CATALOGUE & GUIDE

To

RAJPUTANA MUSEUM, AJMER, RAJASTHAN

PART I

SCULPTURES

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INTRODUCTION

To a visitor to Rajasthan, which abounds in rare relics of antiquarian interest, a visit to the Rajputana Museum at Ajmer is indispensable. Probably this is the only museum in the whole of India which incurred least expenditure for the acquisition of its magnificent collection. At the suggestion of the Agent to the Governor-General in Rajputana, who was also the Political Head of the Indian States of the then Rajputana Agency, some noble Princes came forward for making generous donation of unique objects of antiquarian interest lying in their respective areas and as a result an excellent museum at Ajmer grew up. Ajmer, being the seat of the Agent to the Governor-General, and being situated almost at the centre of Rajasthan, suited admirably to the location of such an institution for the benefit of entire Rajasthan region comprising of the centrally administered Ajmer-Merwara and the 22 Indian States.

As Rajputana (now Samyukta Rajasthan) was found very rich in unique objects of antiquarian interest lying scattered all over her many old sites, temples etc., urgent need for starting a museum for the preservation and display of these interesting relics at one place was keenly felt so that they may not be lost to the future generations and be properly studied. The visit in 1902 to Ajmer of Lord Curzon, whose interest in ancient monuments and antiquities are well known, lent strong support to this noble idea and Sir John Marshall, Director-General of Archaeology in India, formulated necessary proposals for a museum at Ajmer. The Rajputana Museum was formally opened in October, 1908, in the main central hall inside the Mughal Fort built at Ajmer by Emperor Akbar in the year 1572 A.D. (now commonly known as the ‘Magazine’). Situated in the Naya Bazar locality of the city of Ajmer, this Mughal Fort can be easily reached from Ajmer Station of the Western Railway in less than ten minutes.

According to its founders the museum at Ajmer “occupies a position analogous to that of a Provincial Museum” in the sense that it is primarily meant for the benefit of the whole of Rajputana region of the British times consisting
of 22 Indian States and Ajmer. This is more clearly put in another place as — "it should be remembered that the Rajputana Museum is intended to be the national museum for the region of India after which it is named." Naturally in its galleries we come across exhibits collected from all former Indian principalities of Rajasthan — from Alwar to Banswara and from Dholpur to Jaisalmer. The lead given by the Indian Princes in the growth of the Rajputana Museum was indeed remarkable and in the beginning there were as many as six Rajasthan Princes, three Political Officers posted in Rajputana and the Director-General of Archaeology in India specially associated in an Advisory Committee set up for development of this Museum at Ajmer.

The Rajputana Museum contains collections which may be grouped as

(A) Antiquities
(B) Objects illustrative of Art Industries. (Only a very small number of exhibits under this group are at present in this Museum, as the section was closed down in the year 1910 by the authorities concerned.)

Under the ANTIQUITIES group, the following main sections are there:

(i) Sculptures:
   (a) Brâhmanical,
   (b) Jaina & Buddhist,
   (c) Architectural pieces, and
   (d) Miscellaneous;

(ii) Inscriptions, Copperplates and Estampages;

(iii) Coins of historical interest;

(iv) Arms and armour collected from Rajasthan;

(v) Rajput paintings and photographs of old buildings;

(vi) Pre-historic objects in the museum;

(vii) Objects from Aḍhāi-din-kā-Jhoprā;

(viii) Duplicate or less important exhibits in various godowns, forming a reserve collection, meant for exhaustive study by specialists.
SCULPTURES constitute the most interesting section in the Rajputana Museum at Ajmer. Of them, the unique pieces range in dates from the Gupta Age down to the 16th century A.D. In this varied collection we come across some superb art specimens collected from Rajasthan and special mention should be made here of Chaturmukha Śivalingas, Vaiṣṇava Mūrti of Gupta Period from Kaman (District Bharatpur), acquired through the efforts of Shri R. D. Banerjee and unique Līṅgodbhava Mahēśvara and part of an ornamental pillar from Haras hill (District Sikar), acquired through the efforts of Dr. D. R. Bhandarkar, other fine Śiva Pārvatī panels from Kāṭārā and finely executed heads from Shergarh (District Bharatpur), and Pārvatī from Kusmā (District Sirohi) collected by Pandit G. H. Ojha. There are a number of Śūrya, Gaṇeśa, Brahmā and Viṣṇu images of different varieties, not met with in any other part of India. A Trimūrti of Viṣṇu, images of Baladeva-Revatī, Navagrahas, Nakshatras, Incarnations of Viṣṇu, Revanta, Varuṇa and ‘Mother & Child’ are really noteworthy. A number of unique pieces of sculptures including āmalakas, parts of pillars, capitals and mutilated figures, acquired from Aḍhāi-din-kā-Jhoprā and exquisitely executed Lākshmīnārāyaṇa (Plate XVII), Hari-hara, beautiful head (Plate XVI), Kuvera, chauri-bearer (Plate XIV) and some interesting Jaina figures also are in this museum from Baghera — a 9-12th century famous site in the District of Ajmer. Of the female figures, the mātrikās from Malgam, Vinapani, Mahishāsuramardini, Kāli, Jaina Sarasvatī and Nāgakanyā deserve special mention. In the present catalogue, however, an attempt will be made to discuss the sculptures of Brāhmaṇical Gods and Goddesses only.

Rajasthan, being an important centre of Jaina culture, is responsible for giving a good collection of Jaina sculptures to this museum which include images of Rishabhanātha, Sumatinātha, Śreyānsunātha, Śāntinātha, Pārśvanātha and Mahāvīra. Of the Yaksha and Yakshiṇī figures, rare images of Gomukha and Sarasvatī deserve special attention. Compared with these, we have only a small collection of Buddhist objects in the Rajputana Museum.
Recently a new section has been started for the display of āmalakas, toraṇas, door-jambs, finely carved kirttimukhas, capitals, parts of pillars and various other architectural pieces, which were lying in the godowns of the Rajputana Museum, for want of accommodation for display.

The Rajputana Museum is really indebted to the exploratory tours in different regions of Rajasthan, undertaken in search of antiquities by Messrs. A. Cunningham, A.C.L. Carlyle, Dr. D. R. Bhandarkar and Shri R. D. Banerjee of the Central Archaeological Survey of India. Some important antiquities, collected by them, are on display in the various sculpture galleries. These scholars, far-famed Pandit G. H. Ojha and the undersigned are, in fact, mainly responsible for the entire collection of the museum at Ajmer, the last two being Officials, holding charge of this institution from 1908-38 and 1938-61 respectively.

Though the entire collection of sculptures at Ajmer is of special interest from the artistic standpoint and throws considerable light on the social life of the people, who carved them so nicely, it goes to the special credit of Rajasthani sculptors that most of their skillfully executed pieces are particularly marked by exceptional grace and real beauty. In the northern and eastern regions of Rajasthan (Matsya and Śūrasena areas of ancient times) there are noteworthy sculptural pieces as old as the Mauryan and the Sunga Periods, but most of the interesting images, so far discovered in the central Rajasthan (including Ajmer), go to the Mediaeval Period only, coinciding with the reigns of the great Chāhamāna Emperors like Siṃharāja, Vigraharāja II, Vigraharāja III, Prithvirāja I, Ajayarāja, Arnorāja (nicknamed Anāji), Vigraharāja IV (nicknamed Viśāldeo), Someśvara and Prithvirāja III. Undoubtedly, even when the Muhammadans were knocking at the gate of Rajasthan during the 12th Century A.D. the Rajasthani artists continued their carving profession under royal patronage and the sculptors’ skill reached the zenith of prosperity in the 12th century A.D., as is evident from wonderful relics discovered at Baghera (District Ajmer), and Toda Raisingh (District Jaipur). Indeed, under the liberal Chāhamāna patronage, there was ushered in an all round artistic develop-
INTRODUCTION

ment, the trend and tradition of which lingered on for some time more even when the Chāhamāna Sovereignty came to an end near about the close of the 12th century A.D.

When we study the sculptural collection, displayed in the Rajputana Museum, we find that the majority of them are assignable to the period from about A.D. 900 to A.D. 1200, i.e. the period during which the Chāhamāna kings of Ajaya-meru (Ajmer) held ruling powers in Rajasthan, patronising and appreciating sculptural skill.

It is no easy job to assign an exact date to any detached piece of sculpture. No doubt, we are to depend on a consideration of “style” knowing fully well that it is not always safe to depend on “style” alone unless corroborated by evidence of inscribed materials. Fortunately for us among sculptures here a few actually bear dates from which we may easily deduce dates unmistakably to closely associated other finds though they bear no dates. At Arthuna or at Baghera the fixing of chronology thus involves almost no risk. In cases of antiquities from Haras hill, Kaṭārā and Kaman the chronology may also be fixed with reference to architectural evidences and inscriptions. So far as Jaina images are concerned, the majority of them here bear date inscribed on pedestals.

It will be interesting to determine the different varieties of stones out of which many sculptures in this museum are carved. The materials used are light red sandstone, white marble, schist, basalt, granite and in the 11-12th century images (from Baghera) a fine-grained black soft stone (may be a variety of chlorite) which makes possible high polish, minute carvings, clean cut and finest featuring of the figures specially distinguishing the Mediaeval Rajasthani sculptures from those of adjoining Provinces. The use of a hard variety of red sandstone is mostly confined to the Matsya and Śūrasena regions and in point of durability this kind of stone was specially made use of in the Gupta Age being found strongly weather resisting, and even after a thousand years, pieces carved in such stone can be taken to have left their sculptors’ shop not very long ago. It is no
wonder, therefore, that the Rajasthani architects preferred also this hardest and weather resisting variety of rock in erecting famous structures during the Mediaeval Period, at present known by the name of Chaussat Khamba at Kaman (near Mathura), at Adhāi-din-kā-Jhoprā (Ajmer) and in a number of magnificent temples at Abaneri (District Jaipur), at Haras hill and at Thanwala (District Nagaur).

Next to sculptural exhibits in the museum are the unique epigraphical objects, which engage attention of scholars. Collected mostly from all parts of Rajasthan, they number about a hundred and are unsurpassed in many respects in the whole of India. For the early Mediaeval history of India they are so indispensable that no researcher in that period can afford to ignore them or do without having a look at them. Of special interest among these are:

(i) Brāhmi Inscription from Barli (assignable to C. 4th century B.C.),
(ii) Sāmoli Inscription of Śilāditya dated Saṁvat 703,
(iii) Jodhpur Inscription of Bāuka dated Saṁvat 894,
(iv) Pratapagarh Inscription of Mahendrapāla II,
(v) Two slabs inscribed with Harakeli Nāṭaka,
(vi) Slabs containing Lalita Vigharahāja Nāṭaka by Somadeva and
(vii) Barla Inscription of the time of Chāhamāna King Prithvīrāja III dated Saṁvat 1234.

A number of important copper plates also add to the value of this section. These include:

(i) Two copper plates of Maharaj Sarvanatha of Uchchhakalpa dated 191 (=437-38 A.D., if referred to Kalachuri era),

(ii) Daulatpurā copper plate of Pratihāra Bhojadeva (surnamed Prabhāsa) dated Saṁvat 900,

(iii) Two copper plates from Banswara (forming one grant) of the Paramāra king Bhojadeva dated Saṁvat 1076, and
(iv) Copper plate of Rāṇā Kumbhā of Mewar dated Samvat 1494.

Rajasthan can rightly be proud of its vast materials in the shape of inscriptions, copper plates etc. Many of them bear dates in Vikrama Samvat, ranging from the 3rd century A.D. to the 19th century A.D. and are in a fair state of preservation.

In the Rajputana Museum’s coin-cabinets are preserved more than two thousand rare coins, of which mention may be made here of the Punch-marked and Śibijanapada coins from Nagari, the Indo-Greek and Kushan coins from Taxila, acquired by the undersigned with the help of Rao Bahadur K. N. Dikshit, Director-General of Archaeology in India, the Kshatrapa (one hoard found at Sarvania) and Indo-Sassanian pieces from Rajasthan itself, and the gold coins of the Imperial Gupta Dynasty. From some Provincial Governments have also been received from time to time on exchange basis more than a thousand coins of the Pathan and Mughal Rulers of India, some of these issues being struck at the mint which flourished in those days at the city of Ajmer itself.

In another section, there are typical specimens of arms and armour collected from many places of Rajasthan. They include bow and arrow, arrow-heads, spears of various shapes, spear-heads, swords of different varieties, Dhāl, daggers, Katārs, Pharsā, Zīghnol, guns and muskets of various types. A helmet, complete with nose-guard, spike etc., of a Rajput warrior, is also there. A Rajput holds his weapons in great esteem and even worships them, and it is no wonder, therefore, that all arms referred to above are in the best state of preservation.

The paintings and photographs section contains more than a hundred exhibits, including a dozen rare Rajasthani paintings, of which “a Rajput Chief,” “Birbal,” a “Muhammadan Prince” and “Farrukshyhar” deserve mention. There are paintings (copies only) depicting well known Rajput Kings. The photographic exhibits, however, are restricted to views of ancient protected buildings at Ajmer and its neighbourhood.
A new section, containing Pre-historic relics and casts of seals with pictographs, discovered at Mohenjodaro, was opened in the year 1939 under instructions from Rao Bahadur K. N. Dikshit, late Director-General of Archaeology in India, for enabling interested scholars to make a comparative study of the many pre-historic antiquities, casually unearthed in Rajasthan as he felt sure that "in Rajputana some prehistoric settlements of the same period as Harappa and Mohenjodaro lie buried in the sands of Jodhpur, Bikaner and Jaisalmer, if not in other parts as well". It is really gratifying to record that recent discoveries of a number of pre-historic sites in the north western part of Rajasthan have fully justified the view so strongly upheld by Mr. Dikshit more than 20 years back.

In addition to main six sections mentioned above there are two other sections in the Rajputana Museum, where many antiquities from Aḍhāī-din-kā Jhoprā and less important or almost duplicate objects (really it is difficult to come across exactly duplicate images) are stored, forming a reserve collection, particularly meant for an exhaustive study of such objects by interested researchers and scholars.

These prefatorial notes would remain incomplete if we do not express the sense of gratitude that we owe to the Ministry of Scientific Research & Cultural Affairs, Government of India, for placing at the disposal of the Department of Archaeology & Museums, Rajasthan, and through it at the disposal of the Rajputana Museum, Ajmer, some funds for the reorganisation of this institution and also for preparation and publication of a Catalogue of its exhibits. Though the present Catalogue is not a complete record of objects displayed in the Rajputana Museum, it is hoped that before long necessary funds for the completion of the Cataloguing will be received from the same Ministry. Reorganisation of the Rajputana Museum is fraught with many problems and as such with the funds at present available, it has been possible only to make a beginning in this direction. We hope to complete in stages this important work. The present accommodation available for the display of the Rajputana Museum collection in the Mughal Fort at Ajmer
is neither suitable nor adequate. So let us fervently hope that before long the antiquities stored in this Museum will be housed in a suitable building of its own where display may be possible on the modern scientific lines.

Before actual reorganisation, however, it has been possible to deal with, merely class by class, SCULPTURES only in the present publication. These are, in fact, not on display in a single continuous gallery but scattered over many cubicles of an old structure, as the existing accommodation would make it possible without effecting any additions and alterations, which are not at all permissible (in fact discouraged) as needed for the purpose of a modern museum gallery with enough lighting arrangements. It is also felt that the cataloguing of sculptures, if it is to be really beneficial to researchers and scholars must, as a rule, be profusely supplemented with illustrations. But it has been possible only to illustrate 18 sculptures in this brochure in order to conform generally to the pattern adopted by the Department of Archaeology & Museums, Rajasthan, in the publication under consideration. Let us hope that in the years to come, almost all the outstanding sculptures displayed in this museum will be photographed nicely, so that they may be turned into blocks for putting them into prints for a proper appreciation of the plastic art of Rajasthan on exhibition in this museum at Ajmer.

U. C. BHATTACHARYA

AJMER
18th March, 1961.
SCULPTURES
Brāhmaṇical (classified)

I (1) 19. — BRAHMĀ
Upper part of a figure of Brahmā standing. Behind the head is a halo resembling chakra. Seated on the two sides of halo are Vishnu and Śiva. Angular top of slab is surmounted by a tiny seated figure with four hands, the two lower hands placed one above the other in meditation. Brahmā is flanked on both sides by ornamental lions.

From Village Sironj, District Kota, Rajasthan.
Early Mediaeval Period
Pale red stone
Size: 2'6" x 2'.

I (2) 32. — BRAHMĀ
Standing Brahmā with heads covered up with matted locks of hair. He has three faces the central one bearing a beard. Of his four hands, three are broken. The upper right hand holds a srūva (ladle). On either side are two figures — one male and the other female (Ayudha-devatās). Above them are two devotees with folded hands, one on each side. Ornamental elephants and leoglyphs flank the main figure above which are tiny figures of Vishnu and Śiva, both seated.

From Near the Chandrabhāgā river at Jhālāprātan, District Jhālāwār, Rajasthan.
C. 11th century A.D.
Pale red stone
Size: 2'11" x 2'2".

I (3) 1171. — BRAHMĀ
Fragmentary slab with Brahmā seated in sūkhāsana on lotus seat. His bearded main face is flanked by two other faces, one on each side. Jātā-mukuta on heads. Below Brahmā, upper part of a lion survives. This sculpture seems to be from Baghera, a famous site of antiquarian interest which is not very far from Junia.

From Junia, P. S. Kekri, District Ajmer, Rajasthan.
C. 11th century A.D.
Black stone well-polished
Size: 12" x 7".

I (4) 530. — BRAHMĀ
Brahmā standing. He has three heads covered with matted hair but have no beard. In the upper right hand he holds a srūva and the lower right is with a rosary in verada pose. The upper left holds a lotus stalk with flower and bud, while the lower left has a pot. The sculpture seems to be unfinished.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.
Late Mediaeval Period
White stone of a peculiar variety
Size: 3'4" x 1'5".
I (5) — BRAHMĀ
Four-faced and bearded Brahmat seated. He is pot-bellied and his two upper hands are broken. In the lower right hand he holds akshamāla, while the lower left has a pot. His clotted hair, dhoti etc. are depicted by incised lines.

Provenance unknown
Late Mediaeval Period
Soapstone
Size: $3'' \times 2''$.

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I (6) 615. — VISHNU
Fragmentary stone with a seated figure of Vishnu in sukhāsana held up by Garuḍa. Of Vishnu's attributes in four hands, only gadā and chakra in two upper hands are clear. The pose of Garuḍa—vehicle of Vishnu, is specially noteworthy. On the left side of Vishnu is a standing female in a separate niche.

From Pisangan, District Ajmer, Rajasthan
Gupta Period
Sandstone
Size: $12'' \times 11.5''$.

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I (7) 282. — VISHNU
Fragment from an image of Vishnu depicting part of vanamāla (garland) and also lower left hand of Vishnu holding a śāṅkha (conch-shell) below which are standing a male and a female Ayudha-devatās wearing fine robes and various ornaments. The feet portion of these two figures are broken.

From Kaṭārā, District Bharatpur, Rajasthan
Late Gupta Period
Light red stone
Size: $1'3'' \times 6''$.

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I (8) 596. — VISHNU
Vishnu standing well-draped and profusely ornamented. He wears a bejewelled kīṛṭa, behind which there is a lotus (full blown) halo. Miniature seated figures of Brahmat and Śiva flank the halo. Of the attributes held in the hands of Vishnu, part of gadā (mace) survives only held in the upper right hand (Plate XV). Though much damaged, it is a piece of considerable artistic merit as the sculptor has successfully chiselled out deity's pleasing appearance.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.
C. 11th century A.D.
Black stone with glaze
Size: $3'2'' \times 1'8''$.

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I (9) 303. — VISHNU
Standing Vishnu flanked by five incarnations of Vishnu on either side in the following order from below:—fish, boar, Yamana, Rāma and
Buddha (on his right) and tortoise, Narasimha, Parashurama, Balarama and Kalki (on his left). Three tiny figures are there on top — one on the coronet and one on each side (i.e. Brahma just above mace and Siva just above chakra).

From Lotana, District Sirohi, Rajasthan
C. 11th century A.D.
Pale black stone
Size: 2'8" × 1'4".

I (10) 531. — VISHNU
Vishnu standing with vanamala hanging upto knees. In an upper corner, Brahma is represented seated in sukhastana, whereas the other corner is broken. This sculpture seems to be unfinished.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.
C. 12th century A.D.
Pale black stone
Size: 1'11" × 1'3".

I (11) 1118. — VISHNU
Standing Vishnu holding clockwise chakra, sankha, gada and padma in four hands. He wears high crown.

From Pushkar, P. S. Pushkar, District Ajmer, Rajasthan.
Late Mediaeval Period
Hard black stone
Size: 2'6" × 1'3".

I (12) 1. — VISHNU
Standing Vishnu well-draped and profusely ornamented with kirita, ear-rings, necklaces and kaustubha. Of his four broken hands, he holds in three a conch, a lotus and a discus. Behind his head is a lotus shaped halo. He has four attendants, one male and one female standing on his right representing Sankha-deva and Gadha-devi, whereas on his left are standing Chakra-deva and Padma-devi. The pedestal contains an inscription.

From Surpur at Dungarpur, District Dungarpur, Rajasthan.
Late Mediaeval Period
White stone with high glaze
Size: 4' × 2'.

I (13) 3. — VISHNU
Vishnu standing in full relief. Head and two hands partly damaged. He has mace, discus, conch and rosary in four hands. One male attendant is represented on either side holding a conch and a discus.

From a temple at Dungarpur, District Dungarpur, Rajasthan.
C. 14th century A.D.
White stone of a peculiar variety
Size: 3'1" × 1'3".
I (14) 1086. — VISHNU
Standing Vishnu. He holds clockwise gadā, chakra, śaṅkha and rosary. The pedestal is partly broken.
From Pushkar, P. S. Pushkar, District Ajmer, Rajasthan.
C. 16th century A.D.
Soapstone of rough variety
Size: 1'4" × 8".

I (15) 444. — VISHNU
Standing Vishnu with three faces wearing bejewelled coronets and various ornaments. He has 20 hands, all of which and his two legs are broken off. Near the top on his right is a figure of Brahmā, whereas the corresponding figure on his left (i.e. Śiva) is gone.
From Talwara, District Banswara, Rajasthan.
Early Mediaeval Period
Pale yellow stone
Size: 2'9" × 1'9".

I (16) 50. — TRIMŪRTI OF VISHNU
Vishnu with three faces, the central one being flanked by a lion’s face and a boar’s face on either side indicating a curious combination of the Varāha and Narasimha Avatāras. The central head wears a crown and the side ones matted hair. Of his fourteen hands, five only survive. Two of his hands one right and one left are held one upon another in dhyāna-mudrā. Garuḍa is represented as lifting him up. Near the top are tiny figures of Brahmā and Śiva.
From Arthuna, District Banswara, Rajasthan.
C. 10th century, A.D.
Hard variety of black stone.
Size: 3'5" × 1'11".

I (17) 354. — VISHNU WITH 14 HANDS
Vishnu seated on Garuḍa. He has 14 hands, one right with rosary and one left placed one upon another. The remaining right hands hold the lotus, sāṅga, aṅkuśa (elephant goad) spear, arrow and mace, and the remaining left discus, bow, noose, some objects which are broken off, the thunderbolt and the conch. The head is with matted hair, behind which there is a lotus-shaped halo. Garuḍa has beard and earrings and holds up his lord on his shoulders with wings spread.
From Baghera, P. S. Kekri, District Ajmer, Rajasthan.
C. 11th century A.D.
Black stone
Size: 2'1" × 1'4".

I (18) 49 — VISHNU REPOSING ON ŚESHA (ŚEṣHAŚĀYĪ NĀRĀYĀṆA)
Vishnu as Śeshaśāyī, i.e. reposing on Śesha nāga. Here the god stretches himself on a bed-stead on the coils of Śesha, with Lakṣmī at one end
shampooing his legs. The hoods of the snake, which are there, shade the head of the god which reclines on one of his hands. He has four hands, three of which holds discus, a conch and a lotus. His mace being shown between the hoods of the cobra and the hand on which he rests his head. A lily is sculptured as springing from his navel bearing the god Brahmā. This undoubtedly represents the birth of Brahmā. His profuse hair is shown as tied into a large knot seen behind his head, and his drapery hangs down the middle of the cot. Below the cot are six pitchers, a figure which is probably Garuḍa and a horse. Above near the top of the slab are shown four demons fighting with clubs and chhurikās (small swords).

From Arthuna, District Banswara, Rajasthan.
C. 11th century A.D.
Black stone of hard variety
Size: 2'9" × 1'3".

I (19) 1087. — VISHNU AS ŚEŚHAŚAYI

Part of a sculpture representing Vishnu reposing on the coils of Śesha-nāga which form his bedstead. Excepting leg portion, nothing survives of this sculpture. On the top are tiny figures of Śukra, Śani, Rāhu and Ketu (planets).

From Rajgarh, District Alwar, Rajasthan.
C. 10th century A.D.
Black stone
Size: 1'1'' × 1'6''.

I (20) 598. — VISHNU AS ŚEŚHAŚAYI

Part of Vishnu figure shown as reposing on the coils of a cobra (Śesha-nāga). His right leg is in seated Lakshmi's hand who is shampooing it. On the upper portion of the slab are depicted three demons in the attitude of fighting.

Presented by Thakur Saheb of Baghera to the Rajputana Museum.
From Baghera, P. S. Kekri, District Ajmer, Rajasthan.
C. 11th century A.D.
Pale black stone
Size: 9'' × 8''.

I (21) 1084. — HARI-HARA

Standing figure representing combination of Hari (Preserver) and Hara (Destroyer) merged in one single image. The deity is finely draped and profusely ornamented. As Śiva he has Jaṭā on the right half of his head and as Vishnu he wears half of a kirīṭa over the left half of head. Behind head, there is a full-blown lotus shaped halo on either side of which Brahmā and Śiva are represented seated. The deity holds a trīśula in upper right hand and in the upper left he has a śankha which is partly broken. His two lower hands and legs are missing.
I (22) 352. — LAKSHMI-NĀRĀYANA

An exquisitely sculptured figure of Lakshmi-Nārāyaṇa on Guruḍa (Plate XVII). This is a superb art specimen of the Chāhamāna Period. The sitting posture and the facial expression of both figures are specially noteworthy. Vishṇu has four hands, of which the upper right holds a Gadā (only the handle now survives). His lower left hand passes round the back of Lakshmi. Behind his head is a full-blown lotus shaped halo which is damaged, near beside which sits Brahmā (tiny figure) just above mace. He is represented on Guruḍa in sukhāsana with Lakshmi sitting over his left thigh. Lakshmi has two hands, of which the right is shown round the neck of Vishṇu and the left rests on her left thigh. The ear-rings of the pair are noteworthy and are unlike any so far known. Winged Guruḍa sited on one knee has a necklace of serpent and is shown with mustache and beard and his hair is finely desposed of in curls. On both sides are two standing attendants (Āyudha-devatās) one male and the other female.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan.
12th century A.D.
Black stone of soft variety
Size: 2'8" x 1' 11".

I (23) 1095. — LAKSHMI-NĀRĀYANA

Upper portion of the figure of Lakshmi-Nārāyaṇa with Guruḍa in front.
From Baghera, P. S. Kekri, District Ajmer, Rajasthan.
Late Medieval Period
Black stone
Size: 1' 6" x 1'.

I (24) 435. — LAKSHMI-NĀRĀYANA

Lakshmi-Nārāyaṇa on Guruḍa. In his four hands, Vishṇu holds śaṅkha, chakra and gadā and the remaining one supports Lakshmi. The posture of Guruḍa is interesting. Workmanship is crude.
From Bhiloḍa, District Dungarpur, Rajasthan
Late Medieval Period
Pale black stone
Size: 2'6" x 1' 6".

I (25) 16. — ŚIVALIŃGA

Unique Śivaliṅga with four half squatting figures on the four faces of the Phallus. These figures are of Brahmā facing north (Creator), Vishṇu facing west (Preserver), Śiva facing south (Destroyer) and
Sūrya facing east (Sun-god), each of them having prominent halo behind head (Plate I).

Brahmā is easily recognised by his three visible faces, clotted hair, protuberant belly and lotus-seat (padmāsana). Of the three faces, the central one only bears beard. On his each side is an attendant of Brahmā — one male and one female. Vishnu, who is lifted up by Garuḍa, is sculptured with eight hands which are badly damaged. The wings of Garuḍa are clearly shown. On each side of Garuḍa is an attendant — one male and one female. Śiva is represented seated on a cushioned seat on full-blown lotus supported by his vehicle Nandin. He has four hands which have almost disappeared. His third eye shown on the forehead is noteworthy. In front of pedestal are two kneeling devotees, beside whom there is one standing attendant on each side. Sūrya is here sculptured holding a lotus-stalk in each of his two hands which are damaged. He wears a coronet, ear-rings, armour and boots. Between his legs is represented legless Aruṇa (his charioteer) holding in right hand a whip and clutching with his left hand the reins which restrain the seven prancing horses of Sūrya’s chariot which are here sculptured just above the pedestal. Near beside each leg of Sūrya is seated an attendant. Above each attendant is one more figure on each side which are badly chipped off.

From Kaman, District Bharatpur, Rajasthan.
Gupta Period
Lightly reddish stone
Size: 2'10'' x 1'8''.

I (26) 15. — ŚIVALIŅGA

Chaturmukha-Śivaliṅga on which are carved round the four sides of a colossal phallic symbol four busts with matted hair (topmost). Just beneath these busts are sculptured between two pilasters standing figure (on lotus) of Brahmā facing north, Vishnu facing west, Śiva facing south and Sūrya facing east (Plate II).

Standing Brahmā has three visible faces without any beard and wears Jaṭā-mukuta executed elaborately. He is draped and ornamented and his sacred thread and long garland are specially noteworthy. On pedestal, there are on either side two attendants one male and the other female (tiny ones). Vishnu, who is fully draped and profusely ornamented, has four hands which are all broken. He wears a Kīrtīta and a long vanaṇmālā reaching up to knees. On his each side are two attendants one male and the other female. Śiva has four hands. He wears various ornaments around the neck and a sacred thread. On each side are two attendants badly damaged. His vehicle Nandin is standing on his lotus stool. Sūrya is here sculptured with two hands which are broken off, but the lotus stalk and flower held in his left hand are almost intact. He wears a coronet (below which are shown hair finely disposed), armour and boots going up almost to his knees. On boots are also shown nāṇpurās. Exactly in front of his feet is Aruṇa and on each side of his, there are two figures, the tiny ones being males and the bigger ones being females.
From Kaman, District Bharatpur, Rajasthan
Gupta Period
Light reddish stone
Size: 4' 9" x 2'.

I (27) 374. — ŚIVALIŃGA BEING FATHOMED

An interesting sculpture depicting Śivaliṅga with Brahmā represented as ascending on its right side and Viṣṇu as descending on its left side for fathoming it (Plate VII), as narrated in a well-known story given in the Śiva Purāṇa that Brahmā went upwards to find the upper end of the Śivaliṅga while Viṣṇu went downwards to find out its lower end but neither of them could reach at the top or the bottom of the immeasurable Śivaliṅga. Brahmā uttered a lie that he had found out the top of Śivaliṅga and consequently he was cursed not to receive any worship on earth and is never enshrined in a separate temple anywhere. Excepting at Pushkara, Brahmā temple is rare. Though the top of Śivaliṅga is slightly damaged, this whole panel of Liṅgodhava-Maheśvara is a remarkable piece of artistic work of the early Chauhan Period.

From Haras hill, District Sikar, Rajasthan.
C. 10th century A.D.
Red Stone of hard variety
Size: 3' 8" x 1' 7".

I (28) 13. — ŚIVA-PĀRVATI PARINAYA

The marriage of Śiva and Pārvatī panel (Vaiṣṇavīka or Kalyāṇasundara-mūrti). Śiva has four hands which are broken and his head has also disappeared. Pārvatī has two hands, of which the surviving left holds a mirror. Between Śiva and Pārvatī is sitting a four-faced figure before sacred fire and making offerings with a ladle (Plate III). On Pārvatī's right at her back is a standing figure with halo behind head holding a pitcher in two hands. Above is a female chaurti-bearer of Pārvatī. On the left of Śiva are two figures, one of which is standing and carrying a pitcher in two hands. Another seated figure is there near the left leg of Śiva. The upper part of this masterpiece of exquisite workmanship is broken but even then, it may be rightly regarded as one of the finest known Gupta sculptures.

From Kaman, District Bharatpur, Rajasthan.
Gupta Period.
Sandstone of finest variety
Size: 2' 1" x 2'.

I (29) 12. — ŚIVA-PĀRVATI PARINAYA

Bas-relief representing the marriage scene of Śiva and Pārvatī (Vaiṣṇavīka or Kalyāṇasundara-mūrti). Śiva, who wears jaṭhā-mukuta and has his third eye clearly incised, stands by the left side of Pārvatī. He has four hands, of which the upper right holds a trident and the upper left holds a serpent. His ear-rings, necklace, armlets, bracelets, a chainlike belt round loins and a sacred thread indicate that he is festively ornamented
and dressed. Pārvatī is finely draped and profusely ornamented. Her two ear-rings are of different kinds and she has necklaces, armlets, bracelets, mekhala and various other ornaments. Her two hands broken.

Above the standing bride and bridegroom a mountain (Himālaya) is depicted with a few divine visitors. Indra riding on his elephant, Agni on ram, Sūrya and Brahmā(? on swan are quite clear (Plate IV). Between Śiva and Pārvatī on pedestal is shown blazing flames of fire altar from which is issuing out a deity (Agni-deva) with his hands raised. A three-faced figure is kneeling in front of fire. On the right of Pārvatī are shown three figures the uppermost one is Ganeśa, standing below him is a figure with a garland held in both hands and last of all there is a female whose head is broken off. On Śiva’s left are two figures, one being female seated and the other male standing with his right hand holding a water pitcher and with his left a conch.

In workmanship this relief is certainly inferior to the previous one (i.e., No. I (28) 13) and it is also later in date. But the present sculpture is almost complete being intact and in good state of preservation.

From Kaman, District Bharatpur, Rajasthan
Gupta Period
Sandstone
Size: 3'2" × 2'2".

I (30) 288. — ĀLIINGANA-MŪRTI

Umā-Mahiśvara seated on vehicle Nandin (bull) happily and represented as embracing each other. Behind the heads of both is sculptured a full-blown lotus shaped halo on the right and left side of which there are tiny figures of Brahmā and Vishṇu both on lotus-seats in sukkāsana. Śiva has four hands, holding a trident in the upper right and a flower in the lower right hand (partly broken). His lower left arm passes round the back of Umā reaching her left breast and the upper left hand has a serpent. Śiva wears a necklace, a sacred thread and a double garland of (?) skulls. His earrings, bracelets, armlets and anklets are also finely sculptured.

Umā sits on the left thigh of Mahiśvara with her right leg hanging down. She has two hands. Her right hand touches the sole of Śiva’s left foot and her left hand is broken off. She wears necklaces, earrings, bracelets, anklets and a mekhala. Her dress consists of a sāfr of which folds are distinctly seen in front. Immediately below Śiva’s left foot is Bhringi dancing. Near Śiva’s right foot is Ganeśa standing and near Umā’s right foot is another standing male figure probably Skanda. Behind Ganeśa and Skanda are two other standing male figures. Below Brahmā and Vishṇu on top are sculptured two female chauri-bearers.

The seated postures of Umā and Mahiśvara are specially noteworthy in this superb art specimen.

This Umāliṅgana variety of Śaiva images seems to be common in Rajasthan just like Lakshmi-Nārāyaṇa figures.
From Kaṭārā, District Bharatpur, Rajasthan
Mediaeval Period
Sandstone of fine variety
Size: 1'6" × 1'1".

I (31) 289. — ĀLIṆGANA-MŪRTI
Umālinaga-mūrti depicting Umā and Maheśvara on vehicle Nandin (bull) happily seated embracing each other. A full-blown lotus shaped halo (surviving in part) is behind their heads. Of Śiva's eight hands, the four right hands can be seen holding a trident, a discus, a citron and some round thing. His one left hand clutches a snake. Maheśvara has Umā on his left thigh and her feet rest on lotus. Śiva's right leg also rests on such a lotus. Down below Pārvatī is Skanda riding a peacock and an attendant carrying a basket of sweet balls on his head. Below Maheśvara is Bhrīṅgī dancing, Gaṅapatī seated, and two devotees. On top of the sculpture, which is partly broken off, there is a pair of flying Gandharvas holding garland. The present sculpture, which is much defaced and weather worn, seems to be the end portion of a bigger panel of Brahmā, Vishṇu and Maheśvara carved side by side as in the Dattātreya sculpture (No. 1 (46) 286 supra).

From Kaṭārā, District Bharatpur, Rajasthan
Mediaeval Period
Pale sandstone of inferior variety
Size: 2'9" × 1'7".

I (32) 27. — ĀLIṆGANA-MŪRTI
Ālinaga-mūrti representing Umā and Maheśvara on couchant Nandin (bull) happily seated embracing each other. Śiva has four hands holding trident in the upper right hand, whereas the lower left passes round the back of Umā. Umā has two hands, one of which is seen round the neck of Śiva and the other bears a mirror with a handle. Near Umā's left leg is Gaṅeṣa and near Śiva's right leg is Skanda. In front of Śiva's vehicle Bhrīṅgī is represented as dancing. The upper part of the sculpture is entirely broken and the heads of both Umā and Maheśvara have disappeared.

From near Chandrabhāgā river, Jhalrapatan, Rajasthan
Late Mediaeval Period
Black stone of fine variety
Size: 1'8" × 1'6".

I (33) 1019. — ĀLIṆGANA-MŪRTI
Umā and Maheśvara (seated on a couchant bull) represented as embracing each other happily. In the upper two corners of the slab there are two fragmentary tiny figures of Brahmā and Vishṇu. Gaṅeṣa and Skanda occupy the two lower corners. In front of vehicle Nandin (bull), Bhrīṅgī is depicted as dancing.

From Bhattrihari, District Alwar, Rajasthan
C. 10th century A.D.
Pale blackstone of rough variety
Size: 5.25" × 4".
I (34) 1073. — ĆALINGANA-MŪRTI

Votive slab depicting Maheśvara on couchant bull with Umā seated on his left thigh. At two lower corners are Gaṇeśa and Śkanda by the side of Umā and Maheśvara respectively. The upper portion of this piece of crude workmanship is slightly damaged.

From Auwa, District Pali, Rajasthan
C. 11th century A.D.
Hard blackstone
Size: 4.5" × 4".

I (35) 1097. — ĆALINGANA-MŪRTI

Umālingana-mūrti depicting Umā and Maheśvara on vehicle Nandin (bull) happily seated embracing each other. A full-blown lotus-shaped halo is there, but heads of both Umā and Maheśvara are missing. Though badly mutilated now, there are clear indications that both Umā and Maheśvara were fully draped and profusely ornamented.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
C. 11th century A.D.
Blackstone
Size: 1'6" × 11.5".

I (36) 341. — ŚIVA AND PĀRVATĪ

Śiva, whose head is missing, is seated in sukhāsana inside a niche with his right leg folded over the left thigh of Pārvatī sitting at his right side. Both wear a necklace, bracelets and anklets. Pārvatī is well draped, her sārī being shown in folds over her right leg. Pārvatī’s graceful seated posture and the charming girlish turn of her lovely face so exquisitely carved make this unique sculpture a superb art-specimen. (Plate VI).

From Kusmā, District Sirohi, Rajasthan
Mediaeval Period
Granite of hard variety
Size: 4.5" × 1'2".

I (37) 1090. — ŚIVA AND PĀRVATĪ

Standing Śiva and Pārvatī as a pair, embracing each other happily Śiva’s left hand being just below Pārvatī’s left breast and her right hand being placed round the neck of Śiva. Heads and feet of both the figures are badly mutilated. Śiva has four hands, holding clockwise lotus, trident and snake, whereas the remaining left hand passes round Pārvatī. A mirror with handle is in left hand of Pārvatī. Both wear various ornaments.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
C. 11th century A.D.
Blackstone of hard variety
Size: 8" × 6".
(38) 28. — ŚIVA AND PĀRVATĪ
Standing figure of Śiva and Pārvatī (heads of both are broken) embracing each other happily. Śiva has four hands, of which the two right hands are broken. The upper left hand passes round the back of Pārvatī and is seen under her left breast. Pārvatī has two hands, of which right hand is round the neck of Śiva. Both the figures are profusely ornamented and fully dressed. On top above the surviving halo there are some figures, the two lowermost being Brahmā and Viṣṇu on each side and the uppermost being Śiva on the either side of whom are Gāndhāras holding garlands.
From near Chandrabhaga river, Jhalrapatan, District Jhalawar, Rajasthan
Late Mediaeval Period
Black stone which make possible high polish
Size: 2'6" × 1'7".

I (39) 243. — ŚIVA AS NAṬARĀJA
Architectural piece with Śiva as Naṭarāja (Supreme Dancer) carved inside a central niche. Male and female attendants are there all partly defaced now (Plate X). Śiva’s vehicle Nandin stands amazed just below the left leg of his master which is shown folded in a dancing pose and almost touches the right leg. The pose of the bull is also remarkable. Excepting the trident in a right hand, all other attributes held in the hands of Śiva are broken. The rhythm of the dance is well-expressed.
From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan
Mediaeval Period
Light red stone
Size: 1'5" × 1'9".

I (40) 236. — ŚIVA AS NAṬARĀJA
Architectural piece carved with Śiva as Naṭarāja (Supreme Dancer) in the central niche attended by many male and female figures all partly defaced. Śiva’s vehicle Nandin is represented just below his left foot which is raised up in an admirable dancing pose.
From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan
Mediaeval Period
Light red stone
Size: 1'4" × 1'9".

I (41) 240. — ŚIVA AS NAṬARĀJA
Architectural piece with Śiva as Naṭarāja finely carved in a central niche. The dancing posture of his left leg and one left hand are specially noteworthy. Śiva’s hands are partly damaged and only parts of trident and khaṭvāṅga held are quite distinct. His male and female attendants are also defaced.
From Aḍhāi-din-kā-Jhoprā, Ajmer, Rajasthan
Mediaeval Period
Light red stone
Size: 1'5" × 1'9".

21
I (42) 244. — ŚIVA AS NAṬARĀJA

Architectural piece with Śiva as Naṭarāja finely carved inside a central niche. The Supreme Dancer (Naṭarāja) is in his Tāṇḍava dance with a damarū in his one right hand, whereas a left hand of his is spread gracefully across his body in rhythm of dance. Specially noteworthy are dancing postures and ecstacy of two male attendants — one on either side.

From Aḍhāi-dīn-kā-Jhoprā, Ajmer, Rajasthan
Mediaeval Period
Red stone
Size: 1'4" × 1'9".

I (43) 575. — ŚIVA IN MEDITATION

Śiva with three visible faces (wearing jata-mukuta) seated cross-legged in meditation with two soles of his two feet upturned. Below his full-blown lotus seat is couchant Nandin (bull). Śiva has many kinds of ornaments and a garland of skulls hanging down below the couchant bull. He has eight hands which are all broken.

From Aḍhāi-dīn-kā-Jhoprā, Ajmer, Rajasthan
Mediaeval Period
Granite of hard variety
Size: 3' × 2'.

I (44) 300. — ŚIVA IN MEDITATION

Śiva in meditation, who wears jata-mukuta, has four hands. In the upper right hand he holds a spear and in the upper left a kheṭaka. Of the two lower hands, which are badly damaged, the right one holds a rosary. On top corners, there are tiny figures of Brahmā and Vishṇu. This sculpture seems to be unfinished.

From Chandrāvati, District Sirohi, Rajasthan
Mediaeval Period
Whitish stone
Size: 2'4" × 1'2".

I (45) 357. — ŚIVA AS YOGEŚVARA

Śiva in meditation (Yogeśvara i.e. Supreme Ascetic). His head is missing. He has four hands which are all broken. He is fully ornamented and has a sacred thread. Below his folded legs are two devotees. On pedestal, there is an inscription in 6 lines dated Saṁvat 1232 (= A.D. 1175).

From Baghera, P. S. Kekri, District Ajmer, Rajasthan*
C. 12th century A.D.
Black schist of hard variety
Size: 1'5" × 1'2".

*It will be interesting to refer to a very finely-carved head from Bāgherā (Plate XVI) which may be Śiva’s head. In this unique specimen, the expressive countenance is neatly executed (B. R. 602). Fine hair-curls tied up in a top-knot are also noteworthy.
I (46) 286. — BRAHMĀ, VISHṆU AND ŚIVA

Sculpture depicting Brahmā (Creator), Vishṇu (Preserver) and Siva (Destroyer) seated in a line together. Brahmā is represented first with three visible faces, the central one being bearded. Of his four hands, the two left hold a book and a pot. His right hands are broken. He is seated cross-legged and below him are two swans. Near each swan is a figure badly defaced. The central figure in the line is Vishṇu held up by Garuḍa. Of his four hands, the upper left hand with a discus survives. On each side of his full-blown lotus-halo is a pair of gandharvas holding garlands. Last in the line is Śiva figured with his consort sitting on his left thigh. He rides on Nandin (bull) and has four hands which are partly broken. His upper left hand is shown round the neck of Pārvatī. Below are six figures of which Gaṇeśa and Bhrīŋgī (dancing) are clear. Top portion is partly damaged.

Dr. T. A. G. Rao has described this unique piece of Brahmā, Vishṇu and Śiva side by side as Dattātreya. According to him “Though so injured, this is a remarkable piece of sculpture belonging to the Rajputana Museum at Ajmer. The sculptor has executed his work in a very finished style and it is almost perfect in every detail.” (Plate V)

From Kāṭārā, District Bharatpur, Rajasthan
C. 8th century A.D.
Light reddish stone
Size: 4’10" × 3’6”.

I (47) 371. — GAŅEŚA

Standing Gaṇeśa (chief of Gaṇas or ghost retainers of Śiva). He is the elder son of Śiva and Pārvatī. His trunk is turned towards the right. Of his four hands, he holds a basket-full of sweet-balls in his upper right hand, a lotus with stalk in his upper left, an axe (held downwards) in the lower left and a rosary in the lower right. A snake forms his sacred thread. He wears a coronet and various other ornaments. Near his right leg is a seated figure.

From Haras hill, District Sikar, Rajasthan
C. 10th century A.D.
Red stone of coarse variety
Size: 2’7” × 1’8”.

I (48) 1054. GANEŚA

Gaṇeśa, who sits in a fine posture, is holding in four hands axe, lotus, sweets and his own tusk. He has a serpent as sacred thread and a mouse as vehicle carved just below his right leg.

Mythologically Gaṇeśa belongs to the family of Śiva being his son.

From Purānā Rajgarh, District Alwar, Rajasthan
C. 11th century A.D.
Light reddish stone
Size: 2’9” × 1’6”.

23
I (49) 594. — GANEśA*

Ganeśa sitting in sukhāsana. His corpulent body, pot-belly and dwarfish form are noteworthy. He has four hands which are damaged.

Presented by Thakur Sambhu Singh of Baghera.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
C. 11th century A.D.
Blackstone of hard variety
Size: 1'9" × 1'7".

I (50) 1123. — GANEśA

Ganeśa sitting in a squatting pose. He wears a coronet. Of his four hands, two left hands are broken. His corpulent body, dwarfish form and bulging belly are of special interest. A mouse is carved by the side of his right leg.

Presented by Pandit Dharm Prakash Sharma.

From near pushkar lake, P. S. Pushkar, District Ajmer, Rajasthan
C. 14th century A.D.
Light red stone
Size: 9" × 7".

I (51) 1127. — GANEśA

Ganeśa sitting in sukhāsana, well-draped and ornamented. He has four hands holding an axe, lotus, sweets and rosary. His vehicle mouse is depicted (below his left folded leg) on pedestal. His elephant's trunk is turned in a peculiar way.

From near Pushkar lake, P. S. Pushkar, District Ajmer, Rajasthan
C. 18th century A.D.
White marble with fine glaze
Size: 1'4" × 10".

I (52) 538. — SÛRYA FIGURES

Part of an architectural piece carved with a figure of Sûrya, inside a niche, seated cross-legged with right leg over the left. He holds a full-blown lotus in each of his two hands. He has a diadem, armour (i.e. coat of mail over chest) and various other ornaments. His high boot-like wears are with cross-hatchings and serve the purposes of both shoes and socks. To his right, there are three other exactly similar figures of the Sun-god seated in the same posture, the last one being very badly damaged.

From Walicha, Kanod, Mewar, Rajasthan
C. Late Gupta Period
Pale red stone
Size: 1'7" × 1'.

*A finely-carved attendant (Plate XIV) was found along with this figure and registered under B. R. 604. In it, the special grace and tribhanga posture are neatly finished with skill by the delicate application of chisel by the Rajasthani sculptor.
(53) 277. — SŪRYA

An erect figure of Sūrya holding full-blown lotus in his left hand, the right hand being damaged. His head portion is completely broken. On pedestal, there are four standing figures much defaced. A female figure is also there kneeling down and is with hands folded.

This sculpture is much weather-worn and defaced.

From Katara, District Bharatpur, Rajasthan
C. Medieval Period
Light red stone
Size: 2'9" x 1'10".

I (54) 370. — SŪRYA

A finely carved image of Sūrya (Sun-god) standing on lotus with a pleasing smile in his face (indicative of the skill of the sculptor). He wears a high bejewelled diadem and various other ornaments consisting of necklaces, two ear ornaments, bangles, mekhalā and an elaborately carved armour or coat of mail over his chest tied up in a top knot. A scarf is there hanging to his knees from his two hands holding full-blown lotus (with stalk). His two feet have long boot-like wears upto knees. There is a female archer on either side of his halo (Uṣhā and Pratyūshā) dispelling darkness by means of shooting arrows. Near his left side is standing Danā (holding a staff) and near his right Piṅgala (holding writing materials). One Āśvinī-putra (horse-faced) is standing on either side on pedestal. Though the upper portion is broken into pieces, fortunately all pieces are available giving complete details of this fine sculpture. This unique piece may rightly be regarded as a masterpiece of the Chāhamāna sculptures. (Plate VIII)

Presented by late Rao Raja of Sīkar.
From Haras hill, District Sīkar, Rajasthan
10th century A.D.
Red stone of hard variety
Size: 4'6" x 1'10".

I (55) 328. — SŪRYA

Sūrya standing (on lotus) wearing high diadem, necklace, ear-rings, bangles, coat of mail, boots etc. In his two hands, he holds lotus (with stalk). Near his left leg are two-figures — one female standing and one male seated (may be Danā). Near his right leg also are two figures—one female standing and one male seated (may be Piṅgala who is bearded). Sūrya’s big round halo behind head is interesting.

From Malgam, District Sirohi, Rajasthan
C. 11th century A.D.
Limestone
Size: 2'7" x 1'2".
An erect figure of Sûrya (Sun-god) finely carved in high relief with a full-blown lotus halo behind head. He wears bejewelled diadem, heavy ear-rings, necklace, mekhalâ, armour etc. In his two hands, he holds full-blown lotus (with stalk) and he has high boots in his two feet. Near his right leg are two standing figures — one female and the other male (seems to be Pingala). Similarly near his left leg, there are two broken figures — one female and the other male (seems to be Danâ). The image is broken into pieces, but fortunately all pieces are available so that complete details may be had of this sculpture.

From Ajâri, District Sirohi, Rajasthan
C. 11th century A.D.
Limestone
Size: 3'1" × 1'5".

An architectural piece carved with a figure of Sûrya (Sun-god) with full-blown lotus with stalk in each hand, standing in a central niche. He wears high diadem, necklace, ear-rings, mekhalâ, armour etc. and has high boot-like wears reaching upto knees which serve the purpose of shoes and socks. On either side of the Sun-god, there are two standing females outside niche.

From Chandrarâvati, District Sirohi, Rajasthan
Mediaeval Period
Light red stone
Size: 1'3" × 1'1".

Sûrya standing. He wears high diadem, two ear-rings of peculiar kind, necklaces, elaborate mekhalâ, armour etc. He has lotus in two broken hands and high boot-like wears marked with hatching covering his feet upto knees. Top of this sculpture is half round on which a lotus-halo is incised with various other ornamental decorations above. On either side of Sûrya are standing a male (badly defaced) and a female figure. Above these figures are two archers dispelling darkness by shooting arrows. Horses are carved on pedestal.

From Santpur, District Sirohi, Rajasthan
Mediaeval Period
Limestone
Size: 3'5" × 1'4".

Sûrya standing wearing high diadem, ear-ornaments, armour or coat of mail over chest, elaborate mekhalâ etc. In his two feet are boot-like wears (with hatchings) reaching upto knees. On the right and left sides, the Sun-god is flanked by ornamental elephants and leoglyphs just above which on each side is a horse-faced Aśvini-putra inside niches in sukhasana.
On pedestal are standing one male and one female figure on each side the male figure on left side being Danḍa and the male bearded figure on the right side being Piṅgala.

From Mungthala, District Sirohi, Rajasthan
Mediaeval Period
Limestone
Size: 3'7" x 1'9".

I (60) 350. — SŪRYA

A finely carved standing figure of Sūrya in high relief fully draped and profusely ornamented. Excepting missing head, the image is in good state of preservation. There are two standing figures on Sun-god’s left — one female and one male (Danḍa). Similarly, one female and Piṅgala are standing on the right side of the deity. Interesting to note that Danḍa, Piṅgala and another female standing between two legs of Sun-god have same kind of boots as worn by the Sun-god himself.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
12th century A.D.
Fine grained basalt of deep black variety
Size: 1'7" x 1'1½".

I (61) 52. — SŪRYA

Standing Sūrya with full-blown lotus (with stalk) in each of his two hands (left being badly damaged). The deity wears high boots. On pedestal a horse is carved on either side. This image is of inferior workmanship.

From Arthuna, District Banswara, Rajasthan
Late Mediaeval Period
Light red stone
Size: 2'8" x 1'7".

I (62) 1159. — SŪRYA

Standing Sūrya well-draped and fully ornamented and has a full-blown lotus halo behind head. A scarf hangs down from his both arms down to knees. On left side of Sūrya is Danḍa holding a staff and a female. On his right side bearded Piṅgala is there with another female. On top are gandhāravas with garlands. This image of Sun-god seems to have no armour.

From Kishangarh, District Ajmer, Rajasthan
Late Mediaeval Period
White marble
Size: 2'4" x 1'2".

I (63) 269. — SŪRYA IN CHARIOT

Sūrya seated in a chariot drawn by seven horses. Of his four hands, the two upper hold lotus with stalks. The lower right hand has a rosary
and the lower left a *kamandalu*. His charioteer Aruna holds with right hand the rein restraining seven prancing horses of the chariot.

From near Jodhpur, District Jodhpur, Rajasthan
Late Mediaeval Period
Red stone
Size: $2'2'' \times 2'5''$.

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I (64) 372. — REVANTA
(Mythologically Revanta is a son of Surya i.e. Sun-god).

Revanta on a horse with an umbrella held over his head by a male attendant. A female attendant is standing near horse's head and pours wine into a wine-cup held in the right hand of Revanta whose left hand is broken. There is a hunting scene on pedestal showing one boar chased by a dog. Below pedestal is an atlante figure with four hands.

From Haras hill, District Sikar, Rajasthan
Early Mediaeval Period
Sandstone
Size: $3'2'' \times 1'7''$.

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I (65) 375/3. — REVANTA
Revanta on horse back with a halo behind head. He has two attendants on each side — one male and one female. The female in front of horse holds a wine pot while the male, a shield and a sword. The female attendant on the back side of Revanta holds a bag from which she is taking out something with her right hand. The male holds an umbrella over Revanta's head. There is a hunting scene on the pedestal below (near horse's legs), representing two boars chased by two dogs.

From Sawar, P. S. Kekri, District Ajmer, Rajasthan
Mediaeval Period
Red stone of hard variety
Size: $3' \times 2'$.

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I (66) 299. — REVANTA
Sculpture with a rounded top depicting Revanta riding on a horse. Of his two hands, the right holds a wine-cup and the left the rein of the horse. There are two attendants, one above the other, on each side. The lower one on the right side holds wine-flask while the one on the left, an umbrella. Between the legs of the horse is a hunting scene representing a boar chased by two dogs.

From Kayadran, District Sirohi, Rajasthan
C. 11th century A.D.
Limestone
Size: $2'3'' \times 1'6''$.

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I (67) 373. — BROKEN NAVAGRAHA SLAB
Fragmentary slab with finely carved figures of last four planets *Sukra*, *Sani*, *Rahu* and *Ketu*, near beside the left of the last being a female standing
with right hand raised. Both Šukra and Šani (bearded) are standing with kamanandalu in their left hand. Rāhu has been sculptured half-bodied (portion below his thigh being not shown). His long hair is finely disposed of in rows of curls. Ketu is on a lotus his hands being folded. His lower body below waist is in the form of serpent's tail. All the figures are well-draped and fully ornamented.

Presented by late Rao Raja of Sikar
From Haras hill, District Sikar, Rajasthan
C. 10th century A.D.
Red stone
Size: 2'3" × 1'5".

I (68) 453. — BROKEN SLAB WITH RĀHU AND KETU
The end portion of a fragmentary slab depicting figures of Rāhu and Ketu (the last two of Navagrahas). Rāhu is shown in a fire from which flames are rising upwards. Only his upper body above waist can be seen over fire flames. Ketu is sculptured, the lower portion of his body being in the form of a serpent's tail. Both Rāhu and Ketu are fully ornamented and have one attendant on each side (defaced). On either side of their head is a flying garland bearer.

From Gāmdi, District Banswara, Rajasthan
C. 10th century A.D.
Soapstone
Size: 1'8" × 1'6".

I (69) 1104. — BROKEN SLAB WITH GRAHAS
Fragmentary Navagraha slab in which are represented figures of Guru, Šukra, Šani, Rāhu and Ketu. Adorned with diadem ear-ornaments etc. Guru, Šukra and Šani (bearded) are seated holding pots in their left hands, whereas their right hands are in varada pose.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
Mediaeval Period
Whitish sandstone
Size: 1'4" × 8".

I (70) 1105. — BROKEN SLAB WITH ŠUKRA AND ŠANI
Fragments from a Navagraha slab in which a figure of Šukra and Šani (bearded) survive only. Both of them have jata-mukuta and are seated in sukhāsana. In the left hands of both are beautifully shaped pots whereas their right hands are in varada pose.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
Mediaeval Period
Blackstone of fine variety
Size: 10" × 8".

I (71) 20. — NAVAGRAHAS CARVED ON CANOPY OF AN IMAGE
A canopy in the shape of a finely sculptured makara-torana meant for adorning the top of an image. In the upper row, the standing figures of
eight planet-deities are there — Chandra, Maṅgala, Budha (on one side) and Guru, Śukra and Śani (on the other side). In the second row is a standing figure of Śūrya just below Chandra, whereas Rāhu and Ketu are depicted just below Śani.

This piece is much weather-worn and broken into two parts.

From Kanaswa temple near Kota, District Kotah, Rajasthan
Medieval Period
Light red stone
Size: 4'2" × 1'8".

I (72) 470. — NAVAGRAHAS CARVED ON CANOPY OF AN IMAGE

A canopy of an image of Sun-god in the shape of a miniature makara torana for adorning image-top. Śūrya (the chief of the planetary system) is carved first in the upper row with other planet-deities in a line (all seated). There are various figures below Navagrahas in a lower row the last one being a horseman (may be Kalki avatāra).

From Rajjorgarh, District Alwar, Rajasthan
Medieval Period
Black schist
Size: 1'11" × 1'2".

I (73) 355. — NAVAGRAHAS CARVED ON CANOPY OF AN IMAGE

A canopy of an image in shape of a miniature makara torana finely sculptured with figures of Navagrahas (nine planet-deities) seated in a line as Śūrya, Chandra, Maṅgala, Budha, Guru, Śani, Rāhu and Ketu. Below Navagrahas are Śiva and Pārvatī on Nandin on one side, whereas on the other side a horseman is represented.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
Medieval Period
Black stone of fine grained variety
Size: 3'1" × 1'7".

I (74) 1111. — GRAHAS CARVED ON BROKEN CANOPY OF AN IMAGE

A canopy of an image containing seated figures of Grahas of which Guru, Śukra, Śani and Rāhu can be clearly identified. The first half of the canopy is almost broken, and as such the first four Grahas are missing from this architectural piece meant for adorning the top of an image.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
Medieval Period
Blackstone
Size: 2'1" × 1'5".

30
I (75) 451. — SOME NAKSHATRAS

An interesting sculpture, which is partly broken, representing in the top row standing figures of such rare deities as Kāla, Prabhāt, Prātaḥ, Madhyāhna, Aparāhna and Sandhyā (female). The lower row contains seated figures of six constellations (Plate IX) as below:

(A) Maghā ............. (Female); No. 10 in the list of Nakshatras.
(B) Pūrva-Phālgunī. (Female); No. 11
(C) Uttara-Phālgunī. (Female); No. 12
(D) Hasta................ (Male); No. 13
(E) Chitrā .............. (Female); No. 14
(F) Svātī............... (Female); No. 15
(G) Viśākhā.......... (Female); No. 16

This unique Mediaeval piece is from an archaeological excavation conducted in the Aḍjhāi-din-kā-Jhoprā compound at Ajmer. Dr. D. R. Bhandarkar, who presented it for display in the gallery of the Rajputana Museum at Ajmer, describes it in the Progress Report of the Archaeological Survey of India, Western Circle, Poona, for the year 1915-16 as below:

“One sculpture, though it was a fragment, was very curious. It contained the figures of such rare deities as those which preside over the dawn, morning, noon, afternoon and evening. I have not so far found them sculptured anywhere. As each deity has here been labelled with its name, it is impossible to over-rate the importance of this piece from the iconographic point of view.”

Dr. Mulk Raj Anand has reproduced a photograph of this piece in an issue of MĀRG (March, 1959) under following appreciative caption:

“This relief in Ajmer Museum is carved of intricately related figures, obviously intended for decorative effect. It rises above mere adornment by the delicate application of the chisel to achieve a composition which is compact and balanced.”

From Aḍjhāi-din-kā-Jhoprā, Ajmer, Rajasthan
Mediaeval Period
Red stone of hard variety
Size: 1' 10" × 1'.

I (76) 1068. — VARUṆA

(Varuṇa is the lord of the waters according to Indian mythology).

Finely carved figure of Varuṇa (leg portion only survives) standing on a makara (crocodile). Just on the head and the tail of the crocodile, there are traces of standing figures one on each side. Varuṇa’s drapery, anklets etc. are depicted with care. The execution of makara is also fine and realistic. It is unfortunate that the entire upper part of this unique figure is broken.
Presented by Shri U. C. Bhattacharya  
From Mukundara, District Kotah, Rajasthan  
Late Gupta Period  
Red stone  
Size: 1' x 11'.

I (77) 55. — INDRA
(Mythologically Indra is the king of gods, i.e. Devarāja).
Standing Indra having four hands holding a vajra (thunder-bolt) in the upper right hand and ankusa (a goad) in the upper left hand. His lower right hand is in abhaya pose, whereas his lower left hand is broken off. His rich ornaments, coronet etc. represent ideal and gorgeousness of royalty he being king of gods (Plate XII). Near his left leg is couchant Airāvata (Indra's elephant). This sculpture and the figure of Kuvera, described under catalogue No. I (80) 54, were probably designed as a pair for architectural ornamentation. Krittimukhas on either side of Indra's head are also noteworthy.

From Arthuna, District Banswara, Rajasthan  
Mediaeval Period  
Schist of hard variety  
Size: 3'5" x 1'3".

I (78) 281. — KUVERA
(Kuvera literally means one with ugly body and somewhat grotesque features. In Indian mythology he is the God of wealth).
Seated figure of Kuvera (?) having an abnormally protuberant belly. In his right hand, he is holding half of a lotus-marked object (may be citron) and his right leg is in the pose of sukhāsana. He wears necklaces, ear-rings armlets etc. The curly hairs and flowing hair-curls are executed with extreme care.

From Katara, District Bharatpur, Rajasthan  
Early Mediaeval Period  
Pale red stone of hard variety  
Size: 1'5" x 1'3".

I (79) 250. — KUVERA
Finely carved Kuvera standing on a full-blown lotus. His head and four hands are all broken. He is elaborately ornamented and also well-draped. Near his right leg an animal (much defaced) is there which may be an elephant.

From Aḍhāi-din-kā-Jhoprā at Ajmer, District Ajmer, Rajasthan  
Mediaeval Period  
Red stone  
Size: 2'2" x 1'7".

I (80) 54. — KUVERA
Kuvera standing profusely ornamented and finely draped (Plate XIII). He wears a coronet. Of his four hands, he has in upper two hands a
specially noteworthy money bag in the shape of a living she-mongoose vomiting jewels, in the lower left hand a mace is there (now defaced) and his lower right hand is in the abhaya pose. Near the right leg of Kuvera is a couchant elephant. This Kuvera figure and the figure of Indra, described in I (77) 55, probably formed a pair of similar architectural ornamentation balancing each other.

From Arthuna, District Banswara, Rajasthan
Mediaeval Period
Schist of hard variety
Size: 3'5" x 1'2.5".

I (81) 349. — KUVERA

Kuvera is represented as seated on a lotus-cushion in lalitasana posture. Big-bellied and corpulent, he holds a citron in the right hand and a money-bag in the left hand which rests on his left thigh. His head is covered with hair disposed of in two rows of finely raised curls. He is well ornamented. Near his right leg is a couchant elephant.

This pleasing and neatly finished image may be rightly regarded as a masterpiece of the Chāhamāna art, though the face is badly mutilated.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
11th century A.D.
Basalt of fine grained variety
Size: 1'3" x 11".
SCULPTURES

Brāhmaṇical Female divinities (classified)

I (82) 467. — FRAGMENTARY MĀṬRIKĀ SLAB

Fragment from a slab originally carved with figures of Māṭrikās (mother-goddesses). At present only two māṭrikās are there (i) Vārāhī and (ii) Indrāṇī or Aindrī with full-blown lotus halo behind their heads. Vārāhī, who wears a coronet, has got in her right hand a chakra (discus). In the right hand of Aindrī, vajra is quite clear. The two deities are profusely ornamented.

Unfortunately the entire lower part of this slab is broken and the busts only of these two mother-goddesses survive.

Presented by Pandit G. H. Ojha
Exact findspot unknown, but it is from Rajasthan itself.
Early Mediaeval Period
Red stone
Size: 6" × 5".

I (83) 291. — MĀṬRIKĀS

A long slab depicting originally all māṭrikās seated in a line each holding a child in left arm. Of the six māṭrikās now surviving, we may clearly identify Naravähana Chāmunda, i.e. Chāmunda on a human being, Aindrī or Indrāṇī on an elephant and Mahēśvarī on a bull. Though the figures are badly mutilated, their seated postures have been carefully sculptured.

From Ajari, District Sirohi, Rajasthan
Early Mediaeval Period
Whitish stone of hard variety
Size: 2'11" × 1'.

I (84) 1075. — BROKEN SLAB WITH MĀṬRIKĀS

Part of a makara toraṇā meant for serving the purpose of the canopy of an image of a Devī (goddess) sculptured with some māṭrikās. Last in the line is Gaṇapati standing near whom is a standing Chāmunda preceded by a standing Vārāhī.

Presented by Shri U. C. Bhattacharya
From Kharwa, District Ajmer, Rajasthan
Mediaeval Period
Black stone
Size: 1'5" × 1'2".

I (85) 298. — BRAHMĀṆI

BrahmāṆī (wearing jatā-mukuta) on full-blown lotus (upturned) in sukhāsana. Of her two hands, the left holds a kamaṇḍalu and the right is broken off. She is fully draped and ornamented and has a halo behind her head.
Though of fine workmanship, this image is much mutilated.

From Vasantgarh, District Sirohi, Rajasthan
11th century A.D.
Limestone
Size: 2'11" × 1'8".

I (86) 321. — BRAHMĀṆI

BrahmāṆī with three visible faces seated on a swan. She wears jata-mukuta and is fully drapped and ornamented. She has four hands, the upper right holding a sruva, the upper left holding a kamandalu, the lower right holding a rosary, whereas the lower left supports a child seated on her left thigh.

From Malgam, District Sirohi, Rajasthan
11th century A.D.
Limestone
Size: 1'11" × 1'2".

I (87) 322. — VĀRĀHI

Vārāhi with four hands on a couchant buffalow. In her upper right hand she holds a mace, in the upper left a chakra, in lower right a ṣaṅkha and the lower left supports a child seated on her left thigh in a lovely and affectionate posture (Plate XI). On her head she wears a coronet. She has elaborate drapery and various ornaments. A fine piece almost perfect in every detail.

From Malgam, District Sirohi, Rajasthan
11th century A.D.
Limestone
Size: 1'9" × 1'2".

I (88) 323. — KAUMĀṆI

KaumāṆī with two hands seated in sukhāsana on a peacock. She wears a jata-mukuta and holds a spear (fakti) in her right hand and a bird (kukkuṭa) in her left hand. She is well draped and ornamented. The upraised neck of peacock along her right hand and the fan-tail of peacock are finely sculptured.

From Malgam, District Sirohi, Rajasthan
11th century A.D.
Limestone
Size: 2' × 1'1".

I (89) 595. — MOTHER AND CHILD

A sculpture representing a finely carved "mother and child". The mother (may be Gāndāja-nand) sits at ease on a couchant lion vehicle supporting her child seated on her left thigh within left arm of mother. Of her various ornaments, a plain necklace with a round locket and a girdle secured by means of rosettes deserve special notice. She is well draped. This image of which the head is broken is of fine workmanship.
From Baghera, P. S. Kekri, District Ajmer, Rajasthan
11th century A.D.
Black stone of fine variety
Size: 1'9" × 1'2".

I (90) 72. — CHĀMUNḌĀ
Architectural piece carved with Chamunḍā standing on body of human being. She has in her four hands a ḍamarū, a khaṭvāṅga, skull and a triśula. Her emaciated body and sunken eyes are terrific. There are four female attendants — two on each side.

From Aḍhāi-din-kā-Jhoprā at Ajmer, District Ajmer, Rajasthan
Early Mediaeval Period
Pale Red stone
Size: 2'4" × 2'4".

I (91) 91. — CHĀMUNḌĀ
Chāmunḍā standing on the body of human being. She has an emaciated body and sunken eyes and has in her four hands ḍamarū, khaṭvāṅga, triśula and probably a skull which is broken. Her look is terrific.

From Aḍhāi-din-kā-Jhoprā at Ajmer, District Ajmer, Rajasthan
Mediaeval Period
Sandstone
Size: 2'3" × 1'7".

I (92) 302. — CHĀMUNḌĀ
Chāmunḍā on a human body. She is without skin, her ribs and breasts being visible. Her hair is upwards and she has a terrific look. Of her four hands, the upper right holds a trident, the upper left holds a khaṭvāṅga and the lower left a cup with a fish in it. One hand is broken. She has a serpent round her neck and a scorpion in her belly which is apparently empty. On both sides of her head there are two attendants without skin, blowing horns.

From Chandravati, District Sirohi, Rajasthan
11th century A.D.
White stone
Size: 2'4" × 1'2".

I (93) 268. — GODDESS WITH TEN HEADS AND FIFTY-FOUR HANDS
Standing Goddess with ten heads and fifty-four hands (may be Kālī) trampling on the back of the prostrate body of a figure on full-blown lotus (probably Śiva lying with his face downwards). Her main face with tongue out, standing posture and garland of human heads dangling down to the knees, resemble features of goddess Kālī (Plate XVIII.) Of her ten faces, the central face is with tongue out, while the five commencing from her right side depict the faces of a horse, elephant, boar, hog etc. The four faces on her left side are those of a lion, dog, monkey and jackal.
She has fifty-four hands holding weapons of different kinds and other attributes. She wears a garland of human skulls, a necklace, a serpent, and also a sacred thread (yajnopavīta). Round her waist, there is a belt from which hands and bells are suspended and a dagger (kaṭār) is there on the left side. Behind ten heads seems to be top of Śivalīṅga.

From Āuwā, District Pali, Rajasthan
Later Mediaeval Period
Black marble with high glaze and polish
Size: 3'6" × 2'4".

I (94) 524. — HEAD OF KĀLĪ

Head of Kālī with tongue out. She has three eyes and in her two ears she wears round ear ornaments.

Presented by Major Barnette
Findspot unknown
Late Mediaeval Period
Black marble with high glaze and polish
Size: 4½" × 5".

I (95) 324. — PĀRVATĪ

Pārvatī with four hands standing on a lizard. She wears jatāmukūta and in her four hands holds a rosary, triśūla (?) with a long handle, a full-blown lotus and a waterpot. On her right side is a Śivalīṅga just beneath handle of trident and on the left side is Gaṇapati in sukhasana. On pedestal, there is a female on either side of Pārvatī. Behind the head of Pārvatī seven busts form the border of the nimbus which is really interesting.

From Malgam, District Sirohi, Rajasthan
Mediaeval Period
Limestone
Size: 2'5" × 1'5".

I (96) 361. — PĀRVATĪ (?)

Standing goddess (inside a niche) with four hands. She may be Pārvatī as a rosary in her lower right hand and a full-blown lotus in her upper left hand are quite clear. She is fully ornamented. A female attendant stands on her either side just outside niche.

From Bāgherā, P. S. Kekri, District Ajmer, Rajasthan
12th century A.D.
Black stone
Size: 11.5" × 1'1.5".

I (97) 1122. — PĀRVATĪ

Standing Pārvatī (?) wearing various ornaments. In her two hands, she holds something like a trident and a waterpot (?)

This figure which is of crude workmanship is presented by Shri Dharm Prakash Sharma.
From Near Pushkar lake, District Ajmer, Rajasthan
Of very late date
Black stone
Size: $11'' \times 3''$.

I (98) 1165. — PĀRVATĪ
Goddess standing on pedestal. Her right hand is broken and as in her left hand she holds something like a waterpot, she may be Pārvatī.

From Near Pushkar lake, District Ajmer, Rajasthan
Of Late date
Black stone
Size: $1'1'' \times 4''$.

I (99) 1166. — PĀRVATĪ
Torso of a female figure finely draped. She is probably Pārvatī.

From Pushkar lake, District Ajmer, Rajasthan
Of Late date
White stone
Size: $10.5'' \times 4''$.

I (100) 1128 — PĀRVATĪ
Pārvatī seated in meditation. Her hands are all broken. She is profusely ornamented. A lion is sculptured below her seat.

From Near Pushkar lake, District Ajmer, Rajasthan
Very late date
White stone
Size: $10'' \times 6''$.

I (101) 1074. — MAHISHĀSURAMARDINI
Upper part of an image of Mahishāsura-mardini standing in the alīgīha pose vanquishing the buffalo-demon. (She is popularly known as Durga).

From Kameśwar Temple near Auwa, District Pali, Rajasthan
Mediaeval Period
Pae sandstone
Size: $1'7'' \times 1'5''$.

I (102) 1108. — MAHISHĀSURAMARDINI
Lower portion of a sculpture depicting Goddess engaged in fighting the buffalo-demon. Her right foot is on the head of buffalo which is pierced on back by a trīśūla held in the hand of Goddess — Mahishāsura-mardini.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan
11th century A.D.
Blackstone of hard and inferior variety
Size: $13'' \times 11.5''$. 
I (103) 1099. — MAHISHĀSURAMARDINI

Fragmentary image of Mahishāsura-mardini engaged in fighting buffalo-demon whose head is shown as cut off from neck and the fighting demon is shown as emerged out whose lock of hair being held in devī’s hand. Though this sculpture is mutilated, the upper part being entirely broken, the posture of the goddess and her lion-vehicle are excellently executed with full vigour.

From Baghera, P. S. Kekri, District Ajmer, Rajasthan 11th century A.D.
Blackstone
Size: 2'3" × 1'9".

I (104) 599. — MAHISHĀSURAMARDINI

Lower fragment of an image of Mahishāsura-mardini. The goddess is depicted in an alidha pose with her right leg on a buffalo. The enemy of the gods (asura), who assumed the form of a buffalo demon, is seized by a lion, the vehicle of the devī (goddess). The neck of the buffalo is depicted as partly severed from the body and the fighting demon is shown as just emerging.

From Bāgherā, P. S. Kekri, District Ajmer, Rajasthan C. 11th century A.D.
Blackstone
Size: 1'1" × 11.5".

I (105) 5. — MAHISHĀSURAMARDINI

Mahishāsura-mardini with six hands standing in alidha pose. She wears jata-mukuta and is elaborately ornamented. Her feet portion is broken off. In her three right hands she holds a sword, a damaṇḍa and a śāla, while in her left hands are a shield, a bell (ghanṭā) and the lock of hair of Mahishāsura (buffalo-demon).

From Dungarpur, District Dungarpur, Rajasthan Later Mediaeval Period
Marble with high glaze
Size: 2'3" × 1'7½".

I (106) 375/2. — VINĀPĀNI

A female standing with a Vinā (stringed musical instrument) in two hands. She is sculptured inside a niche on a fragmentary jamb. Her standing posture with Vinā held in hands may indicate that she is Goddess of Learning (Vinā-hastā Sarasvatī). To her right is a tiny female figure standing.

From Sawar, P. S. Kekri, District Ajmer, Rajasthan Early Mediaeval Period
Whitish stone
Size: 1'4" × 5.5".
I (107) 4. — LAKSHMI

Lakshmi with four hands, fully draped and profusely ornamented. Her upper right and the left hands hold lotus-stalks. The lower right hand holds a rosary, while the lower left a kāmāṇḍalu. Near her left leg is a standing elephant holding a kālaśa (jar) by its trunk. A beautiful head-gear is on Lakshmi’s head.

From Dungarpur, District Dungarpur, Rajasthan
Later Mediaeval Period
White marble with high glaze
Size: 3’ × 1’4”.

I (108) 2. — LAKSHMI

Lakshmī with four hands well-draped and profusely ornamented. In her upper right and left hands she holds lotus-stalks. The lower right hand holds a rosary, while the lower left hand is broken. Near her left leg stands an elephant (partly damaged) and behind the elephant is a standing female holding a chāmara in her right hand. There is a lotus shaped halo behind the head of Lakshmī who wears also a coronet.

From Surpur, District Dungarpur, Rajasthan
Late Mediaeval Period
White marble with high glaze
Size: 3’ × 1’6”.

I (109) 1133. — FEMALE DIVINITY

Fragmentary standing goddess with fine coiffure wearing various ornaments. Her garland hangs down to below knees. Feet portion broken.

From Suraj Kund near Nand, District Ajmer, Rajasthan
Late Gupta Period
Light red stone
Size: 1’5” × 6”.

I (110) 1022. — STANDING GODDESS

Goddess with a prominent halo behind head. She has four hands (all broken) and wears an ornamented mukūṭa. On her either side is a seated figure. Though badly mutilated, this excellently executed figure is of some artistic merit. It was found out by Shri U. C. Bhattacharya at whose request the Maharana of Mewar presented it to Rajputana Museum.

From Nagda, District Udaipur, Rajasthan
Mediaeval Period.
Whitish stone of hard variety
Size: 3’4” × 1’4”.

I (111) 1102. — TORSO OF A FEMALE FIGURE

Torso of a female figure profusely ornamented and holding a beautiful pitcher in her right hand. She may be a goddess.
From Bheruji ka sthan at Baghera, District Ajmer, Rajasthan
C. 11th century A.D.
Black stone
Size: 1'2" × 7".

I (112) 1103. — STANDING FEMALE
Upper part of a female figure profusely ornamented. She wears a
bejewelled mukuta and may be a goddess.
From Baghera, P. S. Kekri, District Ajmer, Rajasthan
12th century A.D.
Deep black stone of fine variety
Size: 1'8" × 1'1".

I (113) 1100. — STANDING FEMALE
Female figure standing in Tribhāṅga pose. Legs broken.
From Baghera, P. S. Kekri, District Ajmer, Rajasthan
C. 12th century A.D.
Black stone
Size: 1'4" × 6".

I (114) 1148. — FRAGMENTARY FEMALE FIGURE
Fragment from a female figure wearing girdle.
From Village Kitab, District Ajmer, Rajasthan
C. 12th century A.D.
Hard black stone
Size: 10" × 6".

I (115) 272. — HEAD OF A FEMALE*
Head of a female figure wearing ornaments.
From Osian, Jodhpur, Rajasthan
Medieval Period
Red stone
Size: 8.5" × 6.5".

* It will be interesting to refer to here another finely-worked female head with beautiful
coiffure from Rajogarh, Rajasthan, which is on display in the National Museum of
India, New-Delhi (vide-Burlington Magazine—Vol. XC, 1948, Fig. 15).
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*I am thankful to Shri J. K. Sinha for preparing this Index (U.C.B)*
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