, the last Mughal Emperor of India, of the Hijri year 1177, *i.e.*, of 1758 A.D., was discovered on the 21st October 1932 by one Musri PASI, son of Bhiki PASI, village Sahmalpur, Thana Surajgarh, within the jurisdiction of the Sadr Sub-division of Monghyr. The approximate value of the treasure was reported to be Rs 105. The Collector also stated that these coins were reported by the Police to have been buried underground in a small earthen pot, in a piece of homestead and to have been recovered when the land was being dug for the construction of a well. None of the coins were recommended to be acquired by Government as they were of little numismatic value.

The District Magistrate of Monghyr reported that a treasure consisting of three complete small *Siva-lingas* of black stone (heights 4½", 7¼" and 7½") were accidentally discovered by the villagers of Katho, P. S. Bukhtapur, Monghyr District, while digging a large mound to a depth of 2 feet for taking out old bricks at the request of a Sādhu for the completion of a half-finished temple on another considerably larger mound nearby. The finds were removed by the Sādhu to the

northern mound and kept under a tree; and he acted as *pūjārī* of the Hindus for worshipping them. The value of the finds was estimated to be Rs 15 only. The District Magistrate thought it undesirable to acquire them on religious grounds; he considered the two mounds, however, to be archæologically important and suggested that excavations should be undertaken in them.

*Eastern Circle.* A gold coin of the Kushāna period was discovered outside Mahasthan by a local Muhammadan woman. It is of the late Kushāna period and the legend on the reverse appears to read *Nanashao*. The coin may be referred to the 3rd century A D and seems to have been issued from some part of Eastern India. It has been presented to the Coin Cabinet of the Indian Museum, and has been published along with two other Kushāna coins from Bengal in the *Journal of the Asiatic Society of Bengal*<sup>1</sup>

Six cases of Treasure-trove not consisting of coins were brought to notice in the Eastern Circle, of which 3 were reported from the district of Dinajpur. The discovery of 2 copper-plates at Baigram in P S Nawabganj, district Dinajpur is of unusual interest. They were originally discovered in 1927 in the course of the re-excavation of an old tank by the side of a mound locally known as the Siva-Mandap and situated within the estate of Rai Sahib Kumud Nath DAS of Hilli. One of the plates was left with a local Muhammadan and the other was taken away by the coolies who hailed from the Saran district in Bihar. The former ultimately found its way into the hands of Prof. R. G. BASAK who has since edited it for the *Epigraphia Indica*. The other plate was cut into pieces and divided among several persons. A single fragment recovered from one of the persons who had been using it as an amulet is now deposited in the Indian Museum. The epigraphical importance of the find has been dealt with separately.

A colossal Vishnu image of black basalt measuring 7'×3' (Plate CL, d) was found by Mr J. C. MAJUMDAR, M.A., Sadr Sub-Divisional Officer, Dinajpur, at a lonely spot at the foot of a banian tree about 500 yards to the west of P. S. Itahar. It was extricated from the jungle and roots in which it had been embedded and brought by Mr MAJUMDAR to Raiganj, the nearest Railway Station on the 5th February 1933. It has since been removed to the Archæological Section of the Indian Museum where it has been exhibited. The hands of this figure are lost but the other details and the fine polish with which the image was finished are still preserved. Besides the usual attendant figures of Lakshmi and Sarasvati there are the personifications of the conch (*śankha*) and discus (*chakra*) flanking the image of Vishnu. The style of ornamentation on the figure leaves no doubt that it must be attributed to the 10-11th century A D.

A stone image measuring 10"×6" representing Haia-Gauri was discovered at Hajratpur, Tapan Thana, Dinajpur District, during the course of excavation of a tank by Babu Mammotha Kumar ROY, M.A., B.L., of Balurghat. Negotiations for its acquisition under the Treasure-Trove Act and transfer to the Indian Museum, where there are no similar images from Bengal, are in progress.

A Vishnu image bearing an inscription in characters of the 11th-12th century A D on its pedestal was discovered on the bank of the river by the students of the

<sup>1</sup> *J A S B*, Vol XXVIII (1923), p. 127.

Krishnath College at Berhampur, Murshidabad District The proceedings under the Treasure-Trove Act are still in progress

Two cases of discovery of antiquarian objects have been reported from the Native States of Tripura and Manipur respectively One of these is an unusual image of Vishnu in black stone which was discovered by a Muhammadan villager in the course of ploughing his land near the town of Agartala and is now in the possession of His Highness the Maharaja of Tripura The iconographical peculiarity of the image consists in its having 10 hands, 8 of which hold different weapons while the other two are placed on the heads of the attendant deities Lakshmi and Sarasvatī. The antiquities from the Manipur State comprise a number of earthenware and metal objects seemingly of Chinese origin and of a late date excavated at Kameng in the west of the Manipur valley by Sj Wahengban Yumjo SINGH The Darbar has since presented them to the Indian Museum

**Southern Circle.** The following information is gathered from the report of the Superintendent, Government Museum Madras "Thirteen finds of altogether 1,977 coins have been reported in the Madras Presidency under the Treasure-Trove Act Out of these 274, acquired for the Museum, comprise 24 Mughal copper coins from the village of Isukapudi, Razole Taluk, East Godavari District, 2 Mughal Rupees from the village of Ambapuram, Dhona Taluk, Kurnool District, 47 gold coins from the village of Dammanapalle, Badvel Taluk, and 2 copper coins from the village of Paddamudiem, Jammalamadugu Taluk Cuddapah District, 74 Chilli-seed gold coins from the villages of Vadacheri, Melpuludiyu, and Thumber, North Arcot District, 39 gold coins from the village of Vembudu, Chingleput District, 6 Roman gold coins from the village of Karivalam-and-anallur, Sankarankoil Taluk, Tinnevely District, and 80 gold Pudu Panams from the village of Ozhur-amsam, Ponnani Taluk, Malabar District. Important finds other than coins are four unclaimed copper images of Śiva, Umā Chandrasekhara and Pārvatī, believed to have been found some 15 years ago in the Sotakkudi village, Nannilam Taluk, Tanjore District, and since then kept in a private house but ultimately confiscated by Government in 1930. These with other copper images of Rāma and Sitā found from the village of Adirangam, Tuturupundi Taluk, Tanjore District, have also been acquired by the Museum

#### *Report for the year 1933-34*

**Panjab.** Khan Bahadur Maulvi ZAFAR HASAN, Numismatist to the Panjab Government for Muhammadan Coins, reports as follows on the Treasure-trove Coins found in the Panjab during the year under review "The coins discovered in the districts of Sialkot and Attock and discussed in the last year's report were distributed as were also the 44 billion coins returned to me by the Honorary Numismatist to the Panjab Government for Hindu Coins. The 44 billion coins mentioned above were found by him to be issues of the Muslim Emperors and were, therefore, returned to me for disposal They included the coins of the early Sultāns of Delhi and their contemporaries, viz., Muhammad bin Sām, Aluttmish, Razīa, Ruknu-d-dīn Fīroz Shah, Saifu-d-dīn al-Hasan Qarlaghī Tājū-d-dīn Yalduz and Qabāchu.

"The new finds reported during the year under review were (a) 16 silver rupees discovered at Mathiana Tibba, Tahsil Rupar, District Ambala, (b) 63 rupees found by villagers of Jhatanwālī Village in the District of Gujranwala, and (c) one copper pice discovered by the Sub-overseer of the office of the Superintendent, Archaeological Survey, Frontier Circle, Lahore, in clearing silt from the Suraj Kund, District (Gurgaon). The finds (a) and (b) were common types and consisted of the issues of the Mughal Emperors Shāh Jahān, Aurangzeb, Farrukhsiyār, Muhammad Shāh, Ahmad Shāh and Shāh 'Ālam II. These have all been returned to the Deputy Commissioners concerned for formal acquisition after which a report on them will be submitted to the Panjab Government. The copper pice discovered in the Suraj Kund was much worn. It appeared, however, to be an issue of Shāh Jahān and with the approval of the Panjab Government it has been sent to the Curator, Central Museum, Lahore, for sale"

Mr M S Vats, Honorary Numismatist for Hindu and Buddhist coins writes. "During the year under report no Hindu and Buddhist coins were discovered in the Panjab. At the village of Bhutri, Ilaqa Kandi Kahal, about seven miles from Haripur, Hazara District, the *North-West Frontier Province*, five hundred and six Treasure-trove coins were found in a vessel. Of these, 486 are silver issues of Indo-Greek and Indo-Parthian kings and 11 of copper, of which 8 belong to Azes and three are local Taxilan. Two of the latter show a three-arched *chaitya* on the obverse and a taurine symbol on the reverse, whereas the third Taxilan coin has a *svastika* and 4 taurines on the obverse, but the reverse is defaced. Of the silver coins one belongs to the Indo-Greek King Zollos, 8 to Strato I and 486 to the Indo-Parthian King Azes II (type I), King of Taxila and the Western Panjab. Most of these coins are in a very good state of preservation and show the types and legends clearly."

**Central Circle.** The whole Treasure-trove find of 5 gold ornaments, 29 gold coins and 177 silver coins in the village Nilakanthapur, Thana Patamundai, District of Cuttack, as described in the report for the year 1932-33, was examined by the Secretary, Bihar and Orissa Coin Cabinet, Patna. Of the 29 gold coins, 15 are gold tokens, 13 are gold coins of Muhammad Shāh, Mint Daru-l-Khilāfat Shāhjahānābād of different years, and one gold coin is of Farrukhsiyār, Mint Daru-l-Khilāfat Shāhjahānābād. 177 silver coins belong to Shāh 'Ālam II of which 140 are of the Arcot Mint, regnal year 32, Hijri year 1198, 14 are half-rupees, 2 are full rupees of the Surat Mint, 16 silver coins of the Mint Murshidābād, two coins are of the Mint Azimābād and 3 silver coins are without mint names. The Secretary, Bihar and Orissa Coin Cabinet, reported the Treasure-trove to be interesting, and recommended its acquisition at Rs 177 which the Local Government accepted. The treasure was distributed to the various recognised Coin Cabinets during the year 1933-34.

The whole lot of 48 silver coins discovered in the village Ramgarh, District of Hazaribagh, and described in the report for the year 1931-32, was examined by the Secretary, Bihar and Orissa Coin Cabinet, Patna. The coins were found to be of Shāh Jahān, Aurangzeb, Shāh 'Ālam I, Farrukhsiyār and Muhammad Shāh.

The duplicate coins and the coins that were not wanted by the Bihar and Orissa Coin Cabinet, were distributed to other Coin Cabinets by that Officer

The Deputy Commissioner of the Santal Parganas reported to the Secretary to the Government of Bihar and Orissa in the Finance Department the discovery, on the 26th April, 1933, of an earthen pot containing 16 old silver coins, weighing 14½ tolas, of a value of Rs 8-13-0, by a labourer named Munshi LOYA of Manikpur, P S Paravahat, while digging earth from the field of one KINO Pandit of Nawdiha. The labourer took the coins for sale to the Local Sardar Pariag Sah of Circle II of P S Paravahat, and the latter brought them to the Police Station. The Sub-inspector reported the matter to the Superintendent of Police and he also reported that KINO Pandit claimed the coins to be his on the ground that his natural grandfather BHIKHU Pandit who had become a Sādhu has told his father at the time of his death that there was money in cash in the same ground. The coins were, however, examined by the Treasure-trove Officer and Secretary, Bihar and Orissa Coin Cabinet, Patna and two of them were found to be of 'Ālāu-d-dīn Hasan Shāh (899-925 AH) and the remaining 14 to be of Nāsiru-d-dīn Nāsuru-l-Shāh (925-939 AH). The acquisition of the treasure at a cost of Rs 10-10-0 was recommended, and the Local Government accepted the proposal. The coins were distributed to the various Coin Cabinets

The Secretary, Bihar and Orissa Coin Cabinet, Patna, reported that a hoard of 2,873 silver punch-marked coins was found at Patraha, P S Dhandatra, District Purnea, sometime in 1912, and that the coins were with the late Professor R. D BANERJEE up to 1924 after which they were brought to the Patna Museum. The Local Government decided to publish the list of these coins as it exists but owing to financial stringency actual printing of it has been postponed. It was further decided by the Local Government to distribute the duplicate coins. Of these, 112 duplicate coins were distributed to the various Coin Cabinets. One of the coins was decomposed in acid by the late Professor R. D BANERJEE at the time of cleaning, and another coin was assayed under orders of the Local Government. The remaining 2,759 have been retained in the Coin Cabinet of the Patna Museum. This hoard of punch-marked coins has been reported to be very interesting.

The Financial Secretary to the Government of the Central Provinces, Commerce and Industry Department, reported, on enquiry, the discovery on the 3rd July, 1932, of a stone image in the ruins of a fort at Mana (Survey No 240) in the Murtizapur Taluq, Akola District. This fine standing stone image (4' 1½" × 2' 1") of Rāma, Sitā, Lakshmana and Hanumān, is more or less of the Chālukyan type of art of the 10th to the 12th century A.D. The figure of Rāma has two hands, the right holding a long lemon. The figure of Sitā standing to the left side of Rāma holds a citron in her right hand, the figure of Lakshmana holds a bow and an arrow. Hanumān is seen kneeling by the side of Sitā. Two devotees, a male and a female, are seen seated near the feet of Lakshmana. This image is now exhibited in the Central Museum, Nagpur.

*Eastern Circle.* No new case of Treasure-trove consisting of coins was reported during the year. It is, however, noteworthy that some coins of the

earliest period have recently come to the hands of the authorities of the Varendra Research Society's Museum and the Dacca Museum, originating no doubt from ancient localities in Northern and Eastern Bengal respectively. There seems to be a tendency for finders of coins to keep them aside or sell them to the nearest money-changers instead of bringing them to the notice of Police Officers as required by the Treasure-trove Act. Many really important hoards of coins are thus lost to science unless they happen to find their way into the hands of an expert Curator of a Museum, or some intelligent private collector of ancient coins. The present rules under the Treasure-trove Act which allow only 20 per cent. above the metal value of an ancient coin seem to operate in such a way that finders of ancient coins find it more profitable to dispose of their finds surreptitiously to coin dealers than to surrender them to Government. Unless therefore the law assures the finder that he will obtain the market value of the coins, there is no likelihood of the present position being substantially altered.

Only one new case of the discovery of certain images was reported during the year, near Guptipara in the Hooghly district. On examination the images were found to be ordinary ones representing Gaṇeśa and Śiva and no further steps were taken under the Treasure-trove Act.

The copper-plate discovered at Baigram and referred to in last year's Report has been obtained on permanent loan from the Gouḍa Research Society at Howrah.

The stone image from Hazaratpur in the Dinajpur district discovered by Babu Manmōtha Kumar Roy, M.A., B.L., of Balurghat, which was also referred to in the last year's Report, has been generously presented by the discoverer to the Indian Museum.

**Southern Circle.** Eighteen finds of coins are reported by the Superintendent, Government Museum, Madras. "They comprise 738 gold coins of Varāha, of the Chilly-seed kind and also of *pudvya panams*. 687 silver coins, the most important of which belonging to the time of Haider 'Alī, Virarāya and the Mughal Emperors, found in the districts of Chittoor, Arcot, Madura, Kurnool, Salem, Coimbatore Malabar, Ganjam, Tinnevely and Bellary, and 7 copper coins of the Mughal Emperor Aurangzeb found in the village Kilakattur, Chingleput District."

Of seven finds other than coins three are noteworthy, viz., (1) Copper images of Krishna with his consorts, Rukminī and Satyabhāmā, Balakrishna dancing on a *padmāsana*, Vishnu with Śrī-Devī and Bhū-Devī, found in Adikudi village, Trichinopoly district, (2) copper images of Appar, Tiruñāna Sambandha, Mānikyavāchaka (Tamil Saints), Sundaramūrti with his consort Paravai, Pārvatī and Balasubrahmanya, found in Madukkur village, Tanjore District, and (3) stone images of Shanmukha with 12 hands seated on a peacock with the right leg hanging down and the left one placed on the back of the peacock, Chandikeśvata seated in the *lalitā* pose with an axe in the right hand, a standing Virabhadra with four hands, a standing Bhairava and Sūrya; found in Satyamangalam village, South Arcot district. All the images found in the villages of Madukkur and Satvamangalam were acquired, with the exception of the image of Appar, by the Madras Museum.

## SECTION VIII.—MISCELLANEOUS NOTES.

## A NOTE ON TWO MEDIÆVAL ROCK-CUT SCULPTURES IN THE KALANJAR FORT.

By Mr M. S. Vats.<sup>1</sup>

At Kālañjar, on the extreme left hand of the rock flanking the steps leading down to the Nilakantha Temple is, among others, a relief measuring 3' × 1' (Plate CLIII, c). It represents the worship of a *linga* surmounted on the *yoni*. To the right and left of this sacrarium are standing Brahmā and Vishnu, each with four hands, and behind the latter the figures of a man and a woman—probably the donor and his wife—seated with hands in the *añjali* pose. Brahmā and Vishnu both have the lower right hand held in the *vairu-mudrā*. The former has a *śruṅ* (sacrificial ladle), *pustaka* and *lamandalu* in the remaining three hands, while the latter has the *śankha*, *chakra* and *gadā*. In the *Linga*-, *Kūrma*-, *Vāyu*- and *Śiva-puānas*, Śiva is said to have appeared between Brahmā and Vishnu in the form of a blazing pillar of immeasurable size to quell their pride when both were quarreling as to which of them was the creator of the universe. Upon this, both wanted to find out the top and bottom of the blazing pillar. Brahmā assumed the form of a swan and flew towards the top and Vishnu in the form of a boar began to burrow into the earth. But having failed in their attempt they began with folded hands to praise the pillar from which Śiva revealed himself and explained that they were both born from his right and left thigh respectively. This scene is depicted in detail on the *lingodbhavamurti* in the Daśavatāra Cave at Ellora and a drawing of it is reproduced by Mr T. A. Gopinatha RAO in his Hindu Iconography.<sup>2</sup> The present sculpture is uncanonical and may be an illustration of the above mentioned story, since in some sculptures Brahmā and Vishnu are shown only in their ordinary forms without being also shown as a swan and a boar. In such cases, the *linga* is not fixed in the *pindika*, but represented only as a blazing pillar, and Brahmā and Vishnu are posed reverentially standing with two hands folded and two other hands holding their attributes. It may also be pointed out that both of them have a *kapāla* in their headdress which is a peculiarity of Śiva. To quote Mr Gopinatha RAO "The *Dhruvaberas* in all Śiva-temples is the *linga* surmounted upon the *yoni* or the *pindika* (pedestal). It is only in very rare instances we meet with the anthropomorphic representations of Śiva set up as the principal deity in Śiva-temples".<sup>3</sup> The present sculpture really seems to be a combination of the usual form of Śiva with the story of the blazing pillar interwoven to show the subordinate position of Brahmā and Vishnu.

To the right of the above is another interesting panel (3' × 1' 4½") showing to the left a seated *nandi* bearing the *Śiva-linga* on his back and to the right, in a

<sup>1</sup> Submitted with the Report for 1930-31. Readers are referred to A. S. R. for 1911-12, p. 49 and Plate XVIII, where two seals "of the lord of Kālañjar" are discussed and reproduced.—Editor

<sup>2</sup> Volume II, Part I, Plate XIV, fig. 1

<sup>3</sup> *Ibid.*, Volume II, Part I, p. 56.

row, a man and two ladies seated with folded hands in devotional attitude (Plate CLIII, *d*). I know two other instances at Kālañjar where the *nandi* is shown bearing the *linga* on his back. This sculpture again is remarkable from an iconographical point of view. "In the *Mārkaṇḍeya-purāna* there occurs the following story. Mārkaṇḍeya says that Rudra and Vishnu are the creators of the universe and they form the Ardhanārīśvara aspect of the former deity. Here the allusion is to the Haryardha form of Śiva, in which the female generative principle is identified with Vishnu. That the male and the female principles are inseparable and are ever found together in cosmic evolution is the real import of the Ardhanārīśvara or Haryardha forms of Śiva, the same idea is also conveyed in a brief way by the symbols the *linga* and the *yoni*." Almost of similar import are the explanations of the *linga* and the *yoni* as given in the *Bhāgavata*, *Vishnu*- and the *Linga-purāna*. The latter states that "Pradhāna (nature) is called the *Linga*, and Parameśvara is called the *Linga* (the sustainer of the *linga*), and that the pedestal of the *Linga* is Mahādevī (Umā) and the *Linga* is the visible Maheśvara."<sup>2</sup> But being merely the vehicle of Śiva, Nandi can in no case be taken to stand for the *yoni*, Umā or Vishnu who are identified with the female generative principle. This sculpture must therefore represent Śiva in his abstract form seated over his vehicle—a form unknown elsewhere and based, like the sculpture described above, on a mistaken notion of the real import of these legends.

## DOUBLE BRAHMANICAL SHRINE AT DEOTHAN.

By Mr M. S. Vats.<sup>3</sup>

During the course of an inspection tour I visited Deothan on the 22nd April, 1934. It is a small village in the Yeola Taluqa of the Nasik district, some 16 miles east of Yeola whence it may be approached by car for 14 miles on the metalled road to Aurangabad; the last two miles off the main road the village cart track is not motorable. Here, in the centre of the village and enclosed by a low stone compound wall is a double Brāhmanical shrine of a peculiar plan standing on a 5-foot high plinth (Plate CLII, *a-b*). It is an unpretentious, crumbling<sup>4</sup> mediæval temple with a flat roof supported on a double row of pillars and with a verandah in front. Projecting from the centre of the west verandah and facing east is a small sanctum measuring 6 ft 3 in square which is said to be sacred to Mahādeva. Each side of its roof is bisected by huge slabs placed diagonally across the corners, between which the resulting square panel at the centre is closed by a single piece relieved with a full-blown lotus. The adjoining shrine<sup>5</sup> facing north is a rectangular hall measuring 27 feet by 17 feet 6 in., supported on 18 pillars capped by quadruple brackets for carrying lintels on which the roof

<sup>1</sup> *Ibid.*, Volume II, Part I, pp 58-59

<sup>2</sup> *Ibid.*, p 59

<sup>3</sup> Submitted with the Report for 1933-34—*Editor*

<sup>4</sup> It is made of a friable variety of trap-stone and is badly weathered all over the façade

<sup>5</sup> This might be the *śaṅkha* or a *dharmasāli*, and if the former, its occurrence on the side rather than in front of the temple is unparalleled. As a *dharmasāli* it would be quite inappropriate, as much of the floor space is taken up by pillars which will not allow parties of pilgrims to lie in rows except by stretching themselves between the pillars.

slabs are laid. All these pillars are plain, square in the lower half, then octagonal, sixteen-sided and round over the remaining half. They have square bases and round capitals. Facing the entrance is a small niche, presumably meant for enshrining the image which is now missing (Plate CLII, *d*). As shown by dotted lines on the plan, there are two temple chests in its north wall, and whether answering to them there were similar chests in the opposite wall also, it is not possible to say now (Plate CLII, *a*). A villager, who was unfortunately in possession of this shrine, had partitioned it and the outside verandah into a number of chambers which were removed by Mr G. C. CHANDRA who also cleared a part of the compound. In the L-shaped verandah, too, there are three projecting empty niches also meant for images of deities, but they are of a larger size than the niche inside the pillared hall referred to above. Five pillars in the inner row of the verandah, viz., the last two on either side of the entrance to the small shrine facing east and the last one at the east end of the verandah, are plain, and similar to those in the pillared hall, the remaining ones in the inner row and all but three pillars forming the outer line are carved above the lower half with a foliate ornament which is followed by a narrow band relieved by a series of diamonds alternately carved horizontally and vertically and then by a pot-and-foilage motif, etc. The remaining three pillars in the outer row, viz., the corner one and the fourth pillar in both wings of the verandah which stand symmetrically immediately across the entrance bay to each of the two shrines, are sculptured in the lower half on all the four sides with figures of Hindu deities. The eastern pillar in the north verandah bears the figures of Brahmā, Vishnu and Śiva on the east, south and west faces respectively, but the figure on the north face is blurred beyond recognition. The pillar at the angle is carved with the figures of Chāmundā, Gaṇeśa, Pārvatī and Śiva on the east, south, west and north faces respectively. All figures on the north pillar in the east verandah are defaced and cannot be identified.

The doorway of each of the two shrines is profusely ornamented. The shrine facing east has three dilapidated images standing on the lower part of either jamb, and a series of five seated figures in separate panels on the lintel alternating with sunk panels carved as diamond-shaped flowers. In the centre of the lowest part of the lintel is seated Gaṇeśa eating *modakas*. Of the figures on the jambs, the centre one on the right indicated by a small *nandi* in the background is that of Śiva, and the corresponding figure on the other jamb, as far as it can be made out, is Brahmā. The male and female figures on either side of these gods are attendants. This shrine would therefore appear to have been dedicated to Vishnu and not to Śiva as believed locally. Its direction facing east would also favour its dedication to Vishnu.<sup>1</sup>

The doorway to the adjoining pillared shrine or hall is even more richly carved. Its jambs consist of five bands or fascia which run up the sides and around the lower part of the entablature above (Plate CLII, *c* and *d*). Prominently standing on the projecting pilaster over the central facet of each jamb and supported by an

<sup>1</sup> According to the *Māsāntis*: "The temples of Vishnu in whatever form that deity may be worshipped, should be erected within the village facing towards the east, except in the incarnation of *Nara Simha* (The Man lion), whose temple should be built without the wall with its face turned from the village or town." Ram Raz — *Architecture of the Hindus*, p. 45

Atlas is the figure of Vishnu with two attendants on either side over the subsidiary facets. From above the heads of each of the five figures mentioned above rise ornamental bands which cover the remaining part of the doorway. Starting with the innermost face of the door jamb we have an arabesque scroll ending in the centre with the figure of Ganésa. The second face shows couples of male and female figures, sounding cymbals, beating drum, playing on *vīṇā* and other musical instruments; the upper part of this band shows a procession of garland-bearing figures converging towards the central panel in which Lakshmi is enshrined above the head of Ganésa. The third frieze starting from above the head of Vishnu shows some empanelled human figures in three tiers one above the other, then a pot-and-foilage motif, *etc.* as in the pillar seen in Plate CLII, *d.* In the fourth frieze we have first a man with a sword and dagger followed by figures of lions with riders on. The fifth frieze consists of a deep, semi-circular rill within the panels of which are shown peacocks, monkeys, lotus flowers, *etc.* The top lintel of this door is carved into ten panels (five sunk and five projecting) within each of which is represented an incarnation of Vishnu. Starting from the left we have the Matsya, Kachhapa, Varāha, Narasimha, Vāmana, Paraśurāma, Rāma, Balarāma, Buddha and Kalki *avatāras*.

The pillared hall looks like a *mandapa*, but as *mandapas* always precede the shrines, its position on the side of the Vishnu temple suggests that it might have been a 'shrine with a small image in the backwall niche. Being a mediæval temple, the shrine facing east may be supposed to have had a *śikhara*<sup>1</sup> over it, like others in the Deccan, in which case the pillared hall, however large, would have been overshadowed by it, and been only an adjunct shrine—to all appearance nothing more than a side-room. The reason why the image niches in the verandah were made larger than the niche in the pillared hall might have been that, as two of them would go with the Vishnu Temple, the third one at the west end of the verandah would naturally have been made to correspond with the one opposite. It is difficult to say what exactly was the purpose of the pillared hall and, if it was an adjunct shrine, to which particular deity it was dedicated. Structural evidence, it may be pointed out, clearly shows that the pillared hall referred to above was a part of the temple as originally conceived and designed and is by no means a later addition.

## A NOTE ON THE BUDDHA'S FOOT-PRINTS IN BURMA.

By U Mya.<sup>2</sup>

Buddhist children in Burma are taught to say at night, before going to bed, a prayer in honour of Buddha's foot-prints which, it is said, the Enlightened One

<sup>1</sup> As far as I am aware, in no shrine in the Deccan or Central India that is later than the Gupta period is the *garbhagrha* without a *śikhara* of some sort.

<sup>2</sup> Submitted with the Report for 1932-33—I have somewhat curtailed the text here and there, but most of U MYA's materials are published here in the belief that his article is of outstanding interest for all students of Buddhism as well as of ethnography, religion and mythology.—Editor.

had left on earth before his Nirvāṇa. They are also made to understand that these foot-prints are three in number: one in Ceylon and two in Burma. The latter are placed at Shwezettaw in Sagu township, Minbu district. They had been left there by the Buddha, at the request of a *rishi* and a *nāga*, by the side of a stream called Nammadā, on the occasion of his visit to Vānizagūma, now known as Legaing, a village in the same district, in Sonaparanta, among hills and wild tribes, as told in the *Punnovāda-sutta* of the *Samyutta-nikāya* and its commentaries. This story with the sources of its origin and the reliability or otherwise of its Burmese version has been told at length by Mons. Ch. DUROISELLE in his *Notes on the Ancient Geography of Burma*<sup>1</sup> and I need not repeat it here. The same story may be also found in Singhalese and Siamese garbs, and Ceylon, Burma and Siam vie with one another in claiming, each for herself, the site or sites where those foot-prints had been left. My object here is not to enter into a discussion with regard to the truthfulness or otherwise of those stories, but to make a preliminary study of the foot-prints in Burma, as far as they have come under my notice, and to examine them from the historical and symbolistic points of view.

At least one or two of Buddha's foot-prints can be found in monasteries or temples or on pagoda platforms in almost every town or village in Burma. They may be either carved on stone slabs or rocks, or represented in paintings on the roofs of temples.

Originally, there were two foot-prints at Shwezettaw, one being on the top and the other at the foot of a hill by the side of a stream. The one on the top was on a ledge over a precipice, and it was damaged in the course of an attempt made by a certain monk to have it shifted to a safer place. With a view to preserving it from further damage, a solid *stūpa* was built over it later, and it has now thus disappeared from view. All that is visible of the other which is at the foot of the hill "is an egg-shaped depression, about 5 feet 9 inches long by 4 feet 2 inches broad and 9 inches deep in a large smooth faced rock. This depression does not bear the faintest resemblance to the human foot. It has neither heel nor toes. It is covered with thin gold leaves, which pilgrims stick on it annually. Two brass dragons, about 4 inches in diameter, encircle the foot-print. . . ." The one on the top of the hill over which a *stūpa* has been built is said to be a replica of it, both being the impressions of Buddha's left foot.

The fact that the impression at the foot of the hill is devoid of any mark or marks would make one inclined to think that it was one of the oldest of its class to be found in Burma and that it might belong to the early centuries of the Christian era, but the *Samangis* (traditional accounts) of these foot-prints do not give identical accounts. According to some, these foot-prints were lost sight of for nearly 2,240 years, that is, from the time they were first imprinted to the time of their rediscovery, and according to others just for 127 years or so owing to

<sup>1</sup> See also *B. E. F. N. O.*, Vol. V, pp. 146-167, for a French translation of it by the same author.

<sup>2</sup> *The Shwezettaw Shrine in the Minbu District, Burma*, by Charles DE FACIEUX, pp. 12-13.

disturbances in the country; but they all agree in one point, namely, that those foot-prints were rediscovered in the time of Thalunmindaya, King of Ava (1629-1648). The principal monks of the time, the king's preceptors, had heard and learned of those foot-prints from the *Samangs* and the *Punnovīda-sutta* of the *Samyutta-nikāya* and the *Athakathās*, and approached the king with a petition requesting that a mission might be sent in search of them. The king readily undertook to comply with their request; and a mission headed by four of those preceptors started from Ava in 1638 A.D. The Mission no doubt found them in due course among the hills at Shwezettaw, and the discovery was revealed, it is said, in dreams and accompanied by miracles. Since then, hundreds of pilgrims have been visiting them and paying their respects annually despite the fact that the journey to them over hills and across steep valleys was, till a few years ago, a very arduous one. Leaving aside those myths and fables found in the *Samangs*, the mission was certainly a sign of the time, a revival of the cult of the worship of Buddhapādas in Burma. On the other hand, how and when that cult really began in Burma is a question that remains to be answered. It would no doubt begin with the arrival of Buddhism in Burma, which has been placed tentatively in the early centuries of the Christian era; but proofs are yet wanting for that period and for many centuries after, and with such materials as are available at present, this question will remain unsolved for the present. However, we may begin our history with a stone slab bearing an impression of the Buddha's left foot. It was originally found on the platform of the Lokānanda pagoda and is now preserved in the Museum, Pagan. The Lokānanda was built by Anoratha, King of Pagan (1044-1077 A.D.), and the foot-print just referred to may be assigned to the same period. It was closely followed by four other foot-prints, two found on the platform of the Shwezigon pagoda, and the other two in the west porch of the Ānanda temple, both of which may be attributed to King Kyanzittha (1084-1112 A.D.). That is to say, we may safely begin our history with the 11th century A.D. This period may be pushed back by a few centuries on certain assumptions, for the marks in those impressions were already fully developed, and they follow very closely the lists as given in the *Jñālankāra-nikā* and the *Ānāgatavamsa-athakathā*, which may on stylistic grounds be placed in the 8th-11th century A.D.

For purposes of illustration, I have selected the foot-print from the Lokānanda and one of the two from the Shwezigon pagoda, Pagan, and their sketches are shown in Plate CLIII, *b* and *a*. The Lokānanda foot-print represents an impression of the left foot of the Buddha, and the Shwezigon the right foot.

The Lokānanda foot-print was carved on a slab of hard sand-stone of very close grain. It was found in three fragments and in a damaged condition. But many of the marks on it are still in a fairly good state of preservation. As it is, with the fragments pieced together, it measures nearly 4' 1" × 2' in its extreme length and breadth.

The Shwezigon foot-print was also carved on a similar slab of stone, and it measures 3' × 1' 4". In both these prints the marks on the toes are delineated

by whorls of circles and curved lines, and there are on the sole of each many marks in small panels arranged in rows, the wheel mark being placed near the centre.

It is well known that the Buddha was endowed with 32 principal marks (*mahāpurusa-lakkhana*). There are two among them, which concern us chiefly for our present purpose, and they are, according to the *Lakkhana-sutta* of the *Dīgha-nikāya* (1) "He hath feet with level tread, and (2) Moreover beneath, on the soles of his feet, wheels appear thousand-spoked, with tyre and hub, and in every way complete and well divided"<sup>1</sup> The Pāli *Atthakathā* on the *Mahāpadāna-sutta* of the same *Nikāya* adds that, besides the wheels complete in themselves in every way, there are, on each sole, the marks of (1) Satti, (2) Sirivachchha, (3) Nandiya, (4) Sovattika, (5) Vatamsaka, (6) Vaḍḍhamānaka, (7) Maachchhayugaḷam, (8) Bhaddapīṭham, (9) Ankusaka, (10) Pāsāda, (11) Torana, (12) Setachchhatta, (13) Khagga, (14) Tālavanta, (15) Morahattaka, (16) Vālabijani, (17) Uphāsa, (18) Mani, (19) Patta, (20) Sumanadāma, (21) Niluppala, (22) Rattuppala, (23) Setuppala, (24) Paduma, (25) Pundarika, (26) Punnaghata, (27) Punnapāti, (28) Samudda, (29) Chakkavāḷaka, (30) Himavā, (31) Sineru,<sup>2</sup> (32) Chanduma, (33) Sūriya, (34) Nakkhattāni, (35-38) Four great continents surrounded with two thousand smaller ones, and (39— *etc*) the whole retinue of a Chakkavattirājā or 'universal monarch'. That is to say, besides the 38 marks just enumerated, there are others, all pertaining to a Chakravartin.<sup>3</sup> But what are these additional marks? The *Ākā* on the above simply adds that they are *hatthvatanādā*,<sup>4</sup> which probably refers to the seven treasures of a Chakravartin, viz., the wheel, the elephant, the horse, the gem, the queen, the retinue of householders, and the crown prince. The lists in the *Jmālankāra-ṭīkā* and the *Anāgata-vamsa-atthakathā* are more lengthy on the subject, and according to the latter there are 108 auspicious marks in all. The lists in these two commentaries agree very closely except in the wording of a few names, and fairly closely with the list given above, so far as they relate to the portion contained in that list. For purposes of comparison, I give below also the lists from the *Jmālankāra-ṭīkā* and the *Anāgata-vamsa-atthakathā*. It may be noted that the latter is concerned more with Maitreya, the coming Buddha, and the list of marks, according to it, is in respect of that Buddha.









I add against each name in the lists given below a sketch (or sketches) of figures, instead of their equivalents in English, in cases where doubts exist. This will facilitate greatly the discussion that will follow. It may be also stated that the same term may be interpreted differently in different foot-prints. In such cases, sketches of those different marks will also be shown, and for convenient reference the letter *A* will be used for the Lokānanda foot-print, *B* for the Shwezigon, and *C* for later ones. The lists themselves will be known as lists *I* and *II*, *I* standing for that found in the *Jmālankāra-ṭīkā* and *II* in the *Anāgata-vamsa-atthakathā*.

<sup>1</sup> *Dialogues of the Buddha*, Part 3, pp 136-137 (*Sacred Books of the Buddhists*, Vol IV).

<sup>2</sup> This should probably be *Sumeru*—*Editor*

<sup>3</sup> *Suwasināth Atthakathā*, p. 34, Sudhammavāṇī Press, Rangoon, 1913 edition.

<sup>4</sup> *Suwasināth Atthakathā*, p. 34, Sudhammavāṇī Press, Rangoon, 1913 edition

<i>I</i> Jambhāhīri śīḍ	<i>II</i> Anḡulavastu- <i>ap̄</i> śakathā.	Equivalents (or sketches where doubt exists) in English
1 Satti . . .	1 Same as in <i>I</i> . . .	A spear.
2 Sirivachohha . . .	2 Do. . . .	A  B  C 
3 Nandiyāvatta . . .	3 Do . . . .	A  B  C 
4 Sovatthika . . .	4 Do. . . .	A & B  C 
5 Vatamsaka . . .	5 Do. . . .	An ear ornament
6 Vaḡḡhamānaka . . .	6 Vaḡḡhamāna . . .	A receptacle or cup for food.
7 Bhaddapitṡha . . .	7 Same as in <i>I</i> . . .	A seat or table.
8 Ankusa . . . .	8 Do. . . .	A goad.
9 Pāsāda . . . .	9 Do . . . .	A palace
10 Torapa . . . .	10 Do . . . .	An srochway
11 Setachchhatta . . .	11 Same as in <i>I</i> . . .	A white umbrella
12 Khagga . . . .	12 Do. . . .	A sword.
13 Tālavanta . . . .	13 Do. . . .	A talpot fan.
14 Mavūrahatttha . . .	14 Morapattam . . .	Fan made of peacock's feathers
15 Chāmara . . . .	15 <i>Ni</i> l . . . .	<i>I</i> A fly-whisk, <i>II</i> <i>Ni</i> l
16 Unhisa . . . .	16 Same as in <i>I</i> . . .	A headdress.
17 Patta . . . .	17 Do . . . .	A bowl.
18 Maḡi . . . .	18 Do . . . .	A jewel
19 Sumanalūma . . .	19 Do. . . .	A garland.
20 Niluppala . . . .	20 Rattuppala . . . .	} Five kinds of lotuses.
21 Rattuppala . . . .	21 Setuppala . . . .	
22 Rattapaduma . . .	22 Niluppala . . . .	
23 Setapaduma . . . .	23 Rattapupḡharika . . .	
24 Pundharika . . . .	24 Setapupḡharika . . .	
25 Puḡḡakalasa . . . .	25 Puḡḡaghata . . . .	A full vase.
26 Puḡḡapatta . . . .	26 Puḡḡapāti . . . .	A full cup.

<i>I Jñānabhāra-ñā</i>	<i>II Anāgatisaṅgā offhāsihā</i>	Equivalents (or sketches where doubt exists) in English.
27 Samudda . . . .	27 Same as in <i>I</i> . . . .	An Ocean.
28 Chakkavāḷa-pabbata . . . .	28 Chakkavāḷa . . . .	The universe.
29 Himavanta-pabbata . . . .	29 Himavā . . . .	The Himālayas
30 Merupabbata . . . .	30 Meru . . . .	Mt Meru
31 Sūriya Mandala . . . .	31 Sūriya . . . .	The Sun
32 Chanda Maṇḍala . . . .	32 Chandimā . . . .	Moon
33 Nakkhatta . . . .	33 Same as in <i>I</i> . . . .	Constellations
34 } to } Sapariṅvāra-chatumahādīpā . 37 }	34 } to } Chaturmahādīpā-paritta- 37 } dīpā . . . .	The four great continents surrounded with smaller ones.
38 Sapariṅvāro satta-ratana- samangī Chakkavattī	38 Sapaṅsochakkavattī	Chakravartin with attendants
39 Dakkhināvattaseta-saṅkha	39 Same as in <i>I</i> . . . .	Right voluted conch.
40 Suvannamachohhayugalam	40 Do . . . .	A pair of golden fishes.
41 Chakkāvudham . . . .	41 Chakka . . . .	A wheel or discus
42 } to } Sattamahāgāṅgā 48 }	42 } to } Same as in <i>I</i> . . . . 48 }	Seven great rivers
49 } to } Sattakulapabbatā . . . . 55 }	49 } to } Sattamahāselā . . . . 55 }	Seven great rocks.
56 } to } Sattasāntasāgāṅgā . . . . 62 }	56 } to } Sattamahāsarā . . . . 62 }	Seven great lakes
63 Suvannamahāsarājā (?)	63 Supaṅṅarājā . . . .	<i>I</i> (?), <i>II</i> Garuḍa king
64 Sum-umāra . . . .	64 Samsumārako . . . .	A crocodile
65 Dhajapātaka . . . .	65 Same as in <i>I</i> . . . .	Flags
66 Suvannasivika . . . .	66 Ratanāpātaka . . . .	Golden litter or jewelled litter.
67 Suvannavālabhāṅī . . . .	67 Same as in <i>I</i> . . . .	Golden yak's-tail.
68 Kelasapabbata . . . .	68 Do . . . .	Mt Kailāsa
69 Sīharājā . . . .	69 Do . . . .	Lion king
70 Byaggharājā . . . .	70 Do . . . .	Tiger king
71 Valāhaka Assarājā . . . .	71 Valāhoassarājā . . . .	Valāhaka, king of horses.
72 Uposathachhaddanta- hattharājā . . . .	72 Uposathavāranarājā . . . .	Uposatha Chaddanta, king of Elephants <i>II</i> omits Chaddanta.

<i>I Jinalokātra jīhā</i>	<i>II Anāpārasūta-ajhākaṭṭā.</i>	Equivalents (or sketches where doubt exists) in English.
73 Vāsukināgarājā . . .	73 Bāsukiuragarājā . . .	Vāsuki or Bāsuki, king of Serpents.
74 Hamsarājā . . . . .	74 Same as in <i>I</i> . . . . .	King of the <i>koṭṭes</i> .
75 Usabharājā . . . . .	75 Do. . . . .	Bull king.
76 Erāvānabhatthirājā . . .	76 Erāvāṇaṇāgarājā . . .	Erāvāna, the Elephant king.
77 Suvappamakara . . . . .	77 Same as in <i>I</i> . . . . .	Golden Makara.
78 Chatumukha suvaṇṇanāvā . .	78 Chatumukhāni suvaṇṇanāvā	Golden boat with four bows.
79 Savachchakādhenu . . . . .	79 Savachchakāgāvi . . . . .	A cow with a calf.
80 Kinnurāsa . . . . .	80 Kinnaro . . . . .	A Kinnara.
81 Kinnari . . . . .	81 Same as in <i>I</i> . . . . .	A Kinnari.
82 Karaviko . . . . .	82 Do. . . . .	An Indian cuckoo.
83 Mayūtrarājā . . . . .	83 Do. . . . .	Peacock king.
84 Koñjarājā . . . . .	84 Koñcharājā . . . . .	Heron king
86 Chakkavākarājā . . . . .	85 Same as in <i>I</i> . . . . .	Ruddy goose king.
86 Jivāñjivakarājā . . . . .	86 Jivāñjivakarājā . . . . .	Pheasant king.
87 } to } Chadevalokā . . . . . 92 }	87 } to } Chakāmāvachara devalokā 92 }	Six <i>devalokas</i> , or heavens.
93 } to } Solasabrahmalokā . . . . . 108 }	93 } to } Same as in <i>I</i> . . . . . 108 }	Sixteen Brahmaloкас.
Less 1 short ( <i>see</i> against No 15)=107.		

*I Jinalokātra-jīhāpaṭṭa*, pp. 166-170, Sudhammavati Press, Rangoon, 1926 edition.

*II* The list given here is taken chiefly from that given in the *Gaṇṭhāśāstrāśāstrakāya*, Vol. I, pp. 79-80, Hahnawati Press, Mandalay.

NOTE to No 72 In a manuscript copy of the *Anāpārasūta-ajhākaṭṭā* in the office of the Superintendent, Archaeological Survey, Burma, which is rather corrupt, No. 72 in the list is followed by "Chaddantahatti".

Now if we compare these lists with the marks shown in figs. *a* and *b* in Plate CLIII, we notice that the order and arrangement as mentioned in *I* and *II* are almost identical with those in the plate. The marks in *b* begin with the one at the right corner immediately below the toe, while those in *a* begin with the one at the left corner. They go round the central figure, the wheel, in a spiral form, *b* anti-clockwise, and *a* in an opposite direction, and end with the centralmost figure in the last horizontal row of panel just above the heel.

The first mark in fig. *a* and fig. *b* represents "Sattu", a spear. The second, no doubt, represents "Srivachohha" (Srivatsa), but the figure in fig. *a* differs from fig. *b* while both again differ from later foot-prints. In fig. *b* it looks like a plant with long leaves, in fig. *a* it is a bud, probably a lotus-bud, placed on a lotus pedestal.

*Srivatsa* is, of course, well known in India. It is one of the eight auspicious objects among the Jains; it is a distinguishing mark of Jaina *tirthankaras*, and it is also a mark on Vishnu's breast. But each community represents it in its own way, as in the case of other auspicious marks also.

The next figure in the same row represents "Nandiya" or "Nandiyāvatta". It is a rosette with five petals in fig. *b* but in fig. *a* it is a cross within a circular border; the arms of the cross meeting at a circle in the centre are slightly bent and turned to the right. It is variously defined in the Pāli *śikḥā* as follows *Nandī dakkhināvattam*,—"Nandi" means "turning to the right" (*Ṭīkā on the Mahāpadāna-sutta of the Dīgha-nikāya*) Or, *Nandiyāvattanti Nandiyāvatta pupphakārena mangalatham suvannena katam*,—"Nandiyāvatta is (an object) made of gold in the form of the Nandiyāvatta flower for auspicious purpose". The Burmese *Nissayas* add that the flower named is a kind of periwinkle with the petals turning to the right.<sup>1</sup> Again, the *Sāratthadīpanī Ṭīkā* glosses as follows *Nandiyāvattanti kālapadasandhanā mangalatham katā suvannavkatā*,—"Nandiyāvatta is (an object) made of gold in the shape of a crow's foot for auspicious purpose". The plaques round the base of the Ānanda pagoda show only one form, that is the rosette, and the term for it in Old Mōn is "Nandivar"

But what is most puzzling is the fourth sign in the same row. Here, in both fig. *a* and fig. *b* it is a spirally shaped object in three whorls tapering to the top. The same form is met with in the foot-prints in the Ānanda pagoda and in old paintings at Pagan, occupying the same position and in the same order. It represents the *sovattika* according to the *Mahāpadāna-sutta-āthahāthā*, and *sovathika* according to lists *I* and *II* mentioned above. Our Burmese *Nissayas* define both these terms as "three folds in the neck" or "three whorls [of a spiral?]", in later foot-prints it is represented by three crescent-shaped objects. It is very tempting to take both words as Pāli equivalents for "svastika" or "sauvastika", but the figures represented in our foot-prints do not look either of these two religious symbols in any respect. It is also questionable whether *ṭīka* and *thika* in "sovattika" and "sovathika" are interchangeable. Anyway, it seems quite clear from a reference to our figures and the Burmese *Nissayas* that the object meant to be represented is composed of three parts or members.

The figure that comes next represents a "Vatamsaka", an ear-ornament. The one following it, specially in fig. *a*, is clearly a kind of receptacle for food, and is generally understood as such. It represents "Vaddhamānaka" or "Vaddhamāna". The present Thathanabaing or Buddhist Archbishop considers that "Vaddhamāna" means "a kind of man's head-dress", from the gloss *Vaddhamānanti purisahāri purisangam* as given in a *śikḥā*.<sup>2</sup>

<sup>1</sup> *Vinaya Pīṭaka—Vimuttavandana-śikḥā*, Vol II, p. 33, Sudhammavāṇī Press, Rangoon, 1916 edition. See also *Gulhathka vinichohhaya*, Vol I, p. 84 and p. 103.

<sup>2</sup> If *vaddhamāna* should be interpreted as a head-dress, then it ought to be spelt either *vaddhā* or *baddhā* (Skt. *varāṇa*, *bandha*(na)).—Editor.

"Bhaddapīṭṭha" is a stool or a table. In the plaques round the base of the Ānanda it is described as "Baddapīṭh" in Old Mōn. "Bhaddapīṭṭha" is preceded by "Machchhayugaḷam" in the order of marks as given in the *Mahāpadāna-sutta-atthakathā*, but the latter comes as No. 40 in lists *I* and *II*.

The marks representing (8) *ankusa* (goad), (9) *pāsāda* (palace), (10) *torāna* (archway), (11) *setachchhutta* (white umbrella), (12) *khagga* (sword), (13) *tālavanta* (talipot fan) and (14) *mayūrahathā* or *morapattam* (fan made of peacock's feathers), may all be met with in fig. *a* and fig. *b*, and they do not require any comment. Figure (14) is missing in fig. *b* owing to the damaged condition of the stone.

The mark (15) representing *chāmāra* (yak's-tail, fly-whisk) is also missing in fig. *b*, but it may be noticed in fig. *a*. The *Anāgatavamsa-atthakathā* makes no mention of it, and the *Mahāpadāna-sutta-atthakathā* uses the term "Vālibijani" for it, which according to the *tīkā* means "Chāmārivāla", yak's-tail. The term *Vālabijani* with the prefix *suvaṇṇa* occurs again as No. 67 in lists *I* and *II*. That is to say, "Vālabijani" or a term nearly equivalent to it occurs only once in the lists of marks supplied by the *Mahāpadāna-sutta-atthakathā* and *Anāgatavamsa-atthakathā* but twice in the list supplied by the *Jñānānāra-tīkā*, and both are evidently represented in fig. *a* and fig. *b*.

The next three marks should, according to lists *I* and *II* represent *unhīsa* (head-dress), *patta* (bowl), and *maṇi* (gem), and they were followed by *sumanadāna* (garland). But this order is not strictly followed in the list supplied by the *Mahāpadāna-sutta-atthakathā*. Instead of the word *patta* (bowl) preceding the word *maṇi* (gem), the order is reversed, and it has *maṇi patta*. I wish to make this point clear, because both fig. *a* and fig. *b* have evidently taken *maṇi patta* or *maṇi pattam* as one object meaning "a jewel-cup or -bowl", and have represented it so. A circular object representing that jewel-cup and placed on a stand in the form of a double lotus may be noticed in both fig. *b* (?) and fig. *a*. It comes immediately after the object representing the ornamental head-dress and is followed by a garland also placed on a stand.

The next in the order of marks mentioned in lists *I* and *II* are five kinds of lotuses, then a full vessel, a full cup and an ocean. The stone in fig. *b* is much damaged here and most of these marks are missing, those in fig. *a* are not very clear either, but there can be no mistake about them and their order.

A circular object in the form of a wheel represents the *Chakkaṅgālapabbata* or *Chakkaṅgā*. In fig. *b* it is a toothed wheel, while fig. *a* has spokes bent to the left. *Himavanta-pabbata* is a forest in fig. *b* and Mt. Meru is represented by three small mansions each resting on a pillar-like object representing a hill. The latter stand for the Tāvātimsa heaven, the abode of the thirty-three *devas*. It is situated on the top of Mt. Meru. This figure is missing in fig. *a* as the portion of the stone there has been damaged.

Going up the other side of each foot-print we notice next the figure of a horse and then that of a hare, each in a circular orb. These certainly represent the sun and moon (*Sūriyamaṇḍala* or *Sūriya*, and *Chandamaṇḍala* or *Chandimā*), but I may remark that this is the first time for the sun being represented by a horse met with in sculptures in Burma. I am inclined to think that it is

altogether a Hindu idea. The horse has been taken to stand for the seven horses drawing the chariot on which Sūrya is represented<sup>1</sup> In sculptures and paintings of a later period the sun is represented by the figure of a peacock, which was and is now considered as a national emblem of the Burmese. But how and when this latter idea originated among us is a question that remains to be solved. Our learned *sayadaus* (Buddhist monks), who have examined this question have not yet been able to come to a conclusion<sup>2</sup>

Returning to our foot-prints, the next figure with many circular dots, and those that follow a semi-elliptical object, a crescent, a parallelogram, a circle—each with a thick border—and again another group of circular dots, represent respectively the *nakshatras*, the four great continents, and two thousand smaller ones. The last, that is, the four great continents and two thousand smaller ones surrounding them, should, according to lists *I* and *II* and to that given in the *Atthakathā* of the *Mahāpadāma-sutta*, be counted as four in number but they occupy five compartments in our examples, the smaller islands being shown separately. The figure coming next shows the Chakravartin in his regal dress (without attendants in fig *b* and with attendants in fig *a*)

We next follow with the conch in the inner row, and, passing the pair of fishes following it immediately, we come to the seven great rivers. But lists *I* and *II* have *Chakkāvudha* or *Chakka* coming between the conch and the seven great rivers, and according to many written sources in Burmese of later date, *Chakkāvudha* or *Chakka* should be taken as meaning a discus, a missile weapon, and it is suggested that it should be represented as such, apart from the wheel symbol. The absence of this mark in figs. *a* and *b* is significant and shows clearly either that the learned *sayadaus* of their time considered it redundant as the wheel in the centre might very well be taken for it, or that it was not mentioned in the lists of their time. This absence may also be noticed in the old paintings at Pagan, but in a sculpture found at Pagan and belonging to about the 14th-16th century A. D., it is represented by a flat circular object, and it comes between the pair of fishes and seven great rivers as enumerated in lists *I* and *II*.

Following the seven great rivers, there are seven great mountains and seven great oceans (*mahāsagarā*, according to *I*) or lakes (*mahāvarā*, according to *II*). Fishes, one each, may be noticed in the seven great rivers. Then there follow the Garuda King (for which *I* has, wrongly, *suvarṇamahāsarājā*), a crocodile, two flags in one compartment, a golden litter or *pātanka*, a golden fly-whisk or fan made of yak's tail, Mt Kālāsā, the lion king, tiger king and Valāhaka the horse king. With Valāhaka Assarājā the figures in the inner row round the sides end, and with the next figure, the first elephant, the third row begins. Lists *I* and *II* mention here, against No 72, only one elephant, but the terms used in *I* convey the idea of two, one, of the *Uposatha* breed, and the other, of the *Chaddanta*

<sup>1</sup> The Count GOMBAT D'ALVILLA remarks as follows "We may observe, by the way, that the horse, and the cock, as well as the eagle, and the lion, are essentially solar animals." *The Migration of Symbols*, p. 58. —As Prof. PREYLLSKI has clearly proved, the horse as a Sun god symbol is of Iranian, and ultimately of prehistoric (animistic) origin.—*Editor*

<sup>2</sup> It is conjectured that the Sun has been represented by the figure of a peacock in sculptures and paintings so as to represent the memory of the golden peacock who at every morning used to recite a hymn in honour of the Sun as it rose, and another in the evening as it went down. (*Mora jñāna*, No 156, FANUCCI'S *Jāla*, Vol II.)

breed. Accordingly, both fig. *a* and fig. *b* show two elephants, each in a compartment by itself. We cannot mistake the Nāgarājā that comes next, and the duck king, the bull king, the elephant Erāvana and the golden *makara* that follow. The elephant Erāvana may be distinguished from the other elephants, in later representations, by its three heads. The figure coming after the golden *malara* should, according to lists *I* and *II*, represent a mythical boat with four heads or bows. *Chatumukhāmsuvannanāvā*, but the figure in *b* is missing as the stone has broken away here, and that in fig. *a* shows only traces of a boat without its distinctive characteristics the four heads or bows. In later foot-prints, however, we may notice a boat in a panel and four heads in another, and the author of the *Chakranguvnichchaya Kyam* considers, erroneously, that *Chatumukhāms* or *Chatumukha* should be represented by the figure of Brahmā (with four heads).

The cow with its young comes next in both our figures. Following it, there are a Kimpurissa, a Kinnarī, and five different kinds of birds, after which there comes the first of the six *devalokas*. Here, four pillar-shaped objects each surmounted by a building fill up the whole panel. These represent the abodes of the Chatumahārājā, four Lokapālas, which are said to be situated on the summit of Mt. Yugandara. Next to it is the Tāvatinisa heaven on the summit of Mt. Meru followed by the Yāma, Tusita, Nirmanarati and Parānirnantavassavati heavens. Small buildings with receding ornamental roofs indicate those heavens. The sixteen Brahmā-worlds are similarly represented, and occupy the remaining sixteen panels, but the buildings there seem to be less ornate.

It will be noticed from the above that despite a few minor differences the lists *I* and *II* and the foot-prints in fig. *a* and fig. *b* try to keep up the traditional number of marks, that is 108. Fig. *a* and fig. *b* show 108 marks each without the wheel in the centre, and follow very closely the order of *I* and *II*.

At the same time, it may be of great historical interest to remark that the growth in the number of marks in the Buddha's foot-prints is clearly perceptible. According to the *Lakkhana-sutta* referred to above, the only mark on each sole of the Buddha is a wheel with thousand spokes. The *Buddhavamsa* adds to it a streamer, a *vagra*, a flag, a *vaddhamāna*, and a goad. Later the *Atthakathā* of the *Mahāpadāna-sutta* spoke of many other marks in addition, but the traditional number 108 had not yet been reached. Many were still wanting. It was completed by the *Jinālankāra-tīkā* and *Anāgatavamsa-atthakathā*. The commentary on the *Mahāpadāna-sutta* belongs to the 5th century A.D., and the latter commentary and *tīkā* belong to about the 8th-11th century A.D., and there is a difference of many years between them and the original *Sutta* and the *Buddhavamsa*. A similar growth may be noticed in the sculptured slabs. The foot-prints on the gateways at Sanchi and Barhut are devoid of any marks except the wheel in the centre. The Amarāvati foot-print adds to it *svastikas*, flowers and a few other symbols,<sup>1</sup> and if we may find other foot-prints belonging to later periods, it is quite likely that the additions are gradual until we come to the number 108 in about the 5th-6th century A.D. However, there can be no doubt that most of

<sup>1</sup> Fergusson's *History of Indian and Eastern Architecture*, Vol. I, p. 223, fig. 126—See also *Encyclopædia of Religion and Ethics*, Vol. 4, p. 324, fig. 19.

these marks were known long before the 8th century A.D. They are auspicious marks, and as such they may be noticed on coins, seals, and on sculptures in temples, gateways, etc., belonging to different periods.<sup>1</sup> All or most of these marks then known were made to appear, in the 5th century A.D., on the soles of the feet of the Buddha, as the King of Kings, the Lord of Lords, or in short, as the most exalted one among men and *devas*

Buddha's foot-prints bearing those marks can be traced in Burma from about the 11th century A.D. to the present day, and the figures representing the auspicious marks change in their style and form from time to time. As works of art, the figures in the earlier foot-prints are more carefully delineated. They are elegant in style and finely modelled. Generally speaking, they are the work of Indian artists at Pagan of about the 11th-12th century A.D.

### SOME HITHERTO UNKNOWN BURMESE COINS.

By U Mya.<sup>2</sup>

Mr G. H. LUCE, Reader in Far Eastern History to the University of Rangoon, kindly sent me for inspection nine old coins belonging to him and to U BA of the Teacher's Training College of the same University. The coins belonging to U BA are five in number, and they may be classed as Pegu coins (Plate CLIV, a, 1-5). They are said to have been found in Kawichauing, a field some 5 miles north of Pegu, by a farmer while ploughing in November 1932. As far as I could gather, coins of their type have never been noticed before. They do not figure among those shown in plates III-V of PHAYRE'S *Coins of Arakan, of Pegu, and of Burma*, nor are they to be met with in the plates accompanying Sir Richard C. TEMPLE'S *Notes on Currency and Coinage among the Burmese*.<sup>3</sup> From the many valuable passages quoted in it from YULR'S *Hobson-Jobson* and others, it is not at all evident that the system of coinage was known in Pegu. The Peguans were using as currency lump lead or lump spelter known as *Ganza* or *Gansa* to travellers. "In 1554 NUÑEZ found that there was no coined money in Pegu, but that pieces of a broken utensil of a metal like frostylegra (? spelter)" were used for coins, and that this was called *gamça* (in Portuguese). In fact, Sir Richard TEMPLE feels inclined to hold, so far as Burma is concerned, that "the Arakanese Coinage, as we have it, commenced in A.D. 1459 and was carried on regularly by the Arakanese kings to A.D. 1784, and then in the reign of Mintayaji, i.e., Bodop'aya, were issued the legendless coins, which European scholars held to be Pagoda medals of a much earlier date".<sup>4</sup> The Pagoda medals are also known as symbolical coins. It may, however, be remarked that it has long been known, from the evidence afforded by the old coins themselves, which have been dug up

<sup>1</sup> Many of them, no doubt, are as old as mankind. To quote only a few, the Sacred Snake, the Sun Wheel, the Hare, the four Zodiacal animals (Bull, Lion, Horse, Elephant) etc., are found in Sumer and in the Indus Valley culture.—Editor

<sup>2</sup> Submitted with the Reports for 1932-33 and 1933-34, and somewhat abbreviated by me.—Editor

<sup>3</sup> *Indian Antiquary*, Vol. LVI, Part DCCX, November 1927 and following Nos.

<sup>4</sup> *Indian Antiquary*, Vol. LVII, March 1928, p. 41.

or picked up now and again, that there was a time in Burma long before Bodawpaya (1782-1819) when those old coins were issued either as currency or as medals for religious or other purposes of a quasi-religious nature. Witness the coins shown as figs *e* and *f* in plate XLII of the *A. S. R.* for 1926-27. They were found at Old Prome in a relic-chamber of an old and ruined temple, with many other articles, some containing writings, which on paleographic and other stylistic grounds may be assigned to the 6th-7th century A D. They are no doubt legendless but the symbols or marks they bear on either face are old. King Bodawpaya could have made copies of them from samples which he might have had in his Treasury. Old symbolical coins were also found at Halin near Shwebo. They are fairly distinct in type from those found at Old Prome, and one of their distinguishing marks is a symbol of the rising sun or wheel with many spokes on one face. They are also legendless and Bodawpaya could very well have them copied also. Old Pegu had also her own coins, and the same may be said of Old Arakan.<sup>1</sup> Most of the old coins found in the latter country bear legends and are clearly of the Gupta age.

The very fact that various groups of symbolical coins have been found nowhere else outside Burma, allows them to be classed as indigenous.<sup>2</sup> On the other hand their Indian origin and Indian associations cannot be questioned and there must have been a time in Burma when they were being used as currency. After a time they were considered more as sacred objects than as currency, but how and when that period began cannot be said with any degree of certainty at present.

The coins received from Mr LUCE are shown in Plate CLIV, *a*, 1-9. Figs. 1-5 are those belonging to U BA and found at Pegu. The latter are made of a mixed metal, probably lead and copper, and are stamped only on one side, each with the figure of a bird within a beaded border. The bird in figure 1 looks like a kind of heron, that in 2 a duck, in 3 and 4 a pheasant, and 5 a *hamsa* or Brāhmani duck. It may be recalled that among the auspicious marks on the Buddha's feet are included (1) a *hamsa* (a brāhmani duck), (2) a *karavika* (an Indian cuckoo), (3) a *mayūra* (a peacock), (4) a *koñja* (a heron), (5) a *chakravāka* (a ruddy goose), (6) a *jivāñjīvaka* (a pheasant). All the birds in our figures 1-5 may thus be sacred birds and auspicious marks.

The coin shown as fig. 6 in the same plate is said to have been found at the Bawrrhat near Yaunghwe in the Southern Shan States. It appears that a coin of the same type was also found near the Taluppaya at Bawnnin (Mawnaung), South-West of Heho in the same States. It is perhaps a coin of the same type which the late Hon'ble SAWBWA of Yaunghwe presented to the late Mr Taw Sein Ko in 1911 and which was mentioned in the *Annual Report of the Superintendent, Archaeological Survey, Burma*, for the year 1912, para 57, p. 18.

The sun in our figure is represented by its rays enclosed within a circle and a beaded border. There are also round dots or beads between the tips of rays.

<sup>1</sup> Old Siam had her too. For specimens of coins in old Siam see figs 3 and 5 of Plate I of Reginald LE MAU'S *The Coinage of Siam*.

<sup>2</sup> It is stated that coins of a type which is distinctly Burmese were also found in Siam. *Ibid.*, Plate I, fig. 4 and p. 3. From a statement made by Mr W. A. R. WOOD in his *History of Siam*, p. 50, it would appear that old coins were also found at Pagar, but so far I have not come across any.

The lower set of rays issue from a horizontal line below and the upper from a curved line above. In the more complete type from Halin the beaded border outside is placed within two circles.

There has been much controversy with regard to the names of the symbols on the other face. In a more complete coin from Halin, the symbol begins with a dot or a small round object in the centre close to the edge on one side. Two small crescent-shaped objects, in the form of a forked line, flow downwards and outwards from that dot on each side of which may be also noticed a circular object and a star-shaped one representing evidently the moon and stars, or the sun. From either side of the forked line there hang down the so-called *nāga*-shaped figures, one on each side, supported by a concave horizontal base beneath. Now a combination of these figures—the dot in the centre above with the forked line below, the two *nāga*-shaped objects, one on either side, and the concave horizontal base beneath, may be reduced in their simplest form to a symbol which may be noticed on the coins from Pegu shown as figures 6 and 7 in Plate V of PHAYRE'S *Coins of Arakan, of Pegu, and of Burma*. For purpose of convenient reference and comparison, sketches of these two figures the device on our present coin and that on PHAYRE'S, are given here in Plate CLIV, c. These may be again compared with the central member of the *triratna* symbols surmounting the *toranas* of the main Sanchi *stūpa*. Figures closely resembling them are also met with on the railings discovered at Sārṇāth and shown in Plate XX of the *A S R* for 1907-08. The latter are placed on pedestals with railings round them. Others of the same type may be noticed on the seals found at Basarh, and also on the coins found at Besnagar.

Various names have been given to that symbol. PHAYRE calls it "Śiva's trident", but CUNNINGHAM thinks it to be a Buddhist emblem. It has been also called a *nāga* symbol, and such examples as have been found in India have been known as "ornamental *trīśūla*", "shield" and "fire-altar". Lastly Dr COOMARASWAMY thinks that it represents the "Śrīvatsa".<sup>1</sup>

I am inclined to place that coin in the same class as the old symbolical coins from Halingyi, and cannot agree with Sir Richard TEMPLE who thinks that all such coins were issued by King Bodawpaya. The hole in it indicates that it was once worn round the neck of a person or a child, as an auspicious object. In fact, the marks or symbols on such coins may be considered as auspicious marks.<sup>2</sup>

The coins shown as figs 7 and 8 in the same plate are two historical ones of Arakan. They are silver coins and contain legends in Burmese each giving the name of the king who issued the coin and the year he ascended the throne. The same legend is repeated on both faces. No 7 reads *1093- Shwezan Nakhun*

<sup>1</sup> *Orientalische Zeitschrift*, 1927-28, Vol. XIV, Plates 27 and 29.

<sup>2</sup> Mr G. H. LUEN has the following note attached to that coin: "Coin made of silver with some heavier alloy on assay. Keeps its colour better than the Burmese silver rupees. Found at Bawrthat (Mawhhsat), together with a good many others similar to an other coin found near the Talappaya at Bawun (Mawwang) South West of Echo. With regard to the rising sun above Mr C. E. BROWN reminds me that it is not uncommon as a tattoo pattern in the Shan States" (Mr C. E. BROWN is a resident of Taunggyi in the Southern Shan States.)

So far we know very little of the archeology of the Shan States. The coin noticed above is the first of its kind that has come under my notice. The image of the seated figure in the centre of the symbols on one face of it is more perfect than on any other coin of the same type.

*Chanda Sūrya rājā* (t e, 1093 [*sakkarāy*], Lord of the Golden Palace, King Chanda-Sūrya) No 8 reads 1104—*Shwenan Sakhan Nara-Abhaya-rājā* (i.e., 1104, [*sakkarāy*], Lord of the Golden Palace, King Nara-Abhaya). They are the same as coins Nos 13 and 16 in PHAYRE'S Plate I.

Coin No 9 is said to have been found in the possession of a broker at Mergui. Coins of such type are generally known as Tenasserim coins. They are late and are made of lead. The obverse face contains the figure of a stylized form of a *nāga*, *nayā* or Chinese dragon. There is something like a circular object above, close to the head. Below there are three lines of dots, and these may represent islands. The other face contains a legend in a corrupt form of Pāli in a few indistinct letters in Burmese characters. *naga[ram]* [*ma*]hāsukham—'City of Great Peace'

The last coin No 10 is a copper coin of Bodawpaya stamped with the figure of a *machchhayugalam*, t e, a pair of fishes on the obverse; and a legend in Burmese giving the year and date of a king's ascension to the throne on the reverse. The legend means "In the year 1143 [*sakkarāy*], 14th Tabodwe, waning".<sup>1</sup> This coin was kindly presented to me by Mr W G COOPER, late Deputy Conservator of Forests, Burma. The pair of fishes is one of the auspicious marks on the Buddha's feet. It is also a sign of the zodiac, and according to a Burmese way of computation, a fish (*nga* in Burmese) denotes Monday, a day in the week. King Bodawpaya was born on a Monday, and the day he ascended the throne (11th February 1782) was also a Monday.<sup>2</sup>

During the year 1933-34 the discovery of three old silver coins at Halm and fifteen others at Pegu was brought to my notice. They are legendless and are of the same type as those belonging to U BA already noticed in this article *suprà*. The discovery of the Halm coins was reported to me by U CHEIK, Headman of Halm. The latter differ in many respects from the ones usually found there, although they may all belong to the same family group of symbolical coins. One of them is slightly larger in size than a rupee. It is of the same specimen as some of the symbolical coins found at Hmawza (Old Prome) and shown as figs. e and f in Plate XLII of the *A. S. R.* for 1926-27. The other two form a class by themselves and are the first of the kind discovered in Burma. One face shows a wheel with a dot in the centre probably representing one end of the axle, a hub, 12 spokes and a tyre within a beaded border and a slightly raised edge. On the reverse is a conch surmounted by three small segments of circles placed in a row from left to right and flanked by a crescent moon and a star and marks generally known as *chaityas* to numismatists. The shell is standing with the mouth downward on a curved horizontal line. Below in a compartment bounded by curved and straight lines are seven wavy lines, probably representing rivers (Plate CLIV, d). Each of these two coins is about the size of a rupee.

<sup>1</sup> The date is equivalent to Monday, the 11th February, 1782.

<sup>2</sup> For a better specimen of the same coin see *Indian Antiquary*, Vol. LVII, July 1928, Plate V, figs 48 and 49. See also PHAYRE'S Plate V, fig 8.—The author's explanation is of great interest. Evidently, many of the auspicious symbols have an astronomical origin, and they are auspicious on account of certain constellations being believed to bring luck and fortune.—*Editor.*

In this connexion it may be of interest to note that in a legendary history of Mogaung in the Myitkyina District in the upper basin of the Irrawaddy mention is made of a seal in the possession of the Shan *Saubwas* ruling over that part of the country, many years ago. That seal is said to bear the following words on it: "*Seven ranges of mountains, seven seas; the sun; the moon, and the stars*". It was supposed to possess magical powers and was very strictly guarded. As long as it remained in the possession of the reigning *Saubwa*, the country was immune from foreign attacks, but during the time of Khum Lai *Saubwa* it was stolen from him by the Chinese Emperor who was then at war with him, and the territory was afterwards captured by the Chinese<sup>1</sup>. This is no doubt mixed up with a tale, but there might be a glimmer of truth in the story of the seal. In view of the widespread nature of old symbolical coins in Burma, the seal referred to might be one of those symbolical coins, and there might be marks on it denoting "mountains, seas or rivers, the sun, the moon and the stars". These marks are distinctly noticeable in the last two coins from Halin. The wheel on one face may be also a symbol for the sun. The star and the moon are noticeable on the reverse, and there are in addition mountains represented by what are generally known as "chaityas" and rivers.

To the list of place names in Burma where old symbolical coins are known to have been found may be added Sawlon in Karenni in the southern part of the Southern Shan States. From an account given in pages 515-517 of a book on Burma in Italian entitled *Quattro anni fra i birmani e le tribù limitrofe* by Leonardo FEA published in Milano in 1896 it appears that there were some old symbolical coins to be found at Sawlon in Karenni closely resembling the typical ones of Old Prome and Halin (see figs 173, 174 and 175, *op. cit.*). They were being used as pendants and necklaces by Padaung youths and women there. According to an information collected on the spot by the author of that book, they were picked up by chance and found in excavations, and were preserved by those Padaungs as the most ancient works of their fathers<sup>2</sup>. I have been trying to procure a few specimens of those coins from that part of the country, but have not been successful so far.

<sup>1</sup> *Burma Gazetteer, Myitkyina District, Vol. A, 1912, pp 142-145*

<sup>2</sup> I am indebted for a reference to those coins to Mons Ch DUBOISVILLE, my predecessor, and for a translation of the portion of the account relating to them to Prof. A. L. A. GORDON MACKAY of the University College through the kindness of Mr G. H. LUGN of the same College.

## SECTION IX.—DEPARTMENTAL ROUTINE NOTES.

## ANCIENT MONUMENTS PRESERVATION ACT AND LISTING OF MONUMENTS.

*Report for the year 1930-31.*

**United Provinces.** Four monuments which are not of sufficient archaeological interest have been recommended to be removed from the List of Central Government Protected Monuments. The ancient mound and pillar dating from about the first century B.C. at Lalabhat, and the fragment of a pillar at Dumapur, Tahsil Derapur, have been declared protected monuments. Agreements were executed in respect of twenty-four monuments.

**Delhi Province.** The removal from the List of Central Protected Monuments was suggested to the Director General of Archaeology in India of seven-teen buildings which are of little antiquarian interest.

**Panjab.** Agreement has been reached in respect of one monument.

**Bombay Presidency and Sind.** A monolithic stone pillar in the Bijapur District has been declared a protected monument. Two agreements were entered into during the year, viz., in respect of the Mahadeo Temple at Sangamner, Taluka Pachora, East Khandesh District, and the Bhuleshwar Mahadeo Temple at Malsiras, Taluka Purandhar.

**Bihar and Orissa.** During the year 1930-31 the ruined tomb believed to be that of Mahmud Shah, the last Sayyid king of Bengal, at Colgong, Bhagalpur District, has been declared a protected monument.

**Bengal and Assam.** Three ancient monuments, in the Khasi and Jaintia Hills Districts of Assam, consisting of megalithic bridges, have been added to the List of Ancient Protected Monuments, and notification of protection has been issued in respect of the colossal image and its fragments together with the surrounding land at Silua, P. S. Chhagalnaya, District of Noakhali. Agreements were executed in regard to eight privately owned monuments.

**Madras Presidency and Coorg.** The dolmens in the Palm Hills, Madura District, have been added to the List of Ancient Protected Monuments.

**Burma.** The police at Mandalay succeeded in arresting a gang of treasure-hunters on the night of August 12th, 1930, while they were digging into the tomb of King Shwebo-mun, a protected monument within the old city walls of Amarapura. The culprits were convicted.

*Report for the year 1931-32*

**United Provinces.** Nine monuments, as of little antiquarian interest, have been removed from the List of Central Protected Monuments. Agreements have been made in respect of seven privately owned monuments, including a rock-cut hall bearing an inscription of the Indo-Scythian period, in the Ginja Hills, S.W. of Allahabad, and a group of Hindu temples in the District of Almorah.

**Delhi Province.** Sixteen monuments have been removed from the List of Central Protected Monuments. The Tomb of Najaf Khan, as well as the adjoining

enclosure, measuring about 42 *bighās*, has been declared a protected monument. Agreements have been reached with the private owners of two monuments.

**Panjab and North-West Frontier Provinces.** Aurangzeb's Ba'oli at Kharian, District Gujarat, which collapsed in 1930, has been removed from the list of Central Government Protected Monuments.

**Bombay Presidency and Sind.** The old temple of the River Krishna facing the Wai Valley has been declared a protected ancient monument. The Pam Gateway at Dhohad, Panch Mahals District, was removed from the List.

**Bihar and Orissa.** The Garh at Kurkihar, Pargana Narhat, District Gaya, has been declared a protected monument.

**Central Provinces.** The Fort at Paunur, District Wardha, has been declared a protected monument.

**Assam.** Four monuments have been removed from the Central List.

**Burma.** Five monuments have been removed from the List of Protected Monuments in the Burma Circle.

#### *Report for the year 1932-33*

**Delhi Province.** Thirty-four ancient monuments situated in the Civil Station have been declared protected, and afterwards removed from the control of the Archaeological Department and transferred to the charge of the Chief Commissioner, Delhi.

**Panjab.** The Ther Mound at Sirsa, District Hisar, was declared protected during the year 1932-33. Three monuments were removed from the Central List. Two agreements were executed, unfortunately, no agreement could be reached with the Gurudwara Prabandhak Committee in respect of Maharaja Ranjit Singh's Samadh. The Government of India, in consultation with the Director General of Archaeology, consider that this building should remain a protected monument in order that (i) under Section 9 of the Ancient Monuments Preservation Act the Trustees of the Samadh could be compelled to use for repairs such endowment or part thereof as may have been created for this purpose, and (ii) the Government could prevent any person other than the owner from destroying, removing or injuring the monument, under Section 16 of the said Act.

**Bihar and Orissa.** The ruined tomb believed to be that of Mahmud Shah and which has been declared a protected monument in 1930-31, was the property of a private owner, who entered into an agreement during the year under report according to Section 5 of the Ancient Monuments Preservation Act. Four boys of the Bhabua English High School have been fined each Re 1 for disfiguring Bakhtiyar Khan's Tomb at Champur, District Shahabad, a protected monument.

**Central Provinces and Berar.** The megalithic dolmen at Pipulgaon, Bhandara District, has been declared a protected monument, and the owner entered into an agreement. Four other monuments have been included in the List of Central Protected Monuments, and two Christian tombs, of little antiquarian interest, have been removed from the List.

**Bengal.** Two monuments have been added to the List of Protected Monuments, and private owners of two monuments entered into agreement with the Department.

**Assam.** Eight old cannons in the District of Sibsagar, and five rock-cut caves at Jogghopa, District Goalpara, have been added to the List of Central Protected Monuments.

**Madras Presidency and Coorg.** The Ther Mahal has been removed from the List of Central Protected Monuments. The ancient mound at Chettipalayam has been declared a protected monument during the year 1932-33.

*Report for the year 1933-34*

**United Provinces.** Eight monuments at Kanauj, District Fairukhabad, have been brought under the Ancient Monuments Preservation Act. The owners of the Great Idgāh at Agra have entered into an agreement according to Section 5 of the Act.

**North-West Frontier Province.** The Frontier Government, in order to prevent the unauthorized traffic in Gandhāra sculptures, have notified in their Notification No 16289-H A., dated October 4th 1933, that no ancient sculpture, carving, image, bas-relief, inscription or other like object in the North-West Frontier Province shall be removed from the place where it is, unless with the written permission of the Deputy Commissioner concerned.

**Bihar and Orissa.** The owners of the Fort ruins at Sagardih, District Champaran, entered into an agreement under the Ancient Monuments Preservation Act, by constituting the Commissioner, Tirhut Division, as guardian of that Monument.

**Bengal.** During the year 1933-34 the Sivamandap mound at Baigram and the granite monolithic pillar at Sapahar, both in the District of Dinajpur, have been added to the List of Central Protected Monuments. The former apparently marks the site of an ancient temple built in the Gupta period by Sivamandin, as recorded in two copper-plates discovered during the excavation of a tank at the foot of the mound. The latter is a remarkable monument standing in the midst of a tank, and, judging from the style of the capital, must go back to the times of the Imperial Guptas, if not earlier, although some historians are inclined to associate the construction of the tank and the pillar with Divya, a rebel leader of the middle Pāla period (10th century A D)

## PUBLICATIONS.

*Books published during 1930-31*

1 *Memor No. 44—Explorations in Orissa*, by Rai Bahadur Ramaprasad CHANDA

2 *Memor No. 37—Archæological Tour in Waziristān and Northern Baluchistan*, by Sir Aurel STEIN.

3 *Memor No. 38—Kushāno-Sāssānian Coins*, by Dr Ernest HERZFELD

4 *Epigraphia Indica*, Vol XVIII, Pt. viii (Oct 1928), edited by Dr Hiramanda SASTRI

5 *Handbook to the Sculptures in the Peshawar Museum*, by H. HARGREAVES. (Revised edition of 1930)

6 *A Short Guide to the Buddhist Remains excavated at Nālandā*, by M. H. KURAIISHI

7. *Annual Report on South-Indian Epigraphy for the year 1927-28*, edited by S. V. VISWANATHA.

8. *Annual Report of the Archaeological Survey of India for 1926-27*, edited by Sir John MARSHALL

9. *Memor No. 42—An Archaeological Tour in Upper Swāt and Adjacent Hill Tracts*, by Sir Aurel STEIN

10. *List of Archaeological Photo-negatives of the North-West Frontier Province, Baluchistan, Kashmir and the Punjab (Mohammadan and British Monuments)* stored in the Office of the Superintendent, Archaeological Survey, Frontier Circle, Lahore, corrected up to 31st March 1930.

*Books published during 1931-32*

1. *Memor No 41—An Archaeological Tour in Gedrosia*, by Sir Aurel STEIN

2. *Annual Report of the Archaeological Survey of India for the year 1927-28*, edited by H HARGREAVES

3. *Annual Report on South Indian Epigraphy for the year ending 31st March 1929*, edited by K. V. Subrahmanya Aiyer

4. *Epigraphia Indica*, Vol. XX, Pts 1-4, edited by Dr Hirananda SASTRI.

5. *Archæological Notes on Pagan*, by Taw Sein Ko

6. *Archæological Notes on Mandalay*, by Taw Sein Ko

7. *Epigraphia Indo-Moslemica for 1927-28*, edited by G YAZDANI

8. *Guide to Mandalay Palace*, by Chas. DUROISELLE

*Books published during 1932-33*

1. *Mohenjo-daro and the Indus Civilization* An Official Account of Archaeological Excavations at Mohenjo-daro carried out by the Government of India between the years 1922 and 1927, edited by Sir John MARSHALL 3 Vols

2. *Memor No. 24—Rock-paintings and other Antiquities of Pre-historic and Later times*, by Rai Sahib Monoranjan GHOSH

3. *Memor No 23.—The Haryayas of Tripuri and their Monuments*, by R. D. BANERJI

4. *Memor No 45—Bibliography of Indo-Moslem History, excluding Provincial Monarchies*, by Khan Bahadur Maulvi ZAFAR HASAN

5. *Epigraphia Indica*, Vol XIX, pt 8, and Vol XX, pts 5-7, edited by Dr Hirananda SASTRI.

6. *Epigraphia Indo-Moslemica for the year 1929-30*, edited by G YAZDANI

7. *Annual Report on South-Indian Epigraphy for the year ending 31st March 1930*, by C. R. KRISHNAMACHARLU

8. *Guide to the Buildings and Gardens of Delhi Fort* (4th edition)

9. *New Imperial Series, Vol LI—List of Ancient Monuments Protected under Act VII of 1904 in the Province of Bihar and Orissa*, by Maulvi Mohd. Hamid KURAISHI

10. *New Imperial Series, Vol. XLV.—Somnath and other Mediaeval Temples in Kathiawar*, by Henry COUSENS.

11. *New Imperial Series, Vol XLVIII.—Mediaeval Temples of the Dakhan*. by Henry COUSENS.

*Books published during 1933-34.*

1. *Annual Report of the Archaeological Survey of India for the year 1928-29*, edited by H HARGREAVES.

2 *New Imperial Series, Vol XLVII—Eastern School of Mediæval Sculpture*, by R D. BANERJI

3 *New Imperial Series, Vol LIII.—South-Indian Inscriptions, Texts, Vol. VII: Miscellaneous Inscriptions from the Tamil, Malayalam, Telugu and Kannada Countries*, by K. V Subrahmanya Aiyer.

4 *Guide to the Buddhist Ruins of Sārnāth*, by Rai Bahadur Daya Ram SAKNI. (5th edition)

5 *Hampi Ruins*, by A. H LONGHURST (3rd revised edition)

6 *Catalogue of Wall-paintings from Ancient Shrines in Central Asia and Sistan recovered by Sir Aurel Stein*, and described by Fred. H. ANDREWS.

7 *Epigraphia Indica*, Vol XX, pts 6-8 and Vol XXI, pts 1-2, edited by Dr Hirananda SASTRI

8 *List of Archaeological Photo-negatives of the late Office of the Northern Circle, Hindu and Buddhist Monuments, Baluchistan, Punjab and the United Provinces*, stored in the Office of the Superintendent, Archaeological Survey, Frontier Circle, Lahore, (Punjab, etc) and Office of the Superintendent, Archaeological Survey, Northern Circle, Agra (United Provinces), corrected up to 31st March 1932.

9 *List of Archaeological Photo-negatives of the Bombay Presidency including Sind and Indian States*, stored in the Office of the Superintendent, Archaeological Survey, Western Circle, Poona, corrected up to 31st March 1932

## PHOTOGRAPHS.

Circles or Offices	1930 31		1931-32		1932 33		1933 34	
	Fresh negatives	Prints sold	Fresh negatives	Prints sold	Fresh negatives	Prints sold	Fresh negatives	Prints sold
Director General's Office	641	141	470	146	749	343	638	325
Northern Circle	187	113	219	75	131	42	104	56
Frontier Circle	62	103	98	66	86	50	62	350
Western Circle	305	140	107	8	89	3	165	38
Central Circle	187	32	131	20	244	68	169	20
Eastern Circle	340	72	193	93	121	.	99	26
Southern Circle	171	55	119	70	114	42	101	104
Burma Circle	150		97		102	..	103	
Indian Museum, Archl Section.	71		76	.	79	.	83	..

Note—No data available where there are two dots in a square.

## DRAWINGS.

Circles or Offices	1930 31	1931 32	1932-33	1933 34
Director General's Office	13	213*	451*	349*
Northern Circle	47	15	22	58
Frontier Circle	19	12	16	12
Western Circle	10	<i>Nul</i>	2	36
Central Circle . . .	5	9	13	19
Eastern Circle	13	12	2	4
Southern Circle . . .	4	4	1	1
Burma Circle	76	15	40	11
Mohenjo-daro . . . .	6	<i>Nul</i>	<i>Nul</i>	<i>Nul</i>

\* Most of these drawings were sketches of selected antiquities from Mohenjo-daro and Taxila

## PERSONNEL.

*General Remarks*

During the four years under review the Archæological Survey of India suffered heavily in the matter of personnel. Some of the best officers of the Department, with many years of ripe experience and a thorough knowledge of their branch of work, retired (See sub-heading *Officers Retired*.) Moreover, after the financial crisis of 1931 the Government have abolished not less than fifteen posts (See sub-heading *Retrenchment*),—a loss which not only meant increased work and responsibility for the remaining officers, but also a serious handicap in carrying out the important scientific work for which this Department stands.

In the pages that follow, abbreviations have been used for the sake of economy, all of which will be easily understood by Readers. D. G. A. means Director General of Archæology, E. C. means Eastern Circle; B. C. means Burma Circle, and similarly with other Circles, O. S. D. means an Officer on Special Duty, the other abbreviations do not require explanation.

*Appointments and Promotions.*

(1) Sir John MARSHALL on retirement was re-employed as O. S. D. from 19th March 1931. (See Section V of this volume.)

(2) Mr B. L. DHAMA, Asst. Supdt. was confirmed as a Supdt. with effect from 29th May 1931.

(3) MAUNG MYA, Asst. Supdt. was appointed Supdt., B. C., from 26th June 1931.

(4) Mr G M BHUTA, A R I B A., was appointed an Asst. Supdt, C. C., Patna, on 4th July 1931

(5) Mr C R KRISHNAMACHARLU was confirmed as Supdt. for Epigr. on 21st January 1933

(6) Mr M S VATS was confirmed as Supdt. on 21st January 1933.

(7) Dr N P CHAKRAVARTI was confirmed as Asst Supdt. for Epigr on 21st January 1933

(8) Mr Q M MONER was promoted to Asst. Supdt., W. C., Poona, from 4th August 1933.

(9) Dr M A HAMID (retrenched Asst Archl. Chemist) was re-employed as Curator, Central Asian Antiquities Museum, from 4th August 1933.

(10) Mr H. H KHAN was confirmed as Supdt. from 26th August 1933.

(11) In connexion with the exploration scheme the following four Archæological Apprentices were appointed for training in excavation at different sites: (a) Mr Lakshmi NARASIMHACHAR, M A, Taxila, 15th August 1930, (b) Mr Kunjagobinda GOSWAMI, M A, Harappa, 1st September 1930, (c) Mr Sasanka Sekhar SARKAR, B.Sc., Calcutta, 15th August 1930 (under Col SEWELL and Dr GUHA for training in the treatment of excavated human and animal bodily remains), (d) Mr Ataur RAHIM, M A, L.L.B., Mohenjo-daro, 1st February 1931

#### *Officers Retired*

The retirement of the following officers from the Department is recorded here with an expression of gratitude for the fine and devoted work carried out by them during many years of employment.

(1) Sir John MARSHALL (cp, however, Section V), on 19th March 1931.

(2) Mr A. H LONGHURST, on 2nd November 1931.

(3) Mons. Ch DUROISELLE, on 26th June 1931

(4) Rai Bahadur Ramaprasad CHANDA, on 30th September 1931.

(5) Mr K. V. Subrahmanya AIYER, on 15th December 1931.

(6) Mr H. HARGREAVES, on 29th May 1931

(7) Mr T A OTTO, on 27th August 1931

#### *Retrenchment*

Owing to the financial stringency, Government have abolished the following posts: 1 Deputy D G A for Exploration, 1 Special Officer for Exploration, 1 Asst Supdt. for Exploration, 1 Asst. Archl. Chemist, 2 Asst. Supdts. for Sanskrit Epigraphy, 1 Asst. Supdt. for Muslim Epigraphy, 1 Asst. Supdt. in the Agra Circle, converted into the post of an Asst. Engineer, which was also abolished, 1 Supdt. Hindu and Buddhist Monuments, N C, Lahore, 1 Supdt., E. C, abolished and replaced by an Asst. Supdt., 1 Asst. Supdt. leave reserve, 4 Archæological Apprentices (Total fifteen posts.)

In accordance with the above, the following officers had to be retrenched:

(1) Mr J A. PAGE, Deputy D. G. A. (voluntarily retired).

(2) Dr E. J H. MACKAY, Special Officer for Exploration (appointed in 1926).

(3) Dr M. A. HAMID, Asst. Archl. Chemist (since 1927).

(4) The four apprentices enumerated under Appointments (11).

*Resignation and Dismissal.*

Mr G. M. BHUTA, Asst Supdt, C C, resigned with effect from 6th July 1932.

Mr B. L. DHAMA, Supdt, W C, was suspended with effect from the 5th January 1933, and ultimately dismissed from Government Service with effect from 1st July 1933, as a result of the disciplinary action taken against him; he was found guilty of serious neglect of duty and of fraud for his own benefit

*Personnel in Various Offices and Circles*

*D & A's Office* Mr HAROREAVES continued as offg D & A till 7th February 1931, when he proceeded on leave preparatory to retirement. Mr PAGE was appointed offg D. G. A from 7th February 1931, and continued in that office till 29th July 1931, when he reverted to the office of Deputy D & A. Rai Bahadur Daya Ram SAHNI was appointed D & A from 29th July 1931. Khan Bahadur M ZAFAR HASAN was appointed offg Deputy D & A from 9th February to 29th July 1931. Mr PAGE proceeded on long leave preparatory to retirement from 26th April 1932, and K B M ZAFAR HASAN was appointed Deputy D. G. A from that date. The latter held charge of the office of D G A during R B D R SAHNI's leave from 9th January 1933 to 19th January 1933, when Mr J F BLAKISTON was appointed offg D & A who continued as such till 31st March 1933. Mr BLAKISTON proceeded on 8 months' leave from 7th April 1933.

*Exploration Branch* Rai Bahadur Daya Ram SAHNI continued as Deputy Director General of Archaeology for Exploration till the 11th May, 1930. Mr K N DIKSHIT was appointed to succeed him from 15th May, 1930, and continued till the 28th December, 1931, when the post was abolished. Mr E J H MAKAY continued to be the Special Officer for Exploration till 1st December, 1932, when on the abolition of the post he proceeded on long leave. Mr N G MAJUMDAR was Assistant Superintendent for Exploration till 13th September, 1931, when he was transferred to Calcutta.

*Frontier Circle* Mr J F BLAKISTON continued as Supdt of this Circle, during his absence in 1933. Mr M. S VATS was appointed to officiate. Dr K A ANSARI was Asst Engineer till 15th October 1932.

*Northern Circle, Hindu and Buddhist Monuments* This Circle was abolished on 1st August 1931, and the offg Supdt, Mr Vats, was attached to the Frontier Circle as Asst Supdt.

*Northern Circle, Muhammadan and British Monuments:* K B M ZAFAR HASAN continued to hold charge of this Circle, on his appointment as offg Deputy D G. A in 1931, and as Deputy D. & A in 1932. Mr H. I. SRIVASTAVA was in charge of the Superintendency. Mr M HAMID KURAISSI relieved the latter officer on 23rd September 1932. The post of Asst Supdt was converted into one of Asst Engineer on the retirement of Mr OTTO, but was eventually abolished as a measure of retrenchment. The Asst Engineer, Dr K A ANSARI was transferred from 15th October 1931 to the Northern Circle, Agra.

*Central Circle* The following officers held charge of the Circle. Mr B. L. DHAMA from 2nd January 1930 to 30th April 1930 and again from 1st September 1930 to 2nd February 1931, Mr M. HAMID KURAIISHI from 1st May 1930 to 31st August 1930 and again from 3rd February 1931 to 18th September 1932, and Mr G. C. CHANDRA from 19th September 1932 onwards.

*Eastern Circle* Mr K. N. DIKSHIT continued as Supdt. till 8th May 1930, when Mr G. C. CHANDRA took over from him. The post of Supdt. in the E. C. was abolished and replaced by an Asst. Supdt from April 1932. (Cp. *Indian Museum*)

*Indian Museum, Calcutta* R B R CHANDA continued as Supdt., Indian Museum, till the 30th September 1931, on his retirement Mr N. G. MAJUMDAR took over charge. With the abolition of the post of Supdt. of E. C., the Supdt. of the Indian Museum is now in charge of that Circle with the help of an Asst. Supdt. Mr G. C. CHANDRA took over both these united Superintendencies and held charge from 26th April to 31st August 1932, Mr DIKSHIT was appointed Supdt from 31st August 1932, and Mr CHANDRA transferred to the C. C.

*Western Circle* The following officers were in charge Mr CHANDRA up to the 1st May 1930; Dr M. NAZIM from 1st to 25th May 1930, from 16th January 1931 to 9th February 1931, from 7th June 1931 to 6th July 1931, from 10th June 1932 to 27th December 1933, R B D R SAHNI from 26th May 1930 to 15th January 1931, Mr DHAMA from 10th February 1931 to 6th June 1931 and from 7th July 1931 to 9th June 1932, and Mr M S VATS from 27th December 1933 onwards.

*Southern Circle* Mr LONGHURST was in charge until he proceeded on leave preparatory to retirement, and Mr KHAN was in charge since 8th March 1931.

*Burma Circle* Mons DUROISELLE was Supdt up to his retirement, and MAUNG MYA succeeded him with effect from 15th December 1930

*Government Epigraphist* During Dr Hirananda SASTRI's leave from 16th January 1930 to 12th May 1930 Mr K. V. Subrahmanya AIYER officiated for him. Mr DIKSHIT held the appointment of G. E. from 24th April till 22nd August 1932 during Dr SASTRI's leave. From the 10th October 1933 Dr N. P. CHAKRAVARTI was in charge.

*Supdt. for Epigraphy* Mr K. V. Subrahmanya AIYER proceeded on leave preparatory to retirement from 15th August 1931, and Mr C. R. KRISHNAMACHARLU was appointed to officiate for him from 15th August 1931, he was eventually confirmed on 21st January 1933. The services of Mr S. V. VISHWANATHAN, Asst Supdt for Epigr on probation, were dispensed with from 5th December 1930, as he was found unsuitable.

*Archaeological Chemist:* During K. B. M. SANA ULLAH's absence on leave, Dr M. A. HAMID, Asst. Archl Chemist, was appointed to officiate with effect from 26th August 1931.

*Central Asian Antiquities Museum, New Delhi:* When Mr Q. M. MONEER was appointed Asst. Supdt. on the 26th August 1933, Dr M. A. HAMID, formerly Asst. Archl. Chemist (retrenched) has been employed as Curator of the Museum.

*Leave*

The following officers proceeded on leave for the periods noted against their names during the four years under review.—

- (1) Sir John MARSHALL 8 months and 4 days from 20th March, 1930
- (2) Mr A. H. LONGHURST 7 months and 25 days from 8th March, 1931, preparatory to retirement.
- (3) Mr H. HARGREAVES 3 months and 22 days from 7th February, 1931, preparatory to retirement.
- (4) Mr J. F. BLAKISTON 8 months from 7th April, 1933
- (5) Rai Bahadur Daya Ram SAHNI 6 months and 8 days from 16th January, 1931, and 2 months and 23 days from 9th January, 1933
- (6) Mons. Chas DUROISSELLE 3 months and 2 days from 15th December, 1930.
- (7) Khan Bahadur Mohd. SANA ULLAH 4 months from 26th August, 1931
- (8) Mr J. A. PAGE 2 years and 4 months from the 26th April, 1932, preparatory to retirement
- (9) Khan Bahadur Maulvi ZAFAR HASAN 2 months from 29th July, 1931
- (10) Dr Hirananda SASTRI 4 months and 1 day from 21st April 1932, and 2 months and 21 days from 10th October, 1933.
- (11) Mr K. N. DIKSHIT 3 months and 12 days from 2nd January, 1932
- (12) Mr B. L. DHAMA 4 months from 1st May, 1930 Again 1 month from 7th June, 1931, and 8 months from 10th June, 1932
- (13) Mr C. R. KRISHNAMACHARLU. 4 months from the 26th September, 1930.
- (14) Mr Mohd. Hamid KURAINHI 21 days from the 18th November, 1930.
- (15) Mr H. H. KHAN 9 days from 3rd January, 1933
- (16) Mr N. G. MAJUMDAR 10 days from 2nd June, 1930, and 24 days from 3rd January, 1933
- (17) Dr M. A. HAMID 15 days from 19th March, 1931.
- (18) Dr N. P. CHAKRAVARTI 1 month and 3 days from 4th January, 1932
- (19) Dr M. NAZIM 9 days from 18th September, 1931.
- (20) Mr H. I. SRIVASTAVA 19 days from 29th January, 1933
- (21) Dr K. A. A. ANSARI 8 months from 9th May, 1933
- (22) Mr J. M. BHUTA 2 months and 2 days from 3rd May, 1932
- (23) Mr E. J. H. MACKAY 9 months and 6 days from 1st December, 1932



## APPENDIX I.

## LIST OF ACQUISITIONS BY THE INDIAN MUSEUM, CALCUTTA.

*Purchased during 1930-31*

- 1 (8555)—Spotted red sandstone head of the Buddha, *ūrṇā* mark between the eye-brows, hair arranged in stylized waves 10"×10" From Mathurā
2. (8556)—Spotted red sandstone head of a Jina(†), hair arranged in curls, no trace of *uṣṣiṣṭha* 11"×8" From Mathurā
- 3 (8557)—Red sandstone head of a Jina(†), the area above the forehead covered by hair is slightly elevated, no trace of *uṣṣiṣṭha* 7"×6" From Mathurā
- 4 (8558)—Spotted sandstone head of a Jina(†), hair arranged in stylized waves, no trace of *uṣṣiṣṭha* 5½"×4½" From Mathurā
- 5 (8568)—Sandstone architectural fragment showing a balcony wherein a young man is standing by a young woman 13½"×15½" From Benares
- 6 (8531)—Sandstone door-jamb bearing a figure of Yamaṅ standing upon a tortoise and other attendant figures 2' 6"×1' 7½". From Benares
7. (8532)—Sandstone slab with a figure of the seated Sun-god 2' 2½"×2' 6" From Benares
- 8 (8533)—Sandstone slab with a figure of Mahāshardūni 2' ½"×2' 6½" From Benares
- 9 (8559)—Grey sandstone head of the Buddha, hair arranged in spiral curls with a small top-knot 11½"×6½" From Benares
- 10 (8560)—Sandstone head with a third eye on the forehead and peculiar ornaments in the ears, hair divided in the centre of the forehead 9"×6" From Benares
- 11 (8561)—Grey sandstone group of Hara-Gauri seated side by side 1' 7½"×1' From Benares
- 12 (8562)—Sandstone sculpture in high relief depicting a figure of Vishnu seated on a full blown lotus 1' 7½"×10½" From Benares
- 13 (8563)—Reddish grey sandstone relief showing a standing figure of Bharava with four arms. 1' 8½"×1' 1" From Benares
- 14 (8564)—Sandstone figure of the Sun-god seated on a chariot with one wheel and seven horses. The figure has four hands and a radiating halo 1' 9"×1' 9"×7½" From Benares
- 15 (8565)—Fragment of a pillar with a figure of Agni with four arms and a long beard, a ram stands at his feet 2' 4"×1'×1' ½" From Benares
- 16 (8568)—Group of Hara and Gauri of the later medieval period 2' 2"×1' 3". From the U P
- 17-20 (8535-38)—Stone beads of different shape and colour From Benarasagar, Bihar and Orissa
- 21 (8567)—A flat oval gem mounted on gold bearing a Roman bust in intaglio (Carneian) Locality not known

*Objects presented during 1930-31*

- 22 (8539)—Marble image of two-armed seated Durgā From a place near Agra, U. P. 10"×6". Presented by H G Thomas, Esq., of Messrs Jessop & Co of Calcutta
- 23 (8534)—Sandstone door-jamb with figures of Indra and Sachi. From Benarasagar, Bihar and Orissa. 1' 5½"×1' 1½" Presented by Pandit T Gangul
- 24-28 (8540-54)—Glazed tiles and fragments painted with plants and flowers From Mian Mir's Tomb, Lahore Sizes varying from 5½"×6½" to 8½"×4½" On loan from the Panjab Government

*Purchased during 1931-32*

- 1 (8569)—Chlorite figure of the Buddha seated touching the earth 11½"×6" From Virat Cuttaek, District Cuttaek
- 2 (8570)—Tārā, of chlorite 15½"×7" From Virat Cuttaek
- 3 (8571)—Chlorite figure of the Buddha seated touching the earth 9½"×8" From Virat Cuttaek.
- 4 (8572)—Chlorite male figure holding sword and shield 9"×3½". From Virat Cuttaek.

*Received on Loan from the Director General of Archaeology in 1931-32*

5. (8573)—Bronze image of Gaṇeśa From Halud Vihars, District Rajahmundry 2¼".

*Purchased during 1932-33.*

1. (8575)—Stone figure of Jambhala. From Darjeeling 9½"×5".
2. (8591)—Stone image of Hari-Hara attended by Śūrya and Buddha. 10"×7".
3. (8593)—Eighty-one stone beads from Rājgr.

## Objects presented during 1932-33.

- 4 (8594) —Copper-plate inscription of King Dharmapāla of Assam (3 plates, 1 ring, 1 seal). Presented by Sarat Chandra Goswami, Esq, Ujanbasar, Gauhati
- 5 (8595) —Copper-plate inscription of King Dharmapāla of Assam (3 plates, 1 ring, 1 seal). *Idem.*
- 6 (8596) —Copper-plate inscription of King Indrapāla of Assam (3 plates, 1 ring, 1 seal). *Idem.*
- 7 (8576) —Spotted red sandstone image of Maitreya in relief 9½" From Mathurā Presented by Ajit Ghosh, Esq, Calcutta
- 8 (8577) —Grey sandstone bas-relief showing figures of Kuvera and Hārīti 6½" × 4½" From Mathurā *Idem*
- 9 (8578) —Spotted red sandstone head 2½" From Mathurā *Idem*
- 10 (8579) —Upper half of a figure of the Buddha in relief, scalloped halo 3½" From Mathurā. *Idem*
- 11 (8580) —Grey sandstone head, hair in ringlets, *śrūd*, halo in the shape of a lotus 4". From Mathurā *Idem*
- 12 (8581) —Terra-cotta plaque with a male and a female figure in relief 4" × 3½" From Mathurā *Idem*
- 13 (8582) —Terra-cotta plaque bust of a female figure in relief 2" × 1½" From Mathurā *Idem.*
- 14 (8583) —Upper part of a terra-cotta male figure with high turban 2½" From Mathurā *Idem.*
- 15 (8584) —Terra-cotta female bust 4½" From Mathurā. *Idem*
- 16 (8585) —Crystal seated figure of Jina Pārśvanātha in the round, head lost 2" × 1½" From Mathurā *Idem*
- 17 (8587) —Pottery vessel with certain symbols incised 7½" From Rājgur Presented by P. C. Nahar, Esq
- 18 (8588) —Pottery hd Diam 5½" *Idem*
- 19 (8589) —Pottery hd Diam 6" *Idem*
- 20 (8590) —Pottery hd Diam 6" *Idem*
- 21 (8601) —Inscribed stone figure of Sūrya in relief, seated cross-legged, flames issuing from halo. From Bairhatta, Dinajpur District 2' ¼" × 10¼" Presented by H K Stapleton, Esq
- 22 (8602) —Lower half of a stone figure seated on a camel(?) From Kak-dighi, Bairhatta, Dinajpur District *Idem*
- 23 (8603) —Figure of Vishnu attended by Lakshmi and Sarasvatī From Itahar, P. S. Raiganj, Dinajpur District 6' 8" × 3' 10" Presented by J. C. Majumdar, Esq, Dinajpur

## Received on Loan from the Director General of Archaeology in India during 1932-33.

- 24 (8571) —Stone slab with Brāhmī inscription From Mahāsthān, Bogra District
- 25 (8586) —Inscribed stone image of Jambhala excavated at Paharpur, Rājshahi District 2½" × 2½".
- 26 (8599) —Stone celt from Assam 3" × 2½"
- 27 (8600) —Terra-cotta plaque with a figure of Vishnu in relief. Inscription on both sides of the figure From Māhār, Dacca District
- 28 (8597) —Four-armed seated female figure of bronze, probably Vaiṣṇavī 1½"
- 29 (8598) —Bronze male figure (? Lokēśvara) standing, with a lotus stalk in the left hand 2½"
- Nos. 28 and 29 are from Mahāsthān, Bogra District

## Received in Exchange

- 30 (8592) —Stone figure of Prajñāpāramitā seated cross-legged in meditation. Inscribed From neighbourhood of Nālandā 1' 6" × 10"

## Purchased during 1933-34

- 1-17 (8684-99, 8953) —Palaeolithic stone implements from Allur, Hyderabad.
- 18-27 (8700-09) —*Idem*, from Jangson, Hyderabad
- 28-32 (8710, 8743-46) —Neolithic stone implements from Yellagiris, District Salem
- 33-37 (8711, 8767-70) —*Idem*, from Langugur, Hyderabad
- 38 (8712) —*Idem*, from Rampa Agency
- 39-74 (8713-14, 8716-17, 8794-8825) —*Idem*, from Salem District
- 75-91 (8726-42) *Idem*, from Jāvāṭi, Arcot District
- 92-109 (8747-64) —*Idem*, from Anegundi, opposite Hampi, Hyderabad State
- 110-111 (8765-66) —*Idem*, from Busapur, near Hampi
- 112-114 (8771-73) —*Idem*, from Sundur, Hyderabad State
- 115-116 (8774-75) —*Idem*, from Kondapur, Jantakallu, north-east of Anegundi.
- 117-130 (8780-93) —*Idem*, from Rayadrug, 3-4 miles south-west of Bellary.
- 131-138 (8826-32, 8956) —*Idem*, from Nandavaram, District Bellary
- 139-146 (8833-40) —*Idem*, from Halaharvi, north-east of Bellary

- 147-150. (8841-44)—*Idem*, from Kotall, District Kurnool  
 151-156 (8845-50)—*Idem*, from Collagul, 3 miles north-west from Bellary.  
 157-196 (8851-90)—*Idem*, from Bellary District  
 197-240 (8891-8934)—*Idem*, from the Tungabhadra Valley  
 241-244 (8935-38)—*Idem*, from Huttanhalli, 18 miles north of Bangalore  
 245-250 (8939-41) *Idem*, from Emaumpur, District Anantapur  
 251 (8955)—*Idem*, from Nandavaram, District Kurnool  
 252-253 (8957-58)—*Idem*, from Jangaon, Hyderabad.  
 254-275 (8715, 8718-25, 8776-79, 8945-52, 8954)—*Idem*, from Madras Presidency.  
 276 (8959)—*Idem*, from Rillora  
 277 (8960)—*Idem*, from France  
 278-280 (8671, 8682-83)—Prehistoric iron implements from a grave at Huttanhalli, 18 miles north of Bangalore
- Bangalore**  
 281-289 (8672-80)—*Idem*, from Yeroaud, District Salem  
 290 (8681) —*Idem*, from Brāhmanapalli, 39 miles north of Bangalore  
 291-304 (8961-74) —Iron age pottery from the graves at Huttanhalli, 18 miles north of Bangalore  
 305-307 (8975-77) —Pieces of bone from the graves at Huttanhalli  
 308-309 (8978-79) —*Idem*, from Allur, Hyderabad  
 310 (8618) —Red sandstone seated male figure holding a staff in left hand 9"×6"  
 311 (8621) —Red sandstone Nāga figure standing under the seven hoods of a snake 7½"×4"  
 312 (8622) —Stone figure of six-armed Mahāshamarīnī 7½"×4½"  
 313 (8623) —Circular piece of stone with a round hole in the centre carved with 5 bands of decoration on one flat face and an Ujjain symbol and a star on the other, and with honey-suckles and female figures along the rim of the hole Cir 2½", thick ½", diam of hole ¾"
- 314 (8624) —Fragments of a circular stone similar to 8623  
 315-318 (8619-20, 8625, 8635) Miscellaneous stone sculptures  
 319-320 (8626-27) —Clay human figures  
 321 (8628) —Lower half of a terra-cotta standing figure with harp 3"  
 322 (8630) —Upper half of a terra-cotta female figure holding flowing hair with left hand 2½"  
 323 (8631) —Terra-cotta male figure holding a necklace with both hands 4½"  
 324 (8632) —Terra-cotta female figure holding a bunch of flowers 5½"  
 325 (8637) —Terra-cotta dabber with Brāhmī inscription *Kachhīpasa* 2½"  
 326 (8644) —Terra-cotta plaque showing a human figure standing with harp 3½"  
 327-336 (8629, 8633, 8636, 8638-43, 8645) —Miscellaneous terra-cotta objects
- Nos** 310 to 336 are from Mathurā  
 337 (8980) —Bronze elephant carrying on its back two males and two females 3½" From Mahāsthān
- Mahāsthān**  
 338 (8981) —Bronze image of Mañjuśrī 2½" From Mahāsthān  
 339 (9008) —Stone image of Viṣṇu from Ganpur 4' 9"  
 340 (9009) —Stone image of Viṣṇu from Nimdighi 3' 1"  
 341 (9010) —Stone image of Śūrya from Ganpur 3' 4"  
 342 (9011) —Stone relief representing Mother-and-Child from Chowra Kasba 1' 11"×1' 10"  
 343 (9012) —Stone image of Garuda from Chowra Kasba 2' 1½"  
 344-345 (9013-14) —Two stone images of Śiva from Chowra Kasba 2' 3", 2½"  
 346 (9015) —Stone image of Avalokiteśvara from Chowra Para 3' 5"
- Objects presented during 1933-34.*
- 347 (8634) —Stone slab, obverse—Viṣṇu with Gaṅgā and Yamunā, reverse—Ten Avatāras. 4"×4" From Jora, District Bogra On loan from the Director General of Archaeology  
 348 (8646) Stone image, pot-bellied 2½" From Jowat Kund at Mahanad, District Hooghly.  
 From R N Ghose, Esq, Manager, Estate of the Mohunt of Mahanad  
 349-388. (8647-68, 9016-9033) —Flakes and cores of agate, chalcedony and carnelian From Mahurjiri, District Nagpur From K N Dikshit, Esq, M A, Archaeological Survey of India.  
 389 (8669) —Beads of different stones *Idem*  
 390 (9034) —Piece of glass *Idem*  
 391 (9035) —Small lump of mica *Idem*  
 392 (9036) —Lower part of a thick terra-cotta vessel From Paonar, District Wardha, C P *Idem*  
 393 (9037) —Two stone flakes and a fragment of a shell bangle *Idem*  
 394-400 (9038-44) —Fragments of black and red pottery, one with traces of gilt From Kundinpur, District Amaravati, C P *Idem*  
 401 (9045) —Mother of pearl *Idem*  
 402. (9046) —Piece of shell *Idem*  
 403 (9047) —Piece of shell bangle *Idem*  
 404-405 (9082-83) —Beads of different colour and stone. From Chunnar, District Murshidabad.  
*Idem*

- 406-407 (8982-83)—One porcelain bowl and two fragments From Kameng in the west of Manipur Valley From W Y Singh, Esq  
 408 (8984)—Terra-cotta smoking pipes *Idem*  
 409-420 (8985-92, 8995-96, 8998-99)—Fragments of terra-cotta vessels. *Idem.*  
 421-422 (8993-94)—Narrow-mouthed terra-cotta vessels *Idem*  
 423 (8997)—Mouth of terra-cotta pot with mat impressions *Idem*  
 421-126 (9000-02)—Metal rings *Idem*  
 427-430 (9003-06)—Miscellaneous objects *Idem*  
 431 (9084)—Copper-plate of Sam 128 (447-48 A D) published in *Ep Ind*, Vol XXI, p 78 From Baigram, District Bogra From the Gauda Research Society, Howrah  
 432 (9085)—Fragment of a copper-plate *Idem*  
 433-36 (8604-07)—Sandstone cannon balls From Gauhati, Assam. From the Archaeological Survey, Eastern Circle  
 137 (9007)—Enamelled brick  $4\frac{1}{2}'' \times 3\frac{1}{4}'' \times 1\frac{1}{2}''$  From Malda *Idem*  
 438-47 (8608-17)—Terra-cotta and clay tablets with figures of the Buddha and seal impressions From various caves of Siam From the Director General of Archaeology in India.  
 448-480 (9048-80)—Kangra paintings depicting the exploits of Krishna *Idem*

*Received in Exchange.*

- 481 (8670)—Stone image of Māyādevī depicting the birth scene of the Buddha 1' 3" × 9½" From Nalanda, District Patna

**LIST OF ACQUISITIONS BY THE DELHI FORT MUSEUM.**

*Acquired during 1931-32.*

- 1 *Farmān* of Maryam Zamānī, mother of the Emperor Jahāngir. On loan from the Director General of Archaeology
- 2 Painting representing the Begam Samrī Presented by Sir John Thompson, K O S I, etc

*Acquired during 1932-33.*

- 1 A *sūsnī* (5' 4" × 3') with floral decorations in silk embroidery and with a silk fringe.
- 2 A manuscript of the *Shāhnāma* by Firdūsi, probably of the 16th century, with twenty text-illustrations
- 3 *Handbook for Delhi*, by Frederick Cooper
- 4 A painting representing Bāz Bahādur
- 5 A painting representing the Imām Muhammad Baqar
- 6 A *farmān* of the Emperor Akbar, dated 970 A H
- No. 1 to 6 on loan from the Director General of Archaeology
- 7 An album of papers relating to the Indian Mutiny of 1857 with a note by Sir Malcolm Hailey.

*Acquired during 1933-34*

- 1 Specimen of calligraphy by Zumurrud Raqam
- 2 Picture of Shaikh Salem Chishtī with three personages.
- 3 Painting representing 'Abdu-l-Qādir Gilānī
- 4 Painting showing Sarmad listening to music
- 5 Painting showing 'Abdu-r-Rahīm Khān, and Krishna
- No. 1 to 5 on loan from the Director General of Archaeology
- 6 An old cotton shirt with verses from the Qurān written on it. Presented by the High Commissioner for India, London.

**LIST OF COINS ACQUIRED BY THE INDIAN MUSEUM, CALCUTTA,  
DURING 1930-34.**

*Non-Muhammadan Coins.*

Type of Coin, or Dynasty	A	R	₹	Bil	Elect	TOTAL
unob-marked	.	88	1			91
orth Indian cast	.		14			14
reek	..	1	..			1
oman	.		2			2
ido Parthian	.	2	3			5
uhāna	.	7	1	124		132
estern Satraps	.		26	42		68
apta	.	1	7			8
miscellaneous medieval coins of Northern India	.	3	16	31		48
uth Indian fanams and pagodas	.	25				25
ayanagars	.	5				5
asamee	.	3	10			13
ashmiri	.			3	13	16
ysore	.			6		6
miscellaneous and unidentified	.	3	3	20	2	37

*Muhammadan Coins.*

Name of Dynasty.	A	R	₹	Bil	Elect.	TOTAL
asnavi	.	2				2
itans of Delhi	.	6	9	3	8	26
ajpur	.	1		4	..	5
15 Shāhi (Golkonda)	.			18	..	18
itans of Bengal	.		8	1		9
ughal	.	3	120	17		146
ahor State	.		7			7
ore State	.		1			1
hatarpur	.		2			2
unpur	.			1		1
yderebad	.		3			3
mmu	.		1			1
rkiah	.	2				2
miscellaneous	.			77	1	78

**LIST OF COINS ACQUIRED BY THE DELHI FORT MUSEUM  
DURING 1930-34.**

Type of Coin, or Dynasty	A	R	₹	Bil	Elect	TOTAL
asnavi	.	2	3	..	1	5
itans of Delhi	.	2	22	1		27
ngs of Oudh	.	5				5
15 Shāhi (Golkonda)	.		2	..		2
isapur	.		2			2
itans of Bengal	.		3			3
ughal	.		247	37		284
opal State	.	..	1	..	..	1
ahor State	.		11			11
yderebad State	.	..	2			2
ndu Coins	.	1	2	17	..	20
miscellaneous and unidentified	.		6	72		78



## GLOSSARY OF TECHNICAL TERMS

employed in this publication.

NOTE.—The present list is far from being exhaustive or authoritative. It is a first attempt to fixing the meaning of certain current terms for the benefit of foreign readers. Sanskrit classical terms like *stūpa*, have not usually been included. It is the intention of this Department to augment and improve this Glossary in further issues of the *Reports*.

ABBREVIATIONS.—S Sanskrit origin, I Iranian origin, A Arabic origin

- S **bañri**: gravel  
 S **bā'oll**: large masonry well, generally with steps leading down to the water, and chambers in the surrounding wall  
 S **bārādārī, bārah-dārī, bārah-dvarī**: 'having twelve doors', a pavilion, an open summer-house  
 S **baṛgā**: a piece of squared timber, beam, joist  
 S **bhūfā**: ruins, mound  
 S **bighā**: a land-measure, equal to about 0.33 acre (English), or 13.38 (metric) acre  
 S **burjī**: small tower, turret, bastion, breakwater  
 S **chabūtrā**: a platform, a terrace.  
 S **chaklā**: a round and broad stone or log of wood for rolling out *chapatis* (i.e., the Indian pancake-shaped unleavened bread) a rolling pin.  
 S **chaitya**: any Buddhist or Jaina religious shrine, or sacred monument, including a Sacred Tree, a reliquary, a temple  
 S **chaukhaṣ, chaukhath**: the frame of a door, frame in general  
 ? **chhajjā**: the eaves of a house, verandah, portico  
 S **chhatrī**: a small, ornamental pavilion  
 S **chūlhā**: a fire-place, a hearth, often sunk into the ground or made of clay or brick  
 S **chūnā**: (*vulgo*, chunam), lime, slaked lime, plaster  
 I **dālān**: a hall, a compartment, a cloister  
 I **dargāh**: a tomb dedicated to a Muslim saint, a shrine, mosque.  
 † **dāsā**: a wall-plate, a broad and long stone to cover the wall, or bracket to support the thatch roof, a stone slab.  
 S **deul**: Bengālī word for Hindī *devāl* (S *devālaya*) a shrine, a temple with an image  
 S **gharā**: see p. 74 of this *Report*, foot-note 1  
 S **ghāt**: flight of steps leading to a water, bathing-place, embankment  
 I **gul-dasta**: 'a handful of flowers' a small decorative turret projecting above the roof, often crowned by a stone vase with flowers (hence the name)  
 I **gumbad, gumbaz**: dome, vault  
 A **hammām**: a bath-house, a hot ('Turkish') bath  
 S **handī, hāndī**: an earthenware pot for cooking or boiling, usually with a large mouth and bulging-out body  
 A **'id-gāh**: an open space used on festivals by Muslims for their prayers  
 I **jāgir**: a fief, a freehold land the (written) grant for such  
 S **jālī**: tracery, trelliswork, perforated stone or wood used for windows and doors  
 S **kacchā**: unbaked (bricks or mud), hence, inferior quality, bad. A *kacchā* road unmetalled country road. Opposite *pakhā*  
 S **kalasa**: a vase with a narrow neck and swelling body an urn  
 I **kangura**: balustrade, parapet wall battlement  
 ? **kanjūr**: coarse limestone (calcareous tufa) in the Rawalpindi District  
 S **kanṅar**: coarse limestone  
 A **khādim**: a servant, especially one in charge of a mosque or Muslim shrine  
 A **khānā-gāh, vulgo khānaqāh, khānaqah**: a convent, monastery

- A **khāṭib**, *vulgo khāṭib*: a public reciter of the **khutba** (the prayers and sermon) a preacher.
- I **kuza**: an earthenware waterbottle with a long, narrow neck. a gugglet
- S **lakhauri bricks**: small-sized bricks commonly used in the Muham-madan period.
- S **loṭā**: a small, almost globular pot, mostly of brass or metal.
- A **maḥal** (better **maḥall**): mansion, hall, residence, palace
- S **mahant**: head of a religious order: an abbot, a prior.
- A **maktab**, or **maktab-khāna**: a writing-school, a school-house.
- A-I **mansab-dār**: official of rank, superior officer
- A **manzar**: a look-out tower.
- S **melā**: a fair on a festival day
- A **mubrāb**: place (of honour) for the priest to pray in a mosque, *i.e.*, the niche showing the direction towards Mecca
- S **muram**, **moram**, **murum**: gravel, mostly made of crushed stones.
- mutakkā**, wrong, see instead *s. v.* **muttakā**.
- A **mutawallī**: superintendent or treasurer of a mosque, *etc.*
- A **muttakā**: a prop, a post or pillar, especially in a railing
- I **nashīman**, **nishīman**: seat, residence, mansion.
- S **pakki**, *vulgo pucca*: "baked," *i.e.*, well-prepared, good, fine, finish-  
ed, a **pakki** brick. a burnt brick; a **pakki** house: a house made of burnt bricks, a **pakki** road a metalled road Opposite **kacchā**
- S **parnālā**, **prapāl**: channel for water, drain, gutter.
- I **pušta**: prop, support; buttress
- I **raṅga**: a mausoleum, a pleasance.
- S **sajjī**: natron, impure carbonate of soda, used in India instead of soap
- S **sāl**: the **sāl**-tree and its wood (*shorea robusta*).
- I **sang-i abri**: "cloudy stone", but probably a corruption of **sang-i aburi**, the village of Abur in the Jessalmere State produces a very fine, yellow fossiliferous marble sometimes known as 'Abur stone'.
- S **śīsam**, also **śiso**, **śisoṇ**: the tree *dalbergia sisu* and its wood
- I **surkhi**: brick-dust, pounded brick, used in mortar mixtures.
- I **sūnī**, **sozani**: quilting, quilted linen, quilted carpet
- I **tah-khāna**: a subterranean room, cellar
- S **vāhana**: a vehicle or mount of a god in Hindu iconography.
- I **zanāna**: women's apartments, harem. As an adjective anything relating or belonging to women female, feminine.
- A-I **zila'dār**, *vulgo ziledār*: superintending and/or revenue officer of a **zila**, *i.e.*, a small district.

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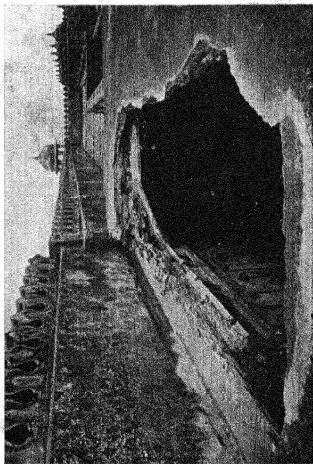
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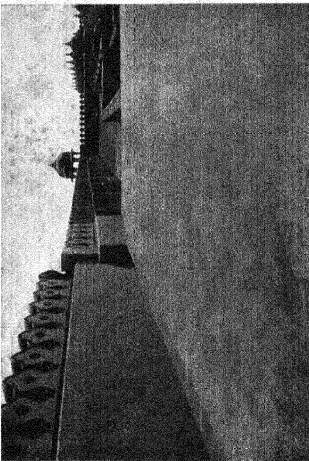
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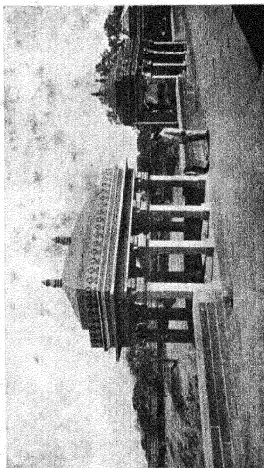
CONSERVATION: NORTHERN, CIRCLE.



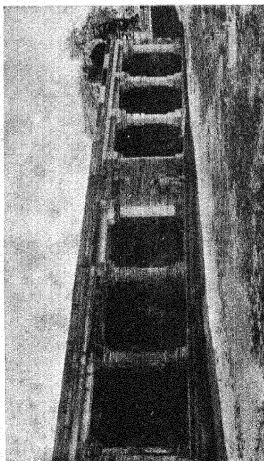
(a) Fathpur Sikri : The Zamaa Ranza, showing collapsed Roof.



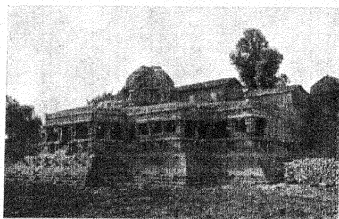
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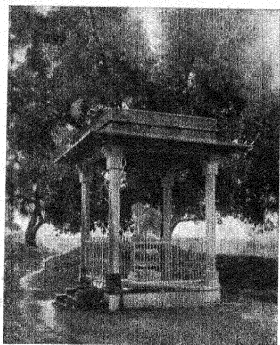
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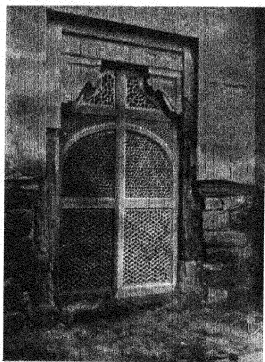
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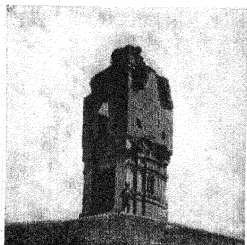
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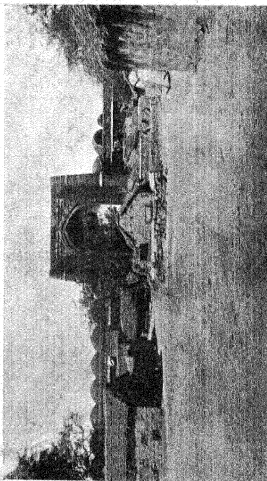


(d) Pattan Munara: after Conservation, from S.W.

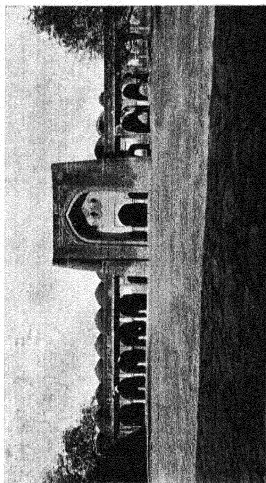


(e) Khariar: Akbar's Tomb from N.E. showing collapsed Frontage.

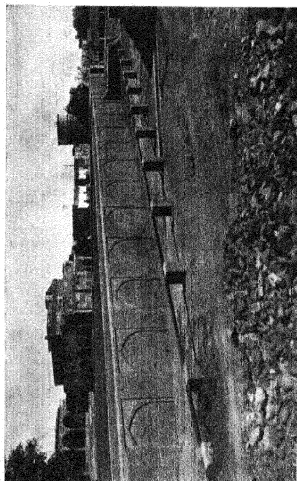
CONSERVATION: NORTHERN AND FRONTIER CIRCLES.



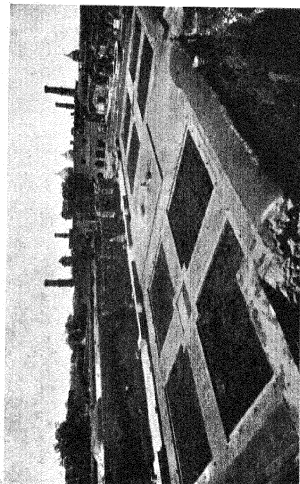
(6) Delhi : Begampur Masjid, before Conservation. Front View.



(6) Delhi : Begampur Masjid, after Conservation. Front View.



(6) Lahore Fort : Eastern retaining Wall of the Iwam-i An Forecourt. From S.E.

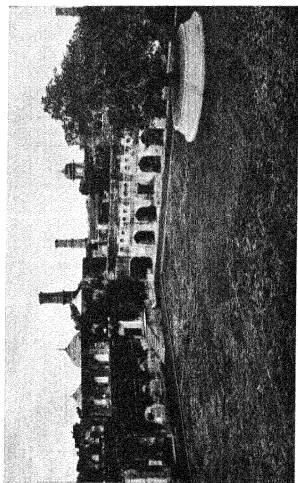


(6) Lahore Fort : Khifa'at Khana Courtyard after Conservation. From N.E.

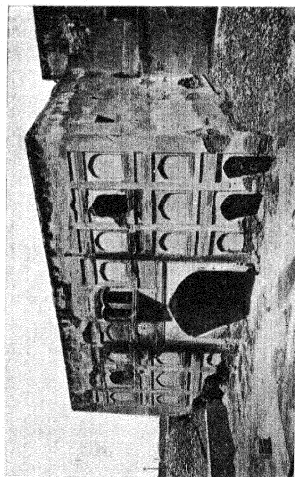
CONSERVATION: FRONTIER CIRCLE.



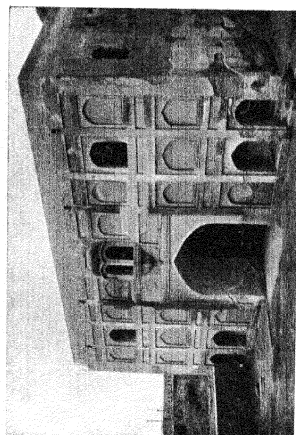
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(7) Lahore Fort : Courtyard East of Mosque, after Conservation.



(8) Lahore Fort : Masti Gate, inside Fagale, from S.W., before Conservation.

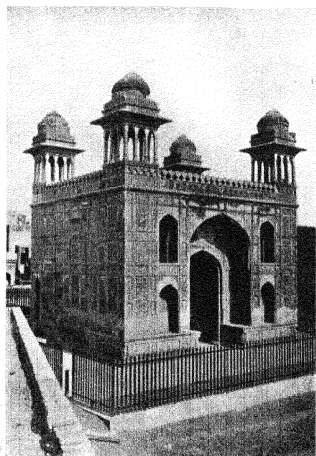


(9) Lahore Fort : Masti Gate, inside Fagale, from S.W., after Conservation.

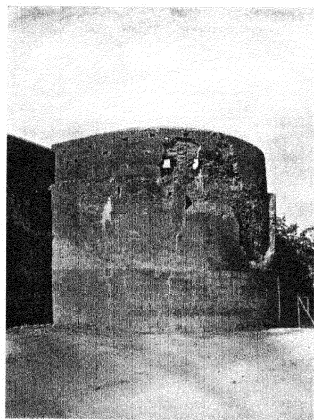
CONSERVATION: FRONTIER AND WESTERN CIRCLES.



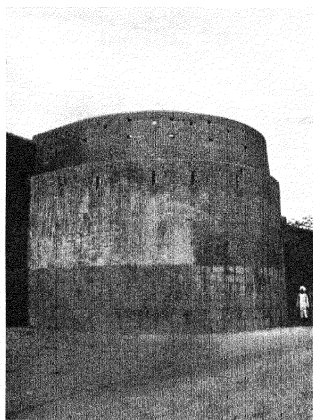
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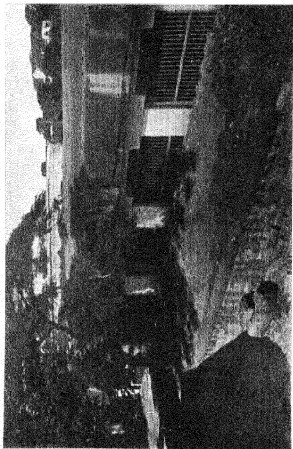


(c) Poona : Shanwar Wada, South Bastion from S.W., before Conservation.

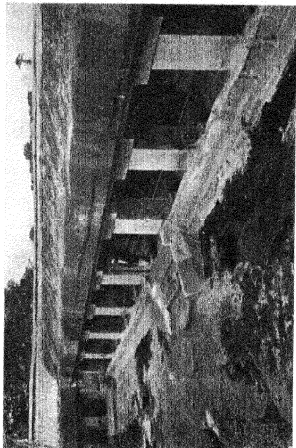


(d) Poona : Shanwar Wada, South Bastion from S.W., after Conservation.

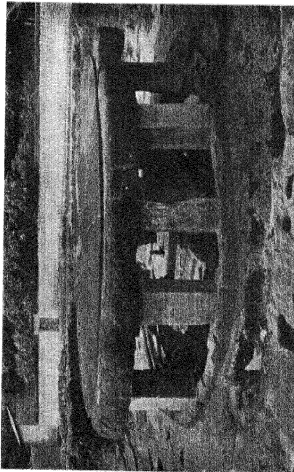
CONSERVATION: WESTERN CIRCLE.



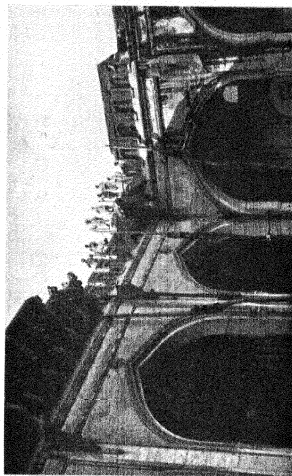
(a) Bhamburda, near Poona : Patalgavara Caves, before Conservation, from N. E.



(b) Bhamburda, near Poona : Patalgavara Caves, after Conservation, from N. E.

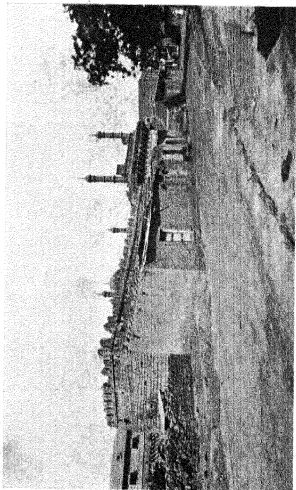


(c) Bhamburda : Patalgavara Caves, Rock-cut Pylon in open Court, after Conservation, from S. W.

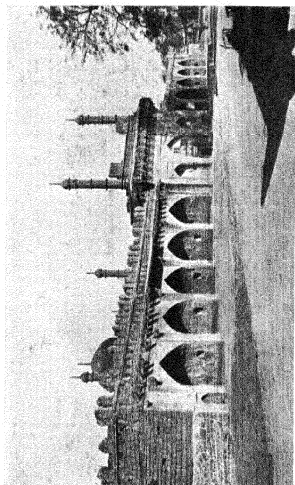


(d) Bijapur : Jamī Masjid, showing Restoration of N. E. Cornise in Progress.

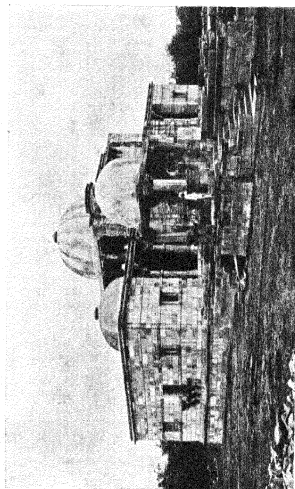
CONSERVATION: WESTERN CIRCLE.



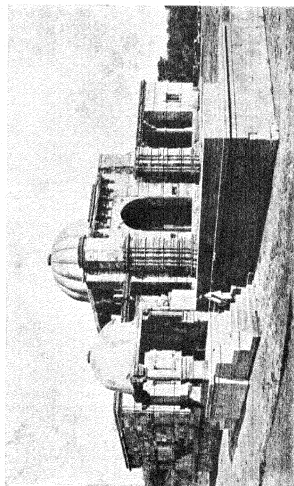
65) Bijapur: Bukhari Masjid, before Conservation, Front View.



66) Bijapur: Bukhari Masjid, after Conservation, Front View.

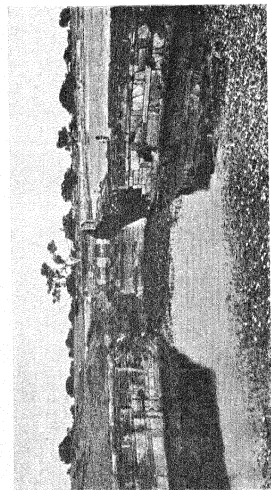


67) Champanur: Lila Gumbaz, from S. E., showing Steps and Platform, before Conservation.

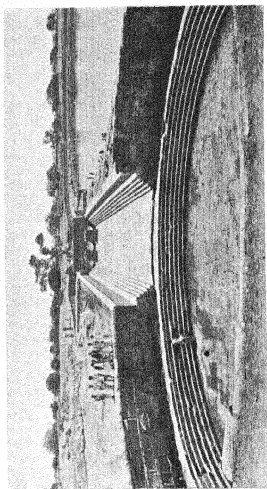


68) Champanur: Lila Gumbaz, from S. E., showing Steps and Platform, after Conservation.

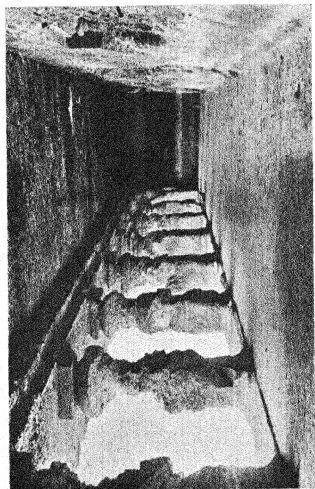
CONSERVATION: WESTERN CIRCLE.



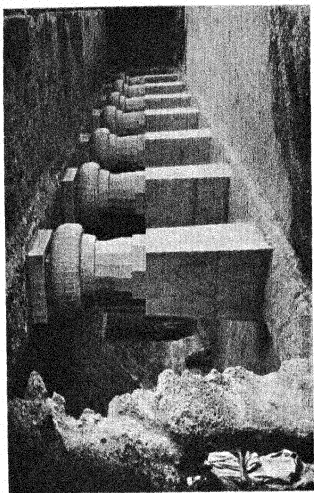
(a) Dhoolia: Malav Tank, showing Inlet and Sifting Well, before Conservation, from W.



(b) Dhoolia: Malav Tank, showing Inlet and Sifting Well, during Conservation, from W.

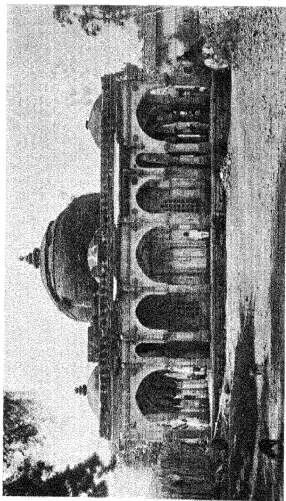


(c) Bombay Suburban District: Jogeswarf Cross, showing South Venaulah from N.E., before Conservation of Pillars.

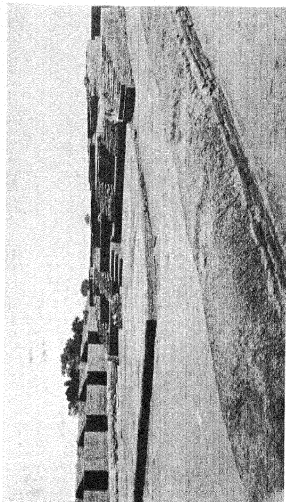


(d) Bombay Suburban District: Jogeswarf Cross, showing restored Pillars in South Venaulah, from S.W.

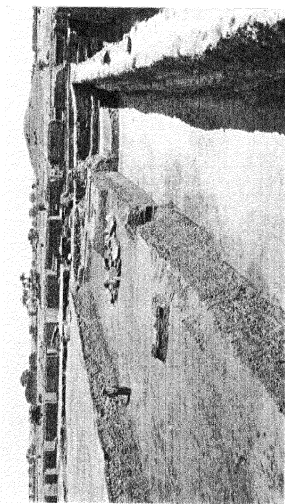
CONSERVATION: WESTERN AND CENTRAL CIRCLES.



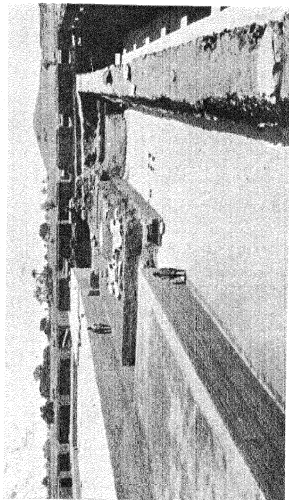
(6) Strata: Tomb of Khwaja Sifar-Silmani after Conservation. From S.



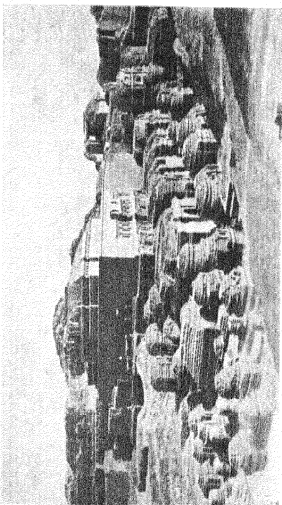
(6) Nilahdi: Monastery No. 8; Shrine in Courtyard and Cells on N., after Conservation. From S.W.



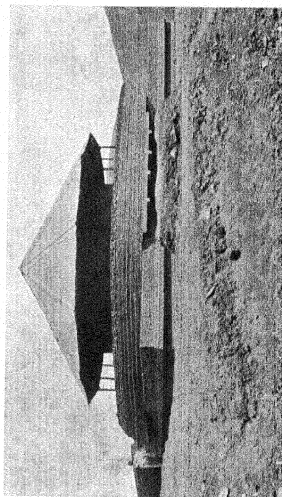
(6) Nilahdi: Monastery No. 7; Courtyard from S.W., showing three-different Levels before Conservation.



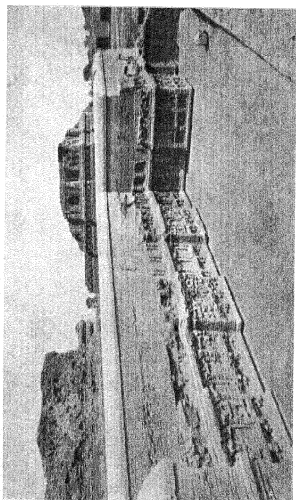
(6) Nilahdi: Monastery No. 7; Courtyard from S.W., showing three-different Levels after Conservation.



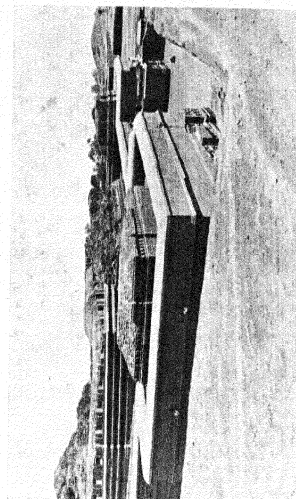
(6) Nilandā: Chalīya Site No. 12; Votive Stūpas and Main Chalīya from S. E., after Conservation.



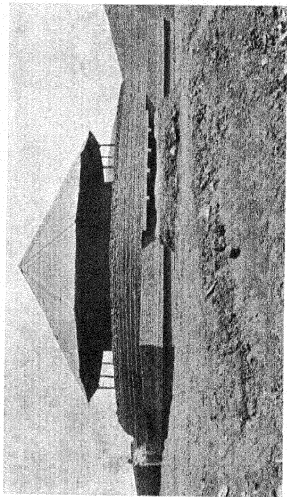
(7) Bagīr: Manīyār Mathā from S. W., after partial Conservation.



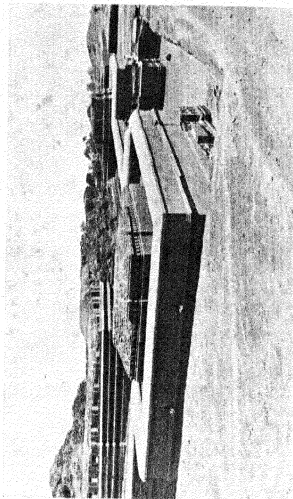
(8) Nilandā: Chalīya Site No. 12; E. Half of S. E. Wall, showing Earlier and Later Constructions, after Conservation. From S. W.



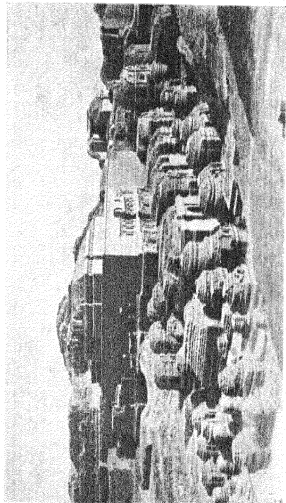
(9) Nilandā: Chalīya Site No. 12; S. W. Corner View, after Conservation. From S. W.



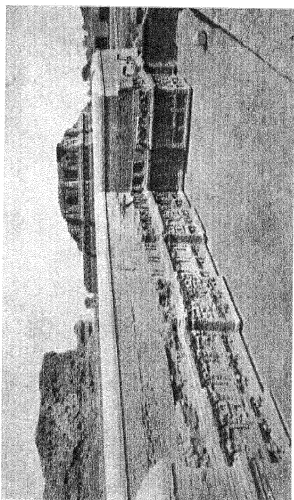
(b) Bagfir: Mankyar Mathia from S.W., after partial Conservation.



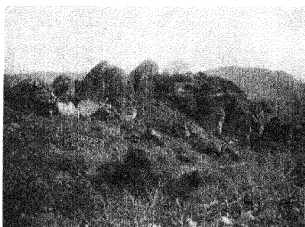
(b) Milnada: Chalvya Site No. 12; S.W. Corner View, after Conservation. From S.W.



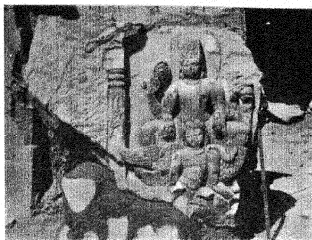
(a) Milnada: Chalvya Site No. 12; Vairo Stelvas and Main Chalvya from S.E., after Conservation.



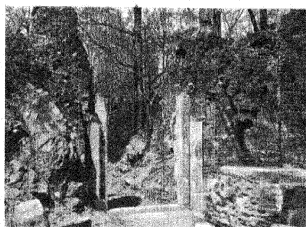
(a) Milnada: Chalvya Site No. 12; E. Half of S. Facade showing Eritler and Later Construction, after Conservation. From S.W.



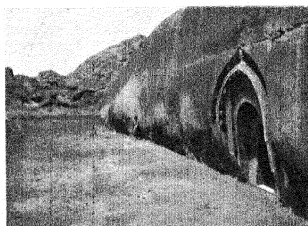
(a) Rajgir : Caves on the N. Side of the *Ājgirhata* Hill, from N.E.



(b) Rajgir : Image of Vishnu on Garuda (6th-7th Century), originally over Entrance of newly discovered Cave (Plate XI, d).



(c) Palamu : New Fort, showing Sanskrit and Persian Inscriptions on ruined Gateway, after Clearance.



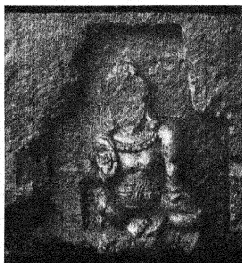
(d) Gaya, Barabar Hill: Lomas Rishi Cave, after partial Conservation, from S.E.



Gaya, Barabar Hill : Lomas Rishi Cave, Front View.

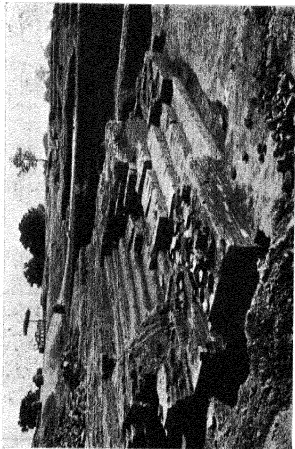


(f) Paharpur : Part of Pillar showing two Periods of

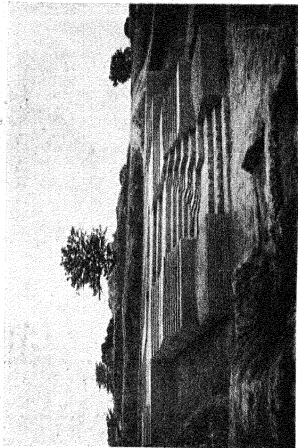


(g) Paharpur : Defaced Kubera on Reverse of another Sculpture in

CONSERVATION: EASTERN CIRCLE.



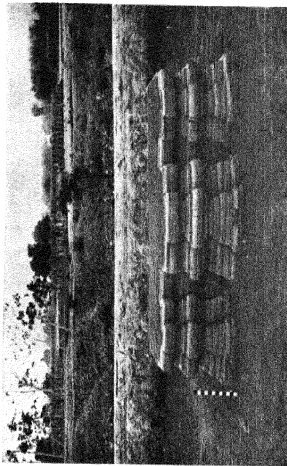
(c) Paharpur : Staircase to Eastern Row of Monastic Cells, before Conservation.



(b) Paharpur : Staircase to Eastern Row of Monastic Cells, after Conservation, Showing two Perizals of Construction.

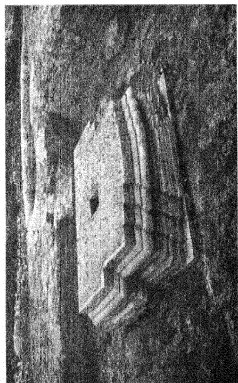


(e) Paharpur : Five Votive Stupas in S. Courtyard, after Conservation.



(d) Paharpur : Ornamental Polostal in Room No. 75, after Conservation.

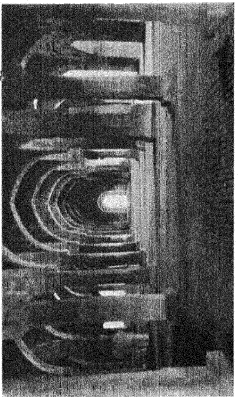
CONSERVATION: EASTERN CIRCLE.



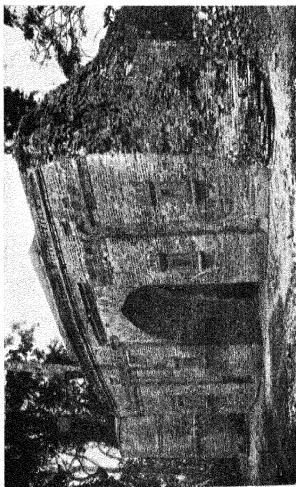
(6) Pokuarpur : Ornamental Pedestal in Monastery Room No. 88, after Conservation.



(7) The Sundaibous : View of Jatar Deul, after Conservation.



(8) Ragerhat : Sixth Gumbaz Masjid, Interior, showing new Flooring.

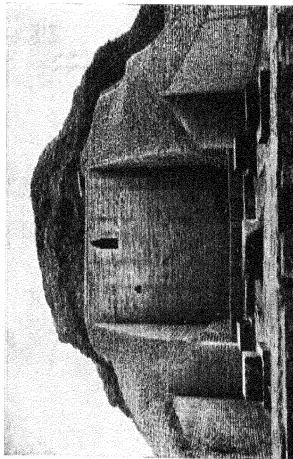


(9) Dimapur, Assam : Gateway leading to Kachhar Enclosure, after Conservation.



(10) Dimapur : Rows of "Chesment" inside Kachhar Compound.

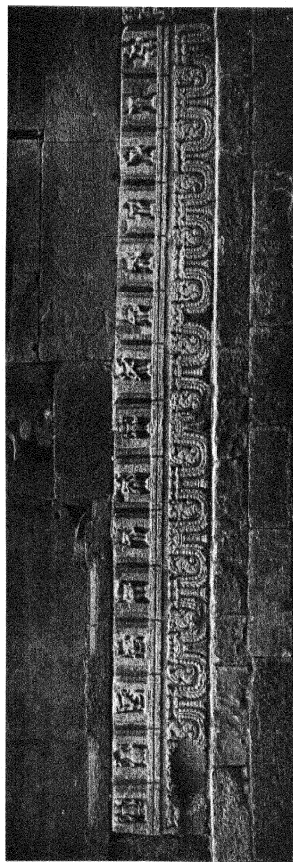
CONSERVATION: EASTERN CIRCLE.



(a) Palharpar : Main Temple, Northern Nagphota after Conservation.

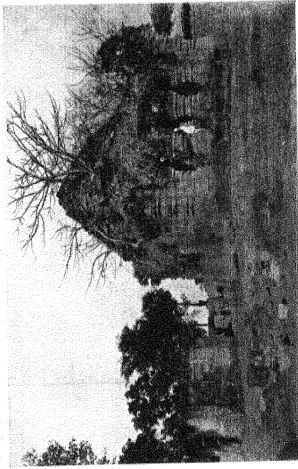


(b) Tribeni : Carved Plinthstones of Hindu Shrine utilized in Tomb of Zafar Khan Ghazi.

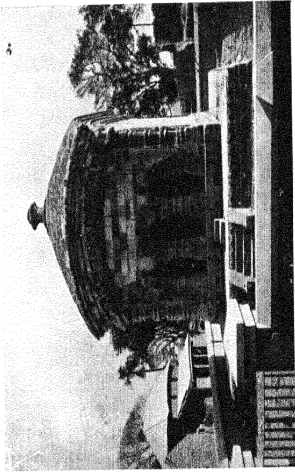


(c) Tribeni : Carved Stone Frieze, representing Ten Avasthas of Vishnu, found in Zafar Khan Ghazi's Tomb.

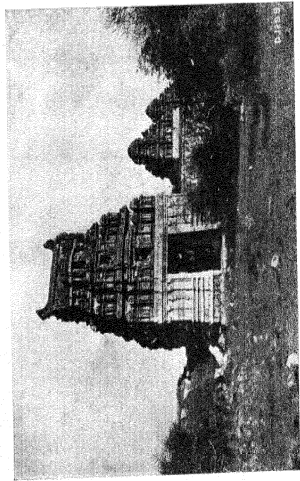
CONSERVATION: EASTERN AND SOUTHERN CIRCLES.



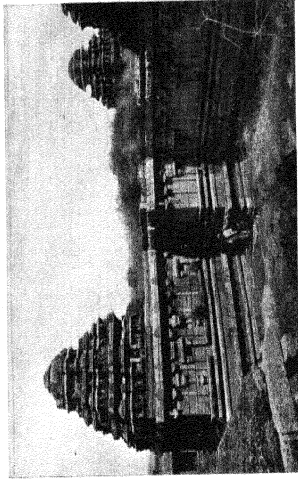
(a) Garul, Bardwan : Stone Temple, before Conservation.



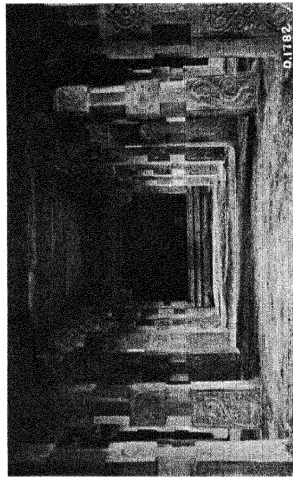
(b) Garul, Bardwan : Stone Temple, after Conservation.



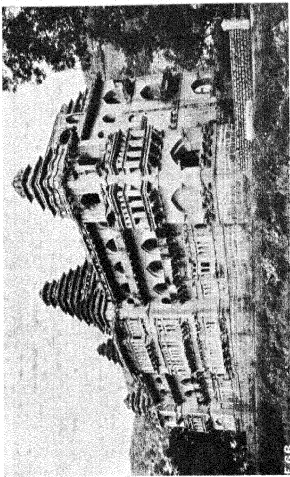
(c) Timmalapuram : Siva Temple, Main Gateway.



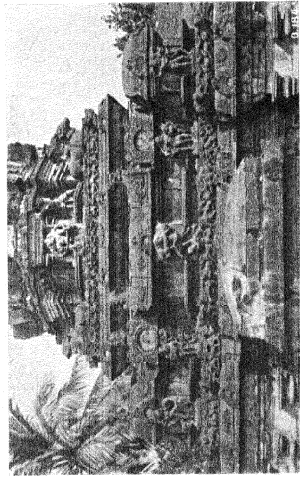
(d) Timmalapuram : Siva Temple, showing three *vimanas*.



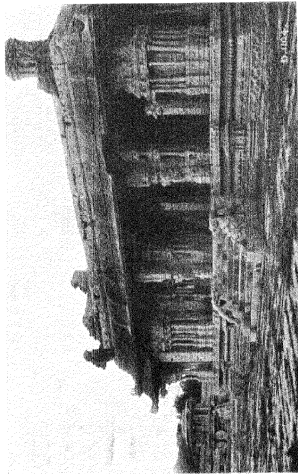
(6) Gingee: Venkateswara Temple, Interior View of *mandapas*.



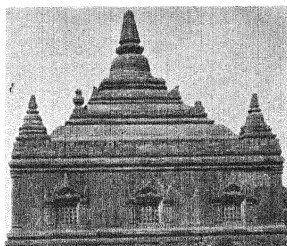
(7) Chandragiri: The Raja Mahal, after Conservation, from N. E.



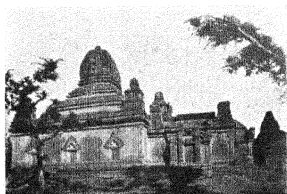
(8) Tiruvalluram: Vallisvara Temple, Sculptures on S. Side of *ambalam*.



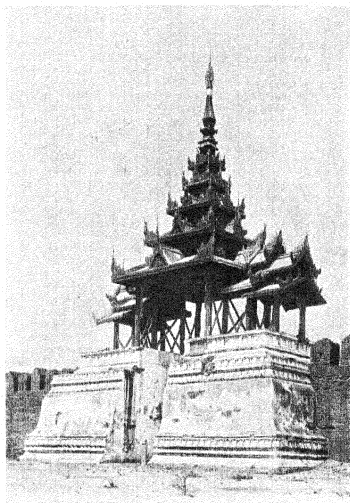
(9) Hampi: Vittala Temple, showing S. Entrance *mandapa*.



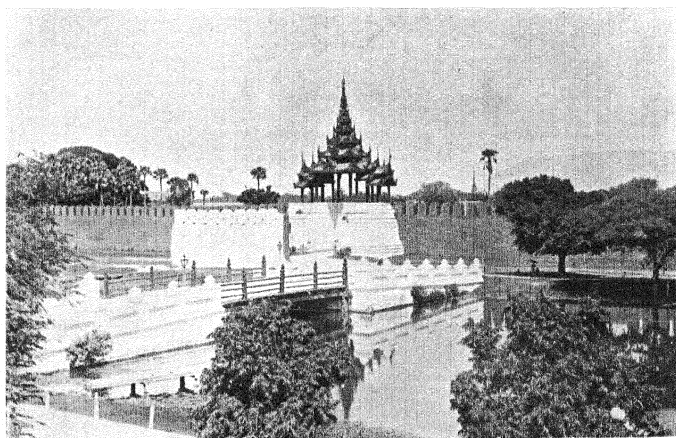
(a) Myingagan: Abeyadana Temple, after Repairs.



(b) Myingagan: The Kubyankkyi Temple, General View.



(c) Mandalay: Fort Dufferin, pagoda No. 39, after Repairs.



(d) Mandalay: Fort Dufferin, Āpavi Gate, showing position of pagoda.

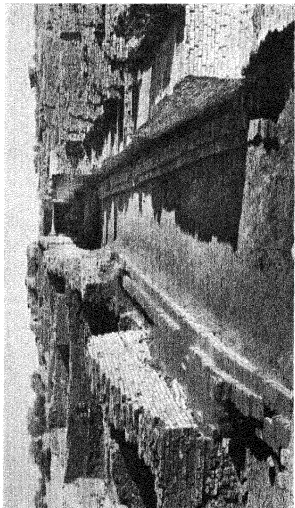
EXCAVATIONS: MOHENJO-DARO.



MOHENJO-DARO  
DK AREA. (C SECTION)  
(Continued from p. 105)  
PLAN  
LATE PERIOD (1400-1300 B.C.)

Plan of DK Area, C, Section, Northern Portion, excavated during 1924-25.

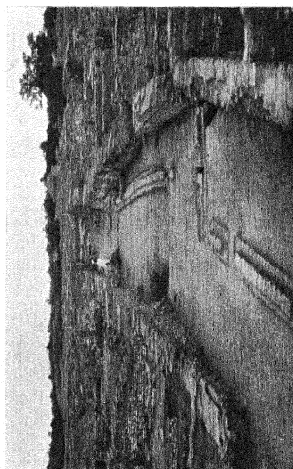
EXCAVATIONS: MOHENJODARO.



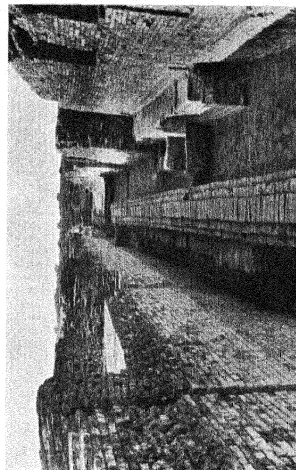
(a) West Street, showing Late I (a) and Late II Period Drainage System. Looking N.



(b) West Street: Drains and Feeders of Late I (b) Date. Looking S.

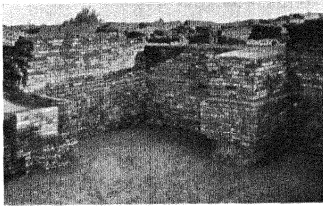


(c) Central Street, excavated down to Late I (c) Level. Looking E.

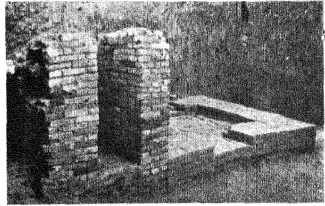


(d) West Street, cleared down to Late II Period. Looking S.

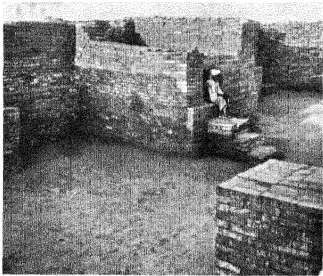
EXCAVATIONS: MOHENJO-DARO.



(a) Temple-like Building in Central Street. N.W. Corner



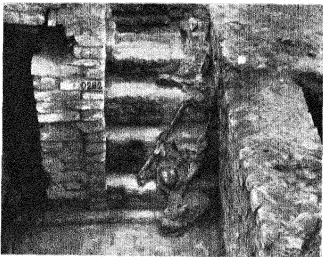
(b) Dk Area, G. Section, S. Portion: Early Structures at a depth of—33 ft.



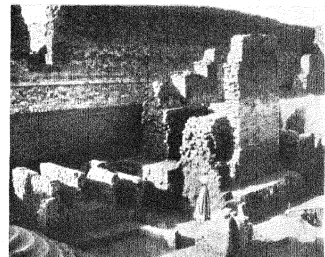
(c) Temple (?) in Central Street, showing supposed Shrine.



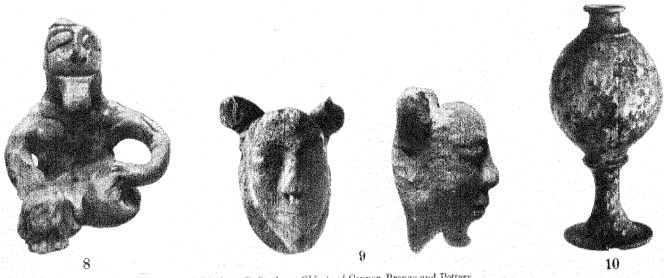
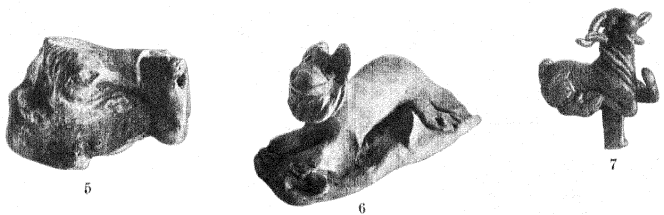
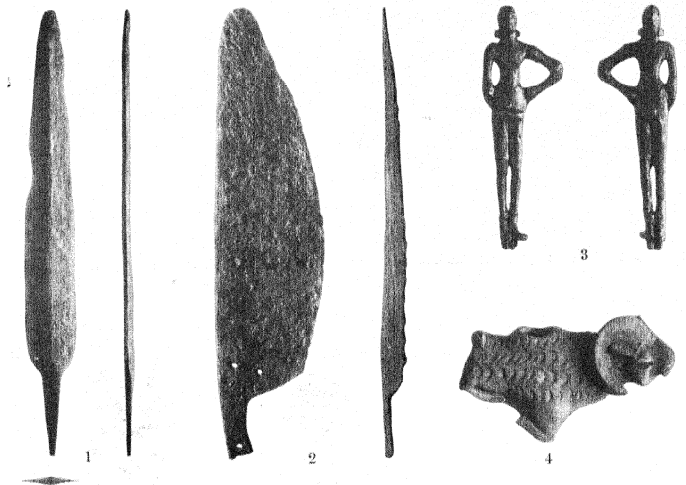
(d) Dk Area, G. Section, S. Portion: Early Period Structures and Drains.



(e) Dk Area, G. Section, N. Portion: Block 8, Room 42: Skeletal Remains.



(f) Dk Area, G. Section, S. Portion: Remains of Buildings of Early Period.



Dk Area, G. Section: Objects of Copper, Bronze and Pottery.

EXCAVATIONS: MOHENJO-DARO.



1



2



3



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12



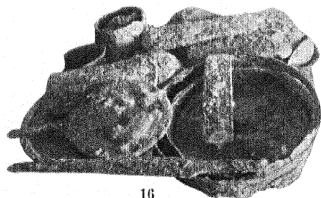
13



14



15



16

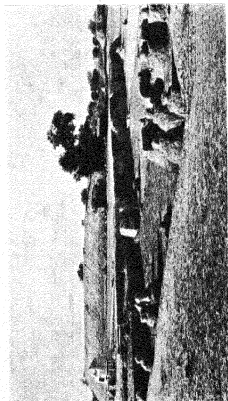


17

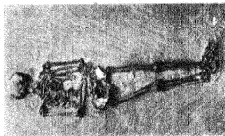


18

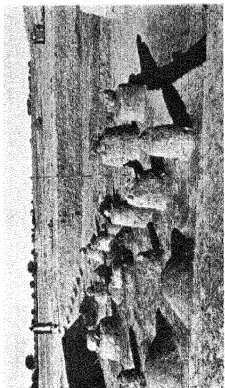
EXCAVATIONS: HARAPPA.



(a) Cemetery: Extension of E. Trench; showing Pot-burials of Stratum I, from N. E.



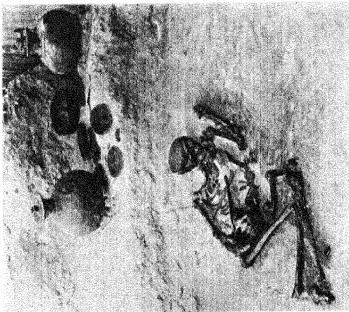
(b) Burial No. H. 710.



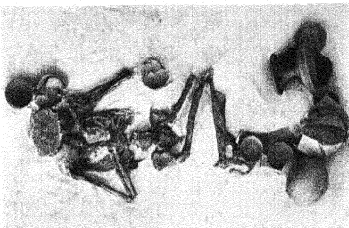
(c) Cemetery: Extension of W. Trench; showing Pot-burials of Stratum I, from E.



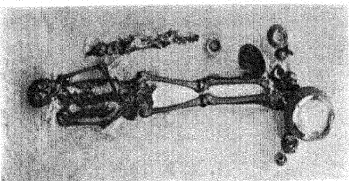
(d) Burial No. H. 665.



(e) Burial No. H. 292, with Fragmentary Pottery near Head of Skeleton.

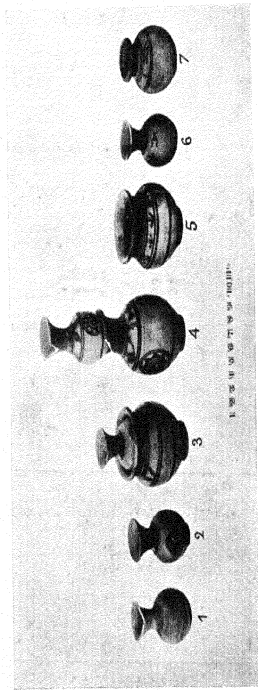


(f) Burial No. H. 035.

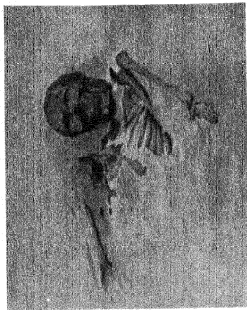


(g) Burial No. H. 008; with Skeleton of a Goat or Sheep on Left of Man.

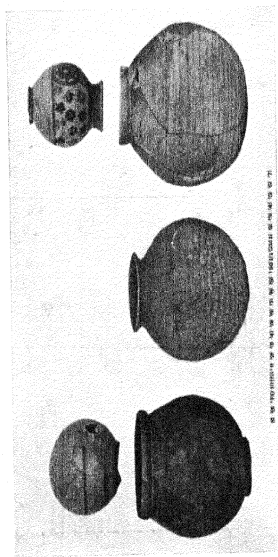
EXCAVATIONS: HARAPPA.



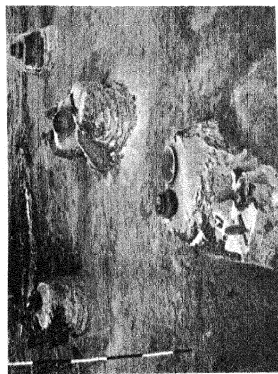
(a) Cemetery: Types of Painted Funeral Pottery of Stratum II.



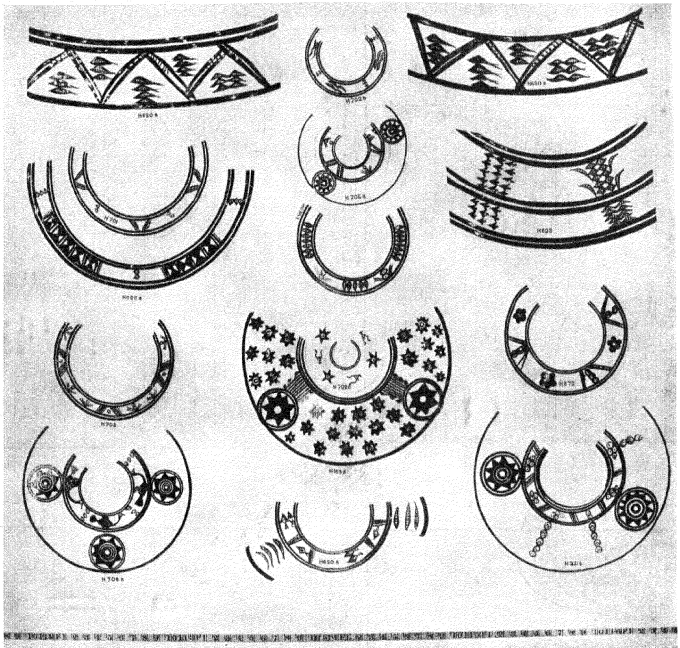
(b) Burial No. H009.



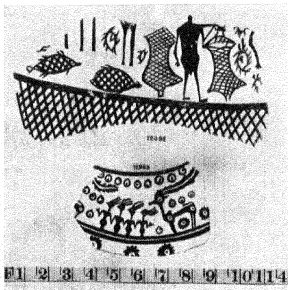
(c) Cemetery: Types of Funeral Pottery which contained Bubbles in Embryonic Position.



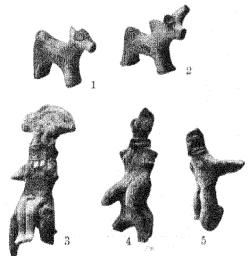
(d) Cemetery: Extension of W. French; Showing a few Fractional Burials of Stratum II; from S. \*\*



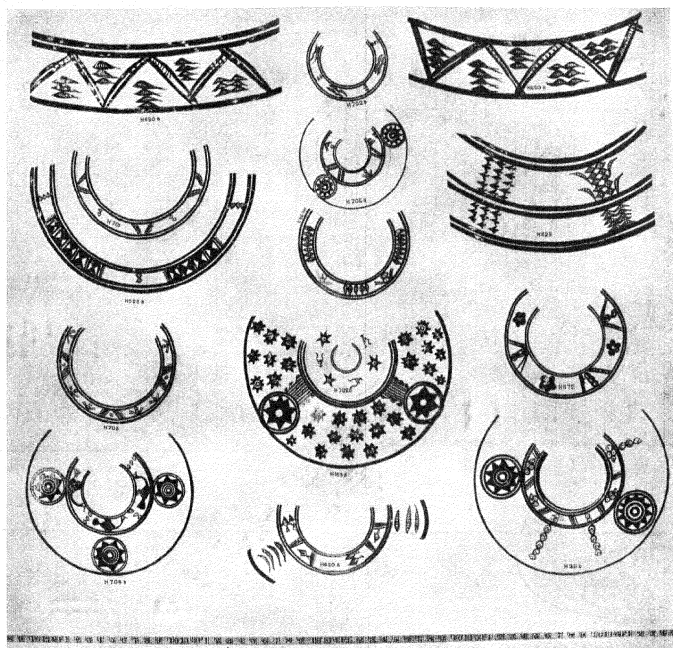
(a) Copies of Painting on Funeral Pottery unearthen during R30-31.



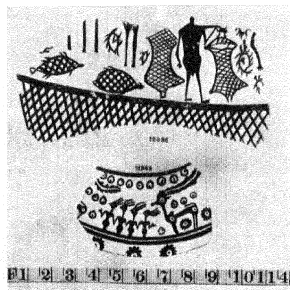
(b) Copies of Painting on two Potsherds (not Funerel).



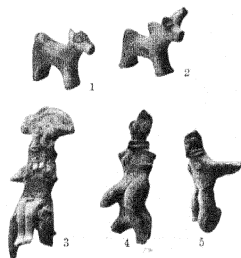
(c) Burnt Clay Figurines.



(a) Copies of Painting on Funeral Pottery unearthed during 1930-31.



(b) Copies of Painting on two Potsherds (not Funeral).

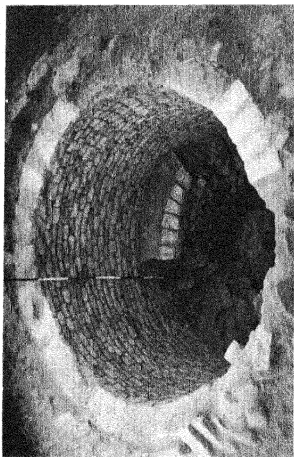


(c) Burnt Clay Figurines.

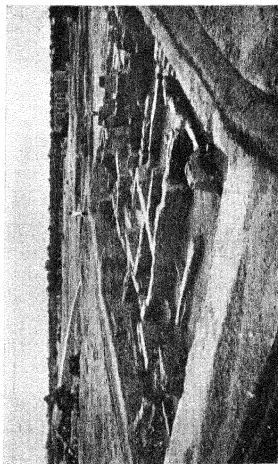
EXCAVATIONS: HARAPPA.



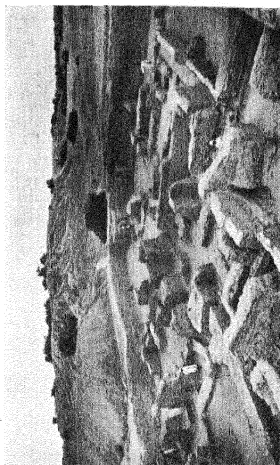
(a) Large Trench Cut during 1926-31. In S. Slope of Mound A—B; showing Mound D and the Cemetery in the Background; from N.



(b) Trench in S. Slope of Mound A—B. Well with double Ring.

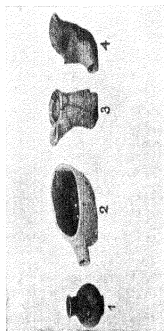


(c) Mound D, Trench I, from N. W.; showing Lazoid Structures in the Foreground.

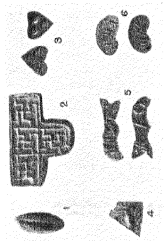


(d) Mound F, Trench IV, from N.W.; showing 'Workmen's Quarters'.

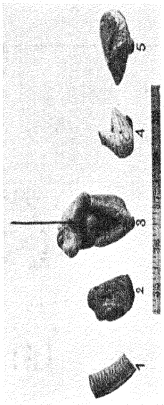
EXCAVATIONS: HARAPPA.



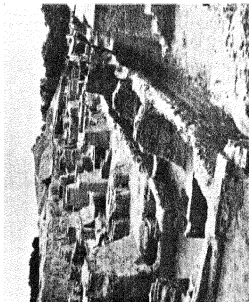
(6) Terracotta Vase and spouted Objects.



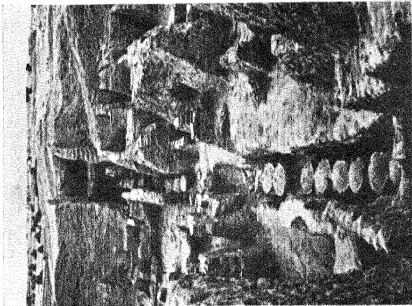
(7) Seals and Sealings in Faience and Stone.



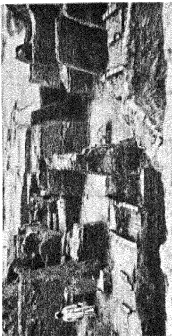
(9) Animal Figures in Burnt Clay, Shell, Stone and Faience.



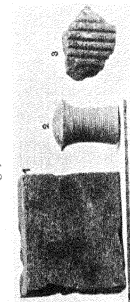
(6) Mound F, Trench VI; showing Wall along its E. Edge; from S.E.



(7) Trench in S. Slope of Mound A-B; Row of Earthen Jars; from N.



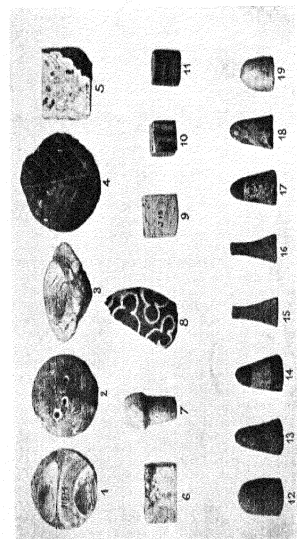
(9) Trench in S. Slope of Mound A-B; Rectangularly divided floor near double-ringed Well; from N.



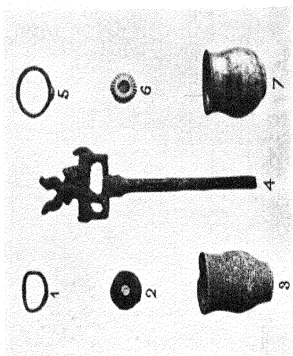
(6) Block of *ampyri-abe*, Stone Hoops and a ribbed Piece.



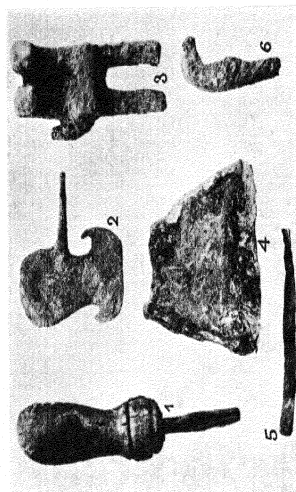
(8) Fragment of 'Fence' with closed Edges, and of Perforated Terracotta Slab.



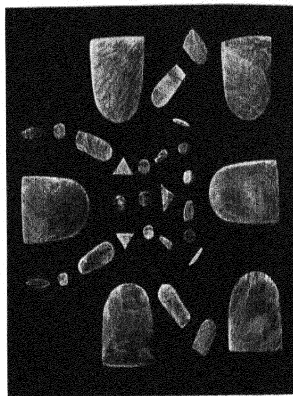
6) Burnt Clay and Stone Objects.



8) Copper, Gold, Silver and Faience Objects.



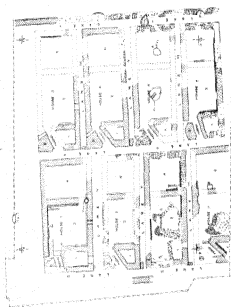
9) Copper Implements, one with an Alabaster Handle (No. 1).



10) Pieces of Shell, probably for Inlay-work, found in Jar No. 2514.

**HARAPPA**  
MOUND F  
WORKMEN'S QUARTERS

Scale  
1:1000



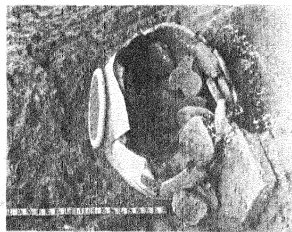
(6) Plan of Workmen's Quarters in Trench IV as excavated in 1931-32.



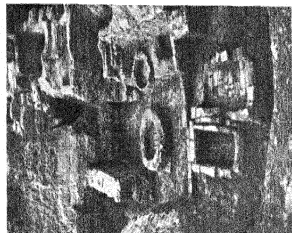
(8) Mound F, Trench IV: 'Workmen's Quarters', from S.W.



(9) Workmen's Quarters: showing solid Corner Structures, Earthen, Rectangular Rooms and narrow Lanes.



(4) Mound F: Broken Jar with Earthen Clay Cores.

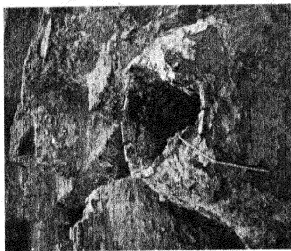


(5) Mound F, Trench I: Two Hearth-like Two Trough-like Structures, Stratum V.

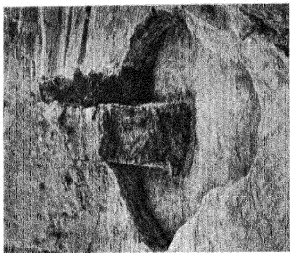
EXCAVATIONS: HARAPPA.



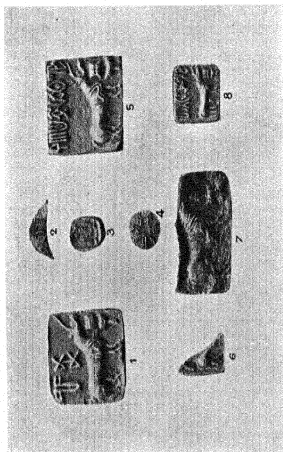
(d) Mound F, Trench IV: Furnace F (d).



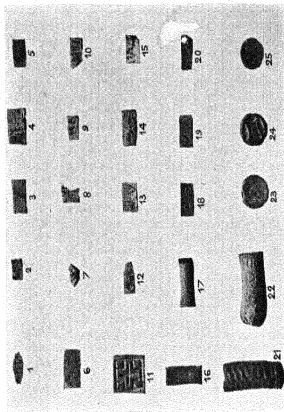
(e) Mound F, Trench IV: Furnace F (e).



(f) Mound F, Trench IV: Furnace F (f).



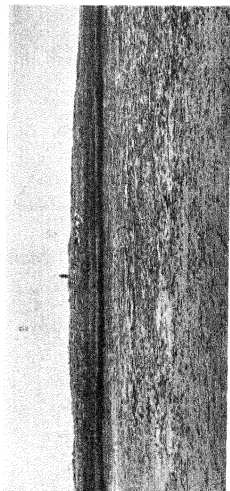
(g) Seals and Sealings found during 1931-32.



(h) Seeds and Sealings found during 1931-32.

EXPLORATION IN SIND.

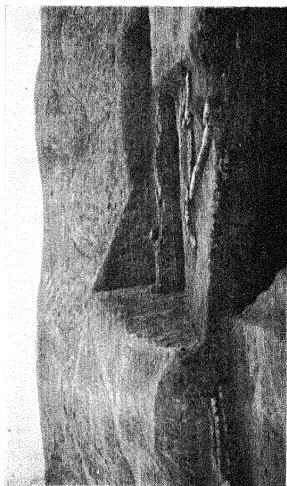
PLATE XXXIV.



(b) The Fir Moshak Mound in Lake Maneshbar, near Shikh Inson, Larkana District, from the E.



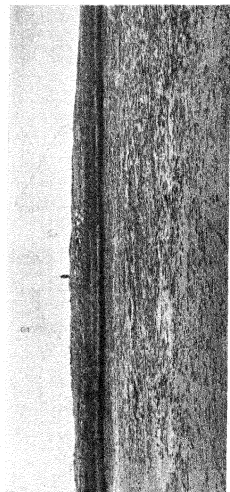
(d) Trial Excavations at Lohot, Larkana District, from S. E.



(a) Trial Trench at Lohmop-baro, Larkana District, from N.



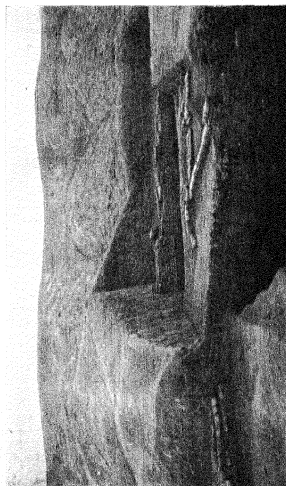
(c) Trial Trench in the Mound near Fir (Shikh Shikh), Larkana District, from W.



(b) The Fir Mastaki Mound in Lake Manabher, near Sihā Hasan, Larkana District; from the E.



(d) Trial Excavations at Lohri, Larkana District; from S. E.

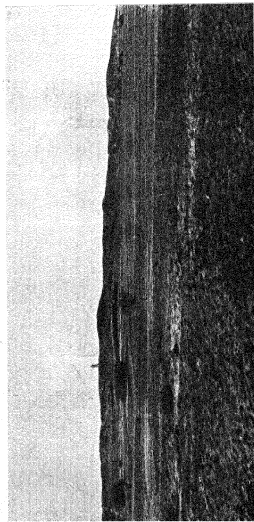


(c) Trial Trench at Lohmjo-daro, Larkana District; from N.

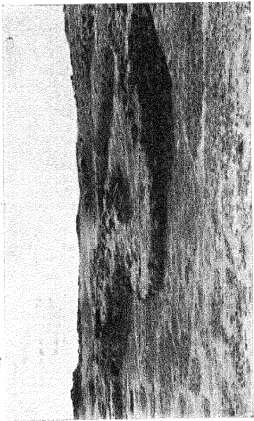


(e) Trial Trench in the Mound near Fir Ghazi Shah, Larkana District; from W.

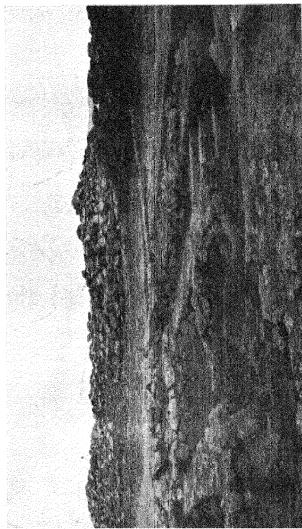
EXPLORATION IN SIND.



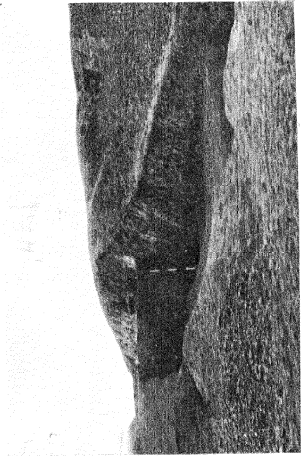
(a) The Mounds at Ali Murad, Lachana District; from S.



(b) Portion of the Rampart Wall excavated at Ali Murad; from S.

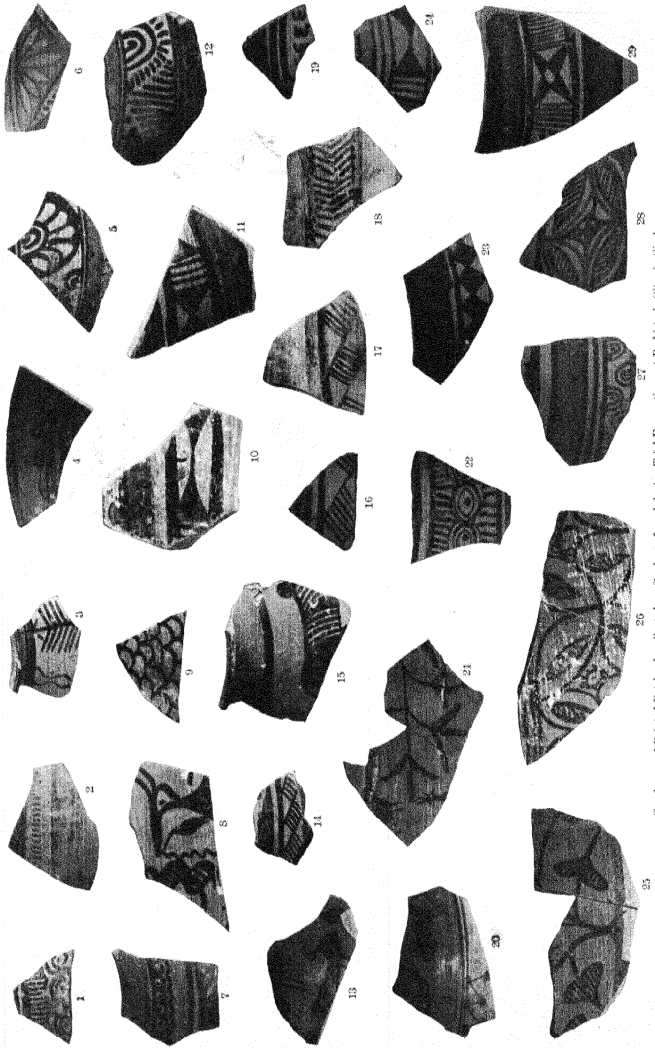


(c) Excavations on Kohris-hutthi, Karachi District; from W.



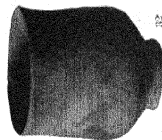
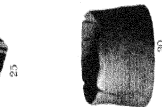
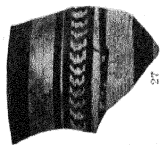
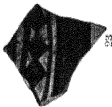
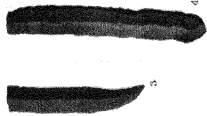
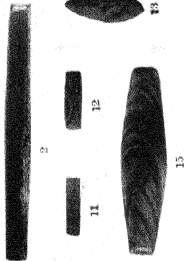
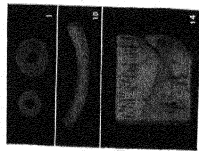
(d) Trial Trench in Mound at Panni Waha, Larkana District; from S.

EXPLORATION IN SIND.



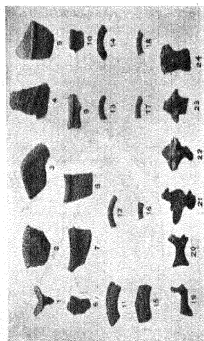
Specimens of Painted Potsherds collected on Surface of, and during Trial Excavations at Prehistoric Sites in Sind.

EXPLORATION IN SIND.



Specimens of Stone Implements, Copper Utensils, Beads, an Inscribed Seal, and Fragments of Ceramic Ware from Chalcolithic Sites in Sind.

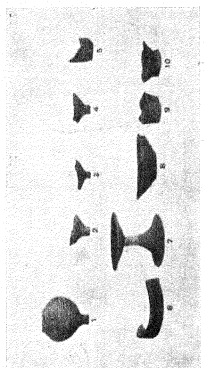
EXPLORATION: CHAK PURANE SYAL; AND NAGRIJUNKOSHA.



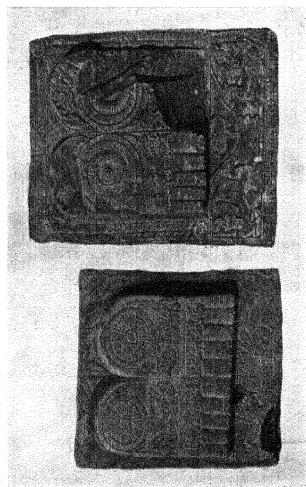
(a) Chak Purhane Syal, Mongomery: Finds of the Chalcolithic Period, including Terra-cotta Figures.



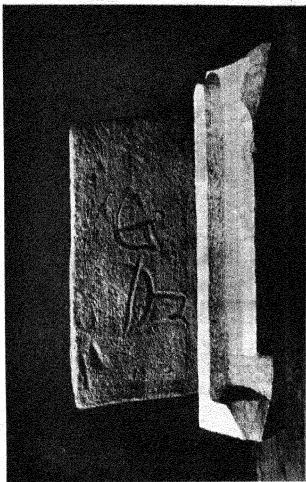
(b) Chak Purhane Syal: Chert Fragments, Alabaster, Beads, etc.



(c) Chak Purhane Syal: Specimens of typical 'Harappa' Pottery, including 'Disk-on-Stand'.



(d) Nagri-junkosha, Guanter District: Two Slabs of the Buddha's Footprints, found near Slope 3; one incised, the other with Relief-work.



(e) Nagri-junkosha: A Brick of the Buddhist Period with two *abhanas*, probably in Picham Script; perhaps a Mason's Mark.

EXPLORATION: NĀGARJUNIKONḌA.



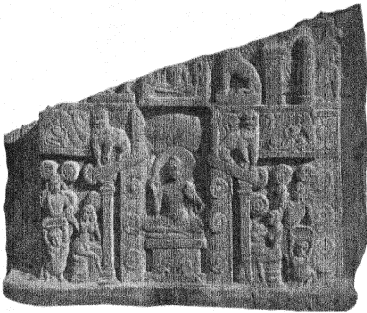
(c) Carved Stone Pillar found near Kundeligutta Hillock.



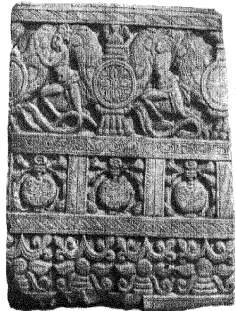
(b) West Face of a Railling Pillar with Relievs.



(e) Inscribed Pillar with Basso Relievs found near Stūpa 9.



(d) Relief Slab, fragmentary: A Bodhi-tree Shrine with a Buddha in *abhaya-sandhā*.



(e) Fragment of Ornamental Carving, probably from a Coping-stone of a Railling.



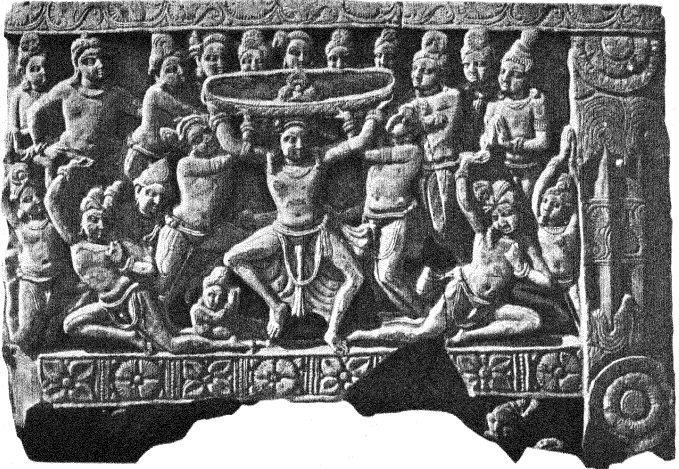
(6) Unidentified Redwoods: *Nigrocyba*, and Horseman jumping over Precipice, and  
Berenice being paid to a Hermit.



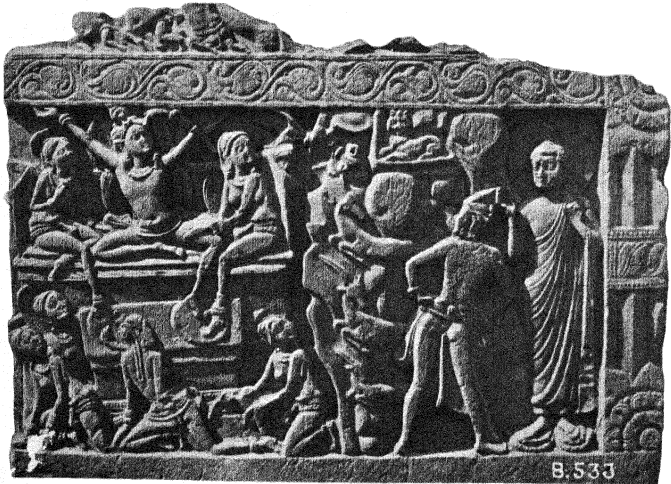
B.525

(6) Unidentified Redwoods: Asetics in Rocky Country visited by Townsfolk; and  
a Prince receiving Advice from a Religious Man.

## EXPLORATION: NĀGĀRJUNIKOṆḌA.



(a) Relief: The Gods carry up to Heaven the Head-dress of the Enlightened One.



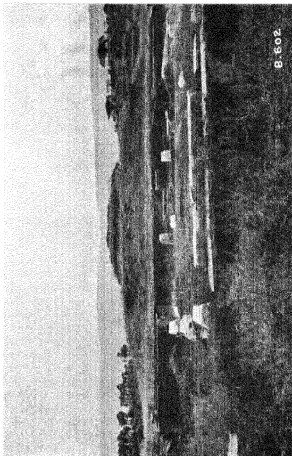
(b) Unidentified Relief: The Buddha preaching to a Prince in Rocky Country; and a Prince surrounded by Ladies in his Palace.



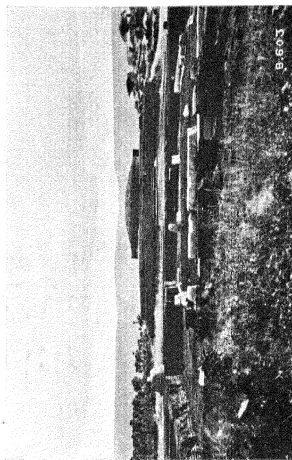
(a) Unidentified Relief: Monk enters Royal Palace and shows the Prince and his Suite a Constellation of Moon, Stars and a Comet.



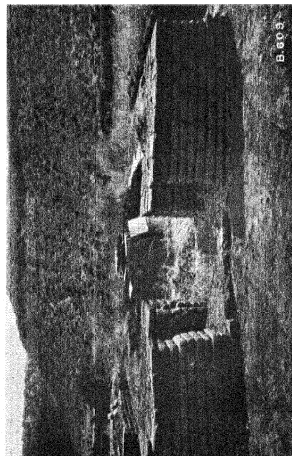
(b) Unidentified Relief: Three Kings, who came from a Fort, worship the Enlightened One in Rocky Country.



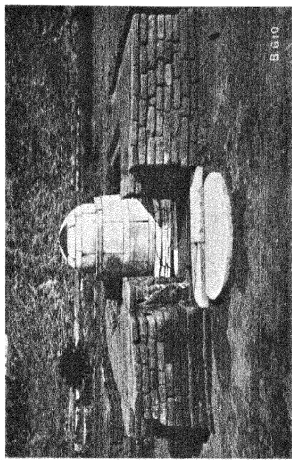
(6) Stūpa No. 4: before Clearance and Repairs.



(6) Stūpa No. 4: after Clearance and Restoration.



(6) Chaitya No. 4: before Repairs.

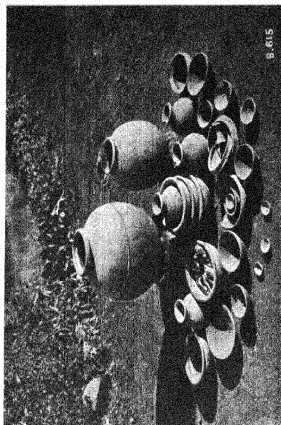


(6) Chaitya No. 4: Restored, and with a Stepping-stone found nearby.



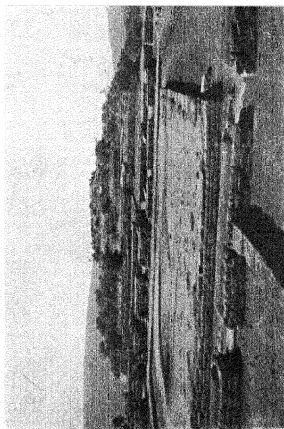
B. 604

(a) Unidentified Bahero Fragment: A Four-armed, presided by armed Men.



B. 615

(b) Pottery found during Excavations, showing Deposit of Animal Bones extracted from *śṛṅgaś*.

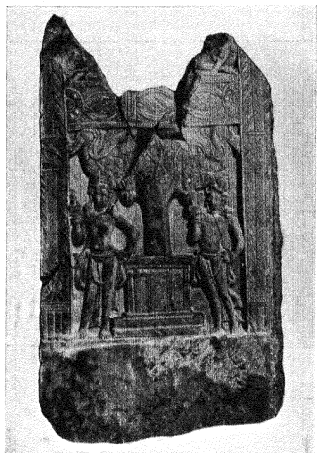


(c) Siva Stupa near Chaitya No. 2: showing State of Ruins after Restoration.

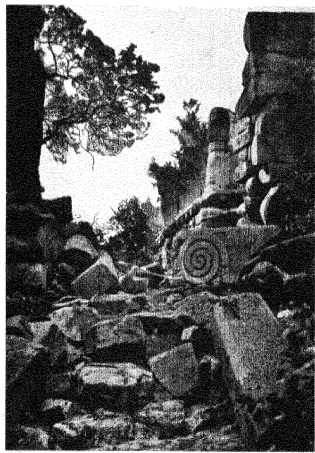


B. 611

(d) Siva Stupa near Chaitya No. 2: another View of restored Ruins with Monastic Cells in middle Distance.



(a) Relief Panel: Garlanded Bodhi-tree flanked by two Princely Personages with Reliquaries (?) in their Hands.



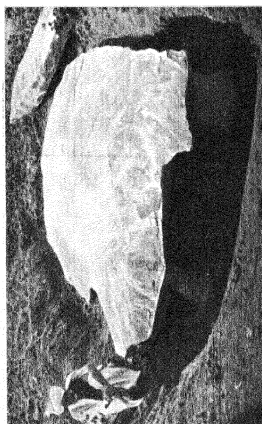
(b) Fragment of a Cross-beam of a *torāṇa*, showing Volute Ornament of the Sanchi Type.



(c) Fragmentary Relief Slab: Divine Musicians and Worshippers Floating in the Air.



(d) Fragment of Relief Panel: Probably the *śubābhiniśyānta* of Prince Siddhārtha.



(a) Chettipalayam, Coimbatore District: Megalithic Monument; Showing Roof-slab of Stone Chamber.



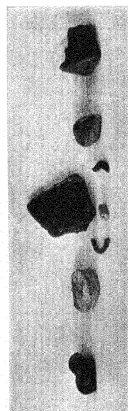
(b) Bihampore, East Godavari District: Portion of large Stupa seen on Surface of Buddhist Mound; Showing radiating Arrangement of Bricks.



(c) Chettipalayam: Megalithic Monument; Showing Earthenware and Copper Vessels, one with an Animal for Lid-handle, found inside Megalithic Chamber.

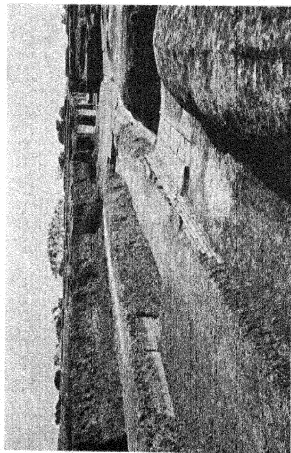


(d) Rajahmundry, East Godavari District: Inscription on Stone; Six-headed Divinity in Stone; and Metal objects

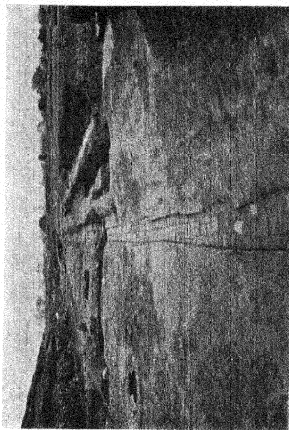


(e) Buddhapaou, Nellore District: Surface Finds on Buddhist Mound.

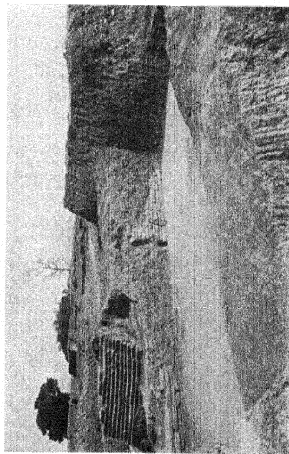
EXCAVATIONS: PAHARPUR.



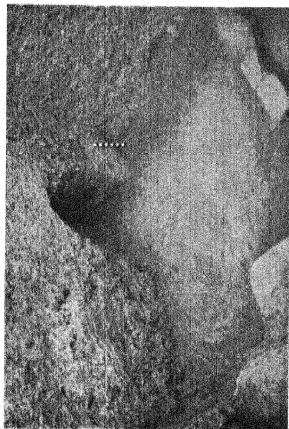
(a) The 'Assembly Hall'; showing Western Wall with open Platform and earlier Brick Drain.



(b) The 'Assembly Hall'; The early Brick Drains with broad, flat Bottom, the Bottom, to the West of the Hall.



(c) The 'Assembly Hall'; Portion of Original Concrete Floor; from S.W.

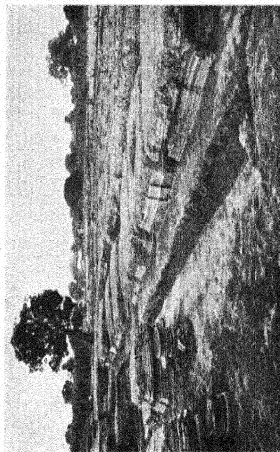


(d) The 'Assembly Hall'; Another Portion of Pala Period Concrete Floor, towards Southern End.

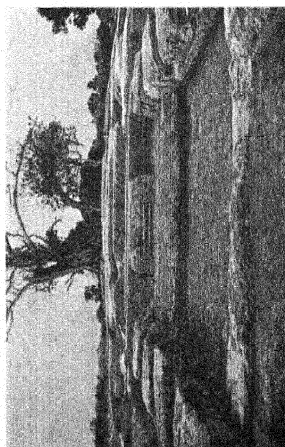
EXCAVATIONS: FAHARPUR.



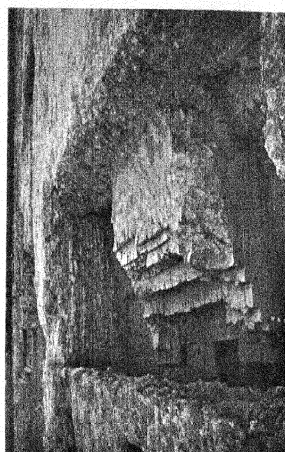
(a) The Satsyahr Bhihi: General View of excavated Site; from S.



(b) The Satsyahr Bhihi: Rows of votive stupas (stupa) to the E. of Central Temple.

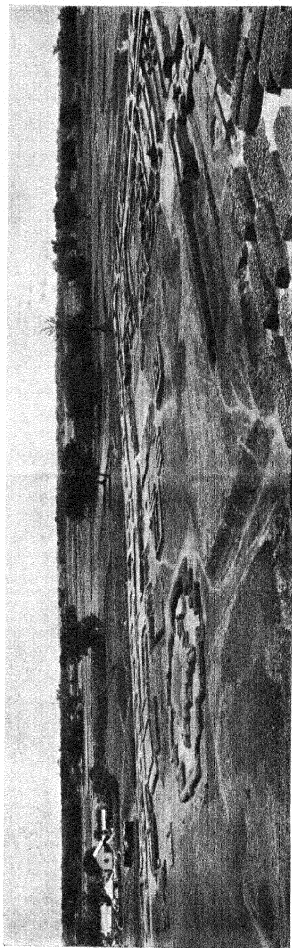


(c) The Satsyahr Bhihi: Front View of Central Temple, showing Stairway and Courtyard of Latest Period.



(d) The Satsyahr Bhihi: Steps leading to earliest Temple; probably a Temple of Tara, the Sektaruss.

EXCAVATIONS: PAHARPUR.



(a) Monastic Quadrangle: Panoramic View of S. E. Corner: showing Model of Main Temple, Well, Stupas, 'Assembly Hall' etc.

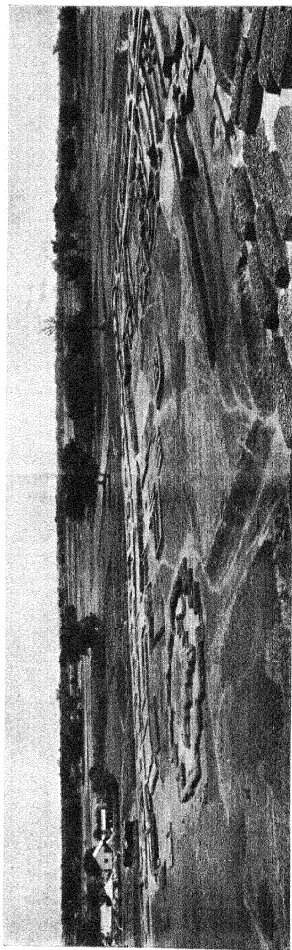


(b) Monastic Quadrangle, S. E. Corner: The Model of the Main Temple.



(c) Monastic Quadrangle, S. E. Corner: The 'Assembly Hall', partially excavated.

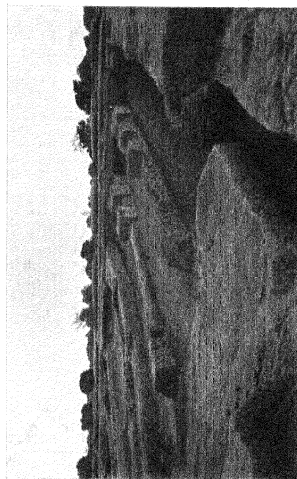
EXCAVATIONS: FABARFUR.



(a) Monastic Quadrangle : Panoramic View of S. E. Corner : showing Model of Main Temple, Well, Stipes, 'Assembly Hall' etc.

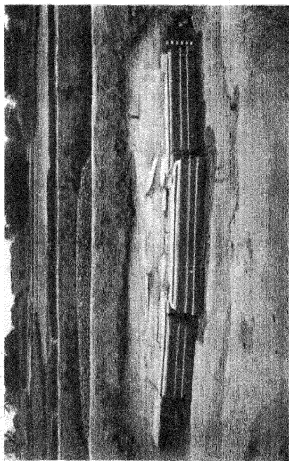


(b) Monastic Quadrangle, S. E. Corner : The Model of the Main Temple.

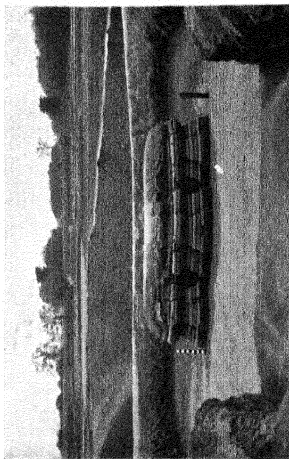


(c) Monastic Quadrangle, S. E. Corner : The 'Assembly Hall', partially excavated.

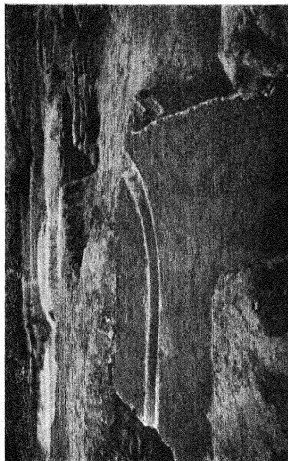
EXCAVATIONS: FAHARPUR.



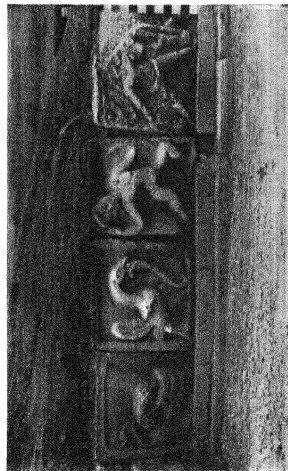
(a) Monastery, South Wing : A Stone Pedestal with Iron Clamps in one of the Cells.



(b) Monastery, South Wing : A Brick Pedestal in one of the Cells.



(c) Monastery, South Wing : Narrow, rectangular Drain in Central Cell.

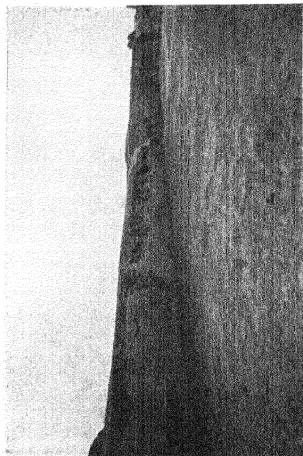


(d) Monastery, South Wing : Row of Terracotta Plaques *in situ* ; with Hinduish Subjects depicted.

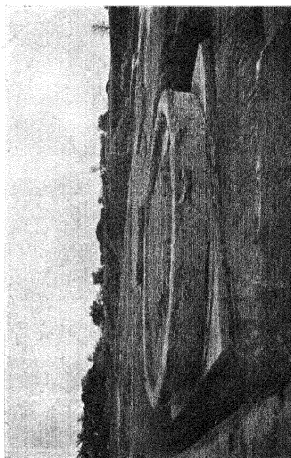
EXCAVATIONS: PAHARPUR.



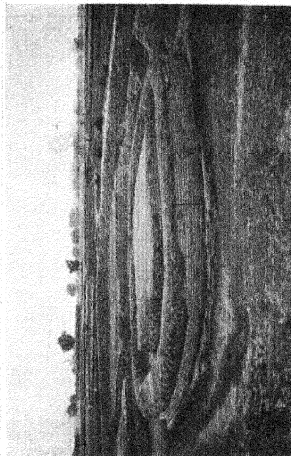
(6) Monastery, South Wing : View of Cells in the Western Hall.

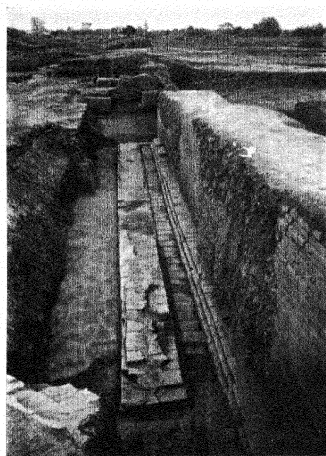


(6) Monastery, South Wing : Traces of Windows in the outside Wall.

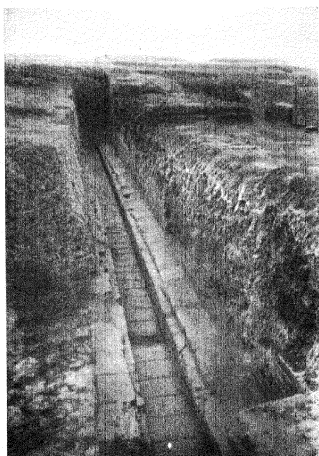


(6) and (6) The two Stupas *façade* on both Sides of the Main Entrance Gate, and outside the Walls.

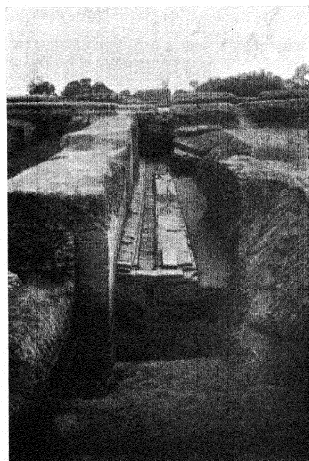




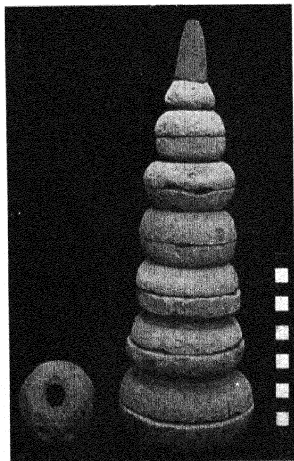
(a) Monastic Quadrangle, S. E. Corner: Continuous Drain alongside the 'Assembly Hall', West Side.



(b) The Drain outside the 'Assembly Hall': Showing the Eastern Side.



(c) The 'Assembly Hall' or 'Refectory': Showing the Drains on the North Side of the Western Wall.



(d) Monastic Quadrangle: Rings in Terra-cotta, evidently for the Purpose of Pinnacles for votive stupas.



(a) Stone Figure of a *dēvīpālā* (?) found in one of the cells.



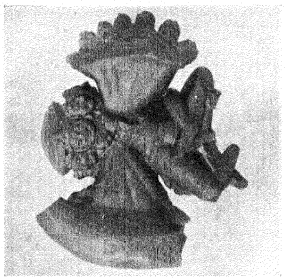
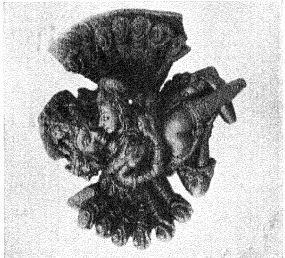
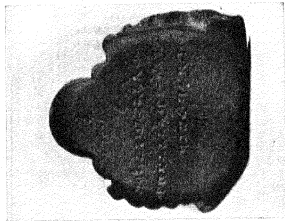
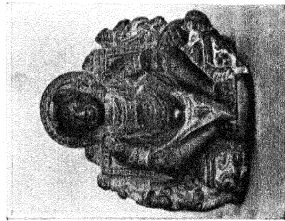
(b) Terra-cotta Panel: A *līlōya* with three Heads.



(c) Terra-cotta Panel: A Warrior, on a *mukava*-cart, drawing an Arrow from his Quiver.



(d) Terra-cotta Panel: Richly attired Lady seated on a Cushion.

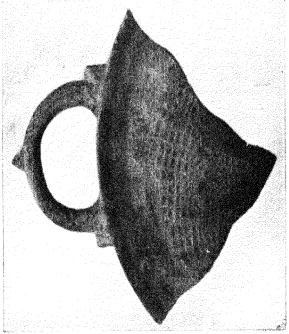


(6-8) Miniature Image in Stone of Kṛṣṇa, found in Tracing of Assembly Hall; with an Inscription of the Buddhists erected on the Back; 9th-10th Century A. D.

(-d) Enslit Image of Hresipa, found in 1927-28; now with seven Hands restored; front and back View of Sculpture.

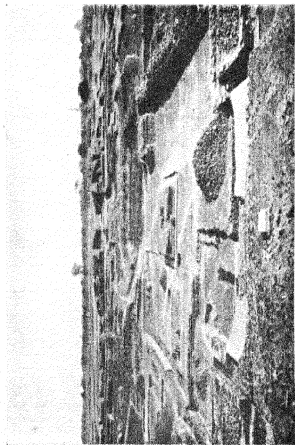


(-f) Piece of Stone with *ṣaṅgīṭā* found during the Excavation of 1921-22; two sides.

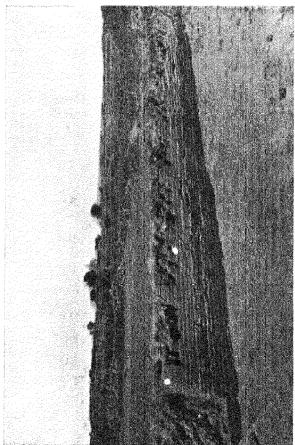


(9-10) Earthenware Plate with Handle; a Piece of Pottery with a grey Slip; top and bottom Views.

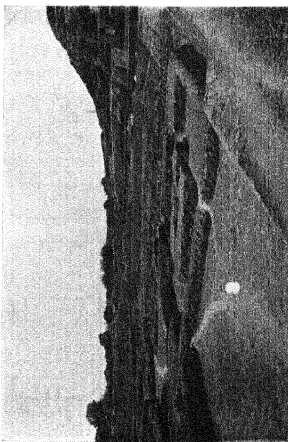
EXCAVATIONS: PAHARPUR.



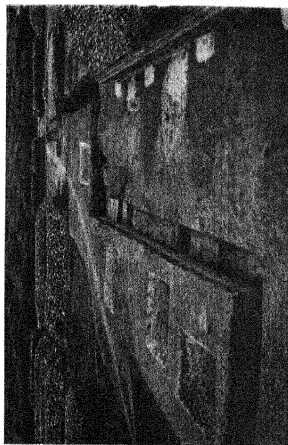
(a) Monastic Quadrangle. The Structures in Front of the North Entrance of the Main Temple.



(b) Main Temple: 274 Work in the Wall, surrounding Circumambulatory Passage; Portion near North Entrance.



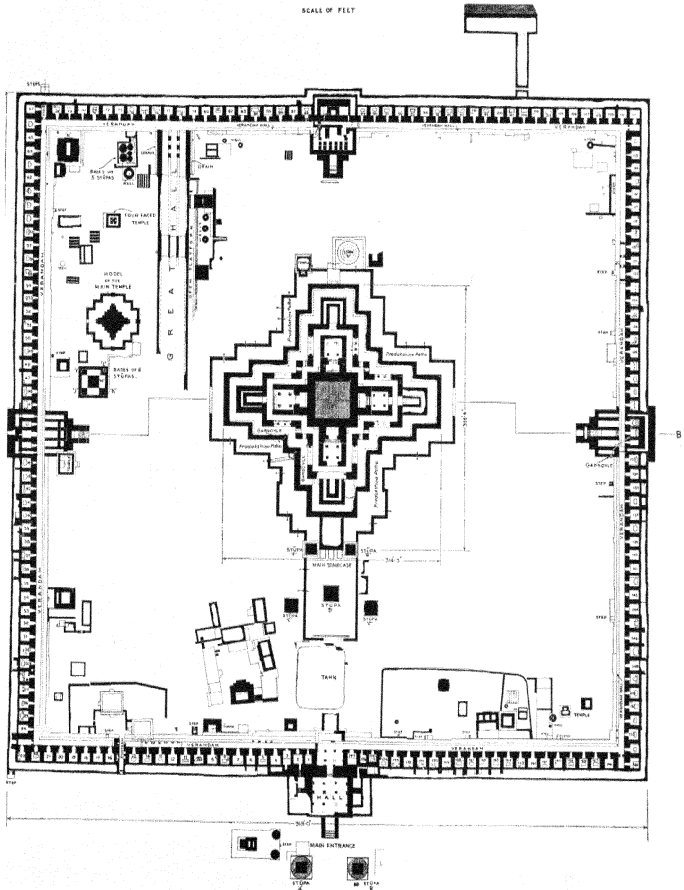
(c) Monastic Quadrangle, S.E. Corner: Group of Five Square Plinths upon one Platform; from N.E.

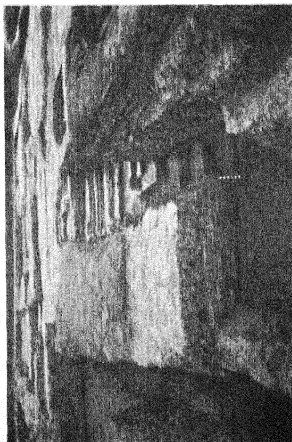


(d) Main Temple: Wall running Parallel with the *pradakshina* Passage, eastern Portion; from N.

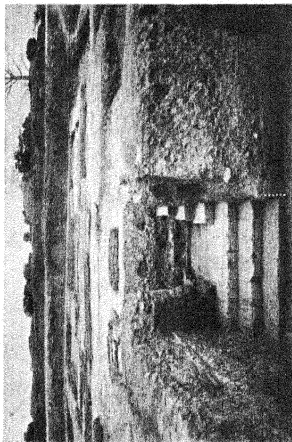
# EXCAVATIONS AT PAHARPUR DISTRICT RAJSHAHI GENERAL PLAN

SHOWING EXCAVATIONS OF 1925-24 & 1925-26 TO 1931-32

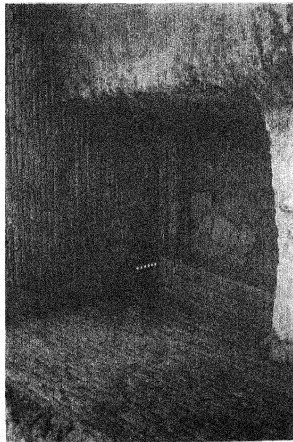




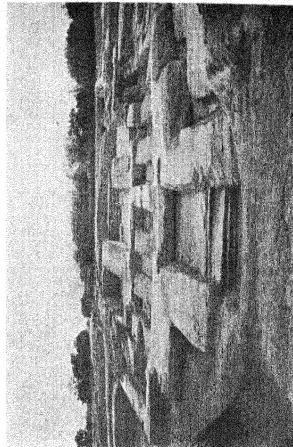
(a) Monastery, East Wing: Flight of Steps, showing various Strata of Construction; Northern Half.



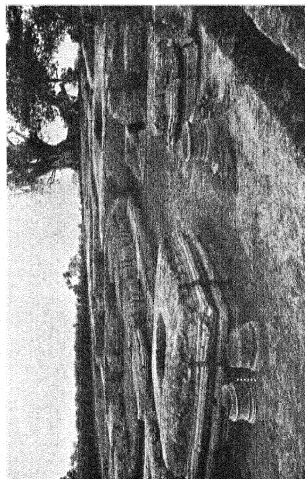
(b) The same as (a), showing two Periods of Construction in the Southern Half.



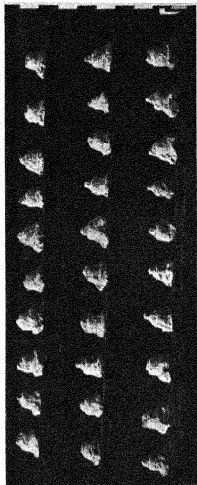
(c) Monastery, s.e. Corner Cell: showing Objects in deepest Layer.



(d) Monastery, South Wing: Flight of Steps and 'Shrine' in the Middle of the Wing.



(6) The Satyapir Bhiṭā: S. E. Area, showing in Left Foreground the *Stripes* which contained large Deposit of Miniature Clay Stripes.



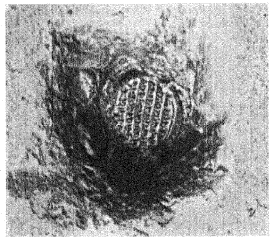
(5) Specimens of Miniature Clay Stripes found in a Square Stripes shown in fig. 6.



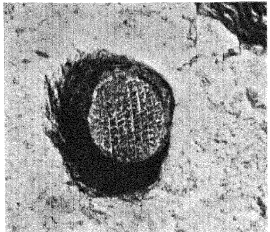
(6) Miniature Clay Shavings found encased in Clay Stripes as shown in fig. 6.



(6) The Satyapir Bhiṭā: Two Terracotta Plaques, fragmentary, showing the Buddha in the *dharmacakra* (7).

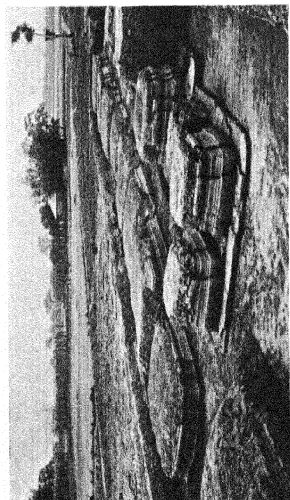


(6) Clay Scalling with Buddha's Foot, found inside Buddha Plaque shown in fig. 6.

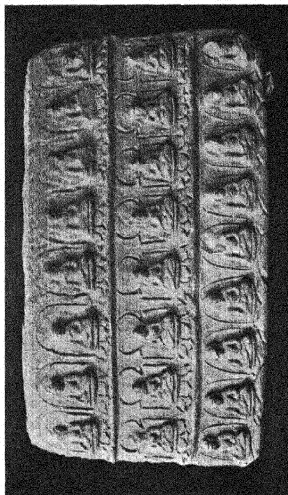


(7) Clay Scalling with Buddha's Footprint, found inside Buddha Plaque shown in fig. 6.

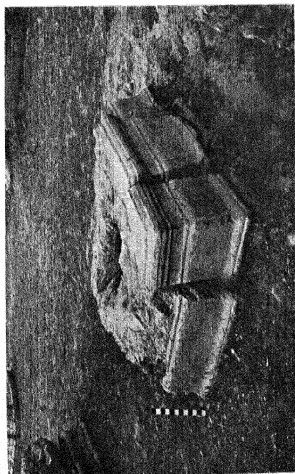
EXCAVATIONS: PAHAR PUR.



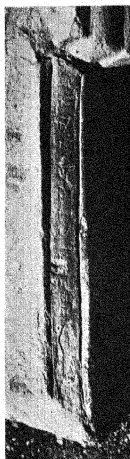
(a) The Satyapir Bhiḥā: Rows of Votive Stūpas N.E. of the Central Temple.



(b) The Satyapir Bhiḥā: A Terassaite Sāla from one of the Votive Stūpas, showing Rows of Buddhas in two Attitudes.



(c) The Satyapir Bhiḥā: Basement of a Votive Stūpa, showing Terassaite Casing.

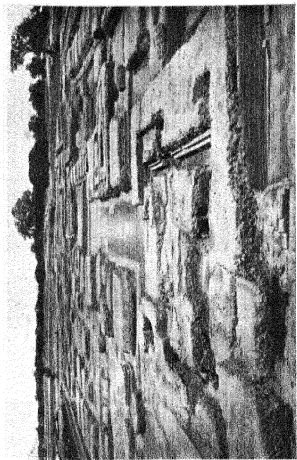


(d) Burnt Clay Scalings from the Satyapir Bhiḥā, with Figure of Eight-armed Deity.

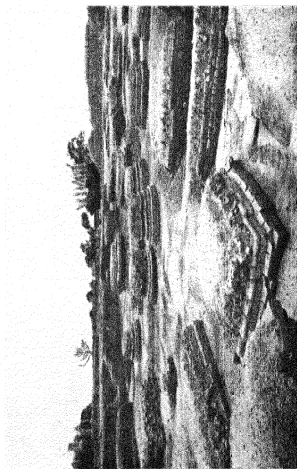
EXCAVATIONS: PAHARPUR.



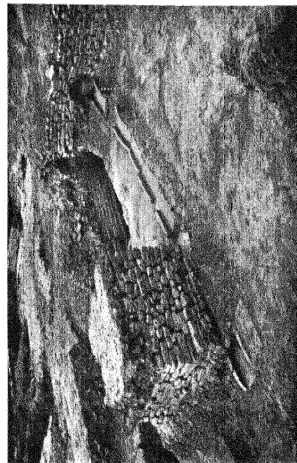
(a) The Satyapir Bihār: View of Excavations from S. W.



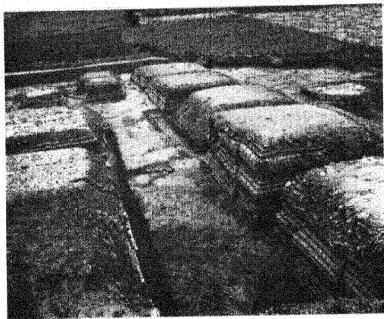
(b) The Satyapir Bihār: View of Excavations from S.



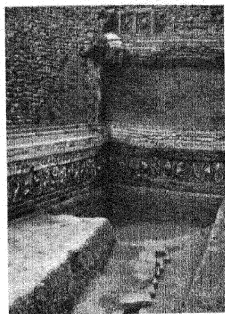
(c) The Satyapir Bihār: Circular Stūpas Nos. 49 to 55; from N.



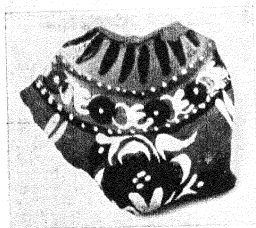
(d) The Satyapir Bihār: Chamber with Terracotta Drain in the southern Courtyard.



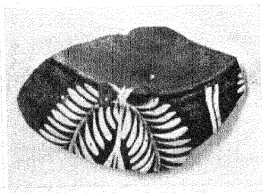
(a) The Satyapūr Bhūṣā near Paharpur: Row of Stūpas Nos. 58 to 60; from E.



(b) Paharpur, Main Temple: Gargoyles and Drain in N.E. Basement.



(c) The Satyapūr Bhūṣā: Polychrome Painted Potsherd.



(d) The Satyapūr Bhūṣā: Polychrome Painted Potsherd.



(e) Paharpur, Main Temple: Drain under First Terrace Verandah.



(f) Halud Vihāra, Rajshahī: Miniature Bronze Image of Gaṇeśa.



(g) Mahāsthān: Terra-cotta Fragment of Female Deity, probably from the Maurya Period.



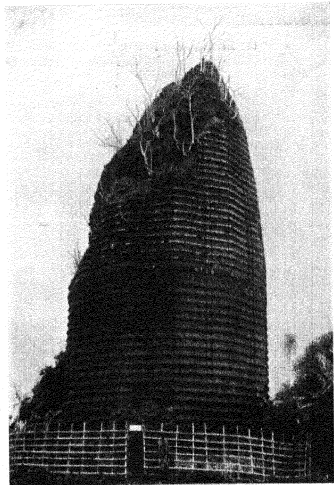
(a) Rock-cut Figure of Bhairava on the W. Slope of the Kamakhya Hill, Assam.



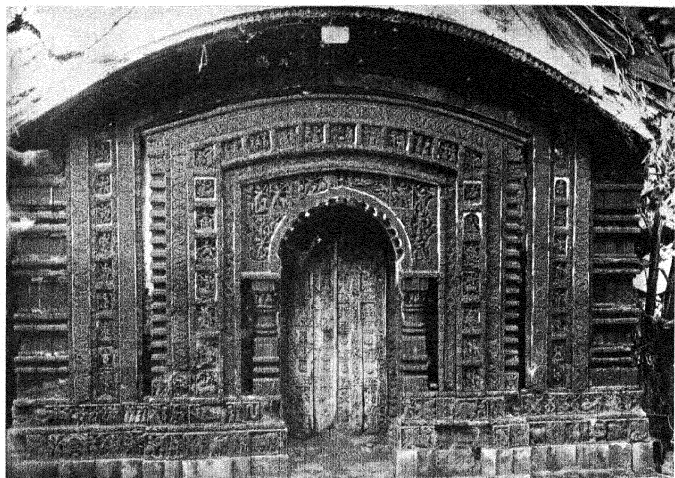
(b) Fragmentary Stone Image of Hara-Gauri from Mahāsthān, Bengal.



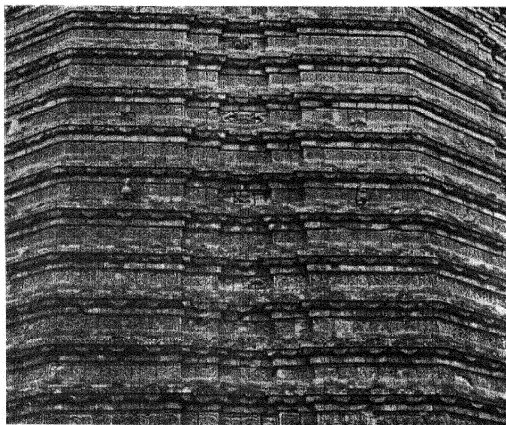
(c) Stone Image of Seated Male Figure, Bhairavi Temple, Kamakhya Hill, Assam.



(d) Mathurapur, Faridpur District, Bengal: View of the śikhara-shaped Temple (dead); From E.

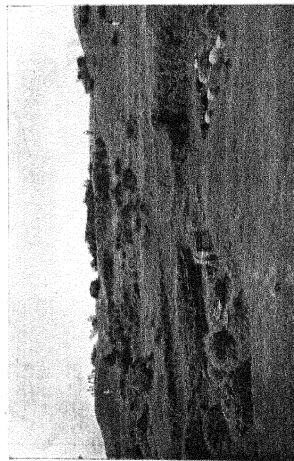


(a) Handial, Palna District: 'The Bengali 'Curved Cornice' Temple made of Fashioned Brick and Terra-cotta; the Door-wings of Carved Wood; 17th—18th Century A. D.

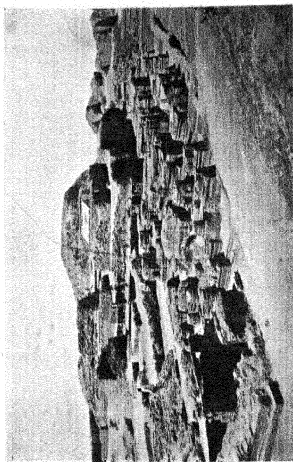


(b) Mathurapur, Faridpur District: A Portion of the *śikhara* of the *deul* shown in Plate LXIII, fig. d; with Scenes from the *Mahābhārata*, *Rāmāyana*, &c.

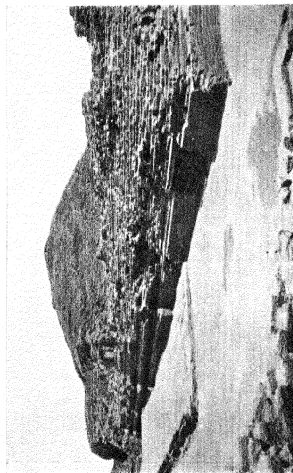
EXCAVATIONS: NĀLANDĀ.



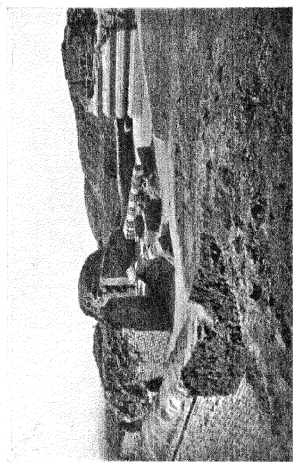
(a) Chaitya Site No. 12: Before Excavation, from S. E.



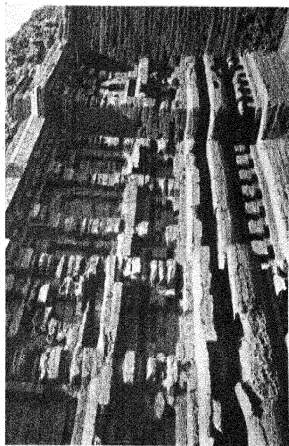
(b) Chaitya Site No. 12: showing excavated Main Shrine surrounded by votive Stūpas.



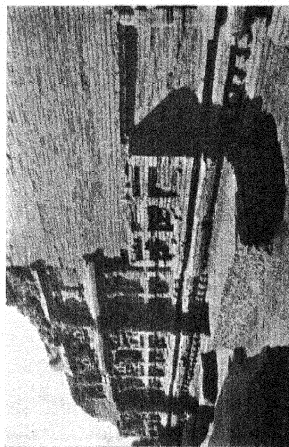
(c) Chaitya Site No. 12: West Façade of Upper Level Structure; from S. W.



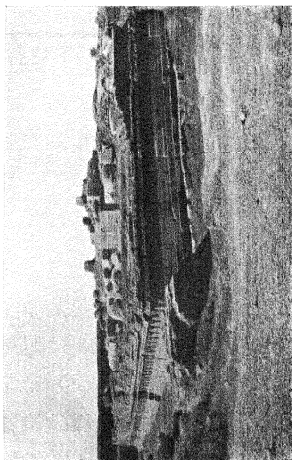
(d) Chaitya Site No. 12: S. E. Corner of Main Shrine, Upper Level; showing two fallen carved Pillars and Brackets before Entrance.



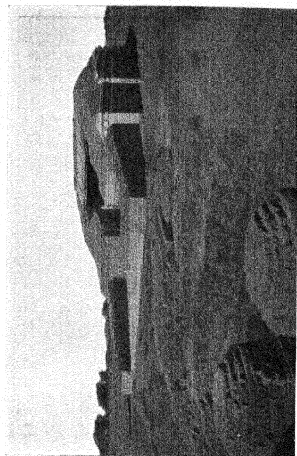
(a) Chadya Site No. 12: Main Shrine, earlier State, S. Fupale.



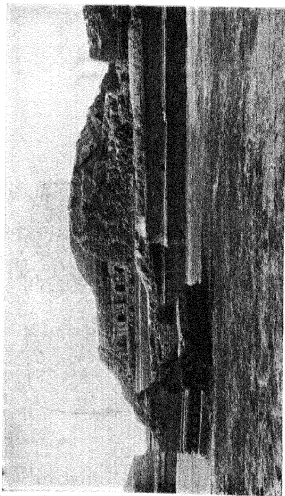
(b) Chadya Site No. 12: Main Shrine, earlier State, E. Fupale; showing Southern End.



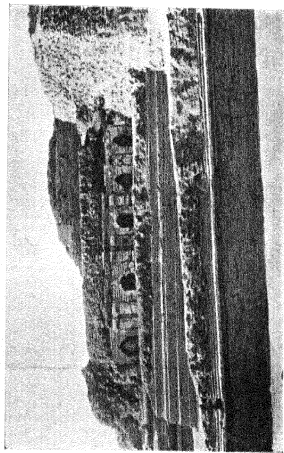
(c) Site No. 2: Stone Temple, from E. E.



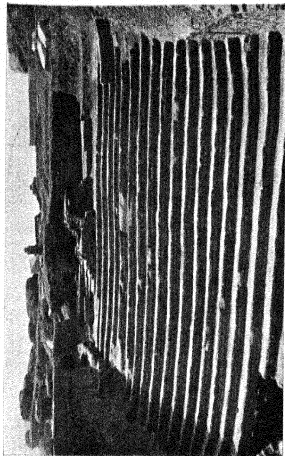
(d) Chadya Site No. 12: Shrine of Colossal Buddha S. of the Main Shrine (after Conservation); from N. E.



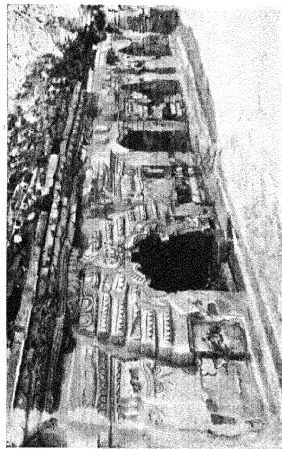
(a) Chaitya Site No. 12; N. Side of Main Shrine; the 'Envelope' Wall over the Previous Fagade, showing collapse probably due to Earthquake.



(c) Chaitya Site No. 12; N. Side of Main Shrine, showing E. Half of Earlier Stucco-decorated Fagade.

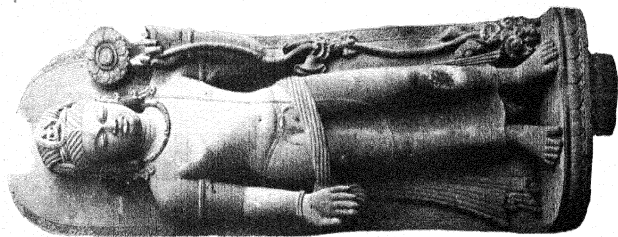


(b) Chaitya Site No. 12; Broad Staircase leading to Main Shrine.



(d) Chaitya Site No. 12; N. Side of Main Shrine, showing portion of Stucco-decorated Earlier Fagade.

EXCAVATIONS: NĀLANANDA.



(a) Stone Image of Avalokitesvara of the Gupta Period, probably the 5th Century A. D., found in a Small Shrine to the N. of the Main

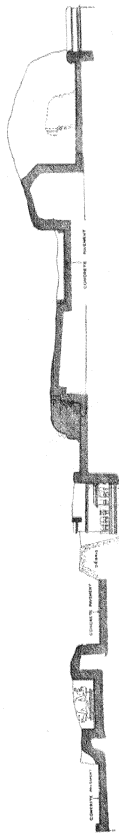
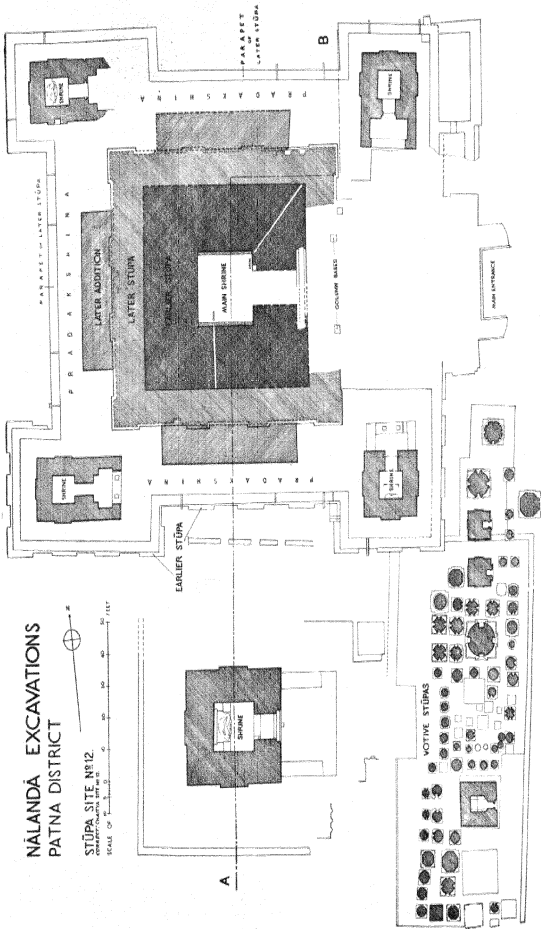


(b) Stone Image of Serpent-hooded Female Deity, with Four Arms, holding Sword, Axe, Fruit, &c., found in Monastery No. 9; probably from the 7th or 8th Century A. D.

NĀLANDĀ EXCAVATIONS  
PATNA DISTRICT

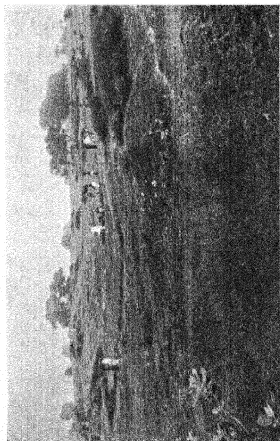
STŪPA, SITE N°12.

SCALE OF 1" = 10 FEET

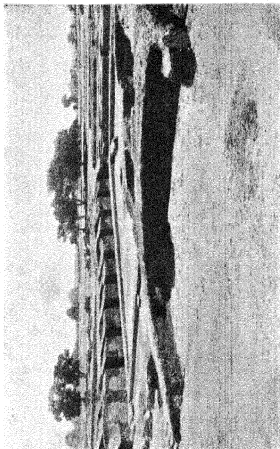


SECTION "A-B"

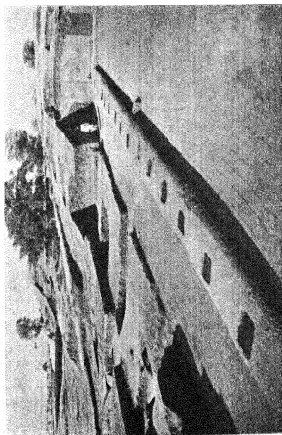
EXCAVATIONS, NĀLANDĀ.



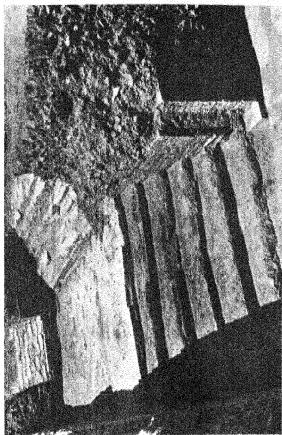
(a) Monastery No. 9: The Site before Excavation, from S.W.



(b) Monastery No. 9: General View of Quadrangle from S.W.



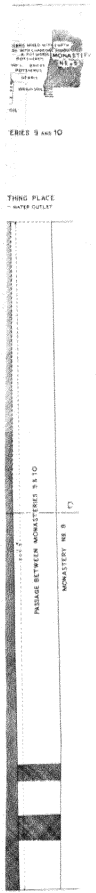
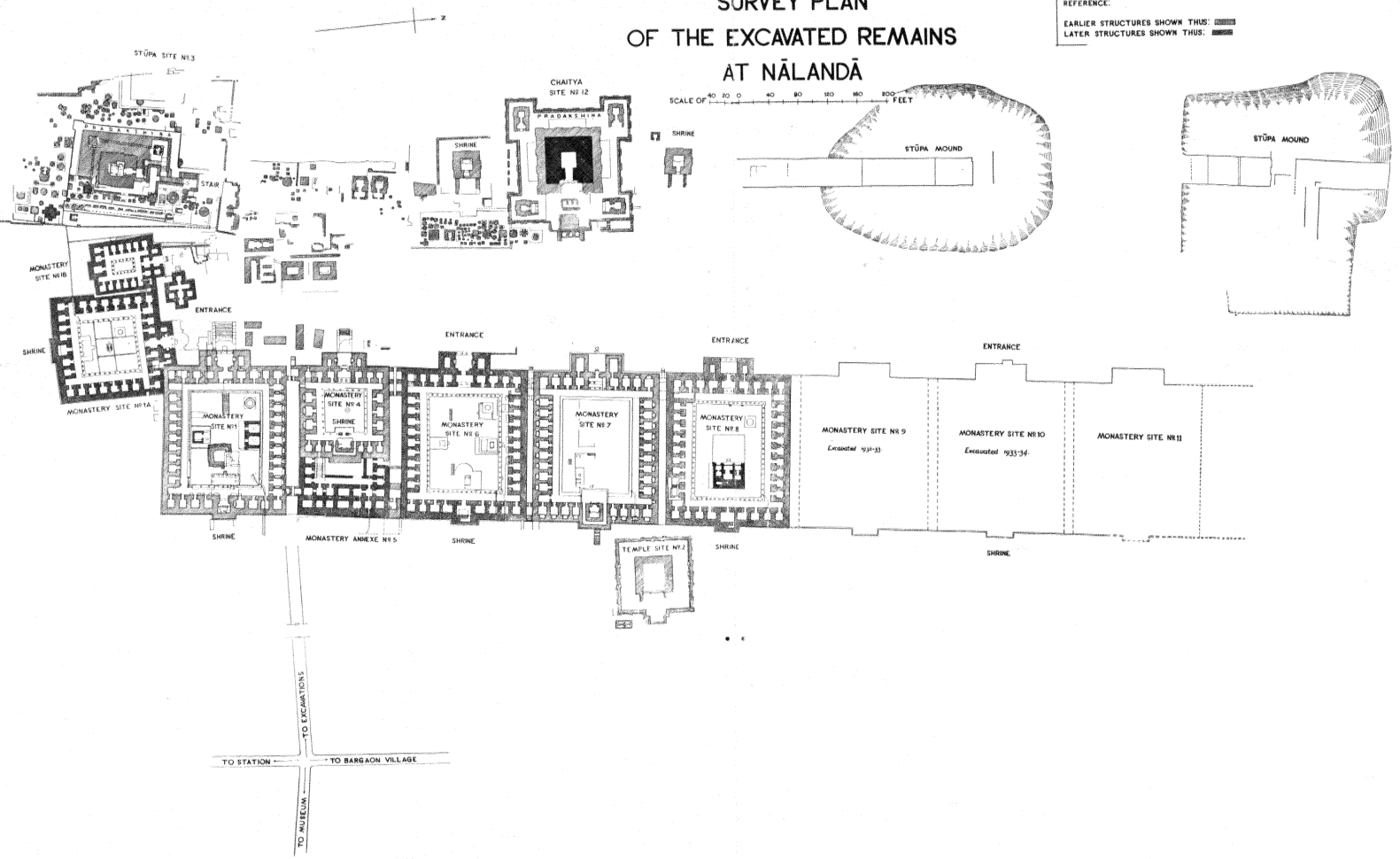
(c) Monastery No. 9: The Veranda, showing Holes for wooden Pillars which must have supported a Roof.



(d) Monastery No. 9: The Stairway of the W. Veranda, showing clearly Indications of firmer wooden Railing.

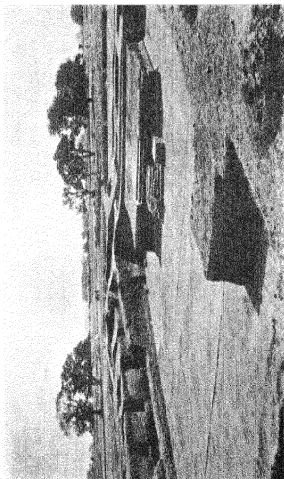
# SURVEY PLAN OF THE EXCAVATED REMAINS AT NĀLANDĀ

REFERENCE:  
EARLIER STRUCTURES SHOWN THUS: [dotted pattern]  
LATER STRUCTURES SHOWN THUS: [solid pattern]

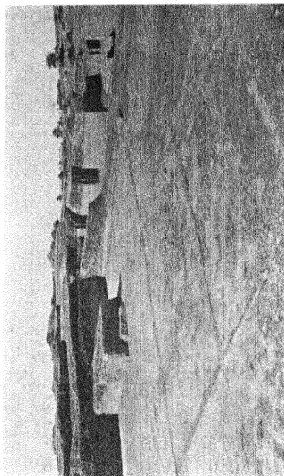




EXCAVATIONS, SALANDA.



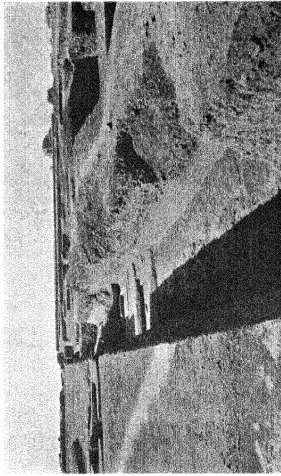
(a) Monastery Site No. 10; The Courtyard from S.W.; showing Cells with Arched Doorways, and a Shrine of Later Period, with Steps.



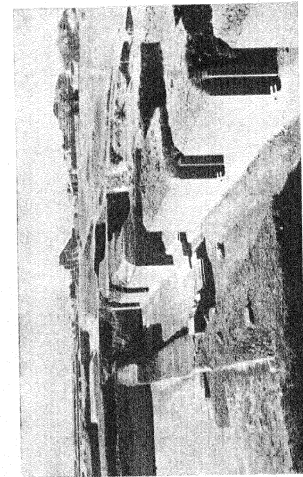
(b) Monastery No. 10; The Courtyard from N.E., with Arched Doorways to Cells, and Portion of later Wall running along Verandah and Screening Cells.



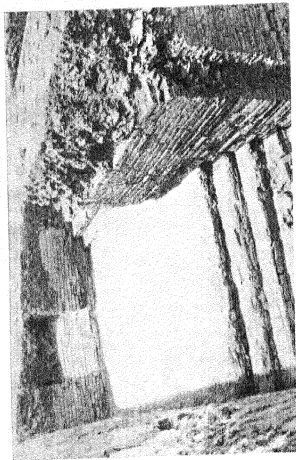
(c) Monastery No. 10; Portion of a Door leading to one of the Cells; showing Remains of Brick Arch.



(d) Monastery No. 10; The Rectangular Stone Platform, probably a Place for Ablution, outside S.E. Courtyard.



(6) Monastery No. 10: The Main Entrance seen inside, from N.E., after Conservation.



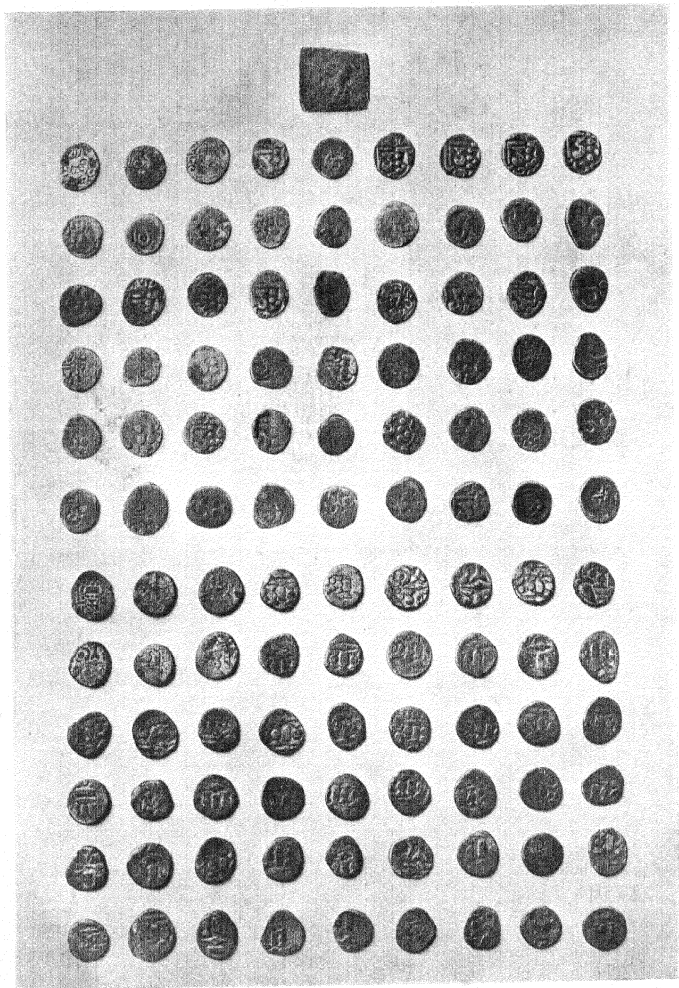
(6) Monastery No. 11: Staircase in S.W. Corner of Verandah, leading to Upper Floor, with Remains of a Window.



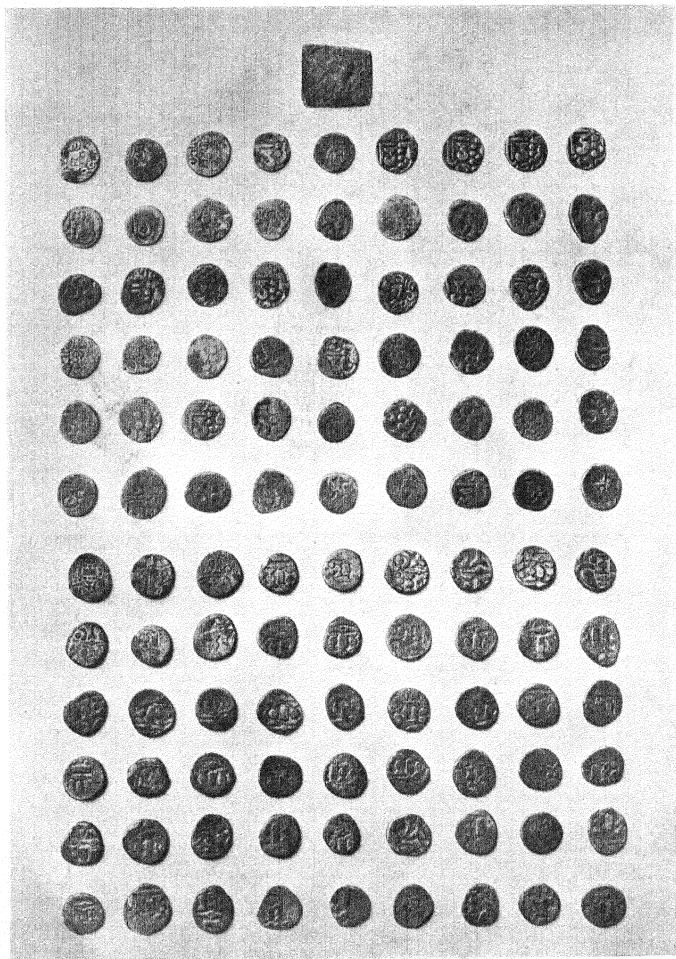
(6) Monastery No. 11: Holes for Beams in the Wall of the S.W. Corner of Verandah.



(6) Monastery No. 11: S. E. Row of Columns, with Bases of Pillars in Front of Verandah; and a Stone Pillar in situ.

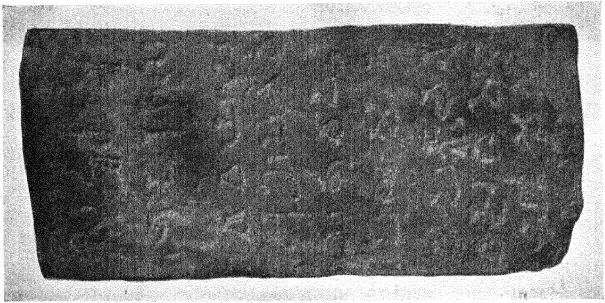


A Hoard of 54 Billon Coins from Monastery No. 10; and (*top of plate*) a Square Gold-plated Copper Coin from Chaitya Site No. 12: all of the Hun Rulers; showing reverse (*top half of plate*) and obverse (*bottom half*).

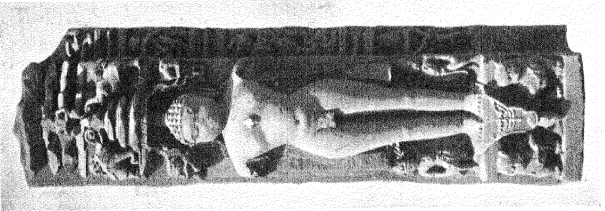


A Hoard of 54 Billon Coins from Monastery No. 10; and (*top of plate*) a Square Gold-plated Copper Coin from Chaitya Site No. 12: all of the Hun Rulers; showing reverse (*top half of plate*) and obverse (*bottom half*).

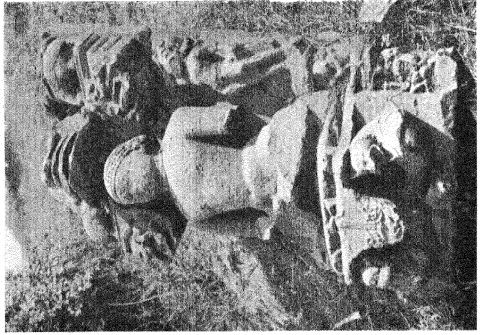
EXPLORATION, CENTRAL CIRCLE.



(1) Skmarali. Prakrit Inscription in Bellhant Characters of the 1st-2nd Century A. D.

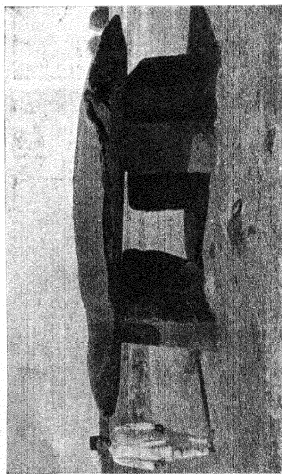


(2-3) Nandwaru, Jubbulpur District. Two Stone Images of Jain Saints found under the *dhvaja* of a Jaina; probably Portions of a Temple Door of the 11th Century A. D.

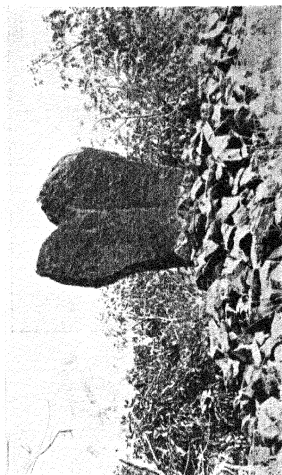


(4-5) Nandwaru, Jubbulpur District. Two Stone Images of Jain Saints found under the *dhvaja* of a Jaina; probably Portions of a Temple Door of the 11th Century A. D.

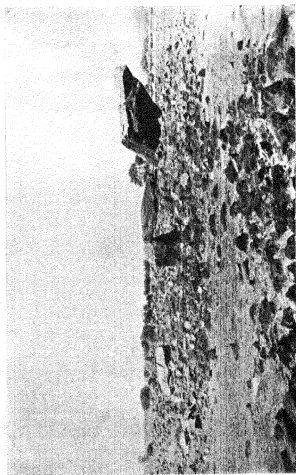
EXPL. "A" IN: CENTRAL CIRCLE.



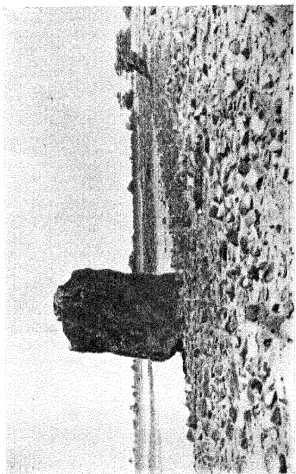
(a) Pipilaman, District Bhamo: A Dolmen consisting of a Square 'Chamber' formed by Megaliths.



(b) Kaurabhat, District Druag: Megaliths surrounded by Heaps of Stones, perhaps a Ritual Place, of unknown Age.

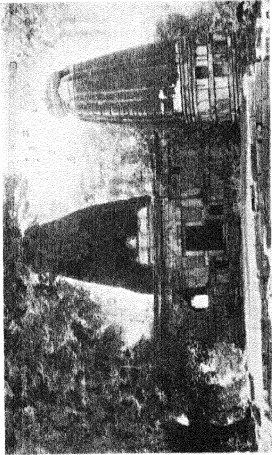


(c) Mianban, District Druag: Rows of 'Burials' similar to that in fig. 6; showing unshaped Boulders some of which are still Upright.

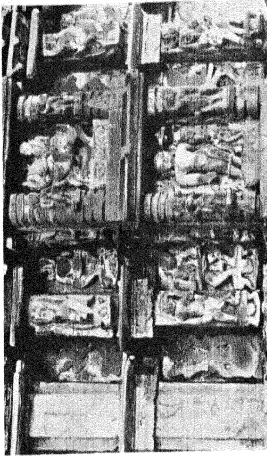


(d) Chirehri, District Druag: More Megalithic Monuments like those in figs. 6 and c; showing large Area with heaped up Stones, and a few Huge Boulders.

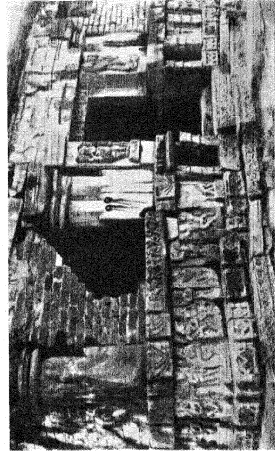
EXPLORATION: CENTRAL CIRCLE.



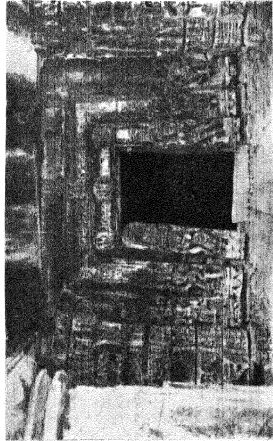
(6) Narayanpur, Rajpur District: The Vishnu Temple: General View, showing Front and Two *bhairavas*, the right-hand one being a Shrine of *Shiva*.



(b) Detail of the Vishnu Temple shown in fig. 6: Sculptures on North Wall of Larger Shrine.



(c) Entrance to the Vishnu Temple shown in fig. 6: with Sculptured *Lintel* in ruined Condition.



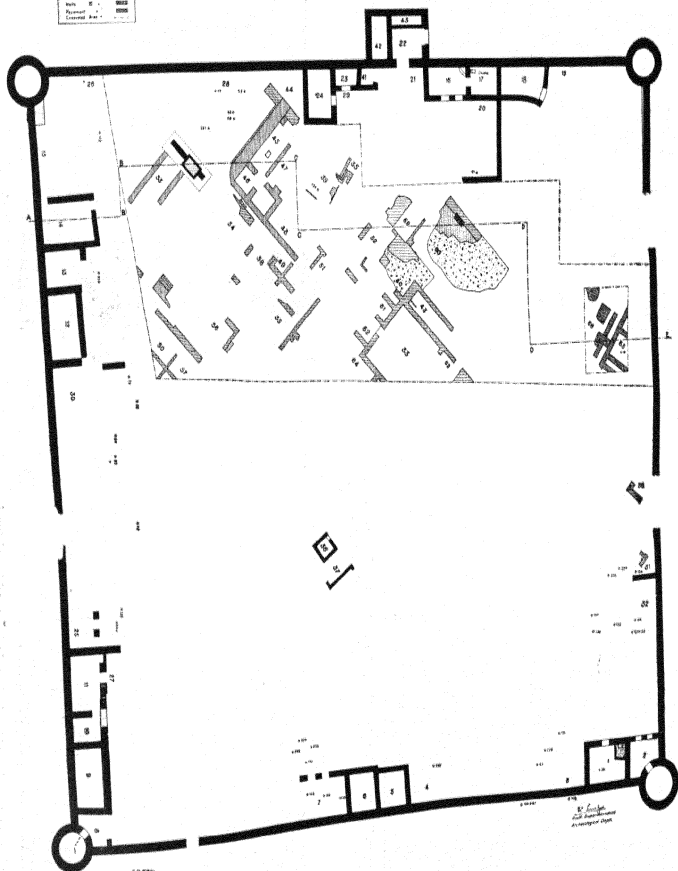
(d) Vishnu Temple at Narayanpur: The Ornamental Doorway leading to the Sanctum.

ARCHAEOLOGICAL EXCAVATIONS  
AT  
THEH-POLAR, DISTRICT KARNAL

1933-34

Scale of Feet  
1 inch = 10 feet

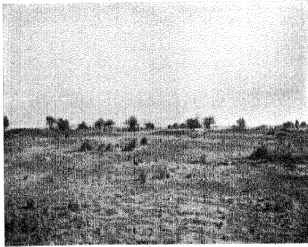
Reference	Symbol
Wall	—
Plinth	—
Roof	—
Column	—
Architrave	—
Door	—
Window	—
Staircase	—
Well	—
Platform	—
Enclosed Area	—



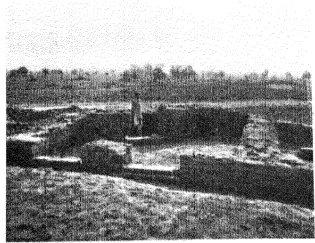
Drawn by T.A. White  
Photographed by S.K. Ghosh

S.K. Ghosh  
Archaeological Dept.

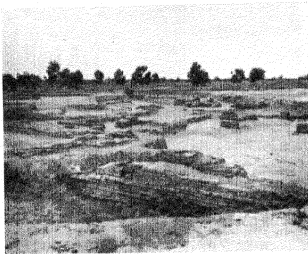
EXCAVATION: THE POLAR.



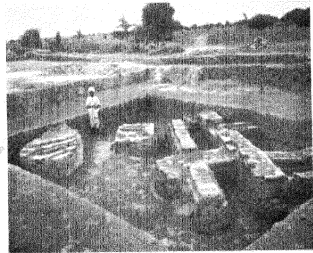
(a) Mound C: View before Excavation.



(b) Mound C: Structures of First Stratum after Excavation.



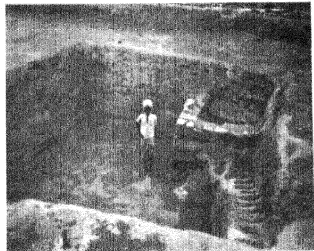
(c) Mound C: View of Structures of the Second Stratum.



(d) Mound C: Part of Third Stratum exposed.

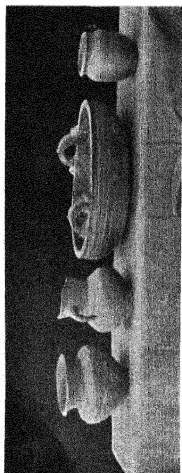


(e) Mound B: Showing Excavations in Trench A.

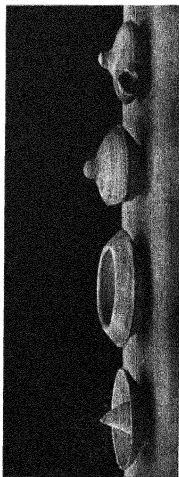


(f) Mound B: Trench B; showing Remains partially exposed.

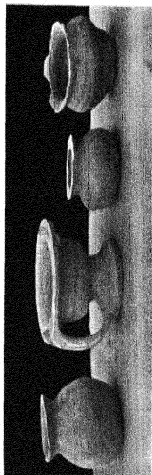
EXCAVATIONS: THE POLAR.



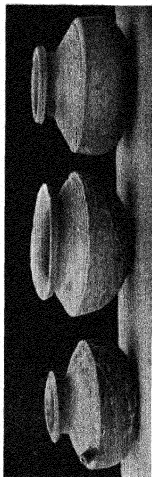
(a)



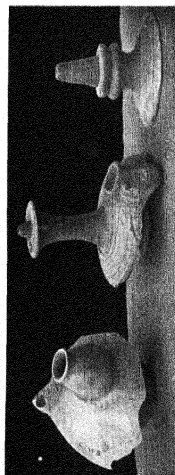
(b)



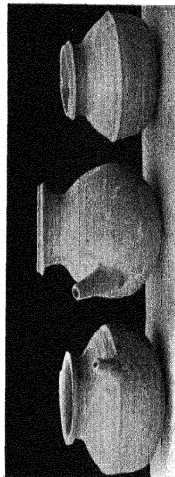
(c)



(d)



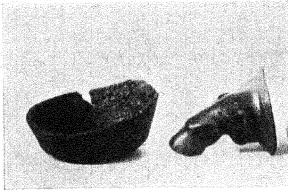
(e)



(f)

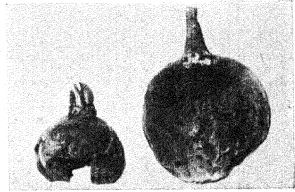
Mounds B and C: Specimens of Pottery found during Excavations.

EXCAVATIONS: THE POLAR.



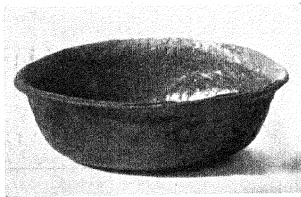
(a)

(b)

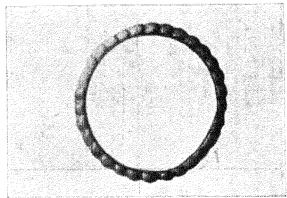


(c)

(d)



(e)



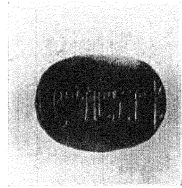
(f)



(g)



(h)



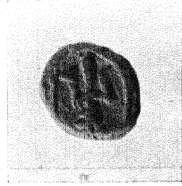
(i)



(j)



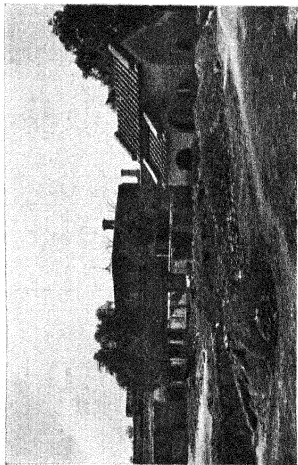
(k)



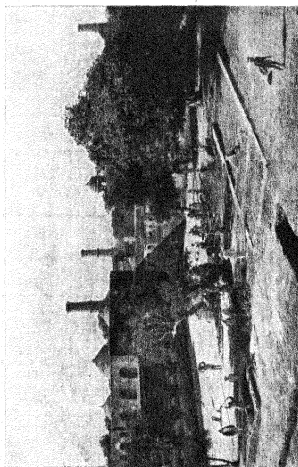
(l)

Objects in Copper, and Clay Seals with Inscriptions excavated during 1933-34.

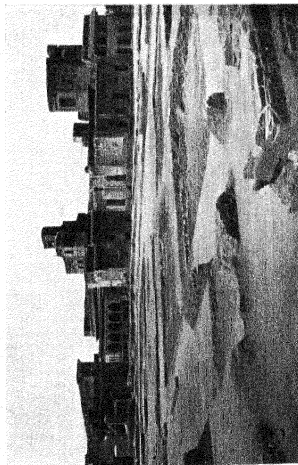
EXCAVATIONS: LAHORE FORT.



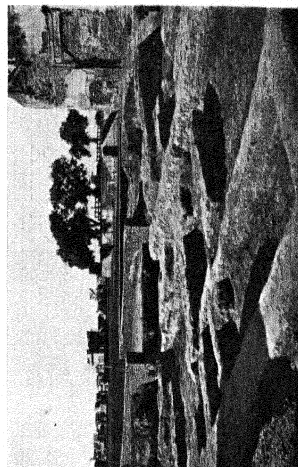
(a) Area to the E. of the *Qasimabad*, before Excavation; from S. E.



(b) The Area shown in fig. 6, during the Excavations in 1930-31; from S. E.

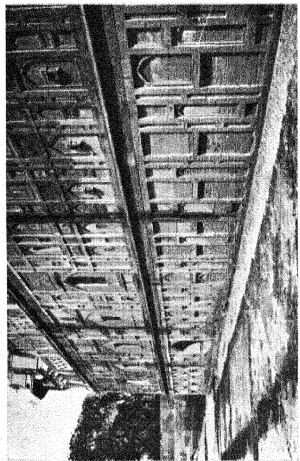


(c) Area to the N. of the *Qasimabad*; showing Excavated Remains; from S. E.

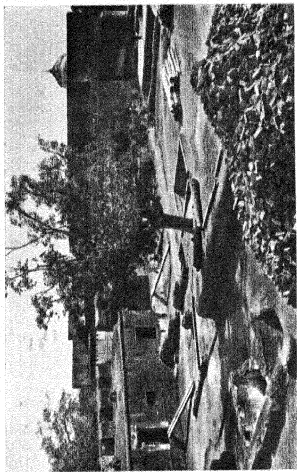


(d) Excavations near the N. E. corner of the *Dircan-i Am*; showing Work of 1930-31; from S. E.

EXCAVATIONS: LAHORE FORT; AND BIJAI MANDAL, DELHI.



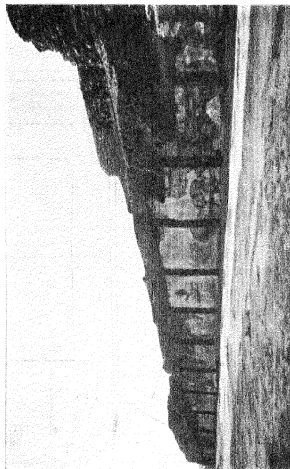
(a) Lahore Fort: West Wall, showing flintwork exposed during 1931-32.



(b) Lahore Fort: Excavation in Progress during 1931-32. West of the Mosque Courtyard.

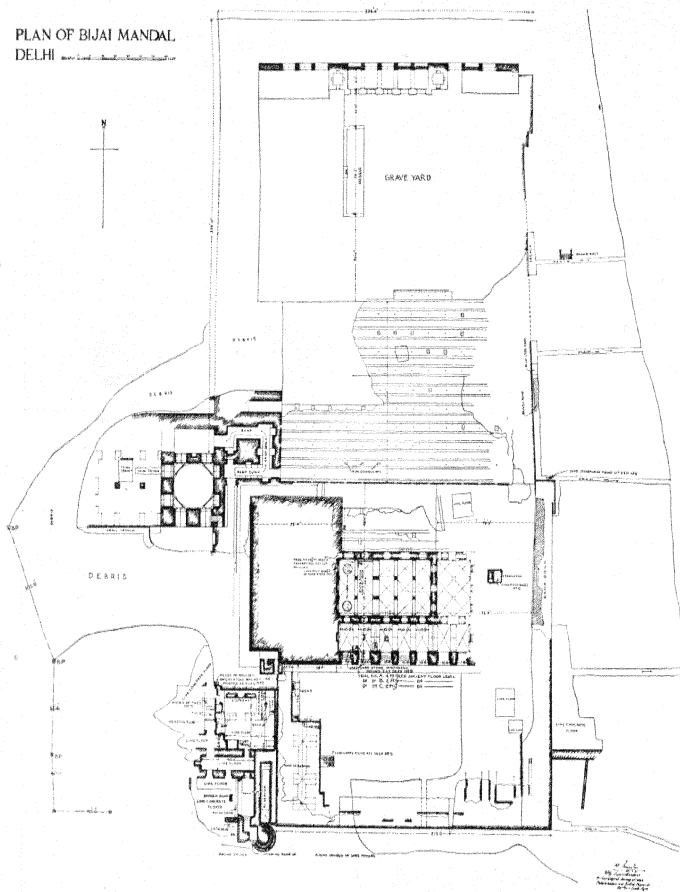


(c) Bijai Mandal, Delhi: View of N. Side, before Excavation.

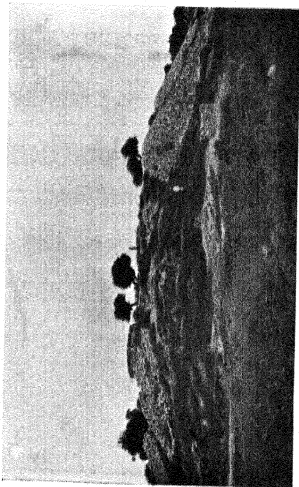


(d) Bijai Mandal: View of N. Side, after Excavations of 1930-31.

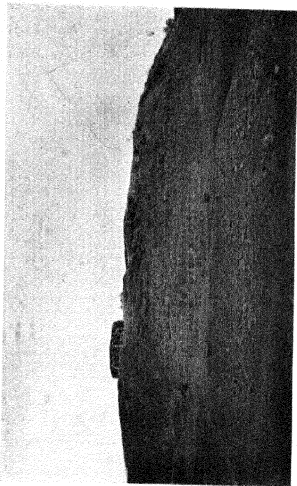
PLAN OF BIJAI MANDAL  
DELHI



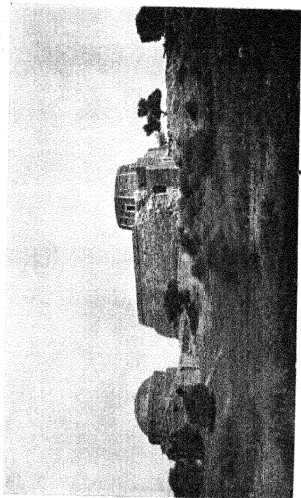
EXCAVATION: BIJAI MANDAL, DELHI.



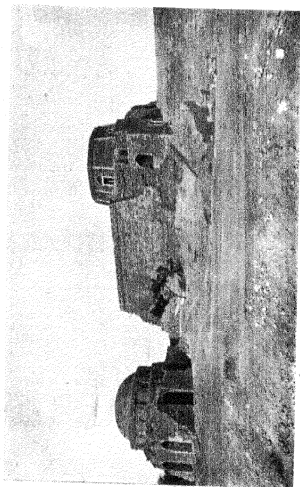
(c) View of E. Side of Mound before Excavation.



(d) East Side of Mound, after Excavations in 1930-31.

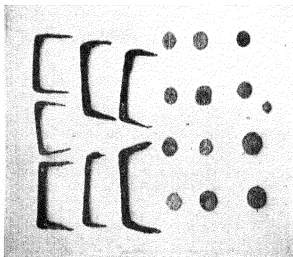


(e) View of West Side, before Excavation.

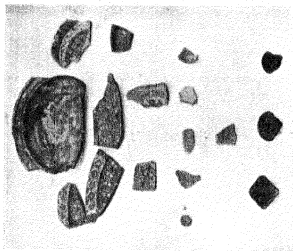


(f) West Side of Site, after Excavations in 1930-31.

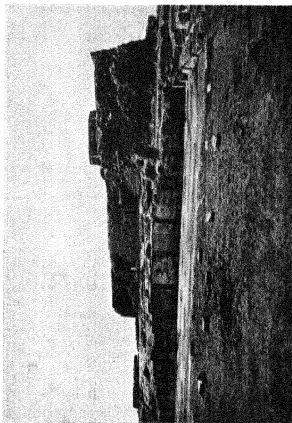
EXCAVATIONS: BIJAI MANDAL, DELHI.



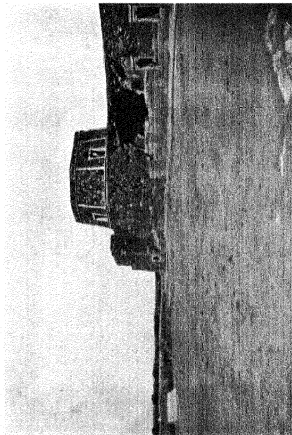
(a) Iron Dowels, China Discs and Stone Balls found during Excavations.



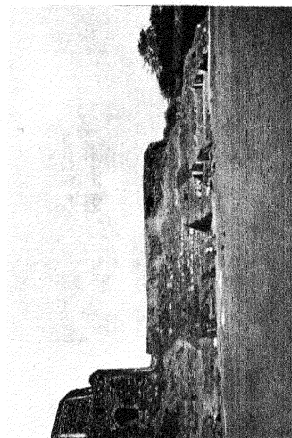
(b) Fragments of China Dishes, and of so-called *Ghazni* Plates, and Lamps.



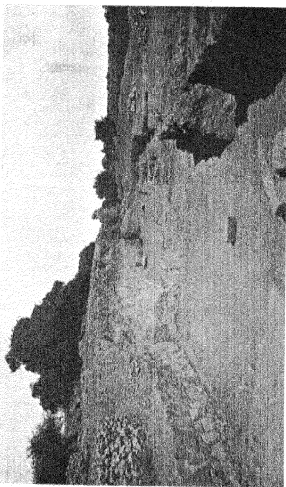
(c) The Area North of the Entrance: with Rows of Pillar Bases; Probably the Hall of the Thousand Pillars.



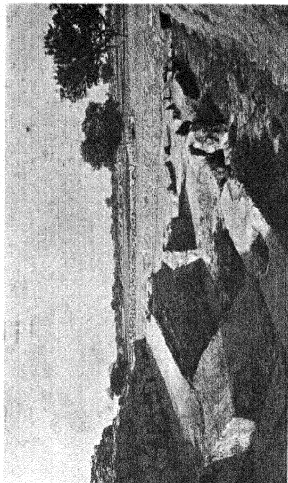
(d) Courtyard to S. of Stone Hall; showing *dhan* Stones now exposed.



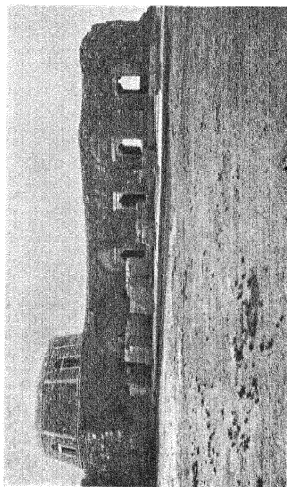
(e) Ruins of a *barmanah* exposed on the W. Side.



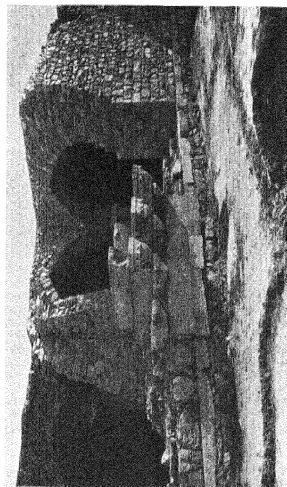
(6) The Ruins of Walls and Chambers expressed at the N.E. Corner of the "Hall of the Thousand Pillars".



(6) View of *path* Ramp, Entrance Drive, Drainage etc., on the S.E. Side.

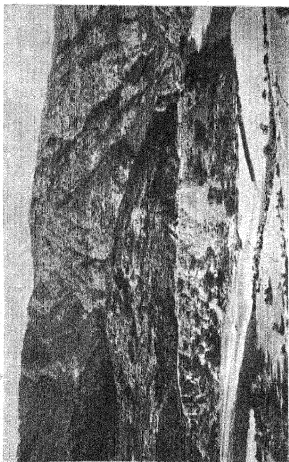


(6) The Central Stone Hall on the Enclosure; inside which were found the two Treasurer Walls.

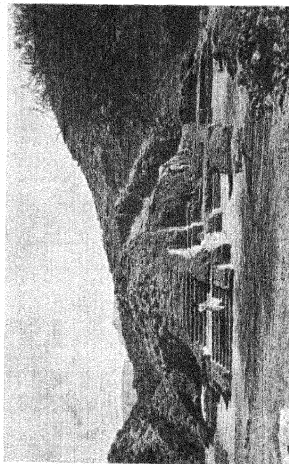


(6) N. Side of Central Stone Hall, showing Brackets which probably supported the Royal Balcony facing the Thousand-pillared Hall.

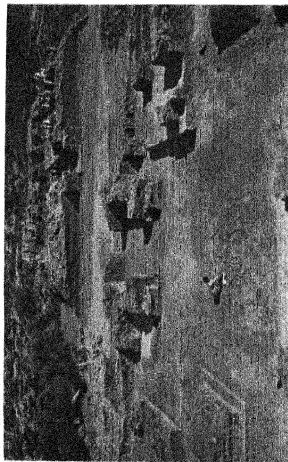
EXCAVATIONS: TAXILA.



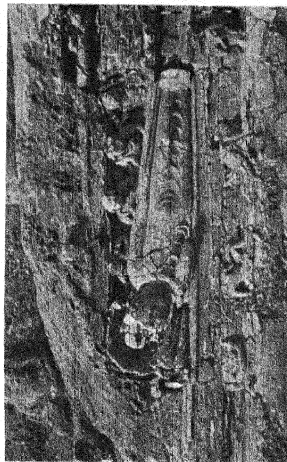
(a) View of the Site at Bhamala from the S.; showing River sweeping round Foot of the Hill.



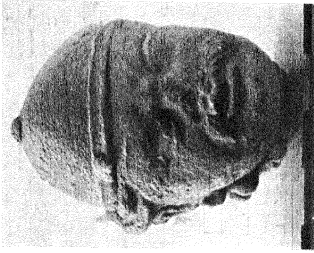
(b) Main Stupa at Bhamala from S.W.; after Excavation.



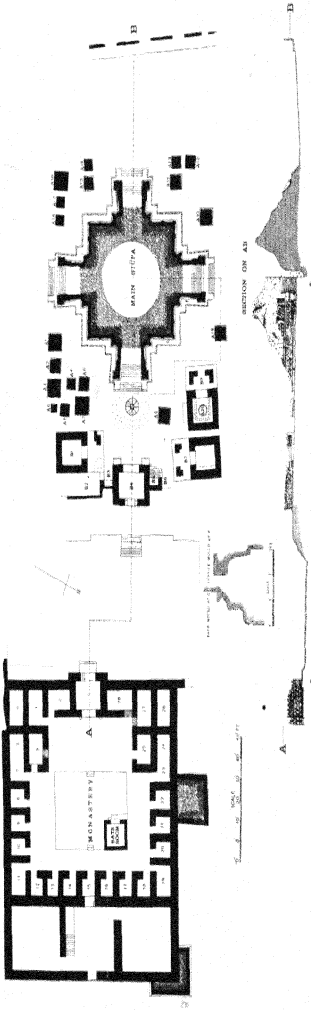
(c) View of Monastery at Bhamala as seen from the Stupa.



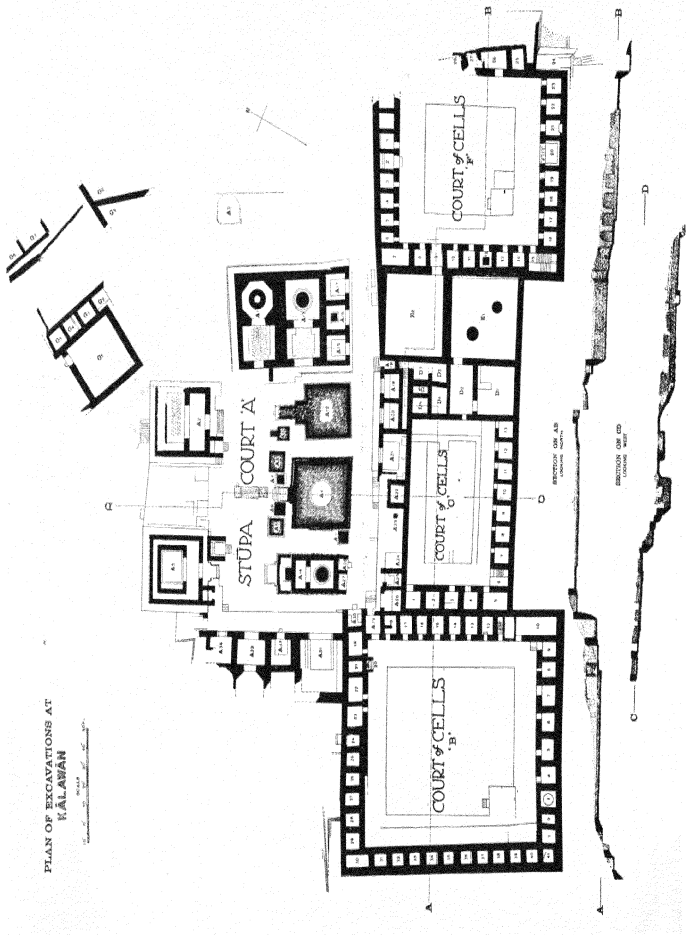
(d) Stucco Figure of the Flying Buddha at Bhamala.



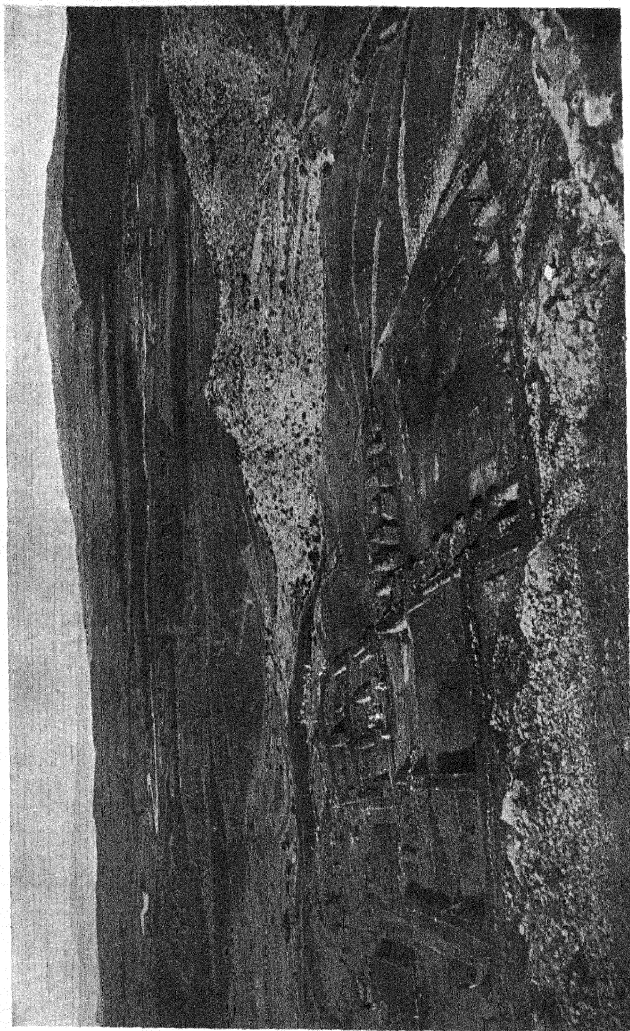
(a), (b) and (c) Three Siltoro Heads from the Bhambhala Monastery.



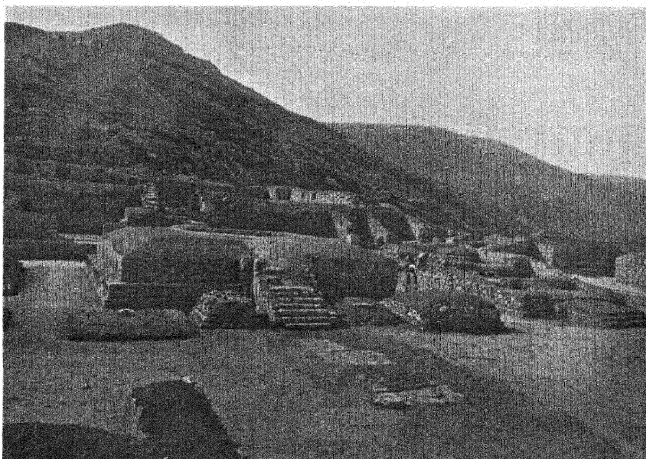
PLAN OF EXCAVATIONS AT  
KĀLAWAN



EXCAVATIONS: TAXILA.



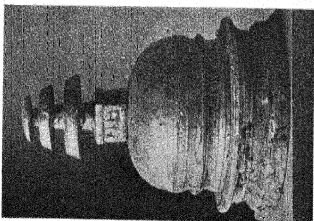
View of Eastern Half of Buddhist Monastery at Kellwadh as seen from the Hilshefe above it on the South.



(a) Kälawän: The Main Stūpa A 4, and other Monuments in the Stūpa Court; from N.E.



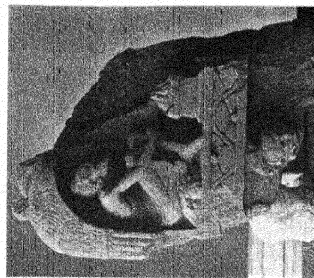
(b) Kälawän: View of S.W. Corner of Court of Cells F.



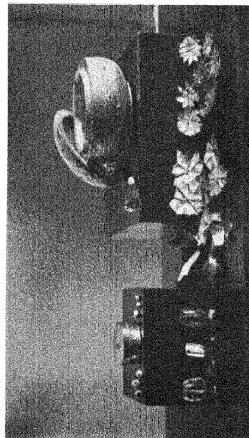
59) Stupa-shaped Relic Casket covered with Gold-leaf, from Stupa A 1, Kiliwaish.



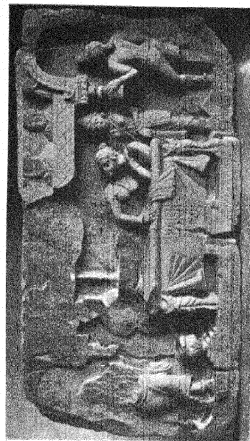
61) Stone Head of Bodhisattava from Kiliwaish.



47) Gandhara Stone Relief of Anantia in his Hut, from Stupa Chupel A 1, Kiliwaish.



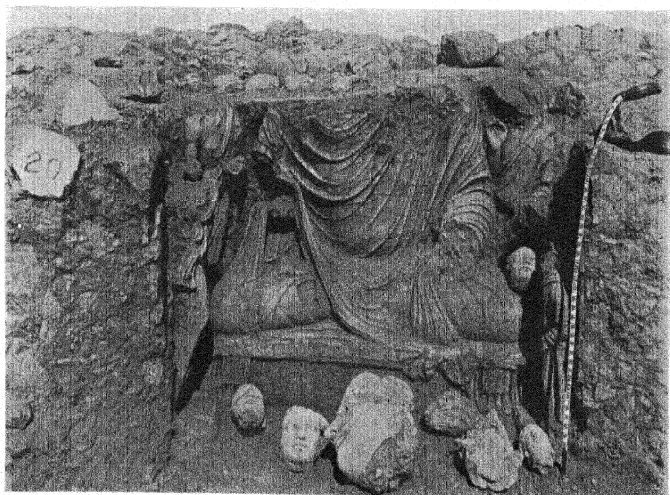
60) Relics from Stupa A 1: including Gold-leaf covered Casket, Rosettes of thin Gold-sheet and Silver, Beads, Precious Stones, etc.



62) Gandhara Stone Relief depicting "The Dream of Queen Maya"; from Stupa Chupel A 1, Kiliwaish.



(a) and (b) Two Terra-cotta Portrait Heads from Chamber F 12 at Kāleśwān.



(c) Clay and Terra-cotta Group in Chapel 20, Court B, at Kāleśwān

EXCAVATIONS: TAXILA.



(a) Head of Buddha, from the Group illustrated in fig. c of previous Plate.



(b) Head of Bodhisattva, from the same Group as fig. a.

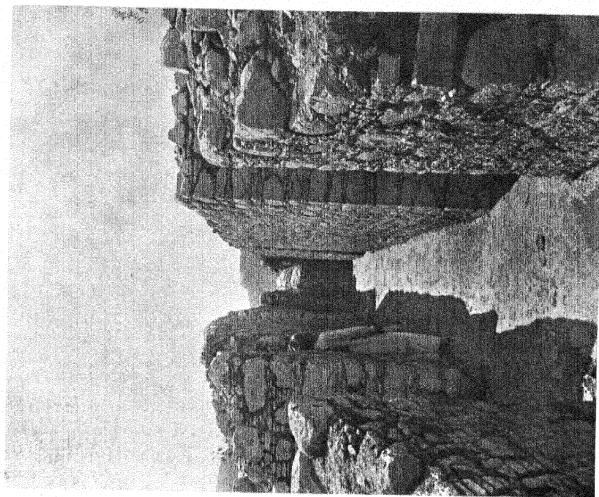


(c) Head of a *devo*, from the same Group as fig. a.

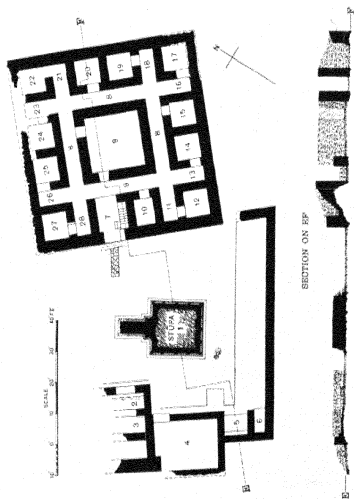


(d) Head of a Monk, from the same Group as fig. a.

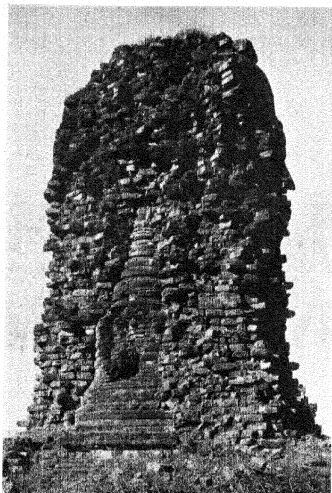
EXCAVATIONS: TAXILA.



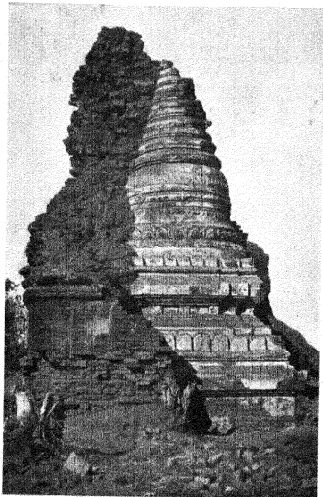
(b) A Corridor in Monastery H, Kalwaśa, looking South.



(c) Plan of Building H and Uppermost Terrace at Kalwaśa.



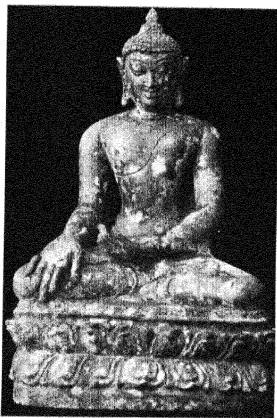
(a) A *stupa* in an 'Envelope', in a Field near Thiyyitsaya Village, Pagan.



(b) An other 'Encased' *stupa*, found N. of Tawgygyaung Monastery, Thiyyitsaya, Pagan.



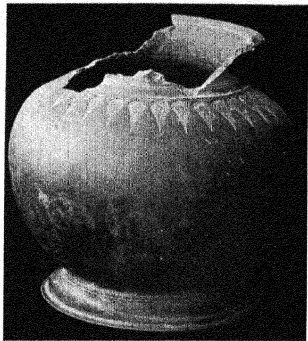
(c) A Terra-cotta Votive Tablet found among the *debris* of the *stupa* shown in fig. a.



(d) Medieval Image of the Buddha, found in the Relic Chamber of the *stupa* shown in fig. a.



(a) An 'Encased' *stupa* near the Seinnyet-Nyi-Ama Temple, Myinagan.



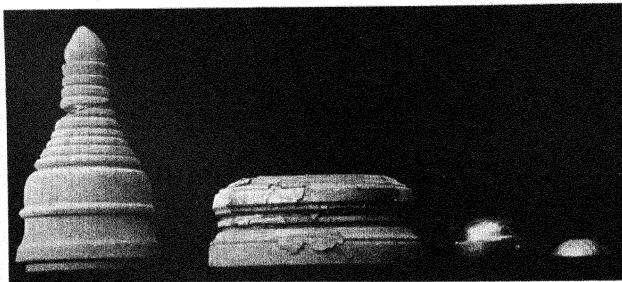
(b) An Earthenware Vessel, found in the Relic Chamber of the *stupa* shown in fig. a.



(c) Inscribed Terra-cotta Votive Tablet found in the Relic Chamber of the *stupa* shown in fig. a.



(d) Another Terra-cotta Votive Tablet found in the *stupa* shown in fig. a.

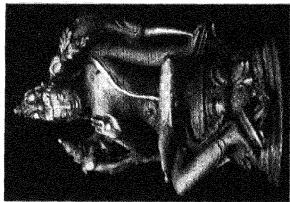


(e) A Miniature *stupa* in Stone, with the Silver and Gold Relic Caskets found in it; from an other 'Encased' *stupa* near Pagan.

EXPLORATION: BURMA.



(65) Stone Sculpture found at a Mound S, of the Taw-ya-gyang Monastery, Thipyithaya, Pagan.



(64) Bronze Image of a Bodhisattva, found near Thipyithaya.



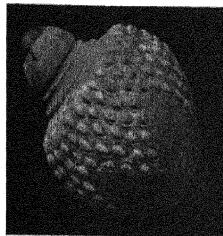
(63) Stone Sculptured Slab with the Buddha in the Centre, found near Thipyithaya.



(62) Sculptured Stone Slab with the Buddha in the Centre, from Thipyithaya.



(61) Two Stone Figures of the Buddha in the *Vipassana-samadhi*, found in the Kobyak Temple, Thipyithaya.



(60) A Bell-shaped Vessel which contained Mercury, from Thipyithaya.

EXPLORATION: BURMA.



(a) and (b). Outline Copies of Wall-paintings in the Abéyadana Temple, Myinpagan; representing a God (above), and Padmapāṇi (below) with two Attendants.



(a) Outline Copy of a Wall-painting in the Abéyadana Temple, Myittha; a God.



(b) Another Mural Painting in the Abéyadana; the Goddess Tārā with Two Hands



(c) Wall-painting in the Abéyadana: An Unknown Goddess with Six Arms, seated in a Cave.



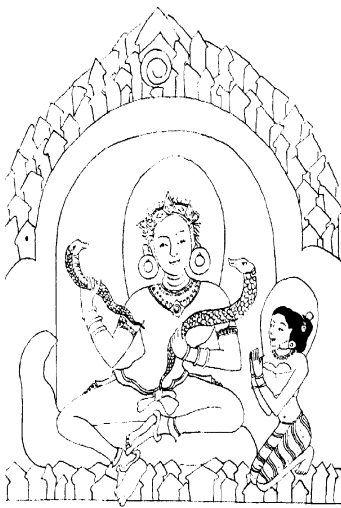
(d) The Tale of the Ascetic, the Kinnari and the Spider; The first Panel of a Series of Wall-paintings in the Abéyadana.



(a) The Same Tale as shown in Plate CII, d: The Asveta, seduced by the beautiful *Kumari*, kills the *Monstruous Spider*; from a Wall-painting in the *Abhayaana Temple*.



(b) The last of a Series of Wall-paintings in the *Abhayaana Myingagan*, illustrating the Tale of the Asveta and the Beautiful *Kumari*: The Hermit, now a Father of several Children lives with his Wife in a Cave.



(c) Copy of another of series Wall-painting in the *Abhayaana*: A Goddess with Two Snakes, and a Devotee.



(d) The *Taetric Element* in the Wall-paintings of the *Abhayaana*: A God with a *Terrific Appearance*, in a Cave.



(a) Outline Sketch after an *ex vivo* Mural Painting in the Sanctum of the Abayadana Temple, Myitagan: Vishnu on Gurudra; the latter with two Snakes.



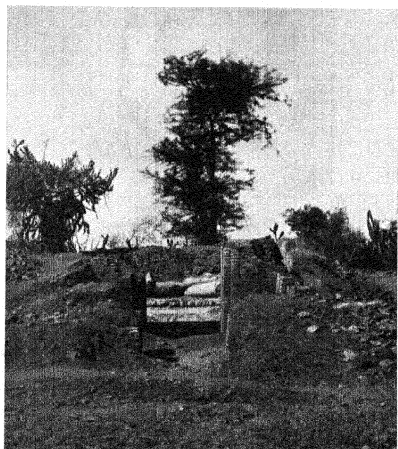
(b) For Comparison with the Outline Drawings: Photograph of the same Panel as fig. *a* below; showing the Technique of the Paintings.



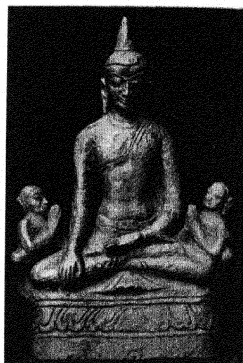
(c) Hindu Gods in the Sanctum of a Buddhist Shrine: A Panel showing Brahma on his Goose, in the Abayadana Temple.



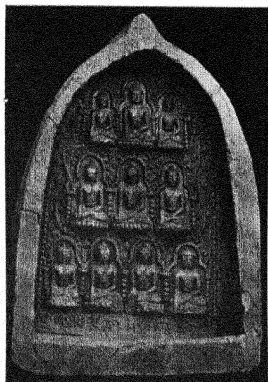
(d) Outline Copy of the Wall-painting reproduced in fig. *b* above; Śiva on his Bull, depicted in a Buddhist Shrine of the 11th Century A. D.



(a) Lower Part of a Large seated Buddha Statue found in a *stupa* excavated South of the U Kywet Monastery, Myinagan.



(b) Image of the Buddha in the *bhinniparivandita*, with Two Disciples; from Myinagan.



(c) and (d). Two Inscribed Terra-cotta Votive Tablets discovered in the Relic Chamber of the *stupa* shown in fig. a above.



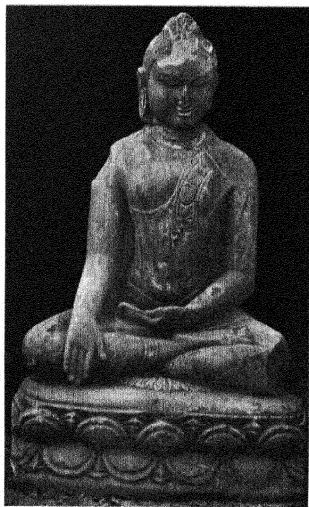
(a) Front View of the Kyazin Temple, Myinagan.



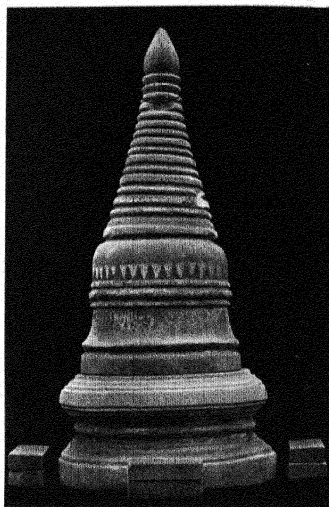
(b) Terra-cotta Votive Tablet recovered from the Relic Chamber of the Kyazin Temple, and assignable to the Time of King Anoratha (1044—1077 A. D.).



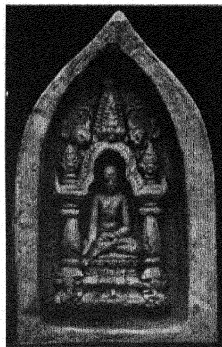
(c) Another Terra-cotta Votive Tablet found in the Kyazin, and bearing an Inscription of the "Dispenser of Truth", King Anoratha.



(a) Stone Image of the Buddha in the *bhāvanīyārā-mudrā* (ht. c. 3'), found in the Village Temple of Myinpagun; 11th—12th Century A.D.



(b) A Votive stupa in Stone, found in the Relic Chamber of a Temple in the Village of Myinpagun. (Ht. 1' 10").



(c), (d) and (e). Terra-cotta Votive Tablets found in a Temple S. E. of the Nagayon, Myinpagun; bearing *nāyari* Legends on the Obverse, and hand-written Texts in Pāli, in Burmese Characters of the 11th—12th Century A. D., on the Reverse.

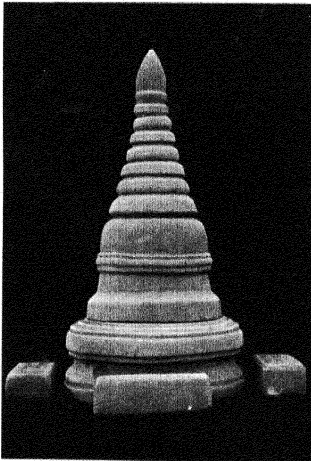
EXPLORATION: BURMA.



(a) A Plaster Image of a Bodhisattva, found in a Ruined Small Shrine near the Nagayon, Myinpagan.



(b) View of some of the Ancient Monuments S. E. of the Nagayon, Myinpagan, excavated during 1931-32.

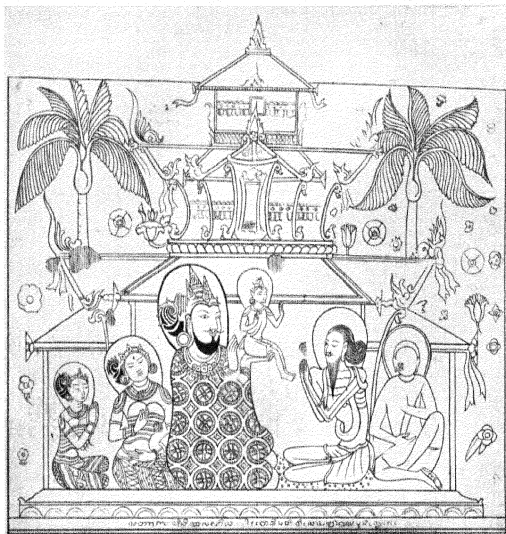


(c) A Miniature Stūpa in Stone found in the Relic Chamber of the Middle Shrine in fig. *b* above.

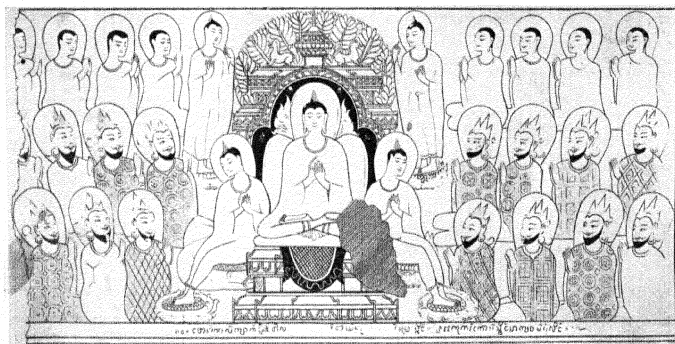


(d) Terra-cotta Votive Tablet found in the Relic Chamber of the Central Stūpa shown in fig. *b*; with an Inscription in Pali of the "Chief Queen Trilokavataṅskā".

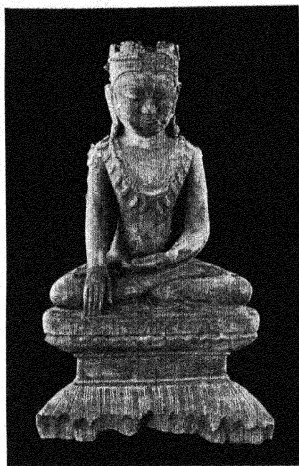
EXPLORATION: BURMA.



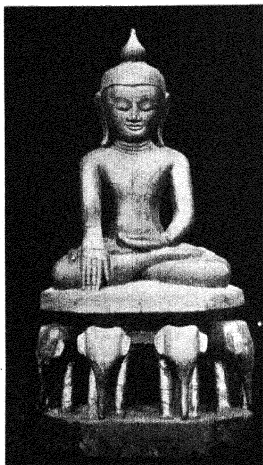
(a) Outline Copy of a Wall-painting in the Patothanya Temple, Pagan: The *esôhi* foretells the Future Greatness of Prince Siddhârtha, shown to him by the King and the Queen; on 11th Century Painting with an Old Môn Legend below the Panel.



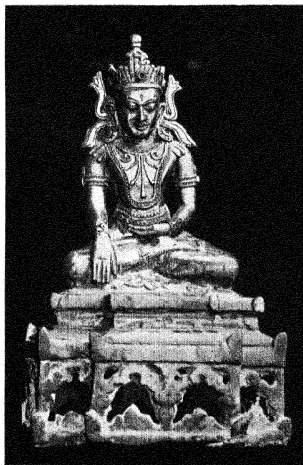
(b) The *yamoka pâññârîga* of the Buddha: Another Wall-painting in the Patothanya Temple, showing the Enlightened One among Monks and Ascetes; with an Inscription in Old Môn.



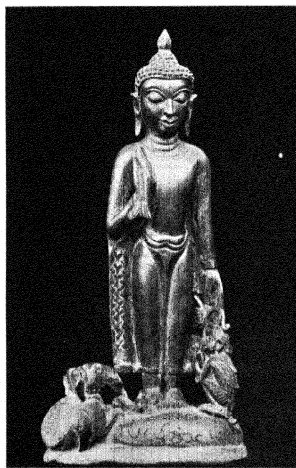
(a) Wooden Image of the 14th Century A. D., representing a Crowned Buddha; found in a Cave Temple, Kyaukse.



(b) Another Wooden Image from the Cave Temple at Kyaukse: A Buddha with a conical Protuberance supported by Elephants.



(c) An Image of the Buddha in Royal Attire; found in a Palace Shrine in the Royal Capital, Pagan.



(d) Another Image from the Ruined Shrine in Pagan: The Buddha in the Parilevuka forest with his wife Comrakumari.



(a) Seated Bronze Image of the Buddha discovered in the Pyezu Quarter, Pagan, with an extra Thumb in the Left Hand.



(b) The Buddha Preaching: Another Bronze Image found together with figs. a, c and d.



(c) Stone Image of an arhat, from the same Place as fig. a.

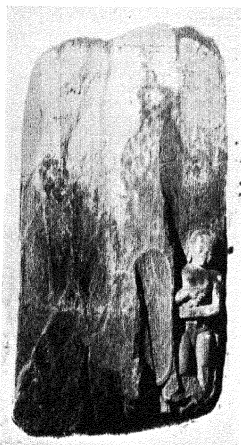


(d) Bronze Image of a Buddhist arhat from Pagan; with a Burmese Legend dated 1332 A.D.

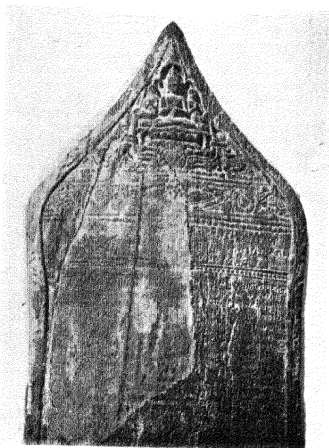


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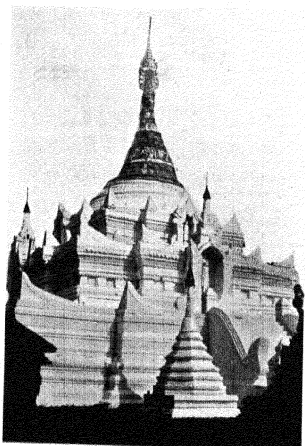
(e) Copy of a Wall-painting in the Patothanya Temple, Pagan; A 14th Century Work with an Inscription. (See also Plate CIX).



(a) A Sculptured Slab found in the Shwezayan Pagoda, Thaton; with Faint Remnants of an 11th-12th Century Inscription.



(b) Another Inscribed Stone Slab found in the Shwezayan Pagoda; with an 11th-12th Century Inscription.

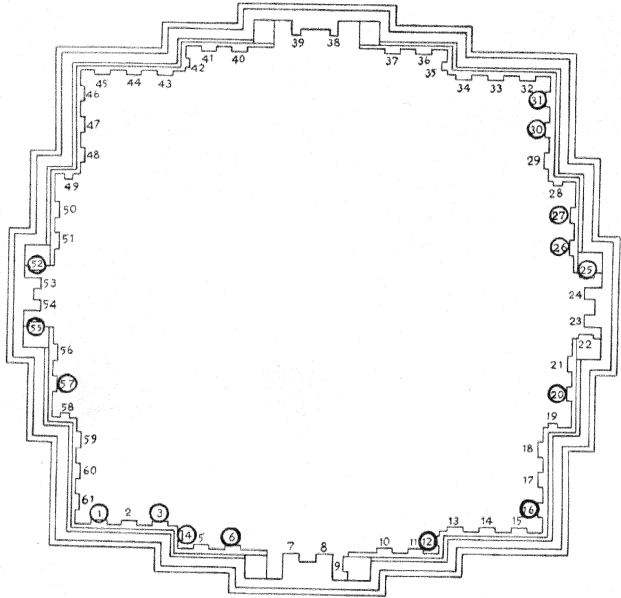


(c) View of the Thagya-paya at Thaton; showing the Situation of the Terra-cotta Bas-reliefs illustrated in Plates CXIII, CXIV and CXV.

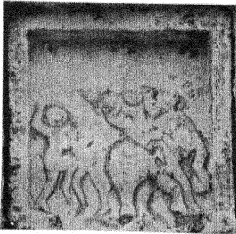


(d) A Bronze Image of the Dipankara Buddha, now at Thaton; probably a Work of the 7th-8th Century A. D.

EXPLORATION : BURMA.



(a) Sketch Plan of the Second Terrace Walls of the Thagya-paya, Thuton; showing the Situation of the Terra-cotta Relieoes; those still *in situ* being marked by a Circle.



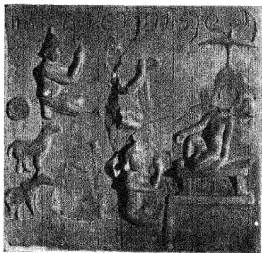
(b) A Terra-cotta Plaque of the Thagya-paya: The *Vessantara Jataka*. (The Outlines have been slightly emphasized in Black Ink).



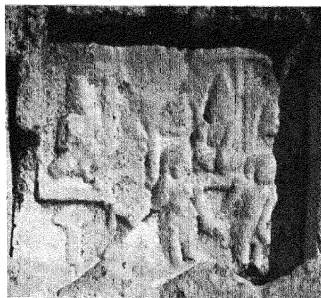
(c) Another Terra-cotta Plaque from the Thagya-paya: The *Vidura Jataka*. (The Outlines have been slightly emphasized in Black Ink).



(a) A Scene from the *Vāthura Jātaka* illustrated in a Relief Panel on the Thagya-paya, Thaton. (Cp. fig. b). (The Outlines have been slightly emphasized with Black Ink).



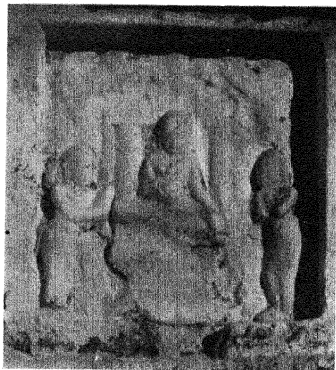
(b) For Comparison with fig. a: The *Vāthura Jātaka* illustrated in a Terra-cotta Plaque in the Petek Temple, Pagan.



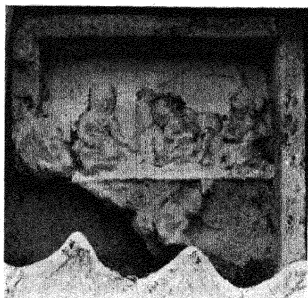
(c) Another Terra-cotta Tablet on the Terrace Walls of the Thagya-paya, Thnton: A Scene from the *Mahā-Ummagga Jātaka*.



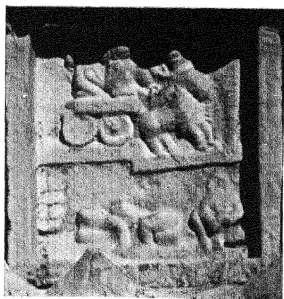
(d) The *Ikkiyidatta Jātaka* as illustrated in a Relief on the Thagya-paya, Thaton: a very much damaged Terra-cotta Plaque.



(a) A Terra-cotta Plaque in the Terrace Wall of the Thagya-paya, Thaton; probably a Scene from the *Uttaridatta Jataka*.



(b) Another Buddhist Birth Story illustrated on the Thagya-paya; A Scene from the *Mahā-Ummagga Jataka*: The Story of the Four Nobles and Amara, the faithful Wife of Mahosadha.

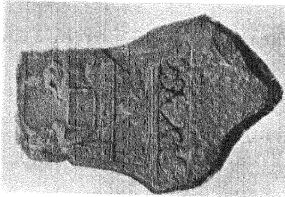
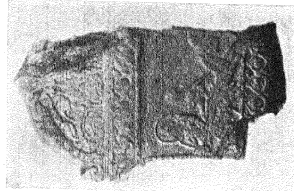
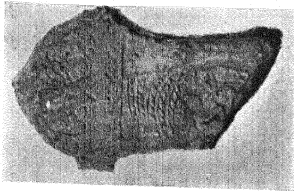


(c) King Mahosadha in Exile in the Potter's House; and his triumphal Return in a Chariot: Two Scenes from the *Mahā-Ummagga Jataka*, in a Relief at Thaton.

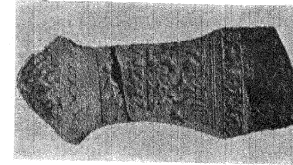
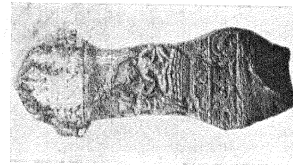
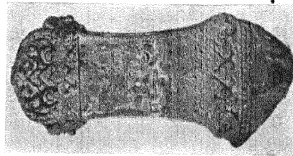


(d) A Plaque from the Thagya-paya, probably illustrating a Scene from the *Tenriya Jataka*: Prince Tenriya talking to the Charioteer (?).

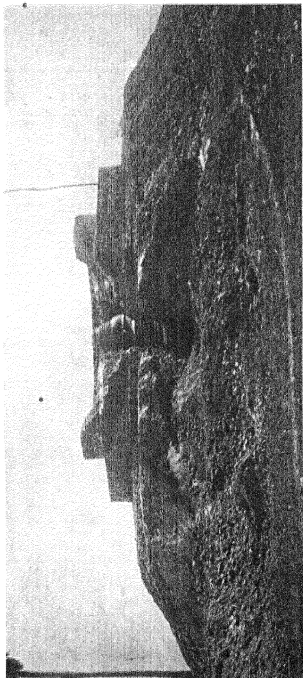
EXPLORATION: BURMA.



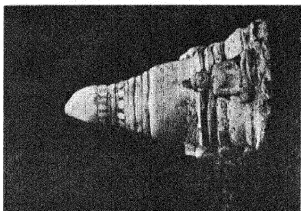
(a), (b), (c) and (d) Stone Pillars found in the Kalyasi Sina, Thaton, illustrating Scenes from the *Mahānīpāta Jātaka*: (e) the *Sina Jātaka*, (f) the *Nesā Jātaka*, (g) the *Vāḍḍhara Jātaka*, and (h) the *Paṇḍarā Jātaka*.



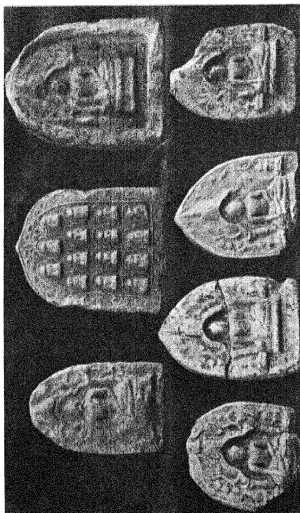
(e) The *Mahā-Uṇṇayya Jātaka*, (f) the *Vāḍḍhara Jātaka*, and (g) the *Paṇḍarā Jātaka*: Illustrations to the *Mahānīpāta Jātaka* in Relief on Stone Pillars in the Kalyasi Sina at Thaton; probably of the 12th-13th Century A. D.



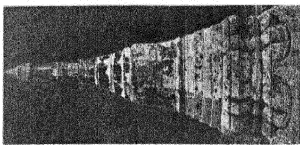
(9) The Yegyi Yemank Pagoda, Bassin, after its illegitimate Excavation by Buddhist Monks in the Year 1935-36.



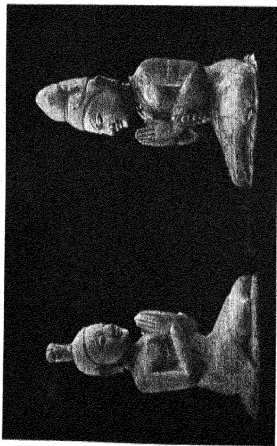
(5) A Stone Stupa of Miniature Size found in one of the Belle Chambers of the Yegyi Yemank shown in fig. 6.



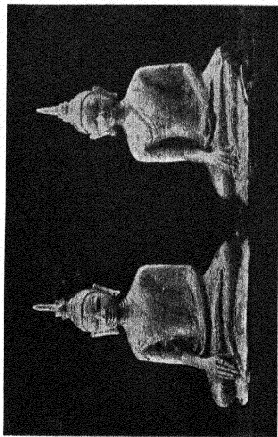
(6) Terracotta Votive Tablets of the 12th-13th Century discovered in the Two Belle Chambers of the Stupa illustrated in fig. 6.



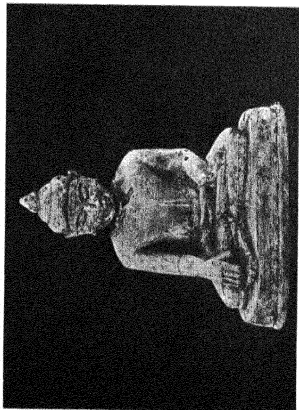
(6) Another Votive Stupa in Stone found in the Belle Chamber of the Yegyi Yemank Stupa.



(6) A High Official and his Wife: Stone Images of Two Devotees found in one of the Beile Chambers of the Yegyi Yemank Pagoda shown in Plate CXVII, a.



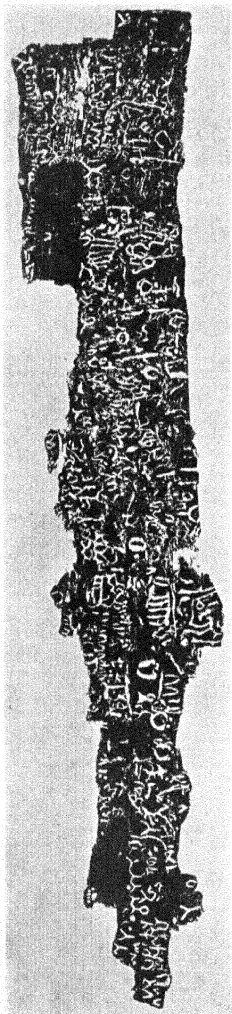
(7) Further Finds in the Yegyi Yemank Pagoda: Two Bronze Images of the Buddha with high Crowns, seated in the *Amantepresen*-attitude (ht. 97).



(8) Another Stone Image found deposited in the Stuppa illustrated in the previous Plate: A Buddha in the Earth-touching Attitude.



(9) Four Figures of Buddhist Saints found together with another Hundred Similar Images in the Beile Chambers of the Yegyi Yemank Pagoda.



(5) The Vikramkhola "Inscription". Report for 1925-26.



(6) Inscription of Dharmas-Scripta on an Image of Prajñāpāramitā, now in the Indian Museum, Calcutta. (1925-26.)



(7) The Belgawan Copper-plate Inscription of the Gupta Year 128 (Obverse and Reverse). (1925-26.)

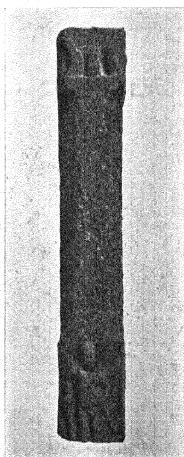
(This plate is from a negative impression of the original copper plate.)



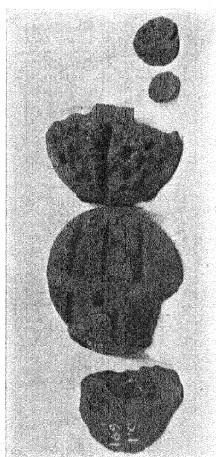
(a) Specimen of a Terra-cotta Sealing from Nālandā, showing a Bull couchant, with a Sun and a Moon. (Report for 1932-33).



(b) Another Specimen of the numerous Clay Sealings discovered at Nālandā: An Elephant shows a finely executed Inscription. (1932-33).



(c) Stone Pillar (A. 4'2'') with an Inscription in Brāhmī characters of Chandragupta II; now in the Mathurā Museum. (1950-51).



(d) Specimens of Seals from Nālandā, showing the elaborate Method by which Royal Seals were tied to Documents. (1932-33).



(a) Head of the Buddha in Mathurā Sandstone; Front View.



(b) Profile View of Buddha-head from Mathurā.



(c) Standing Male Figure in the Curzon Museum of Archaeology, Mathurā.

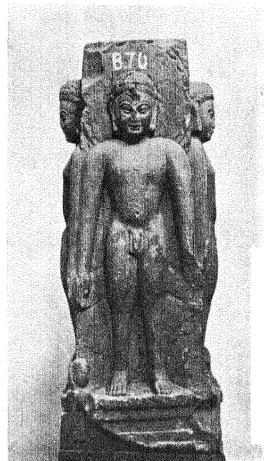


(d) Head supporting inscribed Bowl, now in the Mathurā Museum.

INDIAN MUSEUM, CALCUTTA.



(a) Seated Buddha Image of the Year 51, in the Curzon Museum of Archaeology, Mathurā.



(b) Stela with Figures of the Jinas, of the Year 35, in the Mathurā Museum.



(c) Medieval Image of a seated Vishnu, now in the Mathurā Museum.



(a) Buddha Head in Mathurā Sandstone with Spiral Hair-curls.



(b) Buddha Head in Mathurā Sandstone with no Indication of Hair-curls. (Cp. fig. d).



(c) Another Mathurā School Sculpture, the Hair indicated by numerous incised Lines.



(d) A Head in the Mathurā Museum, with the same Treatment of the Mass of Hair as in fig. b.

INDIAN MUSEUM, CALCUTTA.



(a) Sculptural Fragment of the Gupta Period: A Woman offering a Cup to a Man.



(b) Image of Hara-Gauri acquired from Lucknow.



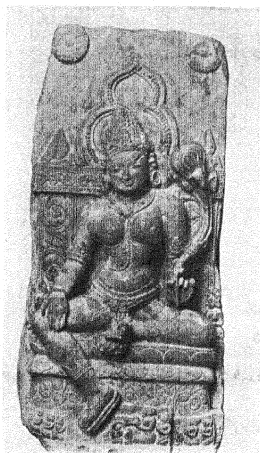
(c) A Late Period Image of Hara-Gauri; from Benares.



(d) Image of a seated Vishnu; from Benares.



(a) The Buddha calling the Earth to Witness: One of the four Images from Virat Cuttaek, Cuttaek, illustrated in this Plate.



(b) Titrā, The Saviouress: A 10th Century Image from Virat Cuttaek; Slightly later than the Images in figs. a and c.

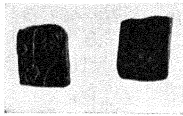


(c) Another Buddha from Virat Cuttaek, not later than the 8th-9th Century.



(d) Probably Part of a larger Composition: A *devīrājā* of about the 9th Century A.D.

INDIAN MUSEUM, CALCUTTA.



(a)



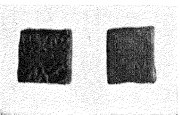
(b)



(c)



(d)



(e)

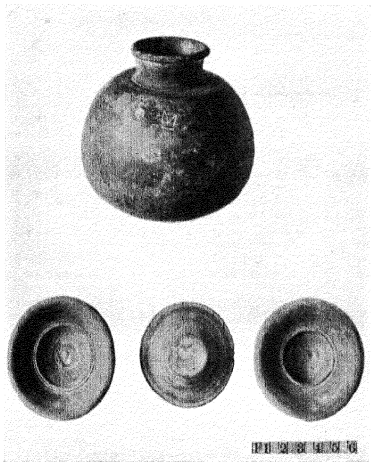


(f)

(a)–(e) Punch-marked Coins from Manda, Rajshahi District, acquired during 1932–33; and (f), A Cast Coin from the Midnapur District.



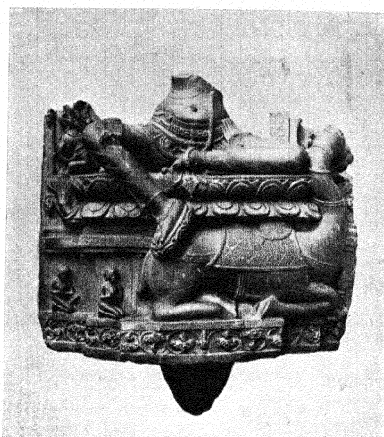
(g) Semi-precious Stone Beads acquired from Rajgir.



(h) Pottery Vessel with Inscription in unknown Script; and three Jar-covers; from Rajgir.



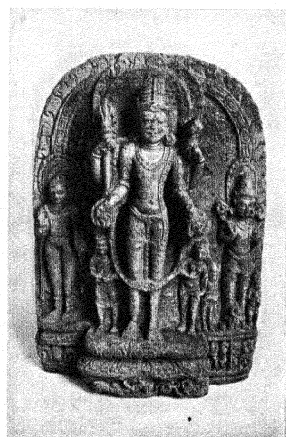
(a) Inscribed Stone Image of Prajñāpāramitā from the Neighbourhood of Nālandā.



(b) Fragment of an Image with lower Portion of a Deity seated on a Camel; from Kakolighi, Bairhatta, Dinajpur District.

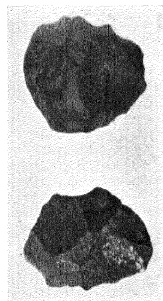


(c) Inscribed Image of Śūrya from Bairhatta, Dinajpur District; probably 12th Century A. D.



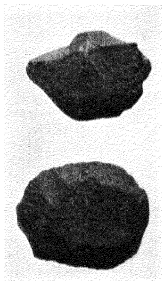
(d) Hari-Hara, attended by the Buddha and Śūrya; a Stone Image from Bihar; c. 12th–13th Century A. D.

INDIAN MUSEUM, CALCUTTA.



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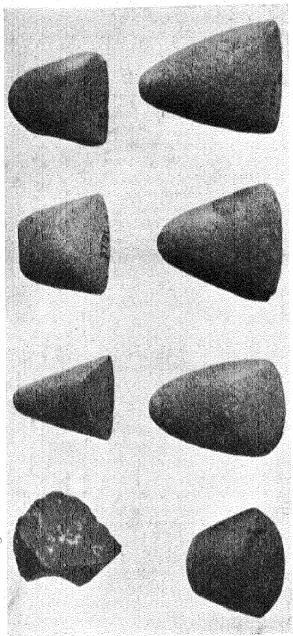
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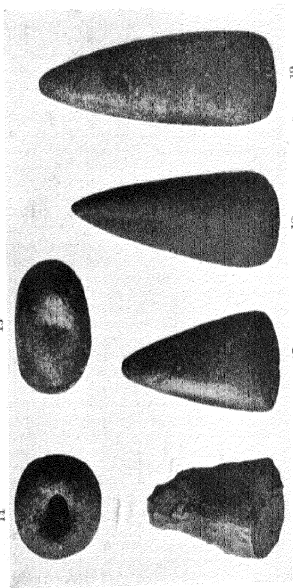
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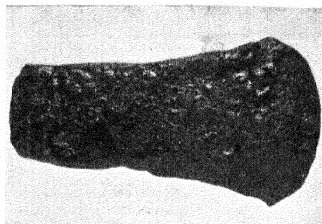
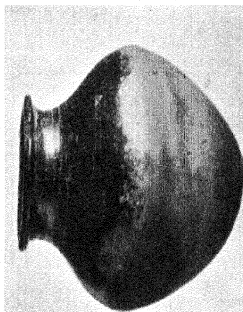
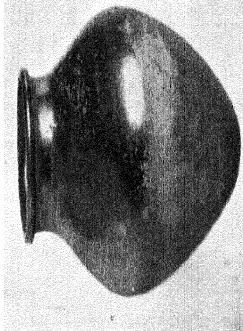
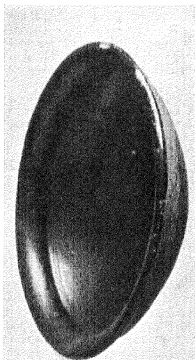
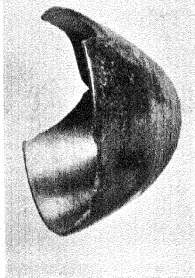
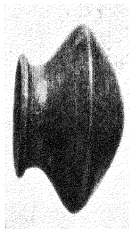
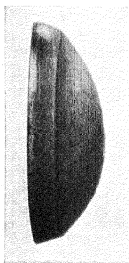
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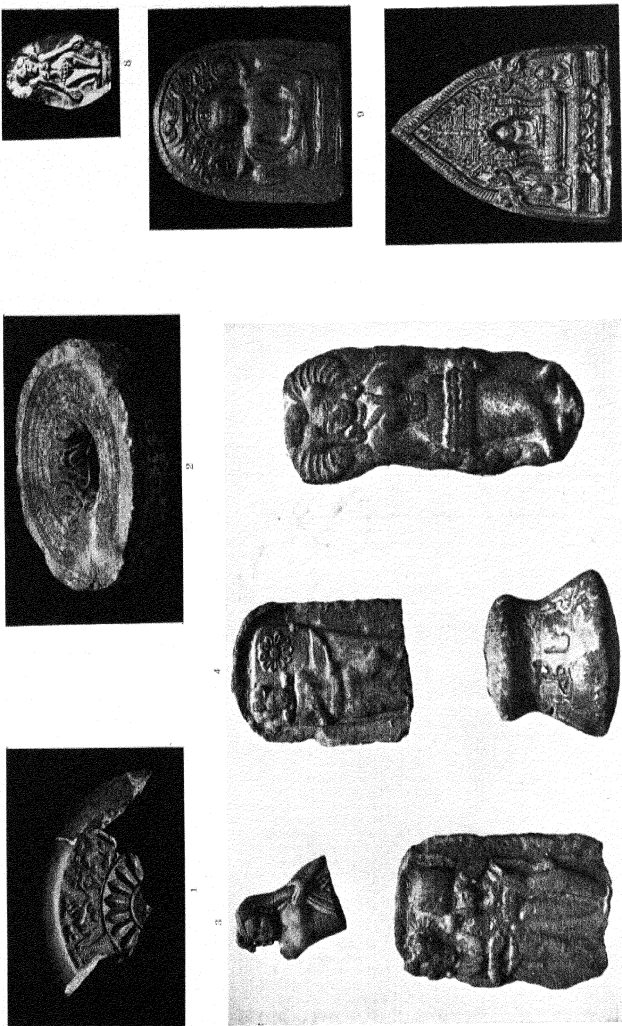
Palaeolithic and Neolithic Implements from South India.

INDIAN MUSEUM, CALCUTTA.



Black Pottery, and (9) an Iron Celt from Hutanahall, near Bangalore.

INDIAN MUSEUM, CALCUTTA.



Figs. 1-6: Bronze-tablets from Mathurā; figs. 7-8: Terra-cottas from Mathurā; fig. 8: The Embossed Gold-leaf from Lauriya Nandangarh (for Comparison with figs. 1 and 2); and figs. 9-10: Two Terra-cotta Votive Tablets from Siam.



(a) The Birth of the Buddha: Stone Sculpture from Nālandā, Bihar; c. 10th Century A. D.



(b) The Bodhisattva Avalokiteśvara: Stone Sculpture from Chowrapara, Rajshahi District; c. 12th Century A. D.



(c) Stone Image of Vishnu, from Ganpur, Rajshahi District; about the 12th Century A. D.



(d) Stone Image of Śūrya, from Ganpur, Rajshahi District; from the 12th—13th Century A. D.



(a) Bronze Elephant; from a Mahasthan,  
Bogra District.



(b) Stone Relief representing the 'Mother-and-Child' Subject  
from Chowra Kasba, Rajshahi District.



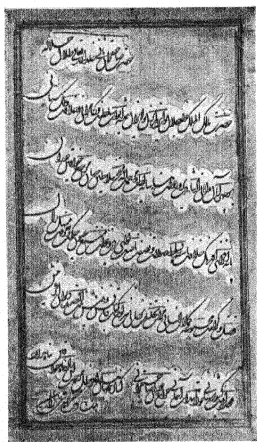
(c) Stone Image of Garudja, probably from the  
Top of a Garudja-pilla<sup>r</sup>, from Chowra Kasba,  
Rajshahi District; c. 12th Century A. D.



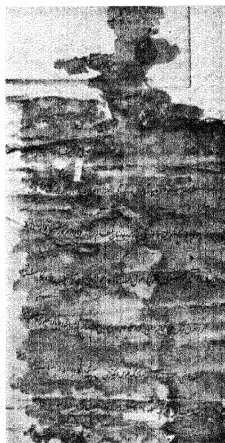
(d) Stone Image of Śiva, from Chowra Kasba,  
Rajshahi District; probably a work  
of the 13th Century A. D.



(a) Front, and (b) Back of a Petition dated 1037 A. H. (=1627 A. D.) from Āqā 'Abdu-r-Rashīd Dālatī to the Emperor Shāh Jahān ; with a Painting representing the Petitioner submitting his Request to the Emperor.



(c) A Specimen of Calligraphy in *shikasta*, alleged to have been written by Aurangzeb.



(d) A *farsi-n* of Maryam Zamāni, the Mother of the Emperor Jahāngīr, on Loan in the Delhi Fort Museum.



(a) The Bronze Find of 1932—33: The Buddha in the 'Attitude of Reassurance'; after Chemical Treatment.



(b) Another Bronze found in 1932—33: The Buddha in the *caranda-mudra*; a Masterpiece of Early Date (5th—8th Century A. D.).



(c) One of a Hoard of some 75 Images unearthed at Nālandā during 1932—33 and illustrated in this and the following Plates; A *caranda*-Buddha



(d) A standing Bronze Image of the Buddha in the 'Gift-bestowing Attitude'; assignable to the same Date as fig. b above (5th—8th



(a) Trilokya Vijaya trampling on Śiva and Pārvatī: Probably a symbolical Representation of Buddhism militant against Hinduism.



(b) A Masterpiece in a Hoard of mixed quality Images illustrated in Plates CXXXIV—CXXXVIII: Vajrapāṇi, or Mañjuśrī.



(c) A four-faced Vajrapāṇi Image of late Date; Front view.



(d) Back view of the Vajrapāṇi shown in fig. c; an other Bronze of the Hoard discovered during 1932—33 at Nālandā.



(a) Bronze Image of a Seated Bodhisattva with Lotus and Thunderbolt; from the Hoard of 1932-33.



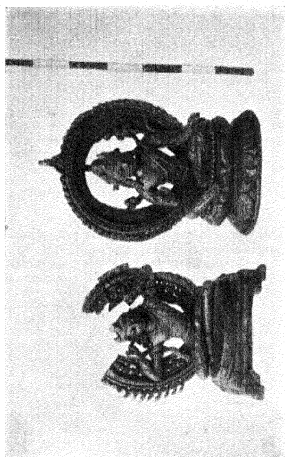
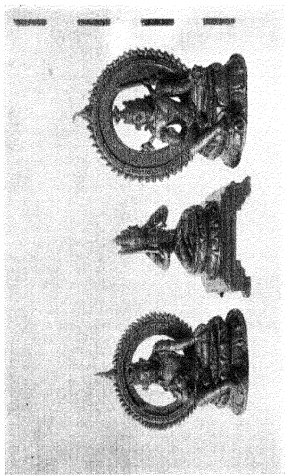
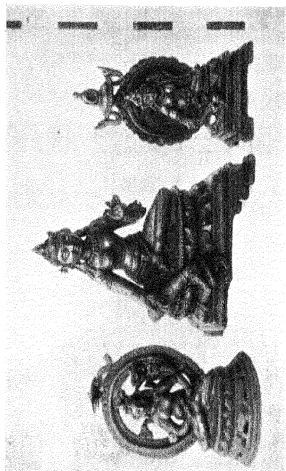
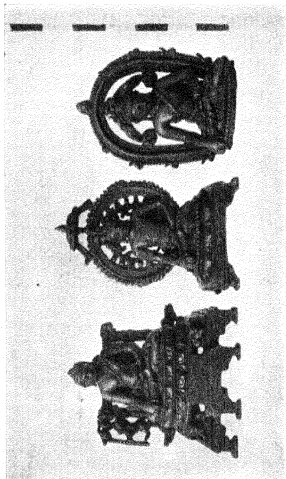
(b) The Buddha in the *dharmacakra-mudrā*; an almost intact Bronze of the 10th-11th Century A. D.



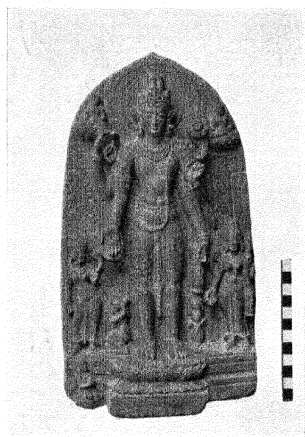
(c) A Miniature Bronze Stūpa with Four Niches in which the Buddha is shown in the *dhyaṇa*, *bhṛṅgīspandī*, *dharmacakra* and *abhaya mudrās*.



(d) An unidentified Goddess, and (e) A Standing Buddha in the *varā-mudrā*; both from the Find illustrated in Plates CXXXIV to CXXXVII in this Volume.



(a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k)  
 EGYPTON BRONZES FROM THE HOUSE OF THE HORUS AT NILANDA DURING THE EXCAVATIONS OF 1922-23; INCLUDING IMAGES OF THE GODDESS IN THE 'EARTH-TOUCHING ATTITUDE' (a, b AND c); THREE FIGURES OF A GODDESS, PROBABLY TARA (d, e AND f); AND FIVE BOHISATRAS (g, h, i, j AND k).



(a) Stone Image of the Bodhisattva Avalokiteśvara, recovered in the Chaitya Site No. 12 during 1930-31.



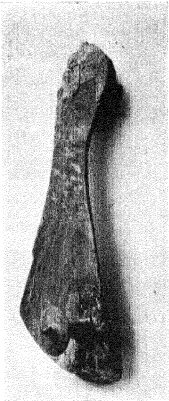
(b) From Monastery No. 9; Seated and Crowned Buddha Image in Stone. (1932-33).



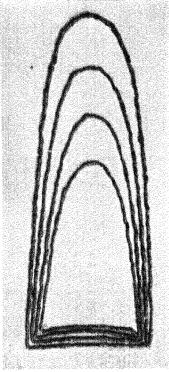
(c) Bronze Image of the Buddha in the *bhajana-pari-mudrā*, from Monastery No. 9; before Chemical Treatment.



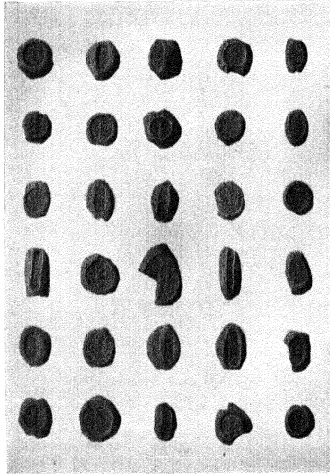
(d) Stone Image of the Buddha in Meditation in the Deer-Park; with Unseen Musicians playing Heavenly Instruments; from Monastery No. 9, Nālandā.



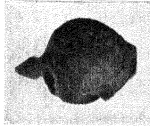
(a) An Ivory Snail (probably kept as a Memorial to a Teacher) from Monastery No. 3; after Reconstruction.



(b) A Set of Tubular Beads of Glass, recovered from Monastery No. 9 during 1932-33.



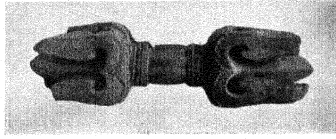
(c) Specimens of Clay Sealings from a Collection of over 600 unearthed during 1932-33; with Names of Persons, and one with a Figure of the fasting Bodhisattva.



(d)



(e)



(f) A Mango-shaped Terracotta Toy; (g) An Oil-lamp on Stand in Terracotta; (h) A Barrel Clay Seal etching the Name of the Village *Harabandā*; and

## TREASURE-TROVE.



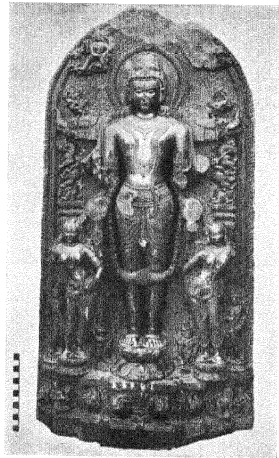
(a) One of Two Fragmentary Images of Sūrya (c. 11th Century A.D.), found at Jora, near Bogra Town.



(b) The Boar *avatāra* of Vishnu; a Stone Sculpture found together with the Sūrya Image shown in fig. a.



(c) Natarāja: A Stone Sculpture of c. the 11th Century A.D., found at Govindpur in the Sundarbanas, 24 Parganas.



(d) Colossal Vishnu Image in Black Basalt from Italar, Dinajpur, now in the Indian Museum, Calcutta; about 11th Century A.D. (Height: 7').



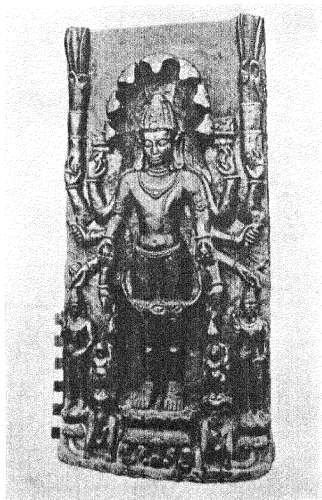
(a)



(b)



(c)

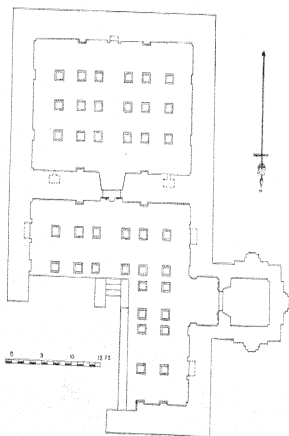


(d)

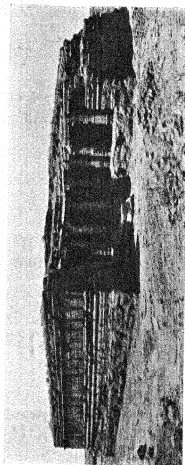
From a Find in Deulberia Village, District Bankura: (a) and (b) Front and Back Side of a Circular Stone Relief with a Dancing Figure on both Sides; (c) A Pot-bellied Deity; and (d) Krishna-Balarāma, Vishnu's Eighth Incarnation; all Works of the 14th-15th Century A.D.

BRAMMANICAL SHRINE AT DEOTHAN.

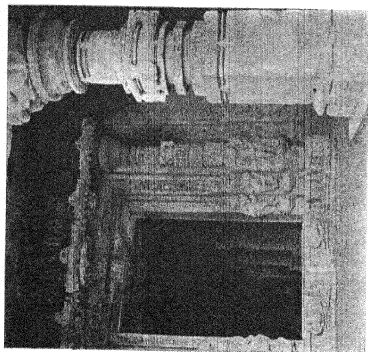
TEMPLE AT DEOTHAN



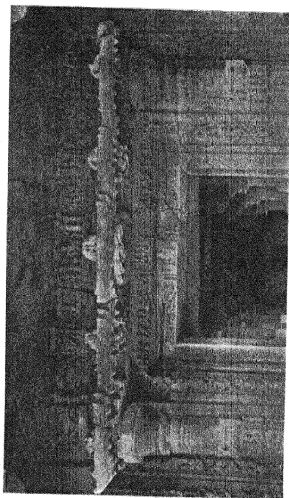
(a) Ground Plan of Double Brammanigal Shrine at Deothan.



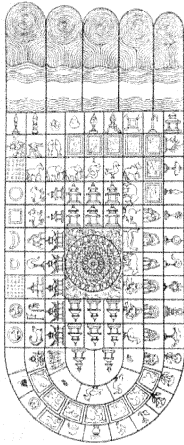
(b) General View of Temple.



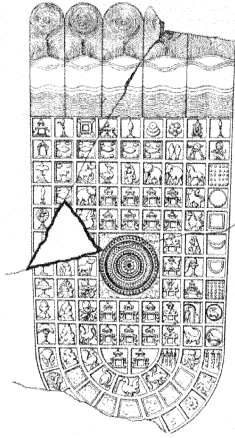
(c) The Entrance to the Pillared Hall, showing finely carved Door-jamb, and a Pillar of the Verandah.



(d) The Carving above the Entrance leading to the Pillared Hall.



(a) Outline Drawing after a "Foot-print of the Buddha" on a Stone Slab from the Shwezigon Pagoda.



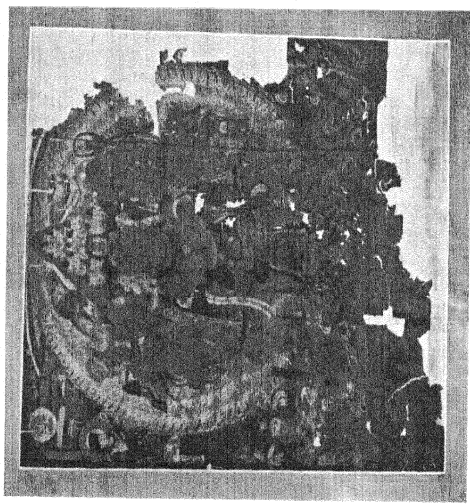
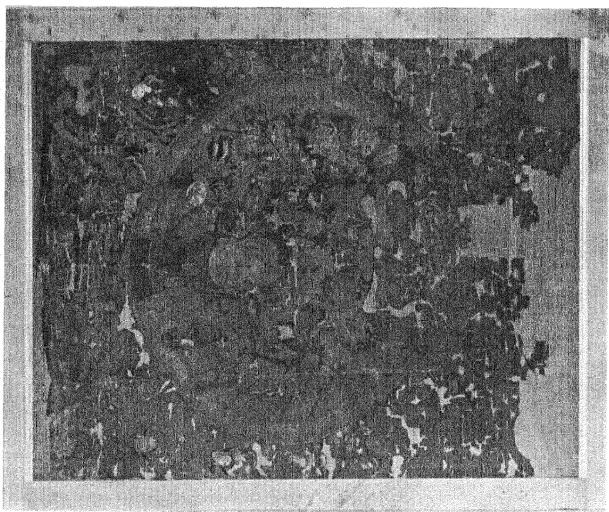
(b) Outline Drawing after a "Foot-print of the Buddha" from the Lokananda, now in Pagan; Slightly damaged.



(c) and (d) Two Rock-cut Reliefs at Kalāñjar, near the Nilakanyā Temple, with Śvaīric Subjects.

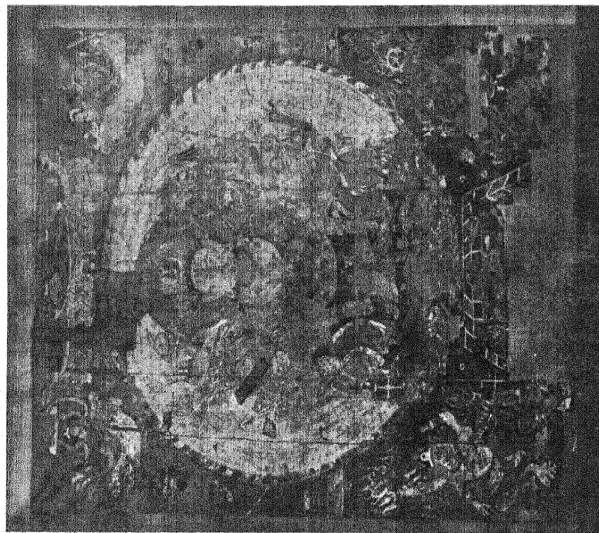
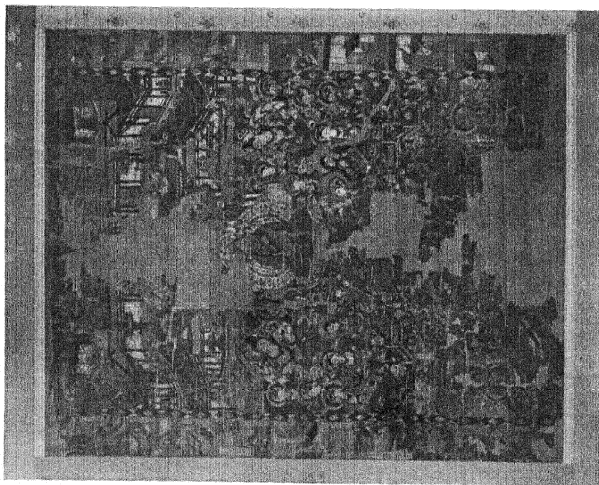


(e) Brass Statue of a Bodhisattva from Tibet or Nepal, presented by Sir John MARSHALL to the Taxila Museum.



Two Fragmentary Silk Paintings from 'The Caves of the Thousand Buddhas', Tun-huang, Chinese Turkestan, acquired by Sir Aurel Stein, and now mounted by the Archaeological Chemist:  
(a) Incomplete scene in Puzailai; and (b) A Thousand-armed Avalokitesvara.

CENTRAL ASIAN ANTIQUITIES MUSEUM, NEW DELHI.

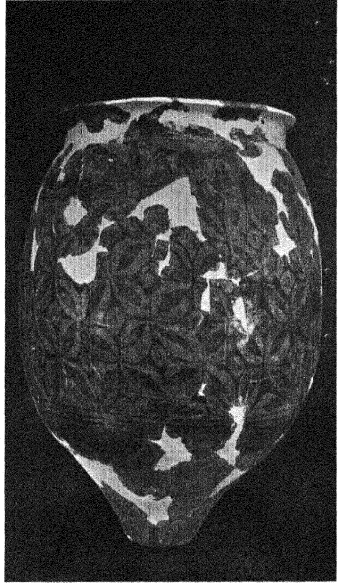


Two Large Silk Paintings 5' and 3'2" in height from Sir Aurel Stein's Collection of Central Asian Buddhist Antiquities, now chemically treated and mounted by the Archaeological Chemist and first published here along with the other restored paintings in the preceding plates: (a) The Paradise of Anandhba; and (b) A Thousand-armed Bodhisattva, Avolokitesvara.

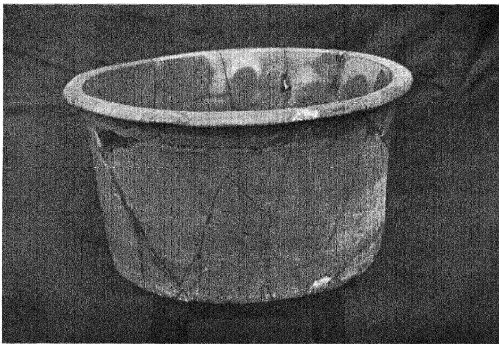
CENTRAL ASIAN ANTIQUITIES MUSEUM, NEW DELHI.



(a)



(b)



(c)

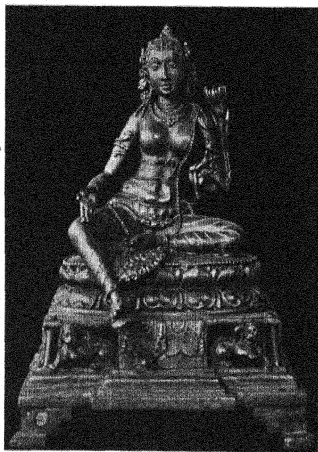
Three Pottery Vessels from the Trial Excavations at Chāihū-dara, Sind, by Mr. N. G. MAJUMDAR, now restored to their original Shapes from Hundreds of Fragments. (Heights: a, 2'2"; b, 2'3"; and c, 11").



(a)



(b)



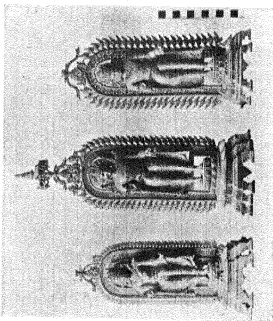
(c)



(d)

From a Find of 223 Bronze and other Metal Images etc. made at Kurkihar, near Gaya, now deposited in the Patna Museum: (a) The Bodhisattva Avalokiteśvara; (b) A Crowned Buddha; (c) A two-armed Tārā; and (d) Lokanātha (?). (Reproduced by kind permission of Mr. K. P. JAYASWAL, 7th—10th Century A.D.)

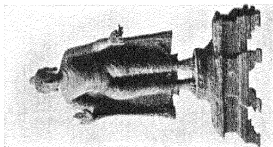
TREASURE-TROVE.



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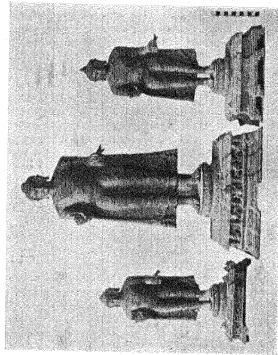
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8



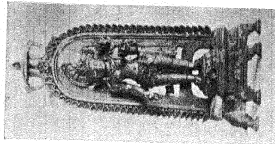
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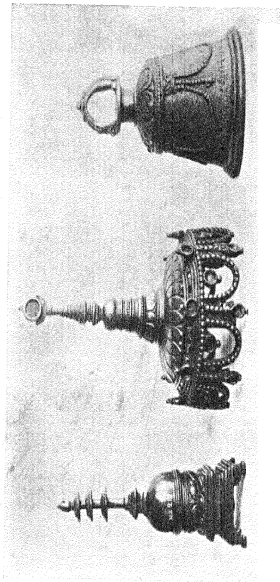
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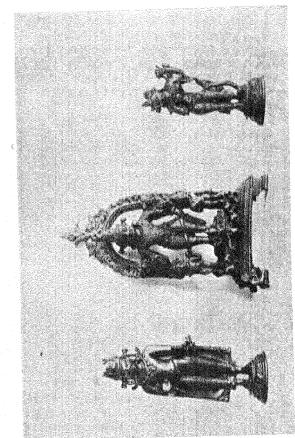
10

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12

The Karkilar Treasure-trove: Buddhist Bronzes of the 7th to the 12th Century, A.D., including Chosro's Bealikes, Bodhisattvas in the *abhyasmita* pose, a Goddess, and Vajray Objects; after Treatment by the Archaeological Chemist. Now in the Paris Museum.

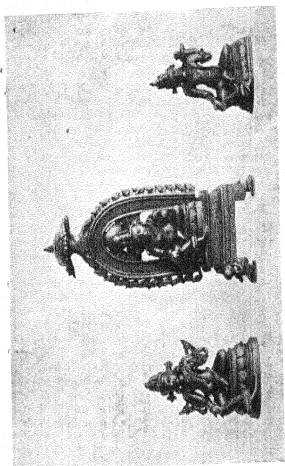
TREASURE-TROVE.



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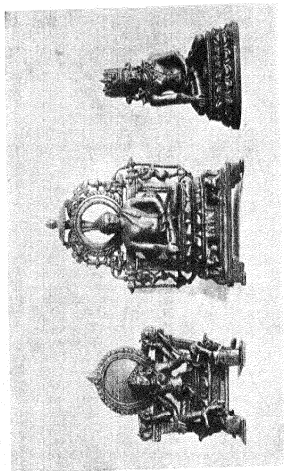
3



4

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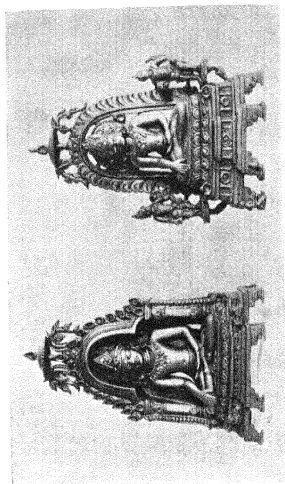
6



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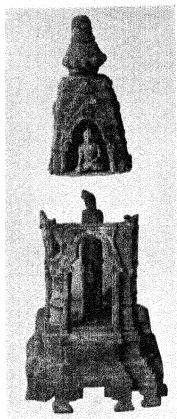
9



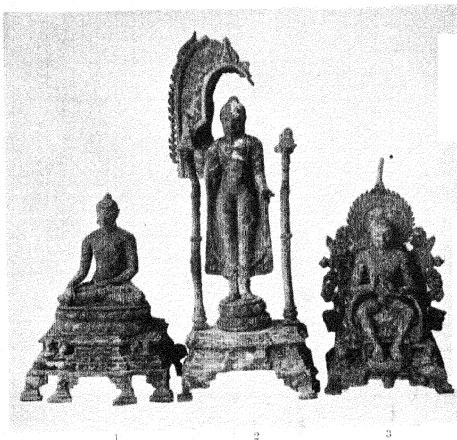
10

11

Further Specimens of the Kirikhar Bronze Fund: This and the preceding Plate showing unpublished Buddhistic Images from the 7th to the 12th Century A.D., and of a very varied Quality, including a seated Buddha-figure of great E...



a) A Miniature Temple of the Boddhi-gaya Type in Bronze, with an Inscription; from Monastery No. 11.



b) Three Bronze Images of the Buddha, before Chemical Treatment, recovered from Monastery No. 11 during 1933-34.



c) Bust of the Buddha in Terra-cotta, from Monastery No. 10; and a Terra-cotta Seal-mould with its Impression in Plasticine, from Monastery No. 11.



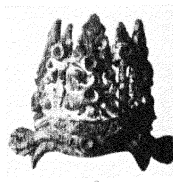
1



2



1



2

d) Bronze Finial of a *stupa*, with a white Stone inlaid on Top; and Bronze Crown, originally set with Jewels; both from Monastery No. 11.



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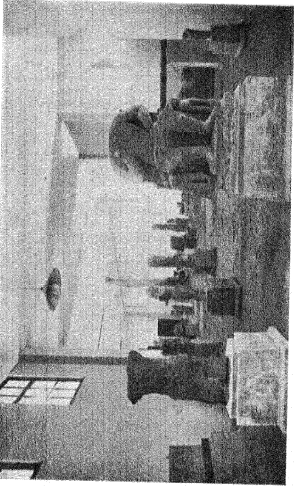


15

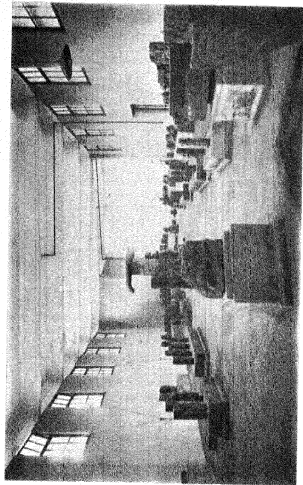


16

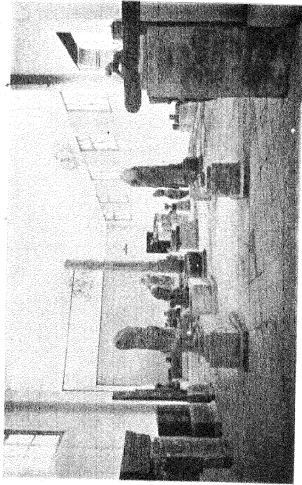
THE MATHURA MUSEUM, AND THE FORT MUSEUM, LAHORE.



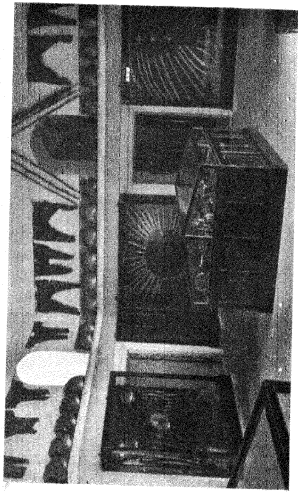
(6) Curzon Museum of Archaeology, Mathura; View of Court 'A'.



(5) Curzon Museum of Archaeology, Mathura; The Entrance Hall (Court 'B').

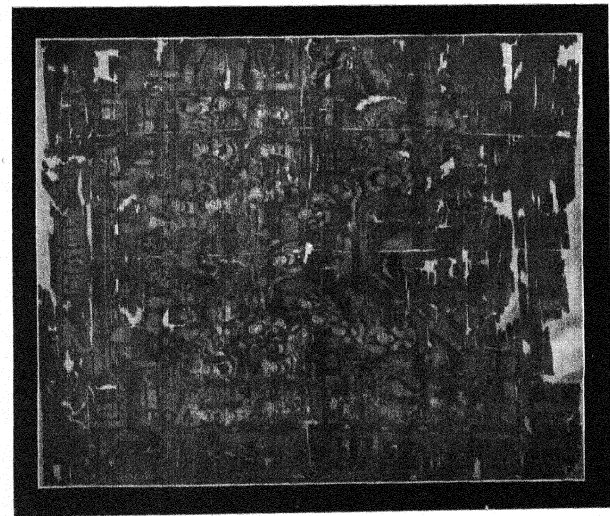


(6) Curzon Museum of Archaeology, Mathura; View of Court 'C'.



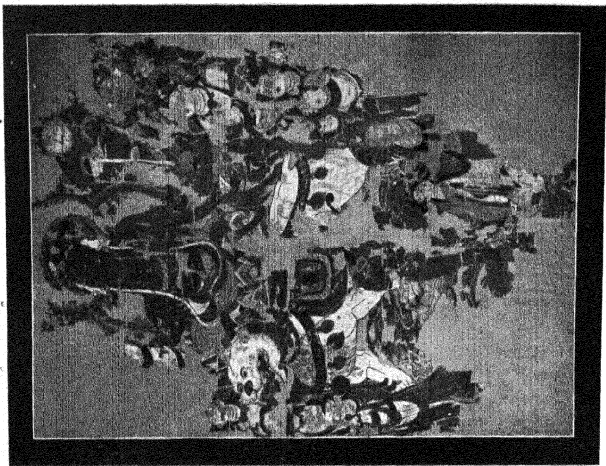
(6) The Museum in the Old Fort, Lahore; View of New Arrangement.

CENTRAL ASIAN ANTIQUITIES MUSEUM, NEW DELHI.



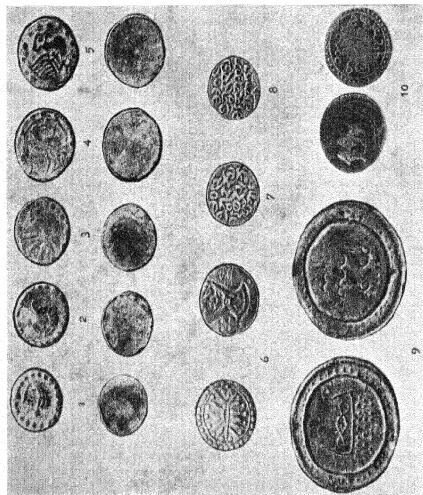
(a)

Two Silk Paintings brought back by Sir Aurel Stein from the Caves of the 'Traisonal Buddhas', Tun-huang, Chinese Turkestan, pieced together and mounted by the Archaeological Chemist during 1925-27; (a) A Scene in Amitayus's Heaven; and (b) The Bodhisattva Mañjuśrī seated on a Lion and surrounded by his Suite.

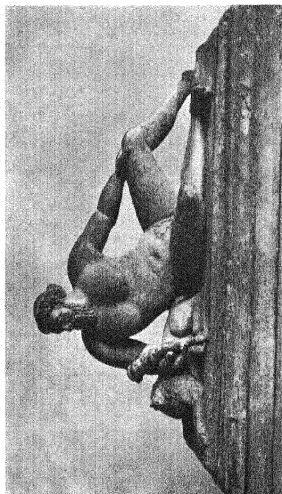


(b)

BURMESE COINS; AND TAXILA MUSEUM.



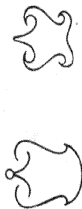
(a) Some hitherto Unknown Burmese Coins.



(b) Statue from Gandhara, in the Style of Hellenistic and Roman River-gods, presented by Sir John MARSHALL to the Taxila Museum.



(c) Obverse and Reverse of a Coin from Halingyi, with Syntole.



(d) Outline Drawing of an Unidentified (Apparently) Syntole occurring on Burmese Coins.









