A GUIDE TO
VAISALI
AND
THE VAISALI MUSEUM
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FOREWORD

Vaisali is one of the most ancient historic sites in India. As the capital city of a Republic that flourished between the eighth and fifth centuries before Christ, as the birthplace of Vardhamana Mahavira the last Tirthankara of the Jainas, and as the favourite resort of Gautama Buddha who delivered some of his best-known sermons there, Vaisali enjoyed unequalled prestige and commanded high respect among friends and foes alike. But the indifference and neglect, into which it subsequently fell, constitute an irony of the historical process. For centuries after the Muslim invasion it survived only as a name evocative of romance and glory that seemed almost a myth. The place itself was forgotten and not even identified with the name until the second half of the nineteenth century when Cunningham, and later Vincent Smith, Bloch and Spooner, opened the lid and brought forth evidence to establish its identity.

However, it was not until 1945, when the first Vaisali Festival was held near the ruins of the ancient fort and the Vaisali Sangha was established in its wake, that the veil began to be lifted for the people at large. Since then, little by little, the story is being reconstructed. Excavations have been resumed, a local Museum has grown, an Institute of Prakrit and Jain Studies has been started, several publications have been brought out, and, year after year, early in every summer, a festival (Vaisali Mahotsava) has been held at which thousands of rural people congregate to commemorate the glories of ancient Vaisali along with a few learned and pious visitors too. In promoting this movement in what is now a backward rural region, the Vaisali Sangha has had the satisfaction of harnessing popular sentiment for educational and cultural purposes. It has been a rewarding experience in many respects.

The publication of A Guide to Vaisali and the Vaisali Museum enables the Vaisali Sangha to meet a demand repeatedly voiced by visitors and local people alike. It furnishes in one compact volume information that lights up sites and objects which
may otherwise appear to be mysterious or dull to the average visitor. The information given is authoritative, drawn from well-known sources and examined with care and competence. The Sangha would welcome suggestions and criticisms so that the Guide can be made more useful in subsequent editions.

This handbook is divided into two parts. Part I is the guide to Vaisali: its history, ancient topography, its remains and present institutions. The arrangement is such that any visitor to Vaisali can organize his trip to various places well-equipped with background information. In the appendix are reproduced what may well be called the Basic Principles of the ancient Republic of Vaisali. Dr. Yogendra Mishra, the author of Part I, has been one of the foundation-members of the Vaisali Sangha. His major work on Vaisali (An Early History of Vaisali) has earned high praise for painstaking scholarship and clear and systematic presentation. In the Guide Dr. Mishra has, perhaps for the first time, given a self-contained and cohesive record of Vaisali through the ages. It is, therefore, a significant piece.

Part II is a catalogue of the antiquities in the Vaisali Museum, one of the few truly rural museums in the country. The Vaisali Sangha wishes to refer with gratitude to the pioneering efforts of Shri Bijali Singh, an enthusiastic resident of village Chakramdas (Vaisali), who made over to the Sangha his initial collection to which subsequently there have been several additions from various sources and who has been appointed as a caretaker of the Museum. In 1950, the Vaisali Sangha collected by means of public subscriptions a sum of Rs. 7,109 and thus financed the excavations conducted by Shri Krishna Deva (then Superintendent of Archaeological Survey, Patna and now Deputy Director-General of Archaeology, New Delhi). Half of the antiquities unearthed during those excavations belong to the Vaisali Sangha though for the present they are with the Archaeological Survey. The present catalogue does not cover those antiquities but only the ones exhibited in the Museum. The catalogue has been prepared by Shri Sita Kam Roy, Exploration and Excavation Officer, Directorate of Archaeology & Museums, Government of Bihar, who, while Research Fellow of K.P. Jayaswal Research Institute (Government of Bihar),
had the experience of working with the late Dr. A. S. Altekar at the subsequent excavations in the Vaisali region in 1958 and 1959 and later carried on excavations there independently as Field Director under the auspices of the same Institute till 1962. The Vaisali Sangha is thankful to Dr. K. K. Datta, the then Director of the said Institute, and Professor S. H. Askari, who succeeded him as the Head of that institution in March 1962, for permitting Shri Roy to compile the catalogue.

The printing and publication of this handbook has been possible as a result of a grant which the Ministry of Education (Department of Scientific Research and Cultural Affairs), Government of India, made to the Vaisali Sangha for the improvement of the Museum and for publications. A set of picture-postcards was published earlier out of this grant. The Sangha gratefully acknowledges the assistance given by the Ministry of Education and expresses the hope that the interest taken by the Ministry would be continued so that the programme of publications to which the Sangha has been devoted since its inception can be further developed.

J. C. MATHUR
General Secretary
VAISALI SANGHA
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PART I

A GUIDE

TO

VAISALI
Map of the Vaisali Area showing important historical and archaeological sites
GENERAL INFORMATION

Importance

Vaisali occupies an important place in the early history of India. This region, situated just to the east of the Gandaka (the ancient Sadanira), was Aryanised earlier than South Bihar. It developed as a centre of agriculture and trade while its forests attracted ascetics and religious teachers. A great experiment in the field of government was made here when a republic, the most well-known in ancient India, was founded by the Vrijis (Vajjis) or the Lichchhavis at Vaisali. The region witnessed a religious upheaval of profound significance and interest in the sixth and early fifth centuries B.C. Kshatriya-Kundapura in the vicinity of the Vaisali City and part of Greater Vaisali was the birthplace of Vardhamana Mahavira, the twenty-fourth and the last Tirthankara of the Jainas. The capital of the Lichchhavi republic was a favourite resort of Gautama Buddha and other wandering ascetics of the time.

The Region

The Vaisali region comprised roughly the Muzaffarpur and Champaran districts of the modern Bihar State and the adjoining Nepalese Terai. The area was, however, not static and varied in the different periods of history.

Location of Capital

The capital of this historic region, known as Vaisali, is identified with Basarh and the neighbouring villages situated in the district of Muzaffarpur. Of these, Basarh, Chakramdas and Kamman Chhapra lie in the Lalganj police station of the Hajipur sub-division, while Bania, Kolhua and Basukund are in the Paru police station of the Sadar (Muzaffarpur) sub-division.

The area, which is twenty-three miles away from each of Muzaffarpur and Hajipur, is well served by good roads from these places and approachable by tambams, bus service and taxis. VIP's, who travel from Patna by air, land at Patahi aerodrome, seven
miles in the south-west of Muzaffarpur on Rewa Road, and proceed by car to Vaisali which is 16 miles away from there.

At present Basarh (Vaisali) has a Block, a post office, Vaisali Sangha Rest Shed, a Government Rest House and several educational institutions. At Basukund, three miles north of Basarh, the spacious building of the Prakrit Jaina Institute, which imparts education for M. A. and doctoral degrees, is ready. Part of the Vaisali area falls under Saraiya Block in Sadar subdivision.

Accommodation in the Government Rest House can be reserved by prior application to the Executive Engineer, P. W. D., Muzaffarpur.
HISTORY

Name

The city was called Visala or Vaisali (lit. 'the Great City'). Two reasons are usually offered for naming the city as such. One is that it was founded by a king called Visala. This is given in Brahmanical literature. The other is that the area covered by the city was very extensive. This is referred to by Buddhist literature. Both the reasons are based on the word Visala from which Visala and Vaisali are derived. There may be other explanations as well which we would like to place before our readers. It might have been so called because of the Vis or Vaisya population of the town also. The *Mahabharata* (IX. 38.4, 21; XIII. 25.44) knows a Visala river in the locality and that river might have lent its name to the town. In our opinion the *sala* in the name of the city (Visala or Vaisali) seems to possess some significance and might have something to do with the naming of the city. The Himalayan area adjoining Vaisali and Vaisali itself were full of *sal* trees and forests. In the Vaisali area there was a forest called Gosingasalavana. One of the names of the Gandaka river, which flows close to Vaisali, is Salagrami, because it passes through village Salagrama (in Nepal) which is so called because of *sal* forests and the salagrama stones found there. *Sala* means *prakara* (wall) also. And particularly in the case of Vaisali we learn in the *Jatakas* that this city was encompassed by three walls at a distance of a *gavuta* from one another. It is difficult to say which of these suggestions is (or are) correct.

Phases of Development

From an examination of the history of the foundations of Vaisali we are inclined to conclude that there were four phases in the origin and development of this great city:

1. Before the time of king Visala we hear of several important kings, but no source mentions that these kings ruled at Vaisali or with Vaisali as their capital. Hence either Vaisali might have existed but does not find mention or, more probably, it did not exist and the capital was some other city.
(2) Vaisali was founded by king Visala and it remained the seat of kings for ten generations (king nos. 24-33 in the list of Vaisalian kings), the last king being Sumati.

(3) After Sumati there is a gap with a conspiracy of silence. We do not hear anything about it. Was it abandoned or destroyed due to some reason?

(4) Out of the ruins of proto-Vaisali and monarchical Vaisali emerges the republican Vaisali of the Vajjians or the Lichchhavis whose tradition has continued to this day without any break.

Let us now review the history of the Vaisali region.

The Monarchy

The earliest description of the Vaisali-Videha area (i.e., North Bihar) is available in the Satapatha-Brahmana (I.4.1.10-19) in the story of Videgha Mathava who is credited with the Aryanisation of the land. The Sadanira (identified generally with the Gandaka) is stated to be the border between Kosala and Videha. Vaisali is not mentioned by name either here or in any other Vedic texts. Material for its traditional history is derived entirely from the Epic-Puranic literature, which mentions thirty-three kings, beginning with Nabhanedishtha (son of Manu Vaivasvata) and ending with Sumati (a contemporary of Dasaratha of Kosala and Siradhvaja Janaka of Videha). In the beginning Vaisali is not mentioned in this narrative too. It was Visala (king no. 24), son of Trinabindu (king no. 23) and Alambusha, who is credited with the foundation of this city after him. Nine kings succeeded him one after other, the last being Sumati in whose time the royal capital was visited by Visvamitra, Rama and Lakshmana on their way to Mithila, where they were to join the bow sacrifice of Siradhvaja Janaka, father of Sita (see Valmiki’s Ramayana, Balakanda).

A Dark Age

The Epic-Puranic literature is completely silent after Sumati. A dark age followed which lasted for about six centuries. It ended when the Vajjians or the Lichchhavis came to the scene to usher in a new era of republicanism in the history of the Gandaka Valley.
The Vajjian Republic

The history of the Vajjian Republic, which extends from \textit{circa} 725 B.C. to 484 B.C., is the most glorious period of North Bihar history.

Its first and foremost work was the conquest of adjoining regions which was done immediately after its emergence in about 725 B.C. at Vaisali. In our opinion the Republic included the following areas at its height of glory—

(i) the Champaran district,
(ii) the Muzaffarpur district,
(iii) the Samastipur sub-division of the Darbhanga district,
(iv) a narrow rectangular strip bordering the Ganges in the south and going to the eastern direction (we cannot locate the eastern side of this rectangle), and
(v) the Nepalese Terai adjoining the Champaran-Muzaffarpur region.

It surpassed its eastern neighbour, Videha, in power and the authors of the Buddhist work, \textit{Anguttara-Nikaya}, and a much later Jaina text, \textit{Bhagavati-Sutra (with commentary)}, mention the Vajjian State (Vajji and Vajja respectively) as one of the principal states and completely omit Videha which had dwindled into insignificance at that time.

The re-building and fortification of the Vaisali City is primarily the work of the Vajjians, because after Sumati, the last king of Vaisali, we do not hear of Vaisali at all until we come to the time of the Republic. It appears the Vajjians, who were afraid of their royal neighbours, built this city with a sound defence system: it was surrounded by three walls as the Buddhist literature informs us. Several types of buildings and tanks were also made befitting a capital city.

An important task of the Republic was the consolidation and perfection of the administrative machinery, especially because the number of clans inhabiting the Vajjian territory was not small. The seven fundamental principles of the Vajjian democracy (and hence
of ancient Indian democracy), referred to by the Buddha in the *Mahaparinibbana-Sutta*¹, were evolved and followed.

Consolidation and probable amalgamation of the important clans of North Bihar may be regarded as a significant work of the Republic. A Jaina text, *Sutrkritanga* (II. 1. 13), mentions the following clans in this order—the Ugras, the Bhogas, the Aikshvakas, the Jnatris, the Kauravas, and the Lichchhavis; and regards them as subjects of the same king and members of the same assembly. Probably this book has preserved the list of clans that inhabited the territory of the Republic. It is noteworthy that the Vrijis and the Videhas are absent from this list. The terms Lichchhavi and Vrijes (Pali Vajjī, Anglicised as Vajjian) were, it appears, interchangeable, because the Vajji-Sangha has been called the Lichchhavi-Gana also. The Videhas of the Videha country with capital at Mithila (mod. Janakpur in the Nepalese Terai) did not form part of the Vajjian Confederacy in our opinion. Thus we do not believe in the *Ashta-kula* theory according to which there were eight clans in the Vajjian Confederacy. The term *Ashta-kula* or *Ashta-kulaka* is of judicial import. This Court of the Eight was a Council of Final Appeal under the Vajjian Republic.

Religious awakening began earlier in this part of Bihar. The cult of Parsvanatha (life 840-740 B. C. according to ourselves) entered Vajji and came to have its adherents.²

While the sixth century B.C. was passing, two events occurred which were of supreme significance in the political history of ancient India. They were the conquest of Varanasi by Kamsa, king of Kosala, and that of Anga and Anguttarapa (a contiguous area north of the Ganges) by Bimbisara (reign 547-495 B. C.), king of Magadha and founder of the Haryanka dynasty. They showed as to which direction the wind was blowing. They clearly indicated that the era of Janapadas or Mahajanapadas was over and one of

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¹ See Appendix (*Seven Conditions of the Welfare of the Vajjian Republic*) for an English translation of the relevant text. The scene of conversation is Rajagriha.

² The parents of Mahavira were followers of the tenets of Parsvanatha (*S. B. E., 22, p. 194*).
struggle for empire was beginning. With the second event referred to above started the era of Magadhan imperialism. A few years later came the war between Bimbisara and the Lichchhavis which ended in the marriage of the Magadhan ruler with Chellana, daughter of Chetaka, the Lichchhavi ‘Raja’ of Vaisali (probable date of this matrimonial alliance in our opinion is 530 B.C.). Chellana gave birth to Ajatasatru (probably in 529 B.C.) who has been called Vaidehiputra in Buddhist literature. Because of insatiable imperial ambition Ajatasatru (reign 495-463 B.C.) invaded Vaisali and could conquer it only after sowing seeds of dissension there (484 B.C.). The independent Vajjian Republic ended, never to rise again to its pristine glory.

The constitution of the Vajjian Republic was a great achievement of the Vajjian or Lichchhavi people. The Central Executive comprised the President (Raja), the Vice-President (Upa-Raja), the Generalissimo (Senapati) and the Chancellor of the Exchequer (Bhandagarika). There was a small body of nine Ganarajas who had real power especially in regard to foreign affairs. The Central Legislature or the Parliament of the Republic is said to have consisted of 7707 members. Each member of the Central Legislative Assembly, who was called ‘Raja’, had one viceroy, one general and one treasurer. The judicial system was unique and passed through several stages. Any of the successive courts could pronounce a citizen innocent and acquit him.

Considered from the point of view of availability of materials and number of significant events in political and cultural life, the last half-century of the Vajjian Republic (532 B.C. to 484 B.C. = 48 years) was the most important. It appears as if events that might have occurred in course of centuries are being compressed into that small period.

Prince Siddhartha Gautama (life 567 B.C.–487 B.C.) of Kapilavastu (at present in the Nepalese Terai) got Enlightenment or Supreme Knowledge on the Vaisakha Purnima (May, 532 B.C.) at Bodh Gaya (Gaya District) and began a career of preacher. He organised the Buddhist Church (‘Sangha’) on the basis of the republics of his time especially that of the Lichchhavis. He visited
Vaisali several times in course of his preaching tours and also spent some (at least two) rainy seasons there. Many persons were converted to his faith. The Buddhist order of nuns was founded here. Several *Vinaya* rules were formulated at this city. Vaisali played an important part in the last year of the physical life of Gautama Buddha who spent his rainy season here and later announced his impending death three months earlier (than the actual event) on the Magha Purnima day (February). The Lichchhavis of Vaisali got a share in the relics of the Enlightened (May, 487 B. C.).

Prince Vardhamana Mahavira of Kasyapa gotra (life 561 B. C. —490 B. C. according to ourselves), son of Siddhartha (of the Jnatrika clan) of Kundapura or Kshatriya-Kunda near Vaisali and of Trisala (sister of Chetaka of Vasishtha gotra, the Lichchhavi ‘Raja’ of Vaisali) renounced the world on Margasirsha badi 10 at the age of about thirty (in November, 532 B. C.) and began a life of penance, asceticism and preaching. He visited Vaisali several times and spent as many as twelve rainy seasons in the Vaisali-Vanijyagrama area. Several persons adopted his faith. When he died at Pava at the age of about 72 years in November, 490 B. C., the nine Mallas (of Pava), the nine Lichchhavis (of Vaisali) and the eighteen Ganarajas of Kasi-Kosala instituted an illumination.¹

**The Suzerainty of Magadha**

Although the sovereign Vajjian Republic passed away and there was consequently some dispersal of Lichchhavi population part of which went away to Nepal, the rulers of Magadha did not disturb the administration of the Vajjian territory and allowed local autonomy to it. Also, Vaisali retained its important place in Buddhism, which is shown by the fact that the second Buddhist Council was held at Valukarama here hundred years after the death of the Buddha.  

¹. For a detailed and systematic history of Vaisali up to this point see our *An Early History of Vaisali (from the Earliest Times to the Fall of the Vajjian Republic, circa 484 B. C.)* published by Motilal Banarsidass (Delhi, 1962). Our Hindi book *Vaisali ki Jhanki* (lit. Glimpse of Vaisali) (Patna, 1953) gives a general history of this city from the earliest times to the present day and contains all the important and interesting stories connected with Vaisali.
of the Buddha (in 387 B.C.) in the reign of Kalasoka, son of Sisunaga. The monks of Vaisali were called the Vajjiputtakas.

Panini, the famous Sanskrit grammarian, who flourished in the fourth century B.C. and was a contemporary of the Nandas of Pataliputra, uses the term Vrijj. A few decades later, Kautilya (last quarter of the fourth century B.C.), refers to the Sanghas of the Lichchhivikas and the Vrijikas. This shows that even the first Maurya emperor, Chandragupta (325 B.C.—301 B.C.) allowed the local autonomy to the North Bihar republicans; but by this time there had been a separation between the Lichchhavis and the Vrijis. We do not know the geographical limits of their territories.

The reference to the Vrijis by Kautilya is the last known reference to this virile tribe or republican unit. They are no more heard of in history. It appears a great struggle ensued between them and the successors of Chandragupta Maurya in which the former were completely annihilated and driven away to the Nepalese forests. Vaisali was made a military post. Asoka Maurya (reign 269 B.C.—232 B.C.) erected an uninscribed lion pillar\(^1\) at Kolhua near Basarh (Vaisali). The early Sunga emperors (at least Pushyamitra Sunga and Agnimitra of the Malavikagnimitra fame) were also in occupation of Vaisali, as a terracotta sealing of Agnimitra with characters of the second century B.C. was found there in 1958-59 in course of excavation\(^2\).

**The Resurgence of the Lichchhavis**

*(With a Kushana Break)*

The struggle of the Lichchhavis against their Magadhan suzerains bore fruit when the latter became weak in the time of the Sungas. Consequently the Vaisaliens regained their independence after a lapse of about three and a half centuries. They extended

1. Wrongly called Bakhra or Bakhira Pillar in old books. Now it is referred to as the Kolhua Pillar or the Vaisali Pillar.

their political power and conquered Pataliputra too. They devoted their time to commercial, artistic and religious activities. Buddhism made considerable progress in the region. People possessed and worshipped the Buddha's Alms-Bowl. So the Lichchhavis were looked down upon as the Vrata ( =degraded ) Kshatriyas by the Brahmanas as we know from the _Manu-Smriti_. In the last quarter of the first century A. D. Kanishka, the Kushana emperor and founder of the Saka era (which starts from A. D. 78), invaded Pataliputra, defeated its ruler who was at this time the master of Vaisali as well, and carried away to Purushapura (Peshawar) poet Asvaghosha from his court and the Buddha’s Alms-Bowl from Vaisali. Probably there was some dispersal of Lichchhavi population again, part of which went to Nepal and having conquered the territory began to rule over there. The Lichchhavis of Vaisali (and Pataliputra) wrested their independence from the weak successors of Kanishka. They were powerful and marriage with a princess of that tribe was considered respectable. It was in these circumstances that Kumaradevi, a Lichchhavi princess, was married to Chandra-Gupta I, a Gupta prince.

**Capital of a Gupta Imperial Province**

Chandra-Gupta I, the husband of the Lichchhavi lady, started the Gupta era in A.D. 319. The hegemony of the Imperial Guptas is dated from that year. It is presumed that the Gupta prince got Vaisali as dowry, because we do not hear of the Lichchhavis in Bihar after the issuing of the joint coinage of Chandra-Gupta and Sri-Kumaradevi which bears the legend ‘Lichchhavayah’. The product of this marriage was Samudra-Gupta who took pride in calling himself ‘Lichchhavi-daushitra’, i.e., ‘son of the daughter of the Lichchhavi’. His Allahabad Pillar inscription mentions Nepal as one of the frontier states that submitted to him. The non-mention of Vaisali in this context shows that this had completely been absorbed by the Gupta empire. Fahien (A. D. 399-414), the celebrated Buddhist traveller from China, visited this place and wrote a brief account of it, giving details of the remains.

The most important and valuable remains of Vaisali during the Gupta period are the seals, sealings and other short inscriptions

1. _In Nepal the Lichchhavis ruled till A. D. 879_.
which speak a lot about the city of the time. Although the glory of the republican period was a thing of the past, it was the capital of a Gupta imperial province called Tirabhukti, lit. 'the province on the banks (of rivers)'. Both Vaisali and Tirabhukti are found on seals. The word Tirabhukti occurs for the first time for North Bihar, the old term for which was Videha (used in a wide sense in which is included Vaisali as well). Vaisali, besides being the provincial capital, was a centre of art and learning. Huge organisations for commercial purposes were made by traders, bankers, manufacturers, and producers. Corporate life of a high order existed. Followers of different religions lived here peacefully. Some small images kept in the Vaisali Museum appear to be nude and hence Jainistic in character. A Jaina image believed to be of the Gupta period was found in a well in village Bariarpur in Sakra police station in the Muzaffarpur district and is in the Chandanpatti Museum¹ (a private collection) in the same district. These Jaina images indicate that Jainism continued its existence in the Vaisali region in the Gupta period.

Later, Vaisali declined presumably due to the ravages of some invaders or natural calamities. A recent report on the excavation of Vaisali informs us that "The Garh area was deserted after the Late Gupta Period, i.e., in c. 600 A. D."²

Post-Gupta Period

The destruction of the main city³ sometime in the sixth

1. This Museum has among other things the following antiquities found in the Muzaffarpur district which are of interest to the historian of the Vaisali region—a clay seal and an earthen dog (used as a toy) of the Gupta period found at Basarh; a small Jaina image of stone believed to be of the same period found at Bariarpur as a result of the eruption of a well there in the Great Earthquake of 15th January, 1934 (noticed above); a broken image of a horse made of stone (ash colour) found at Mutupur (this may be of the Gupta period or later than that); and some images of Hindu divinities made of blackstone found at Dekuli in Sitamarhi sub-division (they may be of the Pala-Karnata epoch).


3. As testified to by Hiuen Tsiang.
century A. D. and its desertion in c. 600 A. D.¹ must have been a great death-blow to Vaisali. When Hiuen Tsiang (A. D. 629-648), the Buddhist traveller from China, visited this place in the seventh century A. D., he found that “the capital city of Vaisali (or, called Vaisali) is to a great extent in ruins.”² “There are several hundred sangharamas, which are mostly dilapidated.”³ About the position of Jainism in that town he says: “The followers of the Nirgranthas are very numerous.”⁴ This is the last occasion when we have a definite proof of the existence of a sizeable Jaina population at Vaisali.

As we know from the account of Hiuen Tsiang, decay set in at Vaisali. This was accelerated by some other factors as well. The capital of North Bihar, which was under Harshavardhana (A. D. 606-647) at this time, shifted to some other suitable place, thus depriving Vaisali of a vital point of importance that it enjoyed in the preceding period. “Changes in the river-beds at Vaisali were frequent.”⁵ This added fuel to the fire. Moreover, as Sravasti²⁸ and Pataliputra³⁷ were also in ruins, the ancient trade-route from Sravasti to Pataliputra via Vaisali ceased to function actively. The commercial importance of the intermediate city passed away. The death of Harshavardhana brought in a period of confusion for Tirhut which remained subjected to Tibetan control for half a century. During this period Wang Hiuen-Tse and I-Tsing from China visited Vaisali and wrote accounts of it. Tirhut was freed from the control of Tibet in the first decade of the eighth century. The recent discovery of a copper-plate grant from Katra in the Muzaffarpur district, now in the possession of Mr. S. V.

1. As testified to by the archaeological excavation of the Garh area of village Basarh (called ‘Raja Visala ka Garh’) in February, 1950, referred to before.


3. Ibid.

4. Ibid.


7. Ibid., p. 86.
Sohoni, Development Commissioner, Bihar State, reveals the names of some rulers of this century who are as yet unknown from any other source. This record "is purported to have been issued by Jivagupta, son of Ramagupta and probably the grandson of another Jivagupta. These rulers appear to have flourished in the eighth century A.D., though not much is known about them."¹ Soon the scene is monopolised by the Pala rulers of Buddhist faith. There is struggle for mastery over the region among the powers. In A.D. 1097 Nanyadeva founded the Karnata dynasty of North Bihar with his capital at Simaramapattana (mod. Simraon) in the Nepalese Terai adjoining the Champaran district. The southern part of this kingdom including Vaisali was conquered by the Muslims towards the close of the twelfth century.

The economic and political vicissitudes of the people of Vaisali following the destruction of the main city and its desertion, stated above, compelled them to migrate to other regions in India and outside. There was a diversion of Jainism towards South and West India. "The centre of activities of its adherents" shifted "from the land of its birth, Bihar, to those of Karnataka, Andhra-desh, Tamilnad, Western India, Rajputana and Gujarat, where it flourished under the patronage of Cholas, Pandyas, Kalachuris, Rashtrakutas and Solankis."² Some early medieval inscriptions inform us that the Brahmanas of Tirabhukti (i.e., Tirhut or North Bihar) migrated to Orissa³ and other far-off regions. In Arakan (Burma) there was a place called Wethali (Vesali or Vaisali) which was colonised by the people of Vaisali and ruled over by the Vesali dynasty from A.D. 878 to 1018.


² R. R. Diwakar (General Editor), Bihar Through the Ages, Orient Longmans, 1959, p. 415.

Some remains of the early Middle Ages (A.D. 600-1200), particularly of the Pala-Karnata period, have come down to us. Recently some structural remains are said to have been found at Dighi, a village of respectable people just north of Hajipur. If a survey of mounds (garhs and dihs) is made, it may be found that they have come down to us from the Pala period.\(^1\) The tangible remains are, however, mostly religious in character. There is evidence to show that images of Jaina Tirthankaras were made and honoured at Vaisali. One such image was found in the old Bawan Pokhar temple of Basarh and is now kept in the recently constructed Jaina temple there. The said Bawan Pokhar temple contains images of some Hindu gods and goddesses also. An image of Kartikeya of a slightly later date is kept in the Hari Katora temple of Basarh. Presumably because of the migrations, though partial, of the Jainas and the Brahmanas, the achievements of the Buddhists are more spectacular. Beginning from the west, we have a good image of the Buddha at Kolhua which had been found in a nearby field more than hundred years ago and is kept in a kachcha structure built on an old stupa just north of the Asokan Pillar. It contains an inscription which inter alia says that "this is the pious gift of the great follower of the Mahayana system called Uchhaha (or Utsaha), the writer and the son of Manikya". The Bawan Pokhar temple of Basarh already referred to contains a Buddhist image also, that of Simhanada Avalokitesvara. Further east, we have a good stone image of the Buddha from Ponjha, a village two miles east of Goraul railway station, which was found in February, 1959. Gayadhara of Vaisali was a celebrated Buddhist preacher who flourished in the eleventh century. He visited Tibet as a missionary and spent there five years translating Tantric texts like Buddha-kapatapatantra and Vajradakatantra into Tibetan. He was a poet of Apabhramsa too. His son Tibrupa was a famous siddha. In a manuscript of Prajnaparamita of the twelfth century we have a list of the temples of the Buddhist goddess Tara which refers to Tirabhuktau Vaisali-Tara, i.e., Goddess Tara of Vaisali City situated in the province of Tirabhukti (Tirhut). Recently a blackstone image of a female ascetic sitting in yogic posture and belonging to the Sramanic cult has been discovered at Morsand,

\(^1\) This statement is applicable not only to the Vaisali region but to the whole of Bihar.
a village in Sitamarhi subdivision, which is of the twelfth century, if not earlier. An archaeological survey may yield more fruitful results.

Later History

A notable event of the thirteenth century was the visit of Dharmasvamin (life A. D. 1197-1264), a Tibetan monk pilgrim\(^1\) of Buddhist faith, to this Buddhist city. He was in India in A. D. 1234-1236 and passed through Vaisali in the summer season of 1234 while proceeding to Magadha and in the same season in 1236 on his return journey from Vajrasana (Bodh Gaya) and Nalanda. When he "reached the city of Vaisali" in 1234, he was "told that the inhabitants were in a state of great commotion and panic-stricken because of rumours (about the arrival) of Turushka troops."\(^2\) He found a "stone image of the Arya Tara"\(^3\) and "a female lay-supporter was seen staying in the street."\(^4\) He, however, does not say even a word whether there were Jainas or not. We are of the view that while some Buddhists were still there in the thirteenth century, there was probably no Jaina population worth the name left at Vaisali at the time. The Tibetan account further shows that the political condition was not conducive to a sense of security. At last, the Hindu State of the Karnata dynasty of Tirhut, which had already shrunked, was completely conquered by the Turki Sultan Ghiyas-ud-din Tughlaq of Delhi in A. D. 1324.

Some light is thrown by Jinaprabha Suri, who recorded in his book Tirthakalpa (completed in A. D. 1332) that an image of Vira was at Kundagrama, which place he mentions on two occasions in his book while giving lists of famous Jaina tirthas of the time. It is surprising that though this book contains fifty-nine chapters

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1. See George N. Roerich (decipherer and translator), Chos-dar's Biography of Dharmasvamin, a Tibetan monk pilgrim, with an introduction by A. S. Altekar (Patna, 1959).

2. Ibid., p. 61.

3. Ibid.

4. Ibid., p. 62. Vaisali, which lay between the Ganges and Simraon or Simaramapattana (called Pa-ta by the pilgrim), the capital of King Ramasimhadeva (A. D. 1227-1285) of the Karnata dynasty of Tirhut, is not noticed at all in his return journey.
devoted to different tirthas, no independent chapter has been allotted by the Jaina author to the birthplace of his last Tirthankara.

Jainism and Buddhism were replaced in the Vaisali area by Islam. The complete conquest of Tirhut by the Muslims gave further impetus to it. Ismail (early thirteenth century), the second of the three sons of Imam Muhammad Faqih, one of the earliest Muslim missionaries in India, took upon himself the task of preaching Islam to the people of North Bihar. Of his descendants, the most famous was Shaikh Muhammad Qazin (life A. D. 1434-1495) of Bania-Basarh. He is said to have travelled all the way to Mandu in Central India to become a disciple of Shaikh Abdullah Shuttari and soon became one of his best Khalifas. He was buried at Basarh.

Henceforth Vaisali ceases to figure in history in any effective manner.
TOPOGRAPHY OF THE ANCIENT VAISALI CITY

Sometimes we come across details of the topography of the Vaisali City in Buddhist and Jaina literature. They generally refer to the period of the Vajjians or Lichchhavis when it was at the height of its glory. It is useful to collect together such details as they may help us in forming an idea of the city and its environs. As will be apparent, effort has been made to make this list exhaustive.

1. The Three Walls

The Jatakas tell us that Vaisali City was encompassed by three walls and that each wall was a league (gavuta) distant from the next. A similar statement is made by Buddhaghosha, a Buddhist commentator of the fifth century A. D. The Tibetan Dulva and the Gilgit Manuscripts (Vol. III, Part II, p. 6) speak of three well-defined parts of the city.

2. The Gates

A source of income to the State was the tax collected at the gates of the city. The income of the western gate, which was one lac, had been given to Mahali. The figure (one lac), however, seems traditional. It was through the western gate that the Buddha proceeded to Kusinagara for his Mahaparinirvana (the Great Decease).

3. The Road

Vaisali lay on the road from Rajagriha (Patna District, Bihar) to Sravasti (Gonda District, on the Gonda-Bahraich border, Uttar Pradesh). The Ganges had to be crossed between Rajagriha and Sravasti by boat, some of the boats belonging to the king of Magadha and others to the Lichchhavis of Vaisali. According to Fahien of the early fifth century A. D., "three li to the south of the city, on the west side of the road is the garden which the lady Amrapali gave to Buddha as a resting-place." Remains of the ancient road were found at Chakramdas a few years ago. It generally ran from south-east to north-west.
4. The Samstthagara or Parliament House

The place where the Parliament or the Central Legislative Assembly met was called the Santhagara (Sanskrit Samstthagaro). When the Vaisalians came to their House of Law (Parliament) the tocsin used to be sounded at their House of Law. There they discussed not only matters political and literary, but also agricultural, commercial and religious.

5. The Abhisheka-Pushkarini or Coronation Tank

The rulers of the Republic (Ganarajas) underwent the ceremony of consecration by anointing. There was a Coronation Tank at the Vaisali City for this particular purpose which was especially guarded. The local people believe that the Kharuna Pokhar of today, which is situated between Basarh and Chakramdas, is the same as the Coronation Tank of the Lichchhavis.

6. The Parivrajakaramas

The Pali books mention halls erected for the accommodation of the Parivrajakas or wandering ascetics and recluses who professed Hinduism. At Vaisali there appear to be at least three specific halls or centres for this purpose:—

(a) The Ekapundarika

This Paribbajakarama was the residence of Vachchthagotta. It was near the Kutagarasala in the Mahavana of Vaisali. The Buddha went there to see Vachchthagotta and it was on this occasion that the Tevijja-Vachchthagotta-Sutta was preached. This Parivrajaka Vachchthagotta was a native of Rajagiriha, but seems to have travelled widely, for we find him visiting the Buddha at Vaisali, at Sravasti and at Natika, in addition to his visits to Rajagiriha. Buddhaghosha says that the place Ekapundarika was so called because in it grew a solitary white mango tree.

(b) The Patikarama

Here Patika's son used to live. It was a centre for intellectual discussions.
(c) The Tindukkhanu Paribbajakarama

This dwelling of the Parivrajakas was the residence of Patikaputta and others. Jaliya, another recluse, also visited it when he wanted to arrange a discussion between the Buddha and Patikaputta at Vaisali.

These appear to be only the most important centres and the existence of other Parivrajaka centres cannot be precluded.

There are several sites at or near Vaisali which are connected with Buddhism. Let us take them up now. We begin from the north and the north-west.

7. The Mahavana

This was a forest which is said to have stretched right up to the Himalayas as Buddhaghosha explains in his Sumangalavilasini (Commentary to the Mahali-Sutta in the Digha-Nikaya). In commenting upon the word 'Mahavana' he says: "Outside the town lying in one stretch up to the Himalayas, there is a natural forest which on account of the large area covered by it is called Mahavana" (lit. 'Great Forest'). We may not accept the verdict of Buddhaghosha that it stretched uninterruptedly up to the Himalayas, because in that case a good part of the Vajji country would be covered with forests. Probably it was so vast that an impression was created on the visitor that it must have extended up to the Himalayas. This forest provided a good field for Lichchhavi hunters and elephant-tamers and for Buddhist meditators who did not fail to utilise it. Near by were other forests, such as Gosingasalavana¹.

8. The Kutagarasala

It was in the Mahavana or the Great Forest that the Kutagarasala, the famous monastery where the Buddha used to stay and preach, was situated. According to the Northern books,² the

1. It may be pointed out that forests bearing the name Mahavana existed also near Kapilavastu and Uruvelakappa and on the banks of the Neranjara.

Kutagarasala was on the bank of the Monkey Tank or Monkey Lake (Markatahrada-tire). The hall lay from north to south and faced east.\(^1\) There was shade in front of the house.\(^2\)

Buddhaghosha offers a comment explaining the origin of the name Kutagara: “In that forest (i.e., Mahavana) was established a sangharama or monastery. A pasada or a storeyed building was built on pillars and putting a pinnacle above, it was made into a Kutagarasala resembling a chariot of the gods (deva-vimana). From it, the whole sangharama or monastery is known as Kutagarasala”. This agrees with the description of the double-galleried vihara, given by Fa-hien. Part of the monastery consisted of a storeyed house with a hall below surrounded only by pillars instead of walls. These pillars held the gabled room which formed the main part of the Buddha’s Gandhakuti there. On the top there was a kuta or peak, so that there were two galleries, one below and the other above, and from the upper storey rose a pinnacle as we see in the vimanas or rathas referred to by Buddhaghosha.

The real meaning of the Kutagara was not correctly understood in the beginning. It does not mean “an upper room, an apartment on the top of a house” or “an upper chamber”. Really speaking, it was a building having a roof ending in a point. Thus the proper translation of the word will be “point-house, house with a point.”\(^3\) It cannot be mere chance that the kutagara is especially mentioned at a breath with prasada\(^4\), of which it may be considered as it were the architectonic complement, the prasada being characterised over against the kutagara by its flat roof.

1. Dialogues, I, p. 197, n., however, says that the storied house faced the west.

2. Dialogues, I, p. 199: “Very well, Siha, spread out a mat for me in the shade in front of the house”.


It was customary for the Buddha, when staying at the Kutagarasala, to spend the noonday siesta in the woods outside the Mahavana at the foot of a tree; visitors coming at that time would, if their desire to see him was insistent, seek him there or be conducted to him. Sometimes he would express his desire to see no one during such a retreat except the monk who brought him food.

On some occasions the Buddha would walk from the Kutagarasala to places of interest in the neighbourhood, e.g., the Sarandada Chetiya and the Chapala Chetiya.

Many of the Buddha’s immortal discourses were delivered at Vaisali at Kutagarasala in the Mahavana.

9. The Glana-Sala (Gilana-Sala)

There was a sick-ward attached to the Kutagarasala, where the Buddha would often visit the patients and talk with them. Once he told a sick monk that by practising five things during illness one could be sure of the speedy destruction of the asavas. On another occasion his advice was that a monk should meet his end collected and composed.

10. The Markata-Hrada (Monkey Tank)

There was a tank known as Markata-hrada or Monkey Tank on whose bank was situated the Kutagarasala.¹ This may be identified with the present small tank, called Ram-kund, on the basis of the account of Hiuen Tsiang² who says: “By the side of it (i.e., a stupa built by Asokaraja) is a stone pillar about 50 or 60 feet high, with the figure of a lion on the top. To the south of the stone pillar is a tank. This was dug by a band of monkeys (Markata-hrada) for Buddha’s use. When he was in the world of old, Tathagata

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once and again dwelt here." The same authority\(^1\) adds that not far to the south of this tank was a stupa where the monkeys, taking the alms-bowl of Tathagata, climbed a tree and gathered him some honey. Not far to the south was a stupa which was the place where the monkeys offered the honey\(^2\) to the Buddha. At the north-west angle of the lake Hiuen Tsiang found a figure of a monkey.\(^3\)

\section*{II. The Chaityas}

The Lichchhavis of Vaisali built many chaityas inside and outside their great city and with great liberality and magnanimity they delivered over the best among them to the Buddha and the Buddhist Church.\(^4\) That these chaityas were beautiful and fine buildings where one might prefer to dwell as long as one liked, even to the end of the kalpa, appears from a passage in the \textit{Digha-Nikaya}\(^5\) where the Buddha, while staying at the Chapala Chaitya, said about each of the chaityas that it was charming and then suggested to Ananda that Tathagata might be inclined to live there for a kalpa or the remaining part of a kalpa, meaning perhaps that in such beautiful surroundings life would be pleasant and worth living.

The names of the following Vaisalian chaityas are preserved in Buddhist literature:—Udena, Gotamaka, Sattambaka, Bahuputta, Sarandada, Chapala, Markatharada and Kapinahya.

About the location of most of these we have some indications in Buddhist literature itself:

A naked ascetic residing at Vesali, named Kandaramasuka, had taken upon himself seven rules of life. Four of these were that he would never go beyond the Udena shrine on the east of Vesali, the Gotamaka shrine on the south, the Sattamba shrine on the

\begin{itemize}
\item [1.] \textit{Ibid.}, p. 68.
\item [2.] This scene is also found at Sanchi on a pillar (\textit{pl. xxvi, fig. 2, Tree and Serpent Worship}). Beal thinks that the pillar was the work or gift of the Vaisali people (Beal, \textit{op. cit.}, p. 68, n. 74).
\item [3.] Beal, \textit{op. cit.}, p. 68.
\item [4.] \textit{Mahavastu, I}, pp. 299-300.
\item [5.] \textit{Dialogues, II}, pp. 110-111, 124-125.
\end{itemize}
west, and the Bahuputta shrine on the north.¹ This passage indicates the position of these shrines or chetiyas at Vaisali.

The Markatahrada Chaitya was situated on the Monkey Tank (Markata-hrada) itself,² while the Sarandada and Chapala Chaityas were close to it.

We take up each chaitya now. For the first six chaityas mentioned in the Nikayas, we have followed the order given in the Digha-Nikaya³ itself.

(a) The Udayana Chaitya

It was situated in the east of Vaisali and was considered one of the beautiful spots of that town.

Rhys Davids conjectures that these chaityas were probably trees or barrows.⁴ The Dhammapada Commentary describes the Udena and the Gotamaka shrines as rukkhachetiyanī to which men pay homage in honour to have their wishes fulfilled. The Digha-Nikaya Commentary says that in the Buddha’s time a vihara had been erected on the spot where this shrine stood and that this vihara had previously been dedicated to the Yakkha Udena. As the chaitya was situated in the eastern direction, we feel tempted to suggest that possibly it might have been so called because of its being in the direction of sun-rise.⁵

(b) The Gotamaka Chaitya

It was situated in the south of Vaisali and was considered one of the beautiful spots of that town. The Buddha stayed there several times, particularly during the first years of his ministry. During one such stay he laid down the rule which allowed the

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² Mahavastu, I, p. 300.
⁵ Udaya literally means ‘rise’; udayana means ‘rising’.
monks the use of three robes; he himself felt cold during the night and had to wear extra clothing. The *Gotamaka-Sutta* was preached here.¹

The shrine was pre-Buddhistic and dedicated to a Yaksha named Gotamaka. A vihara was later built on the spot for the Buddha and the monks.

The *Divyavadana*,² in a list of noted places of Vaisali, speaks of a Gautama-nyagrodha (Chaitya). The reference is evidently to this chaitya. We have abundant references to tree-worship in Buddhist literature and art.

We do not know why this chaitya was so named. According to the Commentaries it was after a Yaksha. But we may not necessarily accept this explanation. The existence of a chaitya bearing the name Gautama has peculiar importance for the Vaisali-Videha region, especially because the priest Gotama Rahugana was associated with the colonisation of the territory east of the Sadanira³ (i.e., the Gandaka) and the Gotamas acted as priests of the Videhan kings.⁴ The Gotamas were famous Vedic teachers.⁵ It is possible these ‘Gautama’ scholars might have something to do with it. Again, the Gotamakas were a class of ascetics, enumerated in a list of such classes.⁶ Rhys Davids⁷ thinks that they were almost certainly the followers of some other member of the Sakya clan as distinct from the Buddha and suggests that it might have been Devadatta or possibly a Brahmana of Gotama gotra. We should not feel surprised if it is discovered that the Gotamakas had one of their seats at Vaisali. And if it is so, the chaitya might have something to do with them. It has also been suggested⁸ that the

1. *And according to some, also the Hemavata-Sutta.*
4. *Sat. Br., I. 4. 1. 10 and XI. 4. 3. 20 (by implication); also Ramayana,* I. 50. 6; 51. 1-2. *One such Gautama had his wife Ahalya (Ram, I. 48-49).*
5. *See Vedic Index.*
chetiya may have been called after the Kala (Kanha) Gotama Nagas of the Himalayas, but in the opinion of a Buddhist scholar the suggestion appears far-fetched.¹

(c) The Saptamraka Chaitya

The Sattamba or Sattambaka Chetiya (Skt. Saptamraka Chaitya) was situated in the west of Vaisali.

It was so called because, in the past, seven princesses, daughters of a king of Banaras,² left Rajagriha and fought for attainment at that spot. Possibly there were seven mango trees there lending their name to the shrine.

It was originally dedicated to some deity, but after the Buddha’s visit to Vaisali, it became a place of residence for him.

(d) The Bahuputraka Chaitya

It was a shrine in the north of Vaisali.

The Buddha is said to have stayed there.

It was a pre-Buddhistic shrine and according to the Commentaries was a many-branched nigrodha tree where persons prayed to the deva of the tree for having ‘several sons’. Hence its name.³

(e) The Sarandada Chaitya

It was a shrine of pre-Buddhistic worship at Vaisali but its location is not exactly known. It was probably somewhere near the Kutagarasala.

¹ D. P. P. N., I, p. 811. We have only pointed out the lines for tackling the problem and do not insist on any particular suggestion. It may be added in passing that the chaitya is generally associated with non-Aryan worship and for this reason the Gotamaka Chaitya may represent a fusion of non-Aryan and Aryan elements in the field of religion.

² Cf. names like Amba, Ambika and Ambalika of the Mahabharata.

³ There was another Bahuputtaka-nigrodha on the road from Rajagriha to Nalanda (see D. P. P. N.; II, p. 273 for references).
It was dedicated to the Yakkha Sarandada, but later, a vihara was erected on the site for the Buddha and his Order.

Two of the most important sermons of the Buddha were delivered at this chaitya, *viz.*, the seven things which would ensure the welfare of the Vajjians and prevent them from falling, and the five treasures in the world.

(f) The Chapala Chaitya

The Chapala Chaitya was once the residence of the Yakkha Chapala, but, later, a vihara was erected on the site for the use of the Buddha. It is stated that during the first twenty years of the Buddha’s ministry, he sometimes dwelt in the Chapala Chaitya.

It was here that the Buddha, three months before his Mahaparinirvana, definitely decided to accede to the request of Mara that he should die. When he announced this decision, the earth shook. This event might have happened on the full-moon day of Magha, just three months before the Buddha’s Great Decease.¹

The name of the chaitya ‘is probably either from Chapala (Sans.), ‘a loose woman’, and thus alludes to the concubine spoken of by the pilgrims; or from chapa alaya (Sans.), ‘the bow-place where the bow was deposited’.”²

(g) The Markatahrada Chaitya

A chaitya was situated on the bank of the famous Monkey Tank.³ This might refer to the Kutagarasala as the Divyavadana⁴ expressly states that the Kutagarasala was situated on the bank of the Monkey Tank (*Markatahrada-tira*) at Vaisali.

(h) The Kapinahya Chaitya

A chaitya of this name is also said to have existed at Vaisali at that time.⁵

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2. *Hoey, J. A. S. B., 1900* (quoted in *Saran District Gazetteer*, *p. 137*).
12. Balikachhavi or Valukarama

Balika, a lady of Vaisali, made over Balika-chhavi to the Buddha and his Order. This is evidently the same as the Balikarama of the Pali Buddhist books and may be identical with the Valukarama where a hundred years after the death of the Buddha the second Buddhist Council was held. Hiuen Tsiang places this about 2½ miles to the south-east of the city and says that the site was marked by a "great stupa". Fahien, with much greater probability, locates the Council stupa close to the Kutagara or "double-galleried vihara where the Buddha dwelt". The site of the Council hall was, therefore, according to the information given to the earlier pilgrim, close to the Asoka pillar, which was probably erected there for that reason.

13. Ambapali-Vana

It was a grove in Vaisali planted with mangoes and was so-called because it belonged to Ambapali, the famous courtesan of Vaisali. It was presented by her to the Buddha and his Order during his last visit to that town at the conclusion of the meal to which Ambapali had invited him. But both the Buddha and the monks seem to have stayed there previously during their visits to Vaisali.

The Buddha is stated to have preached some Suttas in the grove. The Samyutta-Nikaya also records a conversation that took place between Anuruddha and Sariputta during a stay in Ambapalivana.

The identification of Ambapalivana is as knotty a problem today at it was in the times of the Chinese pilgrims, who were shown by their guides totally irreconcilable sites for the garden of Amrapali (Ambapali). Fahien places the garden of Amrapali where we should expect to find it, a little to the south of the city, and he adds that it was situated to the west of the road from Pataliputra. He does not mention any stupa or monument as marking the site.

1. Mahavastu, I, p. 300.
2. Vinaya Texts, III, p. 408.
4. Vinaya-Pitaka, ed. Oldenberg, I, pp. 231–233. But according to the Mahavastu (I, p. 300) it was presented to the Buddha in his first visit to Vaisali.
Hiuen Tsiang was shown a stupa on the alleged site of the garden, which he places at a short distance to the south of the “stupa of the last look,” and consequently to the west of the city.⁠¹ Fahien explicitly records that “inside the city the woman Ambapali built a vihara in honour of the Buddha, which is now standing as it was at first.” As to the position of the garden, V. A. Smith feels that Hiuen Tsiang seems to have been misinformed and that Fahien correctly places it to the south of the city on the west side of the road from Pataliputra².

14. Beluvagamaka

It was a village near Vaisali, where the Buddha spent his last rainy season³. He fell grievously ill during this period, but, by a great effort of will, overcame his sickness. It was at this time that the Buddha, in answer to a question by Ananda, said that he had kept nothing back from his disciples and had no special instructions for the Order to follow after his death. Each disciple must work out his own salvation.

Ananda is also mentioned as having stayed at Beluvagamaka after the Buddha’s death. The householder Dasama of Atthakanagara sought him there, and their conversation is recorded in the Atthakanagara-Sutta.

Beluva was a small village, and when the Buddha was there the monks stayed in Vaisali. Beluva was just outside the gates of Vaisali and was to the south of this city.

The Theragatha⁴ states that Anuruddha died at Veluvagama in the Vajji country. This probably refers to Beluvagama.⁵

2. Ibid., p. 279.
3. This was ten months before his death. According to the Commentaries the Buddha did not go straight from Beluva to Vaisali, but turned back to Savatthi.
4. Theragatha, verse 919.
5. Our account of Beluvagamaka is based on D.P.P.N., II, pp. 313-314.
15. Kapinachchana

It was a locality probably near Vaisali, where lived the Thera Kappitaka, teacher of Upali. It was so called because monkeys and men used to dance there. Kapinachchana may have been a name for the cemetery near Vaisali where Kappitaka lived.

16. Kalandakagama

It was a village near Vaisali. It was the birth-place of Sudinna who is called Kalandakaputta on account of his native village and not of his father. This Sudinna became a monk, who, after being ordained, returned to his former wife and had relations with her, thus becoming guilty of the first Parajika offence. The son was called Bijaka, and so Sudinna came to be known as Bijakapita and the mother Bijakamata. Both Bijaka and his mother later left the world and became Arahants.

Buddhaghosha says the name of the village was given because of the squirrels who lived there.¹

There are some sites that are mentioned in Jaina literature. We may take them up now.

17. Kundagrama

Kundagrama or Kundapura was divided into two parts. Uttara-Kshatriya-Kundapura (which is generally abbreviated as Kshatriya-Kunda) lay in the north and was populated by the Jnatri or Naya Kshatriyas. Their leader was Siddhartha. Dakshina-Brahmana-Kundapura lay in the south and was peopled by the Brahmans. In between these two parts there was a sal forest. Modern Basukund is believed to be the ancient Kshatriya-Kunda.

18. Karmaragrama

Kammaragama or Karmaragrama was close to Kundagrama. It was a village of labourers or carpenters. Vardhamana Mahavira spent his first night here after renouncing the world. This may be

¹. *It should not be confused with Kalandakanivapa, a woodland in Veluvana at Rajagriha.*
Kamman Chhapra which is between Basukund and Basarh and closer to the latter.

19. Kollaka-Sannivesa

This was also in the same locality. After Karmaragrama, Mahavira visited this place and did parana at the house of a Brahmana. This may be modern Kolhua.

20. Vanijyagrama

It was a village of rich traders. Between this and Vaisali flowed the Gandaka. This, however, might have been a small tributary bearing the name and not the Great Gandaka. Village Bania probably represents ancient Vanijyagrama. Mahavira spent twelve rainy seasons in Vaisali-Vanijyagrama.

21-23. Other Jaina Sites

The Jaina literature speaks of places like Bahusala Chaitya, Dutipalasa Chaitya and Jnatakhandavana (Nayasadavane Ujjane). Details are, however, lacking.
THE REMAINS

The historical remains of Vaisali, that are spread over a wide area, are mostly in the shape of ancient mounds (stupas) and a few images, the most spectacular of the remains being a lion pillar. They are generally found in villages Kamman Chhapra, Konsa, Basarh, Harpur Basant and Chakramdas of the Lalganj thana of the Hajipur subdivision and Bania, Kolhua, Bakhra and Basukund of the Paru thana of the Sadar (Muzaffarpur) subdivision. Stupas have also been found at the neighbouring villages of Marpasauna and Madhuban. A coin hoard was found at Birpur.¹

If a visitor comes from Muzaffarpur, he will leave the Rewa Road (that runs from Muzaffarpur to Rewa Ghat on the Gandaka river which is so close to the Vaisali area) at Bakhra and begin seeing sites in the following order².

BAKHRA

1. Twin earthen stupas, locally known as Bhim Sen ka Palla

There are two mounds quite close to each other, that are locally known as Bhim Sen ka Palla, also called Raja Visala ka Morcha by some. They are ancient stupas of mud, there being no bricks at all. There is a big banyan tree over one of the mounds. Excavations were done here in 1959-60 on behalf of the Kashi Prasad Jayaswal Research Institute, Patna, and some antiquities of minor importance were found. These stupas are believed to be

¹ These coins numbering 52 have been examined for the Vaisali Sanghā by Dr. Parmeshwari Lal Gupta. Vide his article entitled ‘Punch-marked Coins from Vaisali’, The Indian Numismatic Chronicle, Vol. II (1961), Part I, pp. 13-22 (with illustrations and a plate). His statement (ibid., p. 13) that “These coins formed part of a big hoard, which was discovered at Basarh, the ancient Vaisali, near the Asokan pillar” is, however, confusing. The hoard was discovered not at Basarh, but at Birpur, a village near the Asokan pillar which (i.e., Asokan pillar) is at Kolhua.

² Remains have been arranged here village-wise and as they are met with by the visitor.
pre-Christian. They are the westernmost remains. The next group of
remains (nos. 2-4 below) is half a mile to the east.

KOLHUA

2. Ruined Stupa with a Buddha image on the top

As we proceed towards the Asokan Column, we first meet on
the right hand side of the road a ruined stupa at present only 15
feet high with a diameter of about 65 feet at the base. It is be-
lieved to have been erected by Asoka. The bricks used in its construc-
tion measure 12 ins. by $9\frac{1}{2}$ ins. by $2\frac{1}{2}$ ins. Mr. Stephenson, who visited
the monuments in A. D. 1835. mentions that the centre of the stupa
was excavated (about A. D. 1805) by a doctor who was residing at
Muzaffarpur, and that nothing was found inside.

On the top of the stupa is a modern brick temple, approached
by a long flight of steps on the east, enshrining a well preserved
image of the Buddha of the Pala period seated in the bhumi-sparsa-
mudra under the Bodhi tree and wearing a high crown, necklaces
and ear ornaments. It is a well known type exceedingly common
among the Buddhist statues of the Pala time in Bihar and frequently
met with in the Gaya District. The relief measures 4 ft. 4 ins. by 2
ft. 5 ins. including the pedestal; but the image is not life-size as
asserted by Cunningham. On both sides of the Buddha’s head are
similar seated figures wearing crown and ornaments. Their hands,
however, are held in the attitude of prayer. Below each of these
smaller figures is an inscription of 2 lines containing the Buddhist
creed formula¹, and on the pedestal of the principal image is an
inscription of 3 lines in Nagari characters whose English translation
is as follows:—

“This is the pious gift of the great follower of the Mahayana
system called Uchhaha (or Utsha), the writer and the son of
Manikya. Whatever merit there may be in it, let it be for the
attainment of unequalled bliss for all the sentient beings beginning
with the preceptor, the priest, the parents and himself.”

¹ The Buddhist creed translated into English is as follows:—
“Tathagata has revealed the cause of those phenomena which proceed
from a cause as well as (the means of) their prevention. So says the
Great Monk” (A. Ghosh, Nalanda, 4th ed., New Delhi, 1959, p. 33,
footnote).
The statue was dug out from one of the adjoining fields north of the stupa, where extensive brick remains exist below the surface.

3. Asoka Column, locally known as Bhim Sen ki Lathi

Some twenty yards to the south of the ruined stupa, there is the famous Lion Pillar of Asoka. The pillar is situated on the southern half of a large mound some 6 or 7 feet high above the surrounding fields and measuring nearly 1000 ft. from north to south by about 600 ft. from east to west (Cunningham). The mound is entirely under cultivation now; but it is believed to have originally formed a suburb of the ancient city of Vaisali, the remains of which are described by Hiuen Tsiang (Yuan Chwang) as having occupied an area of 10 or 12 square miles. The pillar is a monolith of highly polished sandstone surmounted by a bell-shaped capital supporting a life-size figure of a lion facing the north. The shaft is 21 ft. 9 ins. high above the present ground level of the courtyard where it stands, but a considerable portion has sunk underground. There is no ancient inscription on the pillar. General Cunningham excavated around it in 1860-61 to a depth of 14 ft. below the level of the courtyard without reaching the base or even the rough unpolished portions towards the bottom of the pillar. He found, however, a few short records in the so-called shell-characters engraved on the underground portion of the pillar, from which he concluded that at least another 4 or 5 feet still existed in the subsoil. He also found the column to be some 4 or 5 inches out of plumb and leaning westward. The shaft of the column, 36 ft. in height, tapers uniformly from a diameter of 49.8 inches at the water level to 38.7 inches at the top (Cunningham). Excavations were also made by Dr. T. Bloch in 1903 to ascertain if any inscription existed, but nothing was found.

The cap of the pillar is of the familiar bell shape, 2 ft. 10 ins. high, surmounted by a plain abacus which serves as the pedestal of a lion, 4 ft. 6 ins. in height, seated on its hind legs with mouth half open as if snarling and with the tongue slightly protruding. Below the conventional lotus decorating the bell are a bead-and-reel design and a fine cable ornament. Above it is a heavy cable necking separating the bell from the abacus, which is quite plain and oblong in shape. The abacus is formed in two steps, the lower one being smaller than the upper, and is about a foot in height. The lion,
which faces the north, is perfectly preserved, but its style is somewhat stiff and the forelegs are apparently a little too short. The edges of the shaft have chipped off at the top just below the capital. The total height of the pillar is a little more than 30 ft. above the surface of the courtyard. An octagonal masonry plinth has been constructed around the base of the pillar and the circumference of the shaft immediately above the plinth is exactly 12 ft.

The line of pillars in the Muzaffarpur and Champaran districts—at Kolhua, Lauriya-Araraaj, Lauriya-Nandangarh and Rampurwa—evidently marks the course of the ancient royal highway from Pataliputra to the Nepal Valley which contains some of the holy places of Buddhism.

4. Ram Kund or Markata-Hrada

About 50 feet to the south of the column is a small tank, called Ram Kund, which has been identified by Cunningham with the ancient Markata-Hrada or “Monkey Tank”, said to have been dug by a colony of monkeys¹ for the use of the Buddha. Dr. Bloch described the tank in 1903 as “ancient brick-faced”, but the brick facing is now all covered with mud (Maulvi Muhammad Hamid Kuraishi), though there is little doubt that it must have measured about 200 ft. by 125 ft.

It may be noted that the famous Kutagarasala of the days of the Buddha was situated somewhere near this Markata-Hrada, but no suitable site is available at present for its proper identification.

We now turn back, take the road and proceed towards Bania.

BANIA

5. Chaumukhi Mahadeva

This is an image of Chaumukhi Mahadeva, i.e., four-faced Siva, kept in a temple and is worshipped by the local people. This is an ancient image and shows influence of Saivism in the area. Another image of Chaumukhi Mahadeva of the area is found at Kamman Chhapra (see no. 15 below).

¹ In the opinion of my revered Guru the late Dr. S. C. Sarkar (A. D. 1889-1954) the monkeys referred to by Hiuen Tsian in connection with Vaisali were no other than the Vanaras=Rikshas=Richchhas=Lichchhai=Lichchhavis (Homage to Vaisali, pp. 63-64).
We now proceed towards the south and the east.

HARPUR BASANT

6. The Buddha’s Relic Stupa

The Lichchhavis of Vaisali claimed a share in the earthly remains of the Buddha after the latter’s death at Kusinagara on the full-moon day of the month of Vaisakha (May, 487 B.C.). They got a share which was taken to Vaisali. A cairn was made over the remains of the Exalted One and a feast was celebrated.¹

Hiuen Tsiang, the Buddhist pilgrim from China, who visited this place a little over 1100 years after this event, gives the following account of the Buddha’s Relic Stupa erected by the Lichchhavis of Vaisali² :—

“To the south-east of this last spot³ is a stupa; this was built by a king of Vaisali. After the Nirvana of Buddha, a former king of this country obtained a portion of the relics of his body, and to honour them as highly as possible raised (this building).

“The records of India state: In this stupa there was at first a quantity of relics equal to a “hok” (ten pecks). Asokaraja opening it, took away nine-tenths of the whole, leaving only one-tenth behind. Afterwards there was a king of the country who wished again to open the stupa, but at the moment when he began to do so, the earth trembled, and he dared not proceed to open (the stupa).”⁴

3. This refers (ibid.) to a sangharama of the Sammatiya school, which was “north-west of the royal city (precincts) 5 or 6 li”, and two stupas that were close to it (“by the side of it” and “to the east of this”).
4. After this Hiuen Tsiang describes (ibid., pp. 67-68) the famous stone pillar which we quote here in order to indicate the exact location of the Buddha’s Relic Stupa at Vaisali: “To the north-west is a stupa built by Asoka-raja; by the side of it is a stone pillar about 50 or 60 feet high, with the figure of a lion on the top. To the south of the stone pillar is a tank.”
In March, 1958, a flat low stupa was excavated by the late Dr. A. S. Altekar, who identified it with one of the original relic stupas of the Buddha built by the Lichchhavis in the first quarter of the fifth century B.C. The find-spot is in village Harpur Basant and is to the north of the Kharuna Pokhar. Dr. Altekar found that the stupa was repaired four times, the last occasion being sometime in the second century A.D.

CHAKRAMDAS

7. The Vaisali Museum and Excavated Sites

A visitor to Vaisali must see the Vaisali Museum which is in village Chakramdas on the northern side of the Kharuna Pokhar. Valuable antiquities regarding Vaisali and other places are housed here.

Excavations were made here recently by the Vaisali Sangha and by the Kashi Prasad Jayaswal Research Institute and valuable antiquities were unearthed. The excavated sites are to the west in the village. An ancient road was also found in this village which ran from south-east to north-west.

BASARH

8. The Kharuna Pokhar or Coronation Tank

The Kharuna Pokhar is a big tank situated on the border of villages Basarh and Chakramdas. The local people believe it to have been the Coronation Tank of the Lichchhavis. Steps have recently been taken to clear it and beautify the area. On the northern bank between the tank and the Museum are the Government Rest House and the Youth Hostel. Electric connection came here in 1956. Thus the locality is a centre of life and activity.

Excavations were carried on here under the auspices of the Kashi Prasad Jayaswal Research Institute. A wall of 3½ feet was found on the slope of the tank mound for a considerable length in which bricks of 15"×9"×2" had been used. Some old coins and terracotta figurines of the Sunga times were also discovered. Dr. A. S. Altekar, the excavator, felt that the original tank of the
Lichchhavis might have been a small one that was later on enlarged. The period of the erection of the wall is second century B.C. which synchronises with the revival of the Lichchhavi power in Vaisali.

If we proceed to the south ignoring the low land (chaур), we reach another big tank of the area called Bawan Pokhar which has two temples of our interest (nos. 9-10 below).

9. The Bawan Pokhar Temple

This temple, which is of the modern period, contains ancient images of Ganesa, Saptamatrika, Buddha Simahanada Avalokitesvara, Hara-Gauri and Vishnu. They are of the late Hindu period. The image of a Jaina Tirthankara of the same period was also kept here, which has now been removed to a Jaina temple constructed recently through the exertions of the Jaina devotees.

The discovery of Brahmanical, Buddhistic and Jaina images at Vaisali is significant and is indicative of the peaceful co-existence of several cults there.

10. The Jaina Temple

As already said, this temple contains the image of a Jaina Tirthankara. Every year homage is paid to it on Chaitra sudi 13, the birthday of Lord Mahavira, the twenty-fourth and the last Tirthankara of the Jainas.

11. Ruined brick stupa with Muhammadan tombs on the top

The mound is a solid mass of brickwork and stands 23 ft. 8 ins. high above the fields (Cunningham). The diameter at the base of the mound is about 140 ft. On the south side is a long flight of steps leading to the summit of the mound. No complete bricks are visible; but some of those used in the steps measure 2½ ins. thick and nearly 9 ins. in width.

The top of the mound has been levelled up for the reception of Muhammadan tombs, the largest and the most important of which is known as Miranji ki Dargah, but really contains the relics
of a well-known saint named Shaikh Muhammad Qazin of Bania-Basarh (life A. D. 1434-1495).

The tomb is surrounded by high brick walls on all sides and is approached by a long flight of steps on the south. An annual fair is held at the tomb on the ninth of the bright fortnight of Chaitra when thousands of people assemble to pay homage to the saint, and offerings of sweetmeats are made at the shrine.

Two ornamental stone pillars of medieval date were found in excavating near the foot of the mound sometime before General Cunningham's visit to the place in 1861.

To the east of the tomb are the ruins of a small mosque. About eight bighas of land are attached to the tomb.

12. The Hari Katora Temple

There is a good image here of Kartikeya seated on the Peacock. This is of the Pala period.

13. Raja Visala ka Garh

The site of Raja Visala ka Garh is believed to represent the remains of the fort or palace of Vaisali. It is a large, brick-covered mound of oblong shape, slightly less than a mile in circumference. The longer sides run from north to south, about 1700 feet, and the shorter ones from east to west about 800 feet, while the average height of the ruins is some 8 feet above the surrounding fields. Originally the place was surrounded by a ditch, now largely silted up and almost entirely under cultivation. General Cunningham gives the width of the ditch as 200 feet; but at present its width is not more than 125 feet. About the middle of the south side of the garh there is a broad embankment across the ditch which, apparently, marks the site of a high road leading to the fort.

The site was partially examined by General Cunningham in 1881 in the hope of finding some portions of the masonry ramparts of the fort, but no traces of any walls were disclosed. However, he discovered (1) a square copper coin cast in a mould and showing an elephant, tree and other symbols in relief, and (2) an inkstand of burnt clay relieved with a large trisula and bearing a
short inscription reading Sri Vidasatya (probably the name of the owner) in Gupta characters.

In 1903-04 Dr. T. Bloch of the Archaeological Department of the Government of India made excavations at eight different points on this ancient site. Remains of masonry buildings were revealed at almost every place. Some of the walls found there were looked upon by Dr. Bloch as the remains of ruined buildings seen by Yuan Chwang in the seventh century, though there was evidence (of seals, etc.) to prove that they went back to at least A. D. 300 if not to still earlier times. These remains represented the foundations of old secular buildings. Ashes and small fragments of burnt wood were discovered on all sides showing that the place had probably been sacked and plundered in later times. A number of terracotta figures of inferior technique and a few pieces of pottery were also found. But the most interesting find made at the excavations consisted of some 720 pieces of clay bearing impressions of more than 1100 seals. Almost all of these seals were discovered in a single small room. They were originally attached to letters or other documents and belonged some to officials and some to private persons, generally bankers, merchants and traders, many of whom were members of mercantile guilds. All these seals belonged to about the fourth or fifth century A. D. and the ancient name of “Tirabhukti” occurred on two of them.

But though Dr. Bloch had found a maze of walls, he had not been able to discover any traces either of the masonry ramparts of the fort or of the Royal Palace. It was consequently decided in 1912 that Dr. D. B. Spooner, then Superintendent of Archaeological Survey in the Eastern Circle, should carry out excavations at Basarh on a more extensive scale. Dr. Spooner carried out his work in 1913-14. No monumental remains of any remote antiquity were, however, found underneath Dr. Bloch’s diggings. About 250 inscribed clay seals (a few of them being ascribable to about the third century B.C.), a few coins and some well-preserved terracottas were, indeed, the only important finds of the season’s work.

The discovery from Basarh of older seals and terracottas as well as of the punch-marked coins and the fragment of stone with
Mauryan polish—all of which can, with more or less precision, be ascribed to about the third century B. C.—is conclusive proof of the place having been in occupation during the Mauryan period.

The coins and almost all the terracottas and other minor antiquities recovered at Basarh by Dr. Spooner were transferred to the Patna Museum on loan from the Government of India, those discovered by Dr. Bloch having been previously deposited in the Indian Museum, Calcutta.¹

In February 1950 the Vaisali Sangha, a premier cultural organisation of Bihar founded in 1945, carried out excavations at Basarh (Raja Visala ka Garh or the Garh area) and Chakramdas with the permission of the Government of India and with the help of their personnel under the direct supervision of Mr. Krishna Deva, then Superintendent of Archaeology of the Eastern Circle (Patna). Remarkable finds of all varieties were discovered. A detailed report has since been published. Mr. Deva inter alia says (p. 3) that the period c. 500-300 B. C. "was encountered only on the site of Chak Ramdas", the period c. 300-150 B. C. "marks the earliest occupational phase in the Garh area and the latest at the Chak Ramdas site", the period c. 150 B. C. to 100 A. D. "marked a phase of affluence and artistic activity on the site" and adds (p. 5) that "The Garh area was deserted after the Late Gupta Period, i. e., in c. 600 A. D., whereas the Chak Ramdas site appears to have been deserted... in c. 150 B. C."

Excavation at Vaisali was resumed eight years later in 1957-1958, this time under the auspices of the Kashi Prasad Jayaswal Research Institute (Patna), a Government body, and was carried on for five years under the Directorship of Dr. A. S. Altekar, succeeded by Dr. K. K. Datta. Results of these excavations have been incorporated at suitable places in this book and need not be repeated here.²

1. Reports of these excavations at Basarh by Bloch and Spooner are available in Archaeological Survey of India Annual Reports for 1903-04 (Calcutta, 1906) and 1913-14 (Calcutta, 1917) respectively.

2. Brief reports have appeared in Indian Archaeology—A Review (relevant years) which may be consulted, if necessary. A detailed report is under preparation.
We may now take the Lalganj Road and proceed towards the
south-east for Konsa which has become a centre of activity because of the Vaisali Block office there.

KONSA
14. Remains of the City-Wall

According to Buddhist tradition, there were three city-walls of ancient Vaisali. Out of these three, remains of two city-walls made of mud-ramparts have been found. The first is now known as Raja Visala ka Garh at Basarh which is a citadel site enclosed on all sides by mud-walls and a moat. The remains of a second and much larger city-wall have been traced extending in a straight line over a length of more than a mile running from the present village of Konsa to Dharhara, situated about half a mile south of Raja Visala ka Garh.

Konsa is also known for its Gupta (hidden) Mahadeva.

No remains of any consequence are found south of Konsa, except some mounds¹ including a few at Bhagwanpur Ratti.

We now turn back and proceed to the north for some distance, after which we divert to the east.

KAMMAN CHHAPRA
15. Chaumukhi Mahadeva

The village of Kamman Chhapra has in its orchard (gachhi) a unique relic of the past—Chaumukhi Mahadeva, i.e., four-faced Siva. This is the second antiquity of this type in the area, the first being at Bania (see no. 5 above). It definitely belongs to the Gupta period. A gold coin of Chandra-Gupta II Vikramaditya (reign A.D. 375-414) was found at its foundation several years ago. This might have been put there ceremonially at the time of the installation of the deity, In 1950 Dr. A. S. Altekar and Mr. Krishna Deva discovered an inscription at the base which was in good Sanskrit and in the Gupta characters. This has not yet been edited. Efforts have been made in the recent past for the better preservation of this relic.

¹ Indeed, the entire region of Lalganj and Paru thanas is full of big or small mounds concealing several facts of history and archaeology.
Taking the Basarh-Manikpur road, the visitor will proceed to the north. After 2½ miles he will divert to the east to reach Basukund. The approach road is getting ready.

**BASUKUND**

16. The Janma-Sthan or Birthplace of Lord Mahavira

At Basukund there is a plot of land with an area of two acres which is regarded by the local people as sacred on account of being the actual birthplace of Lord Mahavira and remains uncultivated and inviolate for this reason. The land has now been donated to the Bihar Government and a memorial to Mahavira is to be established there. The foundation of this memorial¹ was laid by the late Dr. Rajendra Prasad, the then President of the Indian Republic, on the 23rd April, 1956. Preparations are being made to erect a suitable memorial at the sacred spot.²

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¹ See in this connection the address of Mr. R. R. Diwakar delivered on that occasion, now published in *Vaisali ki Mahima* (Patna, 1960), pp. 100-101.

² In preparing item nos. 2-4, 11 and 13 (up to Spooner’s excavation only) we have depended mainly on Maulvi Muhammad Hamid Kuraishi’s List of Ancient Monuments Protected under Act VII of 1904 in the Province of Bihar and Orissa (Calcutta, 1931).
MODERN INSTITUTIONS AND SITES

In the middle of the forties of the present century a new factor entered the Vaisali region which has been called ‘the Vaisali movement’. The pivot of this was and has been the Vaisali Sangha. Several other institutions have sprung up either under its auspices, or through the Government agency or through the efforts of the public. We propose to deal with them here, though only briefly.

THE VAISALI SANGHA AND INSTITUTIONS
AND SITES CONNECTED WITH IT

1. The Vaisali Sangha

The Vaisali Sangha came into being in the first Vaisali festival on March 31, 1945, with the following as its main objects—first, to bring into light and prominence the ruins of Vaisali and to redeem it from the neglect in which it lay for decades; and secondly, to stimulate a new cultural and social awareness among the village people in general and the inhabitants of Vaisali in particular, and thus to initiate a movement for a culture of the people drawing its inspiration from the democratic ideals of Vaisali.

The Sangha has had its programme the undertaking of archaeological excavations which may throw new light upon the history of the ancient republic and of this part of India. Steps were taken to raise funds from private sources especially the Jaina community for archaeological excavations which had not been resumed in Vaisali after 1913. A sum of Rs. 7100/- was collected in December 1949-January 1950. The Archaeological Department of the Government of India was approached for permission to undertake excavations and for lending the services of Mr. Krishna Deva, who was then Superintendent of Archaeological Survey, Patna Circle. The Government of India appreciated the initiative shown by a private body like the Vaisali Sangha and gladly gave their consent on condition that half of the relics and antiquities obtained as a result of the excavations would be made available to the Government of India. Excavations were carried on in February
1950 at Basarh (Raja Visala ka Garh) and Chakramdas. The results have since been published in the form of a book, entitled *Vaisali Excavations: 1950* (Vaisali Sangha, 1961).

The Sangha has been responsible for other publications on Vaisali also. A compilation of articles and information regarding *Vaisali* (in Hindi) was published in March 1945. A pamphlet on *Identification of Mahavira's Birthplace* was brought out in November 1947. In April 1948 the Sangha published *Homage to Vaisali* (‘वैशाली-विभिन्न-भाग्य’), which is a collection of articles from competent authorities on the subject. Recently a book in Hindi on *Vaisali from the point of view of archaeology* has also been brought out. Besides, several pamphlets and brochures have been published on Vaisali and connected subjects.

One of the objects of the Sangha has been to organise a centre at Vaisali for folk art, poetry and rural drama and to collect folk songs and hold occasional gatherings of village poets, to start a village theatre movement and to encourage research in these subjects. The Sangha took it up seriously. It gave scholarships and stipends to young men from the Vaisali area for training in arts, crafts, and cottage industries at Patna. It opened a regular centre for folk art and rural drama which is still running with success.

Intensive propaganda was carried on among the Jainas with a view to persuading them to recognise Vaisali as the birthplace of Lord Mahavira as already accepted by scholars. Pamphlets and brochures were published and circulated. A delegation was sent to Pawa-Puri (Patna District) in 1947 to meet eminent Jaina representatives on the occasion of the Mahavira-Mahaparinirvana Fair (which is held there on Kartik Amavasya every year). At last, during the fourth Vaisali festival, held on April 21, 1948 (Chaitra sudi 13, birthday of Lord Mahavira), a number of important Jainas

1. Edited by S. C. Sarkar and Yogendra Mishra.

2. By Yogendra Mishra. Its Hindi version was published by the Sangha in 1948.

3. Edited by J. C. Mathur and Yogendra Mishra.

from Calcutta, Gujarat, Delhi, Patna and Bihar Sharif gathered at Vaisali and celebrated the birthday of Lord Mahavira. Since then this has been a regular feature. This may be regarded as a very significant achievement inasmuch as the Jaina community took interest in several projects of the Sangha, e.g., excavation at Vaisali (already referred to), establishment of a Prakrit Jaina Institute (see infra) and the like.

Now we proceed to refer to other achievements of the Sangha, i.e., the annual Vaisali festival, the Vaisali Sangha Rest Shed, the Vaisali Central Library, the Vaisali Museum, and the Prakrit Jaina Institute.

2. The Vaisali Festival

The idea of the Vaisali festival was first mooted towards the end of 1944 when a meeting of the important people of the Hajipur subdivision was held on December 31, 1944, with a view to organising a function to commemorate the glories of Vaisali. The move was initiated by Mr. J. C. Mathur, I. C. S., who was Subdivisional Officer at Hajipur at that time, and it was enthusiastically taken up by a large body of non-official workers all over the subdivision and the Muzaffarpur district. It has been entirely a cultural function in which both officials and non-officials have combined every year and to which the response has been overwhelming from amongst common people of the State. Gradually the scope has widened and the function includes homage to Lord Mahavira, a scholars' symposium, exhibitions of various kinds, meetings, music, dance and drama. The evening function is preceded by a sobha-yatra (ceremonial procession) from the Kharauna Pokhar to the festival site north of the Garh.

When should the festival be held? Experiments were made in the beginning in this connection for three years. The first festival was held on March 31 and April 1, 1945, purely on the basis of convenience. The second one was held on April 10, 1946 (Ramanavami) and the third on April 14, 1947 (Chaitra Sankranti). In the meantime the Vaisali Sangha had been able to persuade the Jaina community to commemorate the birthday of its last Tirthankara at his birthplace, that is, Vaisali. Hence the Sangha decided to celebrate the annual Vaisali festival on Chaitra sudi 13 (the
thirteenth day of the bright fortnight of the month of Chaitra), the birthday of Lord Mahavira, from 1948 onwards, even though there might be great inconveniences on account of the hot weather of the time.

Like the date, the site of the festival was another ticklish problem. Earlier festivals were celebrated on the low-lying fields to the east of the Garh (Raja Visala ka Garh, village Basarh) and west of the road. Later, when these fields were found still under water in early summer, for some years it was celebrated in the courtyard of the Rest Shed which is to the south of the Garh. The site has now finally been shifted to the north of the Garh which is nearer the Kharauna Pokhar.

A visitor to Vaisali should not miss these sites (nos. 3-5 below).

3. The Site of the First Vaisali Festival (Basarh)

As the holding of the first Vaisali festival in 1945 was an important event in the area, a commemorative pillar was erected in 1946 to mark the site.

4. The Present Festival Site (Basarh)

This is to the north of the Garh. The low-lying lands provide ample space and are dry at the time of the festival.

5. The Vaisali Sangha Rest Shed (Basarh)

The Vaisali Sangha was able to have a rest shed constructed out of a grant made by the Government of Bihar; an equal amount had been raised by subscription. This is very useful for visitors. The Sangha office at Vaisali is housed here. This is at Basarh just south of the Garh area and is well utilised at the time of the annual festival and other public occasions.

6. The Vaisali Central Library (Basarh)

The Vaisali Sangha maintains a library at Basarh where books on various subjects including those on Vaisali are kept.

7. The Vaisali Museum (Chakramdas)

A museum of Vaisali antiquities, of which the nucleus was a small collection made earlier by a local gentleman, was started in 1945 by the Vaisali Sangha. Most of the articles consist of surface
finds, but even these are extremely interesting. Several additions have been made since then. The Museum has now a building of its own in village Chakramdas north of the Kharanna Pokhar, which has been constructed out of the grants made by the Government of Bihar. A caretaker trained at the Patna Museum at the Sangha's expense is in charge of it. The catalogue of the Museum has been compiled and printed. It is administered by a managing committee nominated by the Vaisali Sangha. Recently the Government of India made a grant to it for museum development and publication.

People of the villages of the Vaisali area have generously donated land to the Sangha for its institutions and miscellaneous activities.

**GOVERNMENT OFFICES AND INSTITUTIONS**

8. The Vaisali Block Development Office (Konsa)

As in other parts of Bihar and India, the block development organisation came to Vaisali as well. The block office is situated at Konsa, just south of Basarh. A Deputy Collector is in charge of this. Because of him, much development work has been done in the region. He plays a prominent part at the time of the annual Vaisali festival also.

9. The Vigyan Mandir (Basarh)

The Vigyan Mandir (Vijnana-Mandira) has been established for carrying scientific knowledge to the rural people particularly on agriculture and connected subjects. There is an officer who conducts tests and gives demonstrations to the people. The office is housed in a rented building in the High School compound.

10. The Tourist Information Centre (Basarh)

The Government of Bihar have established a tourist information centre here because of the heavy tourist traffic to Vaisali. The centre has now its own building on the western side of the road. A tourist guide and a receptionist are posted here.

11. The Vaisali Thana (Basarh)

On pages 3 and 33 we have indicated that villages Kamman Chhapra, Konsa, Basarh, Harpur Basant and Chakramdas lie in
the Lalganj thana of the Hajipur subdivision. With the recent creation of a separate Vaisali thana out of the bigger Lalganj thana, those and other villages lying in the northern part of the Lalganj thana have been transferred to this thana. At present the thana office is housed in a rented building at Basarh on the Basarh-Manikpur road. Plans are afoot to construct the thana building at Konsa south of the block office where, it is learnt, a building for the post office is also to be constructed.

Speaking in terms of modern administrative units, the villages roughly constituting the ancient Vaisali city and its suburbs lie in two thanas and three blocks as indicated below:—

A. Vaisali Thana:—
   (i) Vaisali Block—
       Konsa
       Basarh
       Kamman Chhapra
       Harpur Basant
       Chakramdas
B. Paru Thana:—
   (i) Paru Block—
       Bania
       Kolhua
   (ii) Saraiya Block—
       Basukund

12. The Government Rest House (Chakramdas)

The Government of Bihar in the Public Works Department have constructed a Rest House here. It is on the northern side of the Kharuna Pokhar in village Chakramdas. It has electric connections too. Near about are the tank, the Youth Hostel, the Vaisali Museum and the Buddha Relic Stupa. Thus the area hums with life these days.

13. The Youth Hostel (Chakramdas)

Like the Government Rest House, this too is on the northern side of the Kharuna Pokhar in village Chakramdas and to the
west of the Rest House. This is part of the youth hostel movement in India and offers certain facilities to young hikers and tourists.

14. The Khadi Gramodyoga Utpatti Centre (Bania)

This centre was established for popularising khadi and gramodyoga (village industries). It has made considerable progress. It is situated on the mound (bhinda) of the Bania Pokhar.

15. The Prakrit Institute (Basukund)

As already indicated, the Vaisali Sangha had been making efforts from its very inception to get the Jaina community interested in the birthplace of its twenty-fourth and last Tirthankara, Vardhamana Mahavira. Within five years they bore fruit in several directions. The birthday of Lord Mahavira came to be celebrated at Vaisali every year (since 1948). Cooperation of Jaina scholars was made available in an abundant measure. Funds for the resumption of excavations at Vaisali after a lapse of 36 years were collected mainly from the Jaina community (in 1949-50). Being encouraged by these successes the Sangha took up a big scheme in its hands. In 1952 it published a brochure called A Scheme for the Vaisali Institute of Post-Graduate Studies and Research in Prakrit and Jainology and began approaching the Jaina philanthropists and the Bihar Government for establishing this Institute. The Jaina community under the leadership of Mr. Shanti Prasad Jain agreed to pay Rs. 6.25 lakh for the purpose if the Bihar Government would bear all other expenses. The Government agreed to this and the Research Institute in Prakrit, Jainology and Ahimsa began to function at Muzaffarpur from December 1, 1955. Soon the work of the construction of buildings at Basukund was taken up. The buildings are now ready with electric and sanitary fittings and the Institute is to shift to this rural environment very soon. The Institute is administered by its Managing Committee which meets frequently and by a General Council which generally meets once a year under the presidency of the Governor of Bihar. It prepares students for M.A. (in Prakrit) and doctoral degrees and is affiliated to the Bihar University.¹

¹ For the work done by this Institute during the first five years see Hira Lal Jain (ed.), Research Institute of Prakrit, Jainology and Ahimsa: Calendar 1955–1960 (Muzaffarpur, 1961).

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OTHER PUBLIC INSTITUTIONS

16. The Mahavira Tirthankara High School (Basarh)

This high school, the first in the area, was founded soon after the Vaisali Sangha came into being and is fairly old by now and well-established too. It is so called in memory of Lord Mahavira. It occupies a central place in the village from which routes start to Kamman Chhapra, Basukund (and Manikpur), Kharuna Pokhar, Garh area (Raja Visala ka Garh) and Konsa (and Laliganj). Hence there is a bus stand near it. The Vigyan Mandir is housed in the school compound. The Tourist Information Centre is just on the other side of the road. Several shops have sprung up. The Principal of the school is public-minded, hospitable and helpful to the visitors in many other ways. The school is the nerve centre of the village. The people of the locality have made donations and sacrifices for this institution.

17. The Jaina Temple (Basarh)

The Jaina Temple was established on the Bawan Pokhar to the west of the Bawan Pokhar Temple. The ancient image of the Jaina Tirthankara which was housed in the Bawan Pokhar Temple was donated to the Jaina community which installed it here. Homage is paid to this image every year on Chaitra sudi 13, the birthday of Lord Mahavira, when the annual Vaisali Festival is also held.

18. The Buddhist Temple (Bania)

The Buddhists also have begun taking interest in this favourite resort of Gautama Buddha, and a Buddhist temple has been founded at Bania on a mound of the Bania Pokhar. Several parties of Buddhists specially from Ceylon have visited Vaisali and have contributed to the development of this temple. Every year on Vaisakha Purnima a big function takes place here in memory of Lord Buddha. The member of the Bihar Legislative Assembly

1. When Mr. J. C. Mathur (then S. D. O., Hojipur), Mr. Upendra Maharathi, Mr. Digvijoy Narayan Singh of Dharahara Estate and the present writer visited Vaisali for the first time on January 28, 1945, there was no shop at all and the entire area wore a weary look quite unlike today.
representing this area takes keen interest in this. The main impetus to it was provided by the India-wide Buddha Jayanti celebrations of 1956 in which Vaisali also took an important part.\(^1\)

We have omitted Hindu temples like the Venkatesvara Temple of Basarh, the Bairagi Baba’s Thakurbari of Kolhua and several other religious and secular institutions of the area that flourished prior to 1945 and continue till today. Instead, we have concentrated on the institutions that have sprung up in or after 1945, moulded the life of the local people more directly, and are relevant to a visitor to Vaisali for whom this book is intended. If the visitor is returning to Hajipur, he should not miss to see the Sharada Sadan Library at Lalganj (8 miles away towards the Hajipur side), that has developed into a big rural organisation in recent years.

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1. Places and sites in this chapter have generally been arranged from the south to the north and not from the north to the south and the north-west to the south-east as in the previous chapters. Incidentally, we may hazard a generalisation about the post-Vajjian Republican period by saying that the centre of gravity in the Vaisali (City) area has been gradually moving from the north and the north-west to the south and the south-east (compare the positions of the scene of the second Buddhist Council, the lion pillar, Chakramdas excavation site, Garh area, Shaikh Qazin ki Dargah and the Vaisali Block Development Office).
APPENDIX I

SEVEN CONDITIONS OF THE WELFARE
(सत्त अपरिहानिया धम्मा)
OF THE VAJJIAN REPUBLIC

And the Blessed One said to him: ‘Have you heard, Ananda, that the Vajjians hold full and frequent public assemblies?’

‘Lord, so I have heard’, replied he.

‘So long, Ananda’, rejoined the Blessed One, ‘as the Vajjians hold these full and frequent public assemblies; so long may they be expected not to decline, but to prosper.’

(And in the like manner questioning Ananda, and receiving a similar reply, the Blessed One declared as follows the other conditions which would ensure the welfare of the Vajjian confederacy.)

‘So long, Ananda, as the Vajjians meet together in concord, and rise in concord, and carry out their undertakings in concord—so long as they enact nothing not already established, abrogate nothing that has been already enacted, and act in accordance with the ancient institutions of the Vajjians as established in former days—so long as they honour and esteem and revere and support the Vajjian elders and hold it a point of duty to hearken to their words—so long as no women or girls belonging to their clans are detained among them by force or abduction—so long as they honour and esteem and revere and support the Vajjian shrines in town or country, and allow not the proper offerings and rites, as formerly given and performed, to fall into desuetude—so long as the rightful protection, defence, and support shall be fully provided for the Arahats among them, so that Arahats from a distance may enter the realm, and the Arahats therein may live at ease—so long may the Vajjians be expected not to decline, but to prosper.’

1. In the text there is a question, answer, and reply, with each clause.—Tr.
Then the Blessed One addressed Vassakara the Brahman, and said:

'When I was once staying, O Brahman, at Vesali at the Saranada Temple, I taught the Vajjians these conditions of welfare; and so long as these conditions shall continue to exist among the Vajjians, so long as the Vajjians shall be well instructed in those conditions, so long may we expect them not to decline, but to prosper.'

APPENDIX II

THE BIRTHPLACE OF MAHAVIRA

Although there is no controversy among the mature scholars regarding the identification of Mahavira’s birthplace which is Vaisali, the Jaina community, or more correctly its common section, is still to be convinced of it. According to the Svetambara section the birthplace of Mahavira is Lachhuar or Lachhwad in the southern part of the Monghyr district (i.e., south of the Ganges) near Lakhisarai Junction. The Digambara section regards Kundalpur, a village two miles from Nalanda, as the birthplace of the Lord. Both the views are wrong. But they are placed (especially the first is placed) with considerable vehemence whenever an occasion arises. For example, some years ago I had a controversy with some gentlemen and I was surprised to find that even in the academic field, there were persons who could persist in siding with an unjust cause. Here is the full story:

In 1947 the Vaisali Sangha published my brochure entitled Identification of Mahavira’s Birthplace with which it sent that year a four-member delegation to Pawa-Puri (Patna District) to contact the Jaina community congregating there on the occasion of the Kartik Amavasya (Mahavira-Mahaparinirvana) Day. This article in a modified form was included in the Sangha’s next publication called Homage to Vaisali (Vaisali, April, 1948) under the title ‘Vaisali, the Birthplace of Lord Mahavira’ (pp. 85-90). A Hindi translation of the above-noted brochure was also published (Vaisali, 1948). Seeing our publicity work in favour of Vaisali as the birthplace of Mahavira, two writers wrote articles in favour of Lachhwad in the Aryavarta (a Hindi daily from Patna) of the 11th April and

1. The members of this delegation were Mr. J. C. Mathur (then District Magistrate, Gaya), Pandit Mathura Prasad Dikshit, Sri Jagannath Prasad Sah and the present writer. Three years later a second delegation, this time consisting of one member (the present writer) only, visited Pawa-Puri with the same purpose.
the 12th June of 1949 respectively. I replied to these in the *Hunkar* (a Hindi weekly from Patna) of the 5th June, the *Yogi* (another Hindi weekly from Patna) of the 17th June and the *Aryavarta* of the 24th July, 1949. The first writer of the above-noted Patna Hindi daily then wrote a second article in the *Aryavarta* of the 27th December, 1949; but as it contained no new point, I did not consider it necessary to reply to it. Four years later, when I published my Hindi book entitled *Vaisali ki Jhanki* (Patna, 1953), I included in it the grounds of regarding Vaisali as Mahavira’s birthplace, his close association with this place and reasons as to why the Jainas gradually forgot Vaisali. In the same year the first writer, just referred to, contributed an article to the All-India Oriental Conference (Ahmedabad Session) on this topic through the pen of somebody else.¹ This article was noticed in the *Summaries of Papers* because no article is refused at that stage. The authorities of the said conference completely omitted it in their printed *Proceedings*, which fact shows the worth of the article. , I, in the meantime, got an article of mine on this controversy published in *Brahmacharini Pandita Chandabai-Abhinandana-Grantha* (Arrah, 1954), pp. 669–676. My article in *Homage to Vaisali* and especially a Hindi book *Vaisali* (Delhi, 1947) written by Vijayendra Suri Ji and published earlier aroused considerable interest among the Jainas of Gujarat and a Jaina muni named Muni Darshan Vijay Ji Triputi wrote a book entitled *Kshatriyakunda* (Ahmedabad, 1950) in Gujarati in favour of Lachhur. His arguments have been met in my Hindi article published in *Srimad-Rajendra-Suri-Samaraka-Grantha* (1957), and more elaborately in Vijayendra Suri Ji’s revised *Vaisali* (published both in Gujarati and Hindi in 1958 from Bombay) and *Tirthankara Mahavira*, Vol. I (Bombay, 1960). My book *An Early History of Vaisali* (Motilal Banarsidass, 1962), pp. 212–228, seeks to furnish at one place all types of evidence on the issue of Mahavira’s birthplace. The present appendix is based on the material provided in that book.

In our view the problem can be met in three ways, viz.,

(i) by giving opinions of reputed scholars (European as well as Indian).

(ii) by placing arguments based on the early Jaina scriptures, and

(iii) by giving extracts from the early Jaina literature to show that Mahavira was born at Kundapura near Vaisali in the Videha country.

Both European and Indian scholars are unanimous in regarding Kundapura or Kundagrama near Vaisali as the birthplace of Mahavira. Hermann Jacobi, A. F. Rudolf Hoernle, V. A. Smith and Mrs. Sinclair Stevenson declared this long ago (between 1884 and 1921). They were succeeded by their Indian counterparts like Surendranath Dasgupta, Sarvapalli Radhakrishnan, Rahula Sankritiyayana and others. Several Jaina scholars also have expressed the same view. Lack of space, however, prevents us from giving quotations from their writings.

Of the Jaina scholars, two, viz., Vijayendra Suri Ji and Kalyanavijaya Ji Gani, have placed certain strong arguments before the Jaina world in their respective Hindi books. Those of the former¹ are:—

1. The present site, which is called Kshatriyakunda and is placed near Lichchhuad, is in the Monghyr district. In historical times this formed part of Anga or Modagiri and not of Videha. Hence this place cannot be the birthplace of the Lord.

2. Modern Kshatriyakunda is situated on the mountain while there are no references to mountains in connection with ancient Kshatriyakunda in the (Jaina) scriptures. As there is no mountain in the vicinity of Vaisali, the possibility of its having been the birthplace of the Lord increases.

3. Near the present Kshatriyakunda there is a nala which is not the Gandaki. The Gandaki river flows near Vaisali even today.

4. In the (ancient Jaina) scriptures Kshatriyakunda is shown near Vaisali, while Vaisali is not situated near the present site (of Kshatriyakunda-Lichchhuad).

¹ Vijayendra Suri, Vaisali (Delhi, 1947), pp. 40-41; 2nd ed. (Bombay, 1958), pp. 102-103.
5. The Videha country is to the north of the Ganges, while the present Kshatriyakunda (near Lichchhauad) is to the south of the Ganges.

6. Near the present site of Vaisali (represented by the village Basarh) there are villages like Bania, Kamanchhapragachhi and Kolhua. Kshatriyakunda is known as Basukund and is near Vaisali. It was here that the three of the principal events of the Lord’s life had taken place.

7. The Archaeological Department (of the Government of India) also regards this Basukund as the real Kshatriyakunda.

8. The local people also regard this (Basukund) as the place where the Lord was born.

These are sound arguments and do not require any commentary.

Kalyanavijaya Ji Gani\(^1\) also has advanced certain arguments based mainly on the geography of the peregrinations of Mahavira, \(e.\ g.,\)

(a) the nearness of Kollaka-Sannivesa to Mahavira’s birthplace (there is no Kollaka-Sannivesa near Lichchhauad);

(b) the situation of Svetavika\(^2\) to the west of Videha (and not near Lichchhauad) and the necessity of crossing the Ganges after coming from the Svetavika side in order to reach Rajagriha (one has not to cross the Ganges while travelling from Lichchhauad to Rajagriha as both are on the southern side of this river).

Early Jaina literature (both Swetambara and Digambara schools) is full of references to Mahavira’s birthplace Kundapura or Kundagrama near Vaisali in the Videha country. Lack of space, however, prevents us from giving actual quotations for which our book *An Early History of Vaisali* may be consulted.

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2. Sutta-Nipata, verse 1012.
The success of our efforts made during the last few years in the direction of receiving cooperation from the Jain community on the issue of Mahavira's birthplace has come to be recognised and a recent writer says that because of these "certain sections of the Swetambar and the Digambar appear to accept Vaisali to be the birthplace of Mahavira Swami".¹

ABBREVIATIONS USED


Buddhist Records = Same as Beal above.

Cunningham = Sir Alexander Cunningham's Archaeological Survey of India Reports, Vols. 1 and 16, contain matter on Vaisali.


Homage to Vaisali = Homage to Vaisali (वैसाली-अभिनन्दन-अनं), ed. by J. C. Mathur and Yogendra Mishra and pub. by Vaisali Sangha (Vaisali, 1948).


P. W. D. = Public Works Department.

Ram = Ramayana of Valmiki.


S. B. E. = Sacred Books of the East (Series).


PART II

A GUIDE

TO

THE VAISALI MUSEUM
Museum Building of the Vaisali Sangha at Chakramdas (Vaisali)

(See Part I, pp. 38, 48-49 and Part II, p. 3)
THE VAISALI MUSEUM

The Vaisali Museum which is situated at village Chakramdas is one and a half miles to the north-west of the local Mahavira Tirthankara High English School and the Great Mound at Basarh and close to the northern bank of a great tank known as the Kharavana Pokhar which is believed by the local people to have been the Abhisheka Pushkarini of the Lichchhavis. The newly built ‘Rest House’ belonging to the Public Works Department is just to the south of the Museum, and the recently discovered Buddha Stupa is a few steps to its north-east.

The Museum is the result of a small collection of archaeological antiquities which was initially made by Shri Bijali Singh of Chakramdas and was displayed during the First Vaisali Festival on March 31 and April 1, 1945. With the foundation of the Vaisali Sangha the collection of antiquities, referred to above, was taken over by the Sangha. The Sangha with the help of the Government of Bihar constructed a building and housed the above mentioned collection. From time to time antiquities and other exhibits have been added to the collection of the Museum. There is, however, still a very large number of antiquities, unearthed during the excavations of 1903-4, 1913-14, 1950 and 1958-62, which are not displayed in the present Museum; they are under the custody of the Government of India and displayed at Calcutta, Patna and elsewhere.
COINS

The present collection of coins in the Vaisali Museum includes the punch-marked coins (both in silver and copper), the copper cast coins, the copper Kushana and Kedar Kushana coins, and the Muslim coins in silver, copper and brass.

Punch-marked Coins

Coinage in India traces its origin from about the sixth century B.C. and the punch-marked coins were the earliest coins. At present the Archaeological Museum at Vaisali has under its possession as many as sixty of these earliest coins of India. The method of making the punch-marked coin was that a variety of symbols was punched or stamped on the surface of a piece cut out of a metalsheet. Numismatists think that each symbol stands for the mark of a trade-guild or corporation, as the various symbols on the coins seem to have been struck at different times by different individuals through which they passed.

Serial nos. 1-36 represent a sort of a big hoard of silver punch-marked coins which was discovered at Birpur near Asoka Pillar in the vicinity of Vaisali while digging a foundation trench for the construction of a wall of a building by a local man. Possibly most of the coins were lost, the remaining 52 coins, which are described here in serial nos. 1-36, were discovered by the government authorities and handed over to the authorities of the Vaisali Sangha.

The remaining punch-marked and other coins were collected by Shri Bijali Singh, the care-taker of the Museum, from the surface in the vicinity of Vaisali, and later were acquired by the Vaisali Sangha.

Cast Coins

There was another coining-method which was approximately contemporaneous with the punch-marked coins. In this method the

casting liquid was put into a cavity, which was formed by joining two moulds together. This system of casting coins remained in use even after the 3rd or 2nd century B.C. The present list includes a few coins of this type.

The catalogue, further, includes a few Kuhsana and Muslim coins.¹

¹ The portion dealing with the Muslim coins was prepared by Dr. Qeyamuddin Ahmad, Research Fellow, K. P. Jayaswal Research Institute, Patna (now Lecturer in History, Patna University).
TERRACOTTA OBJECTS

Terracottas or backed clay objects are the only antiquities in which one can find the best expression of artistic urge. Since the clay is more plastic when wet than any other substance, one can model a figure out of it in one's own way. At the same time the terracotta objects, when fired, last for a considerable duration. That is why numerous terracottas have survived and are often found as a result of excavations and surface finds. The present catalogue enlists only the surface-finds, which were once produced by the local folk artists of Vaisali, and which are representing animals, human beings, carts, rattles, weights, beads, balls, dabbers, skin rubbers, seals and sealings. Terracotta beads might have been used as garlands for animals by putting them in a string, dabbers were the pads of the potters for dabbing their pots before firing, and skin rubbers seem to have been used for rubbing the skins of both human beings and animals at the time of taking bath. Seals and sealings respectively possessed the negative and positive impression of any symbol or mark of any office or guild or private individual. The impression of a string or strips of palm-leaf on the back of the sealing suggests that they were tied with some document or letter at the time of their transit. The remaining aforesaid terracottas were the toy-objects of the children.

Terracotta animal figurines

The catalogue enlists as many as 200 terracotta animal figurines representing bulls, dogs, horses, elephants, monkeys, rams, serpents, tortoises etc. The hand-modelled objects of dogs and stylized serpents with hoods are the early specimens and attributable to Mauryan Period (4th—3rd centuries B.C.). The moulded examples may belong to a later period (from 2nd century B.C. to A.D. 600).

Terracotta human figurines

The list contains one hundred terracotta human figurines belonging to different periods from the Mauryan to the Gupta.
The terracotta human figurines of the Mauryan period (4th–3rd centuries B.C.) show archaic features and are modelled by hand. They look very crude and are having light ornamentation indicated by incisions. Nos. 201–14 are typical specimens of the period.

Moulded terracotta figurines are seen during the Sunga period (2nd-1st centuries B.C.). The figurines show profuse ornamentation indicated by applique. The examples, belonging to this period, are nos. 215–268 among which nos. 216, 217, 219, 220, 239, 242, 246, 247, 248 are worthnoticing.

The Kushana terracotta human figurines, represented by nos. 269–293, are characterised by non-Indian faces. Our catalogue contains both the moulded and the hand-made specimens. Nos. 269–73 are very beautiful examples of the period.

The Gupta period presents a superb artistic activity even in the terracotta art. The figurines possess well proportionate features and are completely fashioned by moulds. Our catalogue presents only seven specimens (nos. 294–300) of this period.
MISCELLANEOUS OBJECTS

Copper objects include one sealing, one taurine symbol and a human figurine. The only object represented by brass is a seal.

Different objects represent stone; they are sculptured images (belonging to a period ranging from the Gupta to the modern times), tablets with embossed symbols, weights, bangles, earlobes and other minor objects.

The miscellaneous antiquities of the catalogue include the minor objects represented by ivory, bone, glass, shell, conch, etc.

The beads of different semi-precious stones, glass and pearls are in such a number and varieties as would make a thesis, if carefully examined and studied. They belong to the different periods from 600 B.C. to A.D. 1200.

The cast objects represent some stone and terracotta figures of the Patna Museum.

The pottery collection of this Museum starts with the Northern Black Polished Ware (N.B.P. Ware) represented by fragments of dishes and bowls in jet black, steel blue, silvery and golden finish. The associated pottery of the N.B.P. Ware includes pots in red ware and dishes in grey ware. The latest date of the N.B.P., determined by archaeologists, is the 2nd century B.C.

Between 2nd century B.C. and 1st century A.D., the representative types are grey ware dishes and red ware miniature pots. Sprinklers, deep bowls and knobbed lids represent the Kushana pottery. During the Gupta period we have different types of red ware pots and conical bowls.

The Muslim pottery is represented by a few sherds with paintings executed in green, blue and buff on white surface.

There is a small collection of arms and ammunition. They were sent here from Allahabad, vide Army Hq. No. 52905/451-471/MC/OS/15A dated 4/6 November, 1954.
<table>
<thead>
<tr>
<th>Serial No.</th>
<th>Weight</th>
<th>Metal and Size</th>
<th>Period or Dynasty or King.</th>
<th>Obverse</th>
<th>Reverse</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>C 1</td>
<td>27½ grains</td>
<td>Silver</td>
<td>Mauryan</td>
<td>Indistinct four symbols</td>
<td>Blurred</td>
<td>Broken, may be half portion, a small hole at the one end. It might have been worn just like an amulet. Worn out.</td>
</tr>
<tr>
<td>C 2</td>
<td>41.5 grains</td>
<td>Silver</td>
<td>Pre-Mauryan</td>
<td>Six-armed symbol, fish flanked by taurine on either side, remainings not traceable.</td>
<td>Eight minute marks</td>
<td></td>
</tr>
<tr>
<td>C 3</td>
<td>48.5 grains</td>
<td>Silver</td>
<td>Pre-Mauryan</td>
<td>Two groups of five symbols punched on it.</td>
<td>Eleven minute marks</td>
<td></td>
</tr>
<tr>
<td>C 4</td>
<td>×</td>
<td>Silver</td>
<td>Pre-Mauryan</td>
<td>Five usual symbols with an extra mark which is untraceable.</td>
<td>More than eight minute marks.</td>
<td></td>
</tr>
<tr>
<td>C 5</td>
<td>×</td>
<td>Silver</td>
<td>Pre-Mauryan</td>
<td>Five symbols</td>
<td>Six minute marks</td>
<td></td>
</tr>
<tr>
<td>C 6</td>
<td>×</td>
<td>Silver</td>
<td>Mauryan</td>
<td>Taxila symbol as fourth mark with bull and taurine symbol.</td>
<td>Star mark</td>
<td></td>
</tr>
<tr>
<td>C 7</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>But it is rectangular in shape.</td>
</tr>
<tr>
<td>C 8–13</td>
<td>Same as above</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td>Do</td>
<td></td>
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</table>

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<th>Period or Dynasty or King</th>
<th>Obverse</th>
<th>Reverse</th>
<th>Remarks</th>
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</thead>
<tbody>
<tr>
<td>C 14</td>
<td>×</td>
<td>Silver (rectangular)</td>
<td>Mauryan</td>
<td>Taxila symbol as fourth mark with three different symbols, viz; human figure, elephant and spider as fifth mark.</td>
<td>½♂♂</td>
<td>mark</td>
</tr>
<tr>
<td>C 15</td>
<td>×</td>
<td>Silver (rectangular)</td>
<td>Mauryan</td>
<td>Taxila symbol as fourth mark and Jayadhvaja under canopy.</td>
<td>Do</td>
<td></td>
</tr>
<tr>
<td>C 16</td>
<td>Same as above</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 17</td>
<td>×</td>
<td>Silver (rectangular)</td>
<td>Mauryan</td>
<td>Taxila symbol as fourth mark and with bull and taurine symbol.</td>
<td>½♂♂</td>
<td></td>
</tr>
<tr>
<td>C 18—20</td>
<td>Same as above</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 21</td>
<td>×</td>
<td>Silver (rectangular)</td>
<td>Mauryan</td>
<td>Hare with pup in mouth as fourth mark and lotus pond as fifth mark, Two marks—one looks like a bird and the other like an animal,</td>
<td></td>
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<tr>
<td>Serial No.</td>
<td>Weight</td>
<td>Period or Dynasty</td>
<td>Obverse</td>
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<tr>
<td>C 22a, 22b, 22c, 22d, 22e</td>
<td>× Silver 1 oval and 4 rectangular</td>
<td>Mauryan</td>
<td>Hare with pup in mouth as fourth mark and elephant as fifth mark.</td>
<td>Ujjain symbol</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 23a, 23b, 23c, 23d, 23e</td>
<td>× Silver all rectangular</td>
<td>Mauryan</td>
<td>Hare with pup in mouth as fourth mark and elephant as fifth mark.</td>
<td>Three arched hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 24</td>
<td>× Silver rectangular</td>
<td>Mauryan</td>
<td>Palm in a square as fourth mark and fifth mark unidentifiable.</td>
<td>Two counter marks 20 8 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 25</td>
<td>× Silver Oval</td>
<td>Mauryan</td>
<td>Palm in a square as fourth mark and bull with two taurines and crescents before the mouth as fifth.</td>
<td>Probably some animal and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serial No.</td>
<td>Weight</td>
<td>Metal and size</td>
<td>Period or Dynasty</td>
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<tr>
<td>C 26</td>
<td>×</td>
<td>Silver rectangular</td>
<td>Mauryan</td>
<td>Palm in a square as fourth mark and woman standing on a railing with taurines.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 27a, 27b, 27c, 27d, 27e, 27f</td>
<td>×</td>
<td>Silver all rectangular</td>
<td>Mauryan</td>
<td>Peacock on hill as fourth mark and steel-yard as fifth mark.</td>
<td>Peacock on hill</td>
<td>Symbo- not clear</td>
</tr>
<tr>
<td>C 28</td>
<td>Same as above</td>
<td></td>
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<td></td>
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<tr>
<td>C 29</td>
<td>Same as above</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Clear</td>
</tr>
<tr>
<td>C 30</td>
<td>×</td>
<td>Silver square</td>
<td>Mauryan</td>
<td>Peacock on hill as fourth mark and three human figures in one die and steelyard to the left.</td>
<td>Peacock on hill</td>
<td></td>
</tr>
<tr>
<td>C 31a, 31b, 31c, 31d</td>
<td>×</td>
<td>Silver 2 square and 2 rectangular</td>
<td>Mauryan</td>
<td>Caduceus as fourth mark and human figure as fifth mark.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serial No.</td>
<td>Weight</td>
<td>Metal and size</td>
<td>Period or Dynasty or King</td>
<td>Obverse</td>
<td>Reverse</td>
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<tr>
<td>C 32</td>
<td>×</td>
<td>Silver rectangular</td>
<td>Mauryan</td>
<td>Caduceus as fourth mark and with elephant and human figure plus an extra mark.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 33</td>
<td>×</td>
<td>Silver rectangular</td>
<td>Mauryan</td>
<td>Caduceus as fourth mark and three human figures in one die and hare with pup and tortoise as fifth mark.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 34</td>
<td>×</td>
<td>Silver rectangular</td>
<td>Mauryan</td>
<td>Caduceus as fourth mark and 6 arched hill, pup on pole and 3 arrows in a round disc as first three symbols and pup and tortoise as fifth symbol.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 35</td>
<td>×</td>
<td>Silver rectangular</td>
<td>Pre-Mauryan</td>
<td>Bull as fourth symbol, Six marks fifth not clear, third a pup on hill.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Serial No.</td>
<td>Weight</td>
<td>Metal and size</td>
<td>Period or Dynasty or King</td>
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<tr>
<td>C 36</td>
<td>×</td>
<td>Silver</td>
<td>Pre-Mauryan</td>
<td>Caduceus mark as fourth symbol and the fifth symbol being frog (not very clear)</td>
<td>Not clear</td>
<td></td>
</tr>
<tr>
<td>C 37</td>
<td>×</td>
<td>Silver circular</td>
<td>Pre-Mauryan</td>
<td>Sun, six arched hill, two taurines above a crescent, six armed symbol and alternate fish and arrows.</td>
<td>Not clear</td>
<td></td>
</tr>
<tr>
<td>C 38</td>
<td>×</td>
<td>Copper with silver coating</td>
<td>Mauryan</td>
<td>Sun, round with six arms, frog, caduceus.</td>
<td>Several indistinct marks</td>
<td></td>
</tr>
<tr>
<td>C 39</td>
<td>×</td>
<td>Silver circular</td>
<td>Mauryan</td>
<td>Fish, branch, hare, Sun, round with six arms, fish in a trap.</td>
<td>Several indistinct marks</td>
<td></td>
</tr>
<tr>
<td>Serial No.</td>
<td>Weight</td>
<td>Metal and size</td>
<td>Period or Dynasty or king</td>
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<tr>
<td>C 40</td>
<td>x</td>
<td>Silver rectangular</td>
<td>Mauryan</td>
<td>Sun, round with six arms, Caduceus, fifth symbol not clear.</td>
<td>Caduceus mark</td>
<td></td>
</tr>
<tr>
<td>C 41</td>
<td>x</td>
<td>Copper with silver coating</td>
<td>Mauryan</td>
<td>Sun, round with six arms, fish flanked by taurine on either side.</td>
<td>Not clear</td>
<td></td>
</tr>
<tr>
<td>C 42</td>
<td>x</td>
<td>Silver oval</td>
<td>Mauryan</td>
<td>Sun, round with six arms, lotus pond, others not clear.</td>
<td>Not clear</td>
<td></td>
</tr>
<tr>
<td>C 43</td>
<td>x</td>
<td>Silver rectangular</td>
<td>Mauryan</td>
<td>Sun, round with six steelyard fish flanked by taurines on either side and caduceus as fourth mark.</td>
<td>Caduceus</td>
<td></td>
</tr>
<tr>
<td>C 44</td>
<td>x</td>
<td>Silver rectangular</td>
<td>Mauryan</td>
<td>Sun, round with six arms, hill and hare, others not clear.</td>
<td>Not clear</td>
<td></td>
</tr>
<tr>
<td>Serial No.</td>
<td>Weight</td>
<td>Metal and size</td>
<td>Period or Dynasty or King</td>
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<tr>
<td>C 45</td>
<td>x</td>
<td>Copper round</td>
<td></td>
<td>Elephant</td>
<td></td>
<td>Crescented three-arched hill</td>
</tr>
<tr>
<td>C 46</td>
<td>x</td>
<td>Copper round</td>
<td></td>
<td>blurred</td>
<td></td>
<td>blurred</td>
</tr>
<tr>
<td>C 47</td>
<td>x</td>
<td>Copper rectanguar</td>
<td></td>
<td>blurred</td>
<td></td>
<td>blurred</td>
</tr>
<tr>
<td>C 48</td>
<td>x</td>
<td>Copper rectanguar</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C 49</td>
<td>x</td>
<td>Copper round</td>
<td>Kushana</td>
<td>blurred</td>
<td></td>
<td>blurred</td>
</tr>
<tr>
<td>C 50</td>
<td>x</td>
<td>Copper round</td>
<td>Kushana</td>
<td>blurred</td>
<td></td>
<td>blurred</td>
</tr>
<tr>
<td>C 51</td>
<td>x</td>
<td>Copper round</td>
<td>Kushana</td>
<td>blurred</td>
<td></td>
<td>blurred</td>
</tr>
<tr>
<td>C 52</td>
<td>x</td>
<td>Copper round</td>
<td>Kushana</td>
<td>Standing human figure</td>
<td>blurred</td>
<td></td>
</tr>
<tr>
<td>C 53</td>
<td>x</td>
<td>Copper round</td>
<td>Kedar</td>
<td></td>
<td></td>
<td>Standing human figure head</td>
</tr>
<tr>
<td>C 54</td>
<td>x</td>
<td>Copper round</td>
<td>Kushana</td>
<td>Standing human figure</td>
<td></td>
<td>head</td>
</tr>
<tr>
<td>C 55</td>
<td>x</td>
<td>Copper round</td>
<td></td>
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<tr>
<td>C 56</td>
<td>×</td>
<td>Copper round</td>
<td></td>
<td>Elephant holding a branch of tree by its trunk.</td>
<td></td>
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<tr>
<td>C 57</td>
<td>×</td>
<td>Copper round</td>
<td>Kushana</td>
<td>Standing human figure.</td>
<td></td>
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<tr>
<td>C 58</td>
<td>×</td>
<td>Copper rectangular</td>
<td></td>
<td>not clear as uncleansed</td>
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<tr>
<td>C 59</td>
<td>×</td>
<td>Copper rectangular</td>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>C 60</td>
<td>×</td>
<td>Copper rectangular</td>
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<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>C 61</td>
<td>×</td>
<td>Copper rectangular</td>
<td></td>
<td>blurred</td>
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</tr>
<tr>
<td>C 62</td>
<td>×</td>
<td>Copper rectangular</td>
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<td>blurred</td>
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<tr>
<td>C 63</td>
<td>×</td>
<td>Copper rectangular</td>
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<td>blurred</td>
<td>blurred</td>
<td></td>
</tr>
<tr>
<td>C 64</td>
<td>×</td>
<td>Copper rectangular</td>
<td></td>
<td>blurred</td>
<td>blurred</td>
<td></td>
</tr>
<tr>
<td>C 65</td>
<td>×</td>
<td>Copper rectangular</td>
<td></td>
<td>animal, svastika, others indistinct</td>
<td>not clear</td>
<td></td>
</tr>
<tr>
<td>C 66</td>
<td>×</td>
<td>Copper rectangular</td>
<td></td>
<td>blurred</td>
<td>blurred</td>
<td></td>
</tr>
<tr>
<td>C 67</td>
<td>×</td>
<td>Copper rectangular</td>
<td></td>
<td>not clear</td>
<td>not clear</td>
<td></td>
</tr>
<tr>
<td>C 68</td>
<td>×</td>
<td>Copper rectangular</td>
<td></td>
<td>not clear</td>
<td>not clear</td>
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<tr>
<td>S. No.</td>
<td>Metal</td>
<td>Weight</td>
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<td>Remarks or references</td>
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<td>'Ālam ba [d] shā [h]</td>
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<td>Sicca [zad] [bar]</td>
<td>Z [ar] b</td>
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<td>haft Kishwa [r]</td>
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<tr>
<td>C. 70</td>
<td></td>
<td></td>
<td></td>
<td>As No. 69 date 1192</td>
<td>As No. 69</td>
<td>Same type</td>
</tr>
<tr>
<td>C. 71</td>
<td>Copper</td>
<td></td>
<td>Ibrahim Sharqi</td>
<td>Ibrāhīm Shah</td>
<td>Khalīfa ʿAbdul Fath 83 [5 ?]</td>
<td>IMC. Vol. II. No. 8</td>
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<td>Sulṭānī</td>
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<tr>
<td>C. 72</td>
<td></td>
<td></td>
<td></td>
<td>As N. 71</td>
<td>As No. 71</td>
<td>Do</td>
</tr>
<tr>
<td>C. 73</td>
<td>Silver</td>
<td></td>
<td>Shah Alam II</td>
<td>ilāh Hami-i-Dīn</td>
<td>Maimanat Manūs</td>
<td>The well known 19 San Sicca Rupee of Murshidabad Mint. The full legend is intact unlike Nos. 1 &amp; 2 in which some portions are not visible.</td>
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<td>C. 74</td>
<td>Copper</td>
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<td>Alauddin Khalji</td>
<td>Muhammad Shah</td>
<td>As—Sultan [‘A] zam ‘Alā</td>
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<td>C. 75</td>
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<td></td>
<td>Ibrahim Sharqi</td>
<td>As No. 3.</td>
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<tr>
<td>C. 76</td>
<td>Silver</td>
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<td>Within double lines</td>
<td>Date 83 [6?]</td>
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<td>la ilah illallah</td>
<td>Front view of mosque with a dome flanked</td>
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<td>Muhammad Rasul-illah</td>
<td>by 3 Mina-rects on either side. Below it</td>
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<td>Madina sharif</td>
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<td>C. 79</td>
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<td>Muhammad bin Tughlaq</td>
<td>In circle Muhammad bin Tughlak Shah</td>
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<td>C. 81-83</td>
<td>Copper</td>
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<td>Muhammad uddin 'Alam Sha...d</td>
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<td>Blurred pieces. Probably indicate States</td>
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<td>Coins of 19th century.</td>
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<td>Some words in Arabic script are faintly visible on either side of the Coin but illegible.</td>
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<td>C. 85</td>
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<td>Blurred. Probably a “State” Coin.</td>
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*N. B.—Letters put within brackets [ ] are not actually on the coins but have been put there to make the word complete.*
TERRACOTTAS

Terracotta Animal Figurines

1. Fragment of a terracotta animal figurine (probably of a horse). Legs broken. Punched circlets on head. Eyes are represented by punched circlets within lozenges, mouth shown by a deep slit. Lineal incisions over the shoulder and the profile. A transverse hole runs through the jaw for passing the string. Mauryan. Red colour with a slip. Medium fabric. Length 4\(\frac{1}{2}\)", height 2\(\frac{1}{4}\)".

2. Fragment of a terracotta animal figurine (ram). Legs and one of the two horns are broken. Eyes are indicated by punched circlets and the curves of the horns by deep lineal incisions. Mauryan. Red colour with a slip. Medium fabric. Length 4", height 2\(\frac{1}{2}\)".

3. Fragment of a terracotta animal figurine (unidentifiable). Legs, ears and mouth are broken. The back possesses a line of punched circlets from the forehead to the waist. Eyes are shown by punched circlets within lozenges. Mauryan. Red colour with a slip. Medium fabric. Length 3\(\frac{1}{2}\)", height 2".

4. Fragment of a terracotta animal figurine (unidentifiable). Legs and head are missing. Two incised lines are over the shoulder and three on the waist. A line of incised notches or dots is put vertically on the back right from the shoulder to the waist. Mauryan. Red colour. Coarse fabric. Length 4", height 1\(\frac{3}{4}\)".

5. Fragment of a terracotta animal figurine (ram). More than half from the hind portion is broken. Beaded circlets are horizontally impressed over the forehead. Eyes are indicated by the punched circlets within lozenges, nostrils shown by two incised dots and mouth by a deep slit. A transverse hole across the jaws for passing the string. Mauryan. Red colour. Coarse fabric. Length 3", height 2".

6. Fragment of a terracotta animal figurine (unidentifiable); the front portion from the waist and the tail are broken. Impressed
circlets on the back. Incised wing-design is over the back of the hind legs. Mauryan. Red colour with a wash. Medium fabric. Length 1 1/4”, height 2 1/2”.

7. Fragment of a terracotta animal figure (unidentifiable). Forepart up to the waist and one of the hind legs are broken. Incised wing-design is over the back of the hind legs. Mauryan. Red colour with a wash. Medium fabric. Length 1 1/2”, height 2 1/2”.

8. Fragment of a terracotta animal figure (elephant). Hind part and partially trunk, ears and front legs are missing. Eyes are indicated by punched circlets within lozenges. Circle-design is impressed over the trunk. Mauryan. Red colour. Medium fabric. Length 2 1/4”, height 2 1/2”.

9. Fragment of terracotta animal figure (elephant). Hind part of the body, all legs, and half of the trunk are missing. Eyes are indicated by punched circlets. Mauryan. Red colour with a slip. Length 3 1/2”, height 2 1/2”.

10. Fragment of a terracotta animal figure (ram). The portion of only neck and head is preserved. Eyes are indicated by round pellets in applique. Vertical lineal incisions over the forehead. Mauryan. Red colour. Medium fabric. Length 1 1/4”, height 3 1/4”.

11. Fragment of a terracotta animal figure (horse). Legs, head and tail are broken. Three incised horizontal lines are over the shoulder. A row of incised scratches represents the back bone and there are incised circlets on the back. Mauryan. Red colour with a wash. Medium fabric. Length 3 1/2”, height 2 1/2”.

12. Fragment of a terracotta animal figure (horse). The portion above the shoulder is preserved. Eyes are indicated by punched circlets. The mane on the neck is shown by horizontal lineal incisions. A transverse hole across the jaws for passing the string. Mauryan. Red colour. Medium fabric. Length 1 1/4”, height 3 1/4”.

13. Fragment of a terracotta animal figure (unidentifiable). Legs, mouth, ears and partially tail are missing. Two horizontal lines are deeply incised on the neck and the waist. Eyes are shown by applique with deep holes in their centre. The tail is also indicated by applique. Mauryan. Grey colour with black wash. Coarse fabric. Length 3 1/2”, height 1 3/4”.
14. Bust of a terracotta ram. Eyes are indicated by punched circlets within lozenges and holes below the nose represent nostrils. Punched floral design on the neck and the forehead. Curves of horns are shown by incisions. The figurine wears an applied necklace with impressed leaf-design on it. The mark for string-bandage is also shown by applique.

The figure was used as an upper part of a toy-cart. A transverse hole across the chaste for the axle of wheels and a hole on the neck for the yoke of the cart. Mauryan. Red colour. Medium fabric. Length 3\(\frac{5}{8}\)", height 2\(\frac{3}{4}\)".

15. Terracotta animal figurine (turtle). Eyes are indicated by punched circlets. Its concave profile possesses applied pillets with punched circlets over them. Mauryan. Black-and-red colour. Medium fabric. Length 3\(\frac{3}{4}\)", height 2".

16. Fragment of a terracotta animal figurine (horse). Hind legs are missing. Eyes are indicated by punched circlets within lozenges. Ears, nose, and mouth are shown by applique and nostrils by two pinched holes. A raised protuberance with incisions over it on the back of the neck represents hair on the neck. The figurine forms the upper part of a toy-cart. A transverse hole across the jaws for passing the string and holes across the legs for holding the axles of wheels. Mauryan. Red colour. Medium fabric. Length 4", height 3\(\frac{1}{4}\)".

17. Fragment of a terracotta animal figurine (ram). Three legs completely and one leg partially are broken. Eyes are indicated by punched circlets and mouth shown by a slit. Horns are curved. There is a line of oblique incisions in between two rows of punched circlets over the back. A transverse hole across the jaw for passing the string. Mauryan. Red colour. Medium fabric. Length 3\(\frac{4}{6}\)", height 3\(\frac{1}{2}\)".

18. Terracotta animal figurine (unidentifiable). Right foreleg is broken. Eyes are shown by punched circlets. Vertical and horizontal incisions over the back. Punched circlets over the buttock and thighs. Mauryan. Red colour. Medium fabric. Length 3\(\frac{8}{6}\)", height 3".

19. Terracotta animal figurine (possibly dog). Eyes are represented by punched circlets. There are two punched circlets, one
over the back and the other over the tail. A transverse hole across the jaw for passing the string. Pre-Mauryan. Red colour with a wash. Hand-modelled. Medium fabric. Length 4\(\frac{1}{2}\)\"", height 2\(\frac{1}{2}\)\".

20. Terracotta humped bull. Horns, ears and one leg are broken. Eyes are indicated by punched circlets within lozenges. Nostrils by pinched holes and mouth by a slit. Hump is shown by applique. Double horizontal lineal incision over the shoulder and the waist. Transverse holes across the legs for holding the axles of wheels. The figurine was the upper part of the toy-cart. Pre-Mauryan. Red colour. Hand-made. Medium fabric. Length 4\(\frac{1}{2}\)\", height 3\".

21. Fragment of a terracotta humped bull. Legs, one horn, and one ear are broken. Nostrils are shown by holes and mouth by a slit. Punched circlets over the big horns and forehead. A transverse hole across the jaw for passing the string. Mauryan. Red colour. Hand-made. Medium fabric. Length 4\", height 3\".

22. Terracotta crude animal figurine (possibly dog) having a bird-like face. Both the left legs are missing and ears are partially broken. Horizontal incised lines over the back and incised lineal wing-designs over legs. No indication of eye. The figure was used as a toy-cart. A transverse hole across the neck for passing the string. Mauryan. Red colour with a wash. Hand-made. Medium fabric. Length 4\(\frac{1}{4}\)\", height 3\".

23. Fragment of a terracotta animal figurine (probably elephant). Head, left foreleg and right hind one are missing. The figure had an applied saddle with a rider on the back which is broken, Guptan. Red colour. Medium fabric. Length 4\(\frac{3}{4}\)\", height 4\".

24. Terracotta head of an animal figurine (ram). Left horn and ear are missing. Curved horns around the ears. The curvature of the horns is indicated by incisions. Punched circlets on the forehead. Eyes are shown by punched circlets within lozenges and mouth by a slit. A transverse hole across the jaw for passing the string. Mauryan. Red colour, Medium fabric. Length 2\(\frac{1}{2}\)\", height 2\".

25. Terracotta humped bull figurine. Horns, right hind leg and left fore one are missing. Hump is shown by applique. Mout
is indicated by a slit and nostrils by pinched holes. Double horizontal line over the shoulder and the waist. The figurine was used as a toy-cart. Legs are holed to hold the axles of wheels, and there is a transverse hole across the jaw for passing the string. Mauryan. Red colour. Hand-made. Medium fabric. Length 4”, height 2¾”.


27. Terracotta elephant figurine (tusker). Eyes are indicated by punched circlets within lozenges and ear-passages shown by pinched holes. Punched wheel-marks and circlets are over the trunk and forehead. Mauryan. Red colour. Medium fabric. Length 5”, height 2¼”.

28. Fragment of a terracotta elephant figurine. Legs, trunk, and ears are broken. Eyes are eroded. Pre-Mauryan. Hand-made. Length 5½”, height 3½”.

29. Fragment of a terracotta elephant figurine. Legs and partially trunk are missing. Eyes are indicated by impressed dots within lozenges. Leaf-designs are impressed vertically on the head and trunk and horizontally on the shoulder and waist. Mauryan. Red colour. Length 4½”, height 3”.

30. Terracotta humped Nandi figurine (bull). Legs are broken and mouth defaced. Hump, rope for the neck and wrapper of the body are in applique. Punched circlets over the wrapper on the back. Mauryan. Red colour with wash. Medium fabric. Length 4”, height 3¾”.

31. Fragment of a terracotta animal figurine (ram). Legs are broken. Horns are carved around the ears. The curvature of the horns is shown by the deep incision. Pre-Mauryan. Red colour. Medium fabric. Length 4”, height 3¾”.

32. Terracotta animal figurine (possibly dog). Eyes are indicated by punched circlets. Circlets are punched over the back. Double horizontal lines over the shoulder and the waist and crossed lineal incisions over the neck and simple lineal incision over thighs.

33. Fragment of a terracotta animal figurine (unidentifiable). Legs, horns and ears are broken. Eyes are indicated by punched circlets, nostrils by pinched holes and mouth by a slit. Circlets are punched over the shoulder, waist and forehead. Mauryan. Red colour with a wash. Medium fabric. Length 4\(\frac{1}{2}\)", height 2\(\frac{1}{2}\)".

34. Fragment of a terracotta animal figurine (unidentifiable). Legs, head and the left portion of the body are missing. Wheel-designs are impressed over the body. Mauryan. Red colour. Medium fabric. Length 3\(\frac{1}{2}\)" and height 2\(\frac{1}{2}\)".

35. Terracotta head of an elephant (tusker) figurine. Trunk, tusks and ears are missing. Eyes are represented by punched circlets within lozenges. Impressed lineal decoration is over the forehead. Mauryan. Grey colour with a wash. Medium fabric. Length 3\(\frac{1}{2}\), height 2\(\frac{1}{2}\)".

36. Terracotta head of an elephant figurine. Trunk is missing. Trunk and ears are indicated by applique. Floral designs are carved over the forehead. Mauryan. Grey colour with a wash. Medium fabric. Length 2", height 1\(\frac{3}{4}\)".

37. Fragment of a terracotta animal head (unidentifiable). Mouth is missing. Veins of the neck and reins are shown by applique. Lineal incision is over the lower portion of the applique and the rectangular nail-design is impressed over the upper one of the applique. Mauryan. Grey colour with a wash. Medium fabric. Length 1\(\frac{1}{4}\), height 2\(\frac{3}{4}\)".

38. Fragment of a terracotta ram figurine. Legs, horns and ears are broken. Eyes are indicated by impressed circlets within lozenges, nostrils shown by pinched holes and mouth by a slit. Mauryan. Red colour with a wash. Medium fabric. Length 4", height 2".

39. Fragment of a terracotta animal figurine (possibly dog.) Legs and tail are missing and face badly damaged. Wheel designs
are impressed on appliques over the whole body. Mauryan. Red colour with a wash. Medium fabric. Length $3\frac{3}{4}$", height $2\frac{1}{2}$".

40. Fragment of a terracotta elephant figurine. Legs, trunk, and ears are broken. Eyes are indicated by punched circles. Mauryan. Red colour. Medium fabric. Length $4\frac{1}{2}$", height $2"$.

41. Terracotta head of an elephant figurine (tusker). Trunk and tusks are missing. Applied rope-design is used as a band over the shoulder and wheel-designs are impressed over the head. A band having the impressed herring bone-design is applied on the forehead and around the ears. Mauryan. Red colour with a wash. Medium fabric. Length $5\frac{1}{2}$", height $3"$.

42. Fragment of a terracotta elephant figurine. Half of the body from the right including both the right legs is missing. Eyes are indicated by punched circles within lozenges. Trunk is pointed and curved at the end. Wheel-designs are impressed on the body. The figure was used as a toy-cart. Legs are holed for the axles of wheels. Mauryan. Grey colour with a wash. Medium fabric. Length $3"$, height $2\frac{3}{4}$".

43. Fragment of a terracotta elephant figurine with a rider (mahauta) in applique. Legs, partly body, head of the rider, ears, tusks and partly applied rope-design are missing. Eyes are indicated by punched circles within lozenges. Vertical row of circles are punched over the head and the trunk. Mauryan. Red colour with a wash. Medium fabric. Length $5"$, height $3"$.

44. Fragment of a terracotta elephant figurine. Legs, tusk, ears and a portion of the trunk are broken. Eyes are shown by incision. Three horizontal lines are incised over the shoulder and two on the waist. Mauryan. Red colour. Medium fabric. Length $4\frac{1}{2}$", height $3\frac{1}{2}$".

45. Fragment of a terracotta humped bull figurine. Forelegs and head are missing. Hump is shown by applique. The figure seems to be the part of a toy-cart. Legs are holed to hold the axles of wheels. Pre-Mauryan. Red colour. Medium fabric. Length $3\frac{1}{2}$", height $2\frac{1}{2}$".
46. Fragment of a terracotta animal figurine (probably dog). Head and forelegs are missing. Lineal incisions are over the shoulder, waist, back and legs. Early Mauryan. Red Colour. Hand-made. Medium fabric. Length 4\(\frac{1}{2}\)", height 1\(\frac{1}{2}\)".

47. Fragment of a terracotta animal figurine (probably dog). Right legs are missing. Pinched circlets and lineal incisions are found over the buttock and shoulder. Mauryan. Red colour. Medium fabric. Length 3\(\frac{3}{4}\)", height 1\(\frac{3}{4}\)".

48. Terracotta elephant head. Remaining portion of the figurine is missing. There are vertical lineal incisions over the trunk. The head is holed vertically to be tied by the string. It was used as a toy-cart. Mauryan. Red colour. Hand-made. Medium fabric. Length 1\(\frac{3}{4}\), height 2\(\frac{1}{4}\)".

49. Fragment of a terracotta horse figurine. Head is missing. Wrinkles of the neck are indicated by deep slits. Oval designs are impressed on the back, legs and hind part of the body. Mauryan. Red colour with a wash. Medium fabric. Length 4\(\frac{1}{2}\)", height 3".

50. Terracotta head of a ram figurine. Remaining portion of the body is missing and face mutilated. Horns are curved around the ears. Curvature is indicated by incision and ear-passage by pinched holes. Circlets are punched on the head. The figure is the part of a toy-cart. A transverse hole across the neck for holding the string. Mauryan. Red colour. Medium fabric. Length 3\(\frac{1}{4}\)", height 2\(\frac{1}{2}\)".

51. Terracotta ram's head. Applied rope-band with impressed herring bone-design is over the forehead, and wheel-mark and leaf-design are impressed over the head and jaws. Eyes are indicated by punched circlets. A transverse hole horizontally across the neck is for holding the axle of wheels, and the vertical hole across the neck is for passing the string; the object seems to be the upper part of a toy-cart. Mauryan. Red colour, Medium fabric. Length 3\(\frac{1}{2}\)", height 2\(\frac{1}{2}\)".

52. Fragment of a terracotta humped bull. Hind part of the body, forelegs and right horn are missing. Hump is shown by
applique. Eyes are indicated by punched circllets within lozenges and circllets are also punched over head. Nostrils and ears are shown by pinched holes. The figure is the part of a toy-cart. A transverse hole across the jaws for holding the string. Mauryan. Red colour. Medium fabric. Length 3½", height 3".

53. Fragment of a terracotta animal figurine (unidentifiable). Head is missing and right foreleg and left hind one are partly broken. Double horizontal incised line over the shoulder and the waist. Period? Red colour. Medium fabric. Length 3½", height 2½".

54. Fragment of a terracotta elephant figurine. Legs and trunk are missing. Eyes are indicated by punched circllets. Vertical lineal incision in between two rows of pinched holes over the head and the trunk. Pre-Mauryan. Red colour. Medium fabric. Length 3¾", height 4½".


56. Fragment of a terracotta animal figurine (possibly wolf). Right legs, right ear and tail are missing. Eyes are shown by punched circllets within lozenges, nostrils by pinched holes and mouth by a slit. Pinched holes over the whole body and head. Tree-like symbol is incised over the head. The figurine is the part of a toy-cart. Legs are holed to hold the axles of wheels. Mauryan. Black-and-red colour. Hand-made. Medium fabric. Length 3¾", height 2¼".

57. Fragment of a terracotta elephant figurine. Hind part of the body including front legs, trunk and tusks are missing. Eyes are shown by punched circllets within lozenges. Mauryan. Red colour. Medium fabric. Length 3½" and height 2½".

58. Fragment of a terracotta elephant figurine. Legs and partly waist and trunk are missing. Eyes are indicated by punched circllets within lozenges. Two horizontal lines are incised on the

59. Fragment of a terracotta humped bull figurine. Hump is shown by applique. Legs, ears, and horns are missing. The backbone is represented by a vertical line of oblique lineal incisions in between the two rows of punched circlets. The shoulder possesses three horizontal lineal incisions. The figure was used as a toy-cart. A transverse hole across the jaw for passing the string. Mauryan. Red colour with a wash. Hand-made. Medium fabric. Length 4³⁄₄", height 2¹⁄₂".

60. Fragment of a terracotta animal figurine (unidentifiable). Legs, tail and head are missing. Horizontal lineal incisions over the back. The figure was used as a toy-cart. A transverse hole across the neck for holding the string. Mauryan. Red colour with a slip. Medium fabric. Length 4", height 2³⁄₄".

61. Fragment of a terracotta buffalo figurine. Legs and left horn are broken. Eyes are indicated by punched circlets within lozenges and mouth by deep slit. Head is adorned with punched circlets. Length 5" and height 3²⁄₄".

62. Terracotta bust of an animal figurine (unidentifiable). Eyes are indicated by punched circlets, nostrils by pinched holes, and mouth by deep slit. The object was used as a yoke of a toy-cart. A transverse hole across the chest for the axle of wheels and one hole across the neck for holding the string. Mauryan. Red colour. Medium fabric. Length 4", height 2³⁄₄".

63. Fragment of a terracotta ram figurine. Legs, tail, ears, and horns are broken and mouth defaced. Eyes are shown by punched circlets within lozenges, nostrils by pinched holes. Double lineal incision over the shoulder and the waist and punched circlets over the head. Mauryan. Red colour. Medium fabric. Length 3³⁄₄", height 2³⁄₄".

64. Fragment of a terracotta ram figurine. Legs, horns and hind part of the body are missing. Nostrils are indicated by pinched holes, eyes by punched circlets within lozenges and mouth by a deep


66. Fragment of a terracotta elephant’s head, and the remaining portion is missing. Eyes are indicated by punched circlets within lozenges. Punched circlets over the forehead and trunk. Mauryan. Red colour. Medium fabric. Length 3¼”, height 1¾”.

67. Fragment of a terracotta sun-burnt animal figurine (probably dog). Legs and hind portion of the body below the waist are missing. Eyes are shown by punched circlets within lozenges. Mauryan. Grey colour (as it is unfired and made of grey clay). Medium fabric. Length 3”, height 2¾”.

68. Fragment of a terracotta ram with flat mouth. Legs and right horn are missing. Eyes are indicated by punched circlets. Lineal incisions and punched circlets are found on the back and hind thighs of the figurine. Early Mauryan. Red colour with a wash. Hand-made. Medium fabric. Length 3¾”, height 2”.

69. Fragment of a terracotta ram. Hind half and horns are missing. Eyes are shown by punched circlet and mouth by a deep slit. The figurine has punched circlets and lineal incisions on its body and only incisions on its forelegs. Mauryan. Grey colour. Hand-made. Medium fabric. Length 3”, height 2½”.

70. Fragment of a terracotta animal figurine (unidentifiable). Legs are missing and mouth mutilated. Eyes are indicated by punched circlets within lozenges. The neck of the figurine possesses the impressed dots within concentric circles. Mauryan. Red colour. Hand-made. Medium fabric. Length 5”, height 3”.

71. Fragment of a terracotta one-horned animal figurine (unidentifiable). Legs, ears and horn are missing. The stump of the horn is found in between the two ears which is unique. Eyes are indicated by punched circlets within lozenges, nostrils by punched holes and mouth by a deep slit. The forehead possesses
an impressed dot within a dotted circle. Mauryan. Red colour. Hand-made. Medium fabric. Length $3\frac{1}{2}''$, height $2\frac{1}{4}''$.

72. Fragment of a terracotta animal figurine (dog ?) Three legs and left ear are missing. Eyes are shown by punched circllets within lozenges. The figure was used as a toy-cart. Legs are holed to hold the axles of wheels. Mauryan. Red colour. Hand-made. Length $4\frac{1}{2}''$, height $2\frac{1}{2}''$.

73. Terracotta horse's head, remaining portion missing and face mutilated. Eyes are indicated punched by circllets within lozenges and ears by applique. Horizontal lineal incisions over the neck represent manes. Mauryan. Red colour. Hand-made. Medium fabric. Length $3\frac{1}{2}''$, height $2\frac{1}{2}''$.

74. Fragment of a terracotta ram. Legs and horns are missing. Eyes are indicated by punched circllets, nostrils by pinched holes and mouth by a slit. The wheel-impression is found on the head. The figure was used as a toy-cart. There is a transverse hole across the jaw to hold the string. Mauryan. Red colour. Medium fabric. Length $4\frac{1}{2}''$, height $2\frac{1}{2}''$.

75. Terracotta wolf. Legs are broken and mouth mutilated. The figurine possesses the marks of pinched holes on its body. Pre-Mauryan. Red colour. Medium fabric. Hand-made. Length $3\frac{1}{2}''$, height $2\frac{1}{2}''$.

76. Head of a terracotta elephant, the remaining portion is missing and the trunk is partly broken. Eyes are indicated by punched circllets. Leafy branch-designs are impressed on the trunk and the incised nail-marks and other lineal incision are over the portion below the neck, and there is a pinched hole over the head. Period ? Red colour. Hand-made. Medium fabric. Length $3\frac{1}{2}''$, height $2''$.

77. Fragment of a terracotta animal figurine (unidentifiable). Left leg, head and tail are missing. Lineal incisions and punched circllets are over the whole body. Mauryan. Red colour. Medium fabric. Length $3\frac{1}{2}$, height $2\frac{1}{4}$.

78. As above. Front legs and head are missing. The body possesses only lineal incisions, and the punched circllets are absent here. Red colour with a slip. Length $3''$, height $2''$. 
79. Terracotta animal head (unidentifiable). The remaining portion and ears are missing. Eyes are indicated by punched circlets within lozenges and mouth by three slits. There is a hole above the nose. Mauryan. Red colour. Hand-made. Medium fabric. Length 1½, height 1½.


82. Terracotta horse's head. Eyes are shown by punched circlets within lozenges and rein indicated by applique. Mauryan. Red colour. Hand-made. Medium fabric. Length 2½", height 2".

83. Fragment of a terracotta elephant figurine with its trunk raised up. Three legs are broken. Eyes are indicated by punched circlets within lozenges. The head is punched with circlet-marks and six circular pellets are applied over the body. The figurine was used as a toy-cart. Legs are holed for holding the axle of wheels. Mauryan. Red colour. Hand-made. Medium fabric. Length 5½, height 2½".


86. Fragment of a terracotta humped bull. The hind part of the body is missing and legs and horns are partially broken. Eyes are indicated by punched circlets within lozenges, mouth by a slit and hump shown by an applique. The figurine was used as toy being drawn by the string which was tied to a hole across the jaw. Mauryan. Red colour. Hand-made. Medium fabric. Length 3½", height 2½".
87. Fragment of a terracotta animal figurine (unidentifiable). Head is missing and legs are partially broken. Punched circlets over the body. Period? Red colour. Hand-made. Medium fabric. Length 2\(\frac{3}{4}\), height 1\(\frac{3}{4}\).

88. Same as above (no. 87), Length 4\(\frac{2}{3}\), height 2\(\frac{1}{4}\)

89. Terracotta ram's head with face mutilated. The remaining portion is missing. Head is impressed with wheel-marks and horns with marks of leafy branches. The figurine seems to have been used as a toy or toy-cart, as there is a hole across the neck for the string. Mauryan. Red colour. Hand-made. Medium fabric, Length 4\(\frac{1}{3}\), height 3''

90. Fragment of a terracotta animal figurine (unidentifiable). Legs and an ear are missing. Eyes are indicated by punched circlets within lozenges, nostrils by pinched holes and mouth by a slit. Stump of a horn-like protuberance in between two horns over the head. The figurine was used as a toy-cart. Mauryan. Red colour. Medium fabric. Length 3\(\frac{1}{2}\), height 2\(\frac{1}{3}\)

91. Fragment of a terracotta animal figurine (dog?). Head and right foreleg are missing. Lineal incisions over the body and thighs. Mauryan. Red colour. Medium fabric. Length 3\(\frac{1}{4}\), height 2''

92. Fragment of a terracotta animal figurine (unidentifiable). Legs are broken. Eyes are shown by applique. Double lineal incision over the waist. The figure was used as a toy-cart, as there is a transverse hole in the neck, to which a string was tied to be drawn. Sunga. Red colour. Hand-made. Medium fabric. Length 3\(\frac{1}{2}\), height 1\(\frac{3}{4}\)

93. Fragment of a terracotta crude animal figurine (unidentifiable. Legs are broken. Eyes are shown by applique. Period? Red colour. Hand-made. Medium fabric. Length 3'', height 1\(\frac{2}{3}\)

94. Fragment of a terracotta elephant's trunk. The remaining portion of the animal is missing. Eyes are indicated by punched circlets. Fine pinched date-leaf-design over the trunk and irregular same pinchings over ears. Mauryan. Red colour. Medium fabric. Length 2\(\frac{1}{4}\)

96. Terracotta animal head. The remaining portion is missing, and the trunk is partially broken. Eyes are indicated by punched circlets within lozenges. Date-leaf-design is incised on the trunk. Mauryan. Red colour. Hand-made. Medium fabric. Length 3\(\frac{3}{4}\)", height 2\(\frac{1}{4}\)

97. Fragment of a terracotta animal figurine (dog ?). Badly damaged. Legs are missing. Lineal incisions over the shoulder, waist and mouth. Eyes and tail are indicated by applique and mouth by a slit. Sunga. Red colour. Hand-made. Medium fabric. Length 3" and height 1\(\frac{3}{4}\)

98. Very crude terracotta hand-made specimen of ram. Length 3\(\frac{3}{4}\)", height 2".

99. Fragment of a terracotta animal figurine (unidentifiable). Only fore-half of the figurine is preserved. Crude. Lineal incisions over the body. Since the figure was used as a toy-cart, there is a transverse hole in the neck, to which a string was tied. Period ? Red colour. Hand-made. Medium fabric. Length 1\(\frac{3}{4}\), height 2.

100. Fragment of a terracotta animal figurine (unidentifiable). Legs are broken. Very crude. Eyes are indicated by appique. Sunga. Red colour. Hand-made. Medium fabric. Length 2\(\frac{3}{4}\)", height 1\(\frac{3}{4}\)


102. Fragment of a terracotta animal figurine (unidentifiable). Legs are broken. Lineal incision over the body. The figurine was used as a toy and was drawn by children by holding a string which was tied to its transverse hole in the neck. Period ? Red colour. Hand-made. Medium fabric. Length 3\(\frac{1}{4}\)", height 1\(\frac{3}{4}\)

103. Fragment of a very tiny terracotta animal figurine (dog). Legs are missing. Eyes are indicated by punched circlets. Horizontal lineal incisions over the shoulder and waist. Mauryan. Red colour. Hand-made. Medium fabric. Length 2\(\frac{1}{2}\)", height 1\(\frac{3}{4}\)".


106. Terracotta damaged horse’s head. It is fired so strongly that it presents a stoney look and character. Period? Red colour. Medium fabric. Length $3\frac{1}{8}''$, height $2\frac{1}{2}''$.

107. Head of a terracotta animal figurine (unidentifiable). Eyes are indicated by punched circlets. Lineal incisions over the neck. Since the figure was used as a toy-cart, its neck is transversely holed to hold the string. Period? Red colour. Hand-made. Medium fabric. Length $1\frac{3}{4}''$.


110. Fragment of a terracotta crude animal figurine. Hind portion is completely missing. Dots within double circlets are impressed throughout the body. Mauryan. Red colour. Hand-made. Medium fabric. Length $3\frac{1}{4}''$, height $2\frac{1}{8}''$.


113. Head of a terracotta animal, figurine (buffalo ?). Impressed dots within circle over the head and lineal incisions on ears. Mauryan. Red colour. Medium fabric. Length 2\textfrac{1}{8}" , height 2\textfrac{1}{2}".

114. Terracotta ram’s head, (remaining portion is missing). Eyes are indicated by pellets. Lineal incisions over horns. Mauryan. Greyish red colour. Hand-made. Medium fabric. Height 1\textfrac{3}{4}".

115. Terracotta hinder part of an animal figurine (unidentifiable). Lineal incisions and punched circlets over the body. Mauryan. Red colour with a wash. Hand-made. Medium fabric. Length 3\textfrac{1}{4}" , height 1\textfrac{1}{4}".

116. Terracotta tiny elephant figurine standing on a pedestal. It is beautifully carved but weathered. It has a tapering trunk and prominent buttock and raised protuberance over the shoulder. Guptan. Red colour. Medium fabric. Length 1\textfrac{3}{8}" , height 1\textfrac{1}{4}".

117. Terracotta tiny lion figurine with its face mutilated standing on a pedestal. Mane is indicated by the slight protuberance over the neck all around the shoulder. Guptan. Red colour. Medium fabric. Length 1" (including pedestal), height 1\textfrac{1}{4}" (including pedestal).

118. Fragment of a leg of a terracotta horse figurine. The remaining portion of the figurine is missing. Band on the leg and on the upper portion of the hoof is shown by applique. Period ? Red colour. Medium fabric. Length 3\textfrac{1}{2}" , width 1\textfrac{3}{8}".

119. Terracotta monkey figurine on a pedestal. Right side and face of the figurine are broken. The tail of the animal is very prominent. Its moulding is so fine that it gives look of a carved figure on stone. Guptan ? Red colour. Medium fabric. Length 2\textfrac{1}{2}" , height 2".

120. Terracotta mask of a monkey’s face. Black paint on red. Ears have holes to which the string was tied. Guptan ? Red colour. Medium fabric. Moulded. Length 2\textfrac{1}{2}" , width 1".
121. Fragment of a terracotta tiny and crude animal figurine (possibly monkey). Right hinder leg is broken and face defaced. Period? Red colour with a wash. Hand-made. Medium fabric. Length 2\(\frac{1}{4}\)", width 1".

122. Head of a terracotta monkey. The remaining portion of the figurine is missing. Its nose gives a human look. Mouth is indicated by a slit and eyes are shown by pellets within lozenges. Period? Red colour. Hand-made. Medium fabric. Length 2", width 1\(\frac{1}{6}\)".

123. Terracotta tortoise figurine with incised criss-cross and lineal incisions on the back. Eyes are indicated by applique and mouth by a slit. The figurine seems to have been used as a toy being dragged with a string by children. Its neck has a transverse hole to which the string was tied. Period? Red colour. Medium fabric. Length 3\(\frac{1}{4}\)", width 2\(\frac{1}{2}\)".

124. Fragment of a terracotta tortoise. Incised lineal and floral decorations and incised concentric circlets are over the back. Period? Red colour. Medium fabric. Length 3\(\frac{1}{2}\)", width 3".

125. Terracotta tortoise with incised circlets and concentric circlets on the back. Period? Red colour. Medium fabric. Length 2\(\frac{3}{4}\)", width 2\(\frac{3}{4}\)".

126. Fragment of a terracotta tortoise. Head is missing. Both vertical and horizontal lineal incisions over the back of the figurine. Period? Red colour. Medium fabric. Length 3", width 2\(\frac{1}{2}\)".


128. Terracotta double-faced animal with bird-like faces and tapering body. Eyes are indicated by applique. Punched circlets and a row of applied tiny discs are over the back and sides. Maur-yan. Red colour. Medium fabric. Length 3\(\frac{3}{4}\)".

129. Terracotta Naga’s hood. Incised criss-cross, horizontal lineal incisions and punched circlets over the frontal side. Eyes
are indicated by punched circlets on applied discs, nose shown by a transverse hole at the end of the hood. Mauryan. Red colour with a wash. Hand-made. Medium fabric. Length 5 3/8", width 3".


131. Terracotta Naga's hood on a stand; the stand is missing. Eyes are indicated by discs in applique. Incised criss-cross within quadrilaterals and separate triangles are found on the figurine. Double row of oblique lineal incisions in between two incised vertical lines extend from the shoulder to eyes, and one horizontal row of punched circlets is on the shoulder. Mauryan-Sunga. Red colour with a wash. Hand-made. Length 5 1/4", width 3".

132. Fragment of a terracotta Naga's hood. Hinder portion is slightly broken. Eyes are shown by applied discs. Incised leaf-design and horizontal and oblique lineal incisions are over the frontal side of the body. Mauryan-Sunga. Red colour with a wash. Hand-made. Medium fabric. Length 5", height 2 1/4".

133. Fragment of a terracotta Naga's hood. Both fore and the hinder portions of the figurine are slightly missing. Incised criss-cross, eye-shaped pellets within incised ovals and other lineal incisions are over the frontal side of the body. Mauryan-Sunga. Grey colour. Hand-made. Medium fabric. Length 3", height 3 1/2".

134. Fragment of a terracotta Naga's hood. The upper portion of the hood is missing. Lineal incisions and incised criss-cross are over the frontal side of the body. Mauryan-Sunga. Red colour with a wash. Hand-made. Medium fabric. Length 3", width 3 1/2".


137. Fragment of a terracotta Naga's hood on a stand. The upper portion of the hood and stand are missing. Incised criss-cross marks having double row of incised lines on its either side. One horizontal row of punched circlets is above the criss-cross. Mauryan-Sunga. Red colour with a wash. Hand-made. Medium fabric. Length $3\frac{1}{2}''$, width $2\frac{1}{2}''$.

138. Fragment of a terracotta Naga's hood. The upper portion of the hood is missing. Incised criss-cross and horizontal and oblique lineal incisions are over the frontal side of the figure. Mauryan-Sunga. Red colour. Hand-made. Medium fabric. Length $3\frac{1}{2}''$, width $2\frac{1}{2}''$.

139. Fragment of a terracotta Naga's hood on a stand. The upper portion of the hood and the stand are missing. Incised criss-cross, horizontal row of punched circlets and lineal incisions are on the frontal side of the figure. Mauryan-Sunga. Red colour. Hand-made. Medium fabric. Length $3\frac{1}{2}''$, width $2\frac{1}{2}''$.

140. As above. Length $4''$, width $2\frac{3}{4}''$.
141. As above. Length $3''$, height $2\frac{1}{2}''$.

142. As above. Here only punched circlets are bigger in size. Length $2\frac{3}{4}''$, width $2\frac{3}{4}''$.

143. Fragment of a terracotta Naga's hood. The upper portion of the hood is missing. Incised designs are like those on no. 131. Remaining as above. Length $3\frac{1}{2}''$, width $2\frac{1}{2}''$.

144. Fragment of a terracotta Naga's hood. Both the top and the end of the figure are missing. Punched circlets within triangles are on the frontal side of the figure. Other characteristics as above. Length $1\frac{3}{4}''$, width $2\frac{3}{4}''$.

145. As above. Length $3''$, width $2\frac{1}{4}''$. 
146. As above. Length $2\frac{1}{2}''$, width $3\frac{1}{4}''$.

147. As above. Length. $2\frac{1}{4}''$, width 3''.

148. Fragment of a terracotta Naga’s hood. The figure is broken, both the top and the end missing. Incised criss-cross in between two incised lines and one horizontal row of punched circlets are over the frontal side of the figure. Mauryan-Sunga. Red colour. Medium fabric. Length $2\frac{1}{2}''$, width $2\frac{3}{4}''$.

149. Terracotta Naga’s hood. Badly mutilated. Lineal incisions and double horizontal rows of punched circlets are on the frontal side of the figure. Other characteristics as above. Length $2\frac{1}{3}''$, width $2\frac{1}{4}''$.

150. Fragment of a terracotta Naga’s hood. The top portion of the figure is missing. Vertical criss-cross and oblique lineal incision are on the frontal side of the figure. Other characteristics as above. Length $2\frac{2}{3}''$, width $2\frac{3}{4}''$.

151. Fragment of a terracotta Naga’s hood. The top portion of the hood is missing. Incised criss-cross and horizontal lineal incisions are on the both sides of the figure. Other characteristics as above. Length $2\frac{1}{3}''$, width $2\frac{2}{3}''$.

152. Fragment of a terracotta Nagahood. The top and end of the figure are slightly missing. Horizontal lineal incisions, criss-cross within triangles and horizontal row of punched circlets. Other characteristics above. Length $2\frac{1}{2}''$, width 2''.

153. Fragment of a terracotta Naga’s hood. The top and the end of the figure are missing. Incised criss-cross and other floral designs are on the frontal side of the figure. Other characteristics as above. Length $2\frac{3}{4}''$, width $2\frac{1}{2}''$.

154. Fragment of a terracotta Naga’s hood on a stand. The top of the figure and the stand are broken. Incised criss-cross in between rows of double incised line. Other characteristics as above. Length $2\frac{1}{4}''$, width $2\frac{3}{4}''$.

155. Fragment of a terracotta Naga’s hood. The top and end of the figure are broken. Vertical rows of punched circlets in between vertical incised lines are on the frontal side of the figure. Other characteristics as above. Length $2\frac{3}{4}''$, width $2\frac{1}{2}''$. 
156. Fragment of a terracotta Naga’s hood. The top and end of the figure are missing. Horizontal incised lines and criss-cross are on the frontal side of the figure. Other characteristics as above. Length $2\frac{3}{8}''$, width $2\frac{1}{4}''$.

157. Fragment of a terracotta Naga’s hood. The top portion of the figure is slightly broken and sides mutilated. Horizontal incised lines and criss-cross are on the frontal side of the figure. Other characteristics as above. Length $3\frac{1}{4}''$, width $2\frac{1}{4}''$.

158. As above. Length $3\frac{1}{4}''$, width $2\frac{1}{2}''$.

159. Fragment of a terracotta Naga’s hood on a stand. The top of the figure and the stand are broken. Incised criss-cross designs in between rows of double incised lines are on the frontal side of the figure. Other characteristics as above. Length $3\frac{3}{4}''$, width $2\frac{1}{8}''$.

160. Fragment of a terracotta Naga’s hood. The top of the figure is missing. Incised criss-cross. Horizontal lines are incised. Other characteristics as above. Length $2''$, width $3''$.

161. Fragment of a terracotta Naga’s hood on stand. The top portion of the figure and the stand are broken. Incised horizontal lines and criss-cross are on the frontal side of the figure. Other characteristics as above. Length $3\frac{1}{4}''$, width $3''$.

162. Fragment of a terracotta Naga’s hood. The top of the figure is missing. Eyes are indicated by discs in applique. Other characteristics as above. Length $3\frac{1}{4}''$, width $3''$.

163. Fragment of a terracotta Naga’s hood. The top of the figure is missing. Incised criss-cross and horizontal lines are on the frontal side of the figure. Other characteristics as above. Length $3\frac{1}{4}''$, width $2\frac{3}{4}''$.

164. As above. Length $2\frac{1}{4}''$, width $2\frac{1}{2}''$.

166. As above. Length $3\frac{3}{4}''$, width $2\frac{1}{8}''$.

166. As above. Length $2\frac{3}{8}''$, width $2\frac{1}{2}''$.

167. Terracotta Naga’s hood. Horizontal lineal incisions and horizontal herring bone-designs are on the frontal side of the figure. Other characteristics as above. Length $2\frac{3}{4}''$, width $2\frac{1}{2}''$. 
168. Fragment of a terracotta Naga’s hood. The top of the figure is missing. Horizontal and vertical lineal incisions over the frontal side of the figure. Black colour. Other characteristics as above. Length 2\(\frac{3}{4}\)", width 2\(\frac{1}{2}\)".

169. Fragment of a terracotta Naga’s hood. The top of the figure is missing. Horizontal lineal incisions and incised circlets are over the frontal side of the figure. Other characteristics as No. 167. Length 3", width 2\(\frac{1}{2}\)".

170. Fragment of a terracotta Naga’s hood. It looks like a figure of tortoise. Horizontal lineal incisions and punched circlets are over the frontal side of the figure. Grey colour with a wash. Other characteristics as above. Length 2\(\frac{1}{4}\)", width 2".

171. As above. Red colour with buff wash. Length 2\(\frac{1}{4}\)", width 2".

172. Fragment of a terracotta Naga’s hood. Lineal horizontal and oblique incisions are over the frontal side of the figure. Red colour. Other characteristics as above. Length 2", width 3".

173. Fragment of a terracotta Naga’s hood. Hinder part of the figure is considerably missing. Eyes are indicated by punched circlets on applied discs. Horizontal lineal incisions are over the frontal side of the figure. Grey colour with a wash. Other characteristics as above. Length 3", width 1\(\frac{1}{2}\)".

174. As above but red colour with a wash. Length 2\(\frac{1}{2}\)", width 1".

175. As above. Length 2\(\frac{1}{4}\)", width 1\(\frac{1}{4}\)".

176. As above. Length 1\(\frac{3}{4}\)", width 1".

177. As above. Length 1\(\frac{3}{4}\)", width \(\frac{3}{4}\)".

178. As above. Length 2", width 1\(\frac{1}{2}\)".

179. As above but black colour with a wash. Length 2\(\frac{1}{4}\)", width 1".

180. Fragment of a terracotta Naga’s hood. The top portion of the figure is missing. Other characteristics as above. Red colour with a wash. Length 2", width 1\(\frac{1}{2}\)".
181. As above, but eyes are indicated by prominent discs in applique. There are two oblique lines in between both the eyes. Other characteristics as above. Length 2", width 1 1/2".

182. Fragment of a terracotta Naga's hood. The top portion of the figure and both the sides are partially missing. Horizontal, vertical and oblique lineal incisions are over the frontal side of the figure. Other characteristics as above. Length 2", width 1 1/2".

183. As no. 181, but no oblique incised lines in between two eyes. Length 2 1/2", width 1 1/2".

184. Terracotta beautiful owl figurine. Eyes are indicated by punched circle on applied pellets and wings also shown by applique. Lineal incisions are over the body. Period? Red colour. Hand-made. Medium fabric. Length 2", height 1 1/2".


186. Fragment of a terracotta bird (unidentifiable) sitting on a pot-sherd. Very crude. Hinder portion is broken. The pot-sherd, on which the figure is sitting, suggests that it was put on a pot which is missing. Red colour with wash. Other characteristics as above. Length 2 3/4", height 3".

187. Terracotta bird's head (unidentifiable), remaining portion missing. Eyes are shown by applique and beak by a slit. Other characteristics as above. Height 1 3/4".

188. Fragment of a terracotta bird figurine (unidentifiable). Tail and lower part of the figure are missing. Eyes are indicated by applied discs and beak by a slit. Red colour with buff wash. Other characteristics as above. Length 3", height 1 1/2".

189. Terracotta head of a bird (unidentifiable), remaining portion missing. Eyes are indicated by punched circlets and beak by a slit. The opened mouth of the figure suggests that it is of a youngone which is opening its mouth for grains or so. Length 2", height 1".
190. Fragment of a terracotta bird with a pointed beak, remaining portion missing. Red colour. Hand-made. Height 2".


192. Terracotta head of a bird. Very crude. Eyes are shown by applied discs. Grey colour. Other characteristics as above. Height 2½".


195. Terracotta head of a bird (Garuda) with a big pointed beak, (the remaining portion missing). Eyes are indicated by applied discs and necklace shown by punched circlets on applied band. Period ? Red colour. Hand-made. Medium fabric Height 2½".


197. Terracotta head of a bird figurine (unidentifiable), remaining portion missing. Eyes are indicated by pinched holes on applied pellets and mouth or beak shown by a slit. There is an incised horizontal line in between horizontal rows of pinched holes on the forehead. Period ? Red colour. Hand-made. Height 1½".

198. Fragment of a terracotta bird (unidentifiable). Head is missing. There are punched circlets on applied wings. The figure was hung with a peg, as there is a hole in the chest of the figure (for the purpose of being hung). Period ? Red colour. Hand-made. Medium fabric. Length 1½", height 1¾".
199. Fragment of a bird figure (unidentifiable). Hinder part of the figure is missing and beak slightly pressed. Eyes are indicated by applied pellets. Period? Red colour. Hand-made. Medium fabric. Length $1\frac{3}{8}''$, height $1\frac{1}{4}''$.

200. Fragment of a terracotta bird figure with spread wings (unidentifiable). Head and tail are missing and partially right wing damaged. Oblique lineal incisions are over the wings and back. The figure was hung with a peg because it has a hole at the chest for the purpose. Period? Light red colour. Moulded. Medium fabric. Length $1\frac{1}{4}''$, height $1\frac{3}{4}''$.

**Terracotta Human Figurines**

201. Fragment of a terracotta female torso with prominent breasts (possibly mother-goddess). Legs and hands are missing. Navel is indicated by impressed cirelets. Lineal oblique and horizontal incisions over the neck and waist. Mauryan. Red colour with a wash. Hand-made. Medium fabric. Height $3\frac{3}{4}''$, width $2\frac{3}{4}''$.

202. Fragment of a terracotta female torso (mother-goddess). Legs, hands and breasts are missing. Cirelet marks are punched over the body. Mauryan. Light red colour. Hand-made. Medium fabric. Height $4\frac{1}{2}''$, width $2\frac{3}{4}''$.


204. Terracotta female torso with prominent breasts (mother-goddess). Navel is indicated by a deeply pinched cirelet. One horizontal row of punched cirelets in between double incised line is over the waist. Mauryan. Greyish red colour. Hand-made. Medium fabric. Height $3\frac{1}{2}''$, width $2''$.

205. Fragment of a terracotta female figure. The only portion in between thighs and waist is preserved. Double horizontal row of punched cirelets in between incised lines over the figure. Mauryan. Red colour with a wash. Hand-made. Medium fabric. Height $3''$, width $2\frac{1}{2}''$. 
206. As above. One horizontal row of punched dots around the buttock. Mauryan. Red colour with a wash. Hand-made. Medium fabric. Length 1\(\frac{3}{4}\)" , height 2\(\frac{1}{4}\)".

207. As 205. Navel is indicated by punched circle. Incised nail-marks in between horizontal lines over the frontal side of the waist just below the navel. Horizontal lineal incisions on thighs. Mauryan. Red colour. Hand-made. Medium fabric. Height 2\(\frac{1}{4}\)" , width 2\(\frac{1}{2}\)".


209. Torso of a terracotta female figurine with prominent breasts. Mauryan. Light red colour. Hand-made. Medium fabric. Height 2\(\frac{2}{3}\)" , width 1\(\frac{1}{2}\)".


211. Bust of a terracotta female figurine with mutilated face. Hands are missing and right breast damaged. Necklace and garlands are indicated by punched circlets, eyes by punched dots within lozenges and head-dress (unisa) by applique. Mauryan. Red colour. Hand-made. Medium fabric. Height 2\(\frac{3}{4}\)" , width 1\(\frac{1}{2}\)".

212. Head of a terracotta human figurine (unidentifiable). Eyes are indicated by lozenges, nose by a protuberance and hair-dress by oblique incision. Mauryan. Red colour. Hand-made. Medium fabric. Height 2\(\frac{3}{4}\)" , width 1\(\frac{1}{2}\)".

213. Head of a terracotta female figurine with mutilated face. Eyes are indicated by impressed pellets within lozenges, hair-dress by vertical incisions and prominent ear-rings shown by applique. Red colour. Hand-made. Medium fabric. Height 1\(\frac{1}{2}\)" , width 1\(\frac{3}{4}\)".

214. Head of a terracotta human figurine (unidentifiable). Eyes are indicated by punched circlets within lozenges. hair-dress

215. Head of a terracotta human figurine (probably female). Eyes are shown by punched circles within lozenges. The punched circle on forehead indicates vermilion mark, (the sign of a married lady, whose husband is living). Incised circles on the applied double plait of hair hanging on the back. Mouth is indicated by a slit. Sunga. Red colour. Moulded. Medium fabric. Height 1½", width 1½".

316. Terracotta standing female figurine with left hand folded. Profusely ornamented with ear-lobes, double beaded necklace and garland hanging between prominent breasts. The figurine wears a Sari (a piece of cloth, the half of which a woman wears below her waist and the other half which is called anchala she puts on the remaining upper portion of her body), putting the anchala on its head and breasts are uncovered. The folds of the sari are indicated by slight incisions. Sunga. Red colour with a wash. Moulded. Fine fabric. Height 5", width 2½".

217. As above. Feet are missing and head is partially broken Height 3½", width 1½".

218. Fragment of a terracotta winged female figurine. Portion below the waist is missing and breasts are broken. Uncovered body. Deep navel is indicated by depression and girdle by applique in rope-design. Sunga. Red colour. Moulded. Medium fabric. Height 2½"; width 2½".

219. As no. 217. Right breast is broken and face slightly mutilated. The portion below the waist is missing. The folds of the sari are more prominent. Horizontal lines on the back indicate the straps of the sari. Sunga. Red colour. Moulded. Fine fabric. Height 2½", width 2½".

220. Head of a terracotta female figurine, the remaining portion missing, and the face is slightly mutilated. Profusely ornamented. Hair-dress on fore-head is shown by round protuberance. Sunga. Red colour. Moulded. Height 2", width 3½".

222. As No. 220, but this (222) is better in the ornamentation of head-dress. Height 1¾", width 2¼.

223. As No. 220, but light red colour. Height 1¼", width 2".


225. Bust of a terracotta female figurine. Other characteristics as no. 220. The figurine is badly defaced. Height 2½", width 2".

226. As no. 225, but comparatively less ornamented. It wears ear-lobes and possesses hanging coiffure on both sides, and a protuberance over the head represents the central coiffure. Breasts are prominent. Other characteristics as no. 225. Height 2¾", width 2".

227. As no. 225. The figurine wears applied ear-lobes and ear-rings. Ear-rings are represented by spoked wheels with pellets in between spokes. Three dotted horizontal lines on the body and hair-dress is indicated by a raised coiffure to the right side with a transversed hole. Other characteristics as no. 225. Height 1¾", width 1¼".

228. As no. 220. Badly defaced. Height 2½", width 1¼".

229. Fragment of a terracotta figurine of mother and child. The portion below the waist is missing and the face of the child is mutilated. Hair-dress is shown by a raised coiffure over the head. The mother wears applied ear-lobes and garland hanging between prominent breasts. Sunga. Red colour with a wash. Moulded. Medium fabric. Height 3", width 2".

230. As no. 220. Only head is preserved, the remaining portion is missing. Black paint over the face. Other characteristics as no. 220. Height 1¼", width 1½".
231. Fragment of a terracotta female figurine. The portion below the waist is missing. Three discoid protuberances over the head represent the hair-dress. The figurine wears ear-lobes and necklace. Sunga. Red colour. Moulded. Medium fabric. Height 2¼, width 1½".

232. As no. 216. Badly defaced. Light red colour. Height 2¾", width 1½".

233. Bust of a terracotta female figurine. Badly damaged. Eyes are indicated by punched circlets within lozenges. Hair-dress is shown by applique with a plait of hair hanging behind and profuse ornaments representing necklace and garlands (the latter hanging between prominent breasts) are also indicated by applique. Circlet-marks are punched over the hair-dress. Sunga. Red colour with buff slip. Hand-made. Medium fabric. Height 2⅜", width 1¾".

234. As above. Very crude. Height 3½", width 1¾".

235. As no. 233. Badly damaged. Only an applied necklace with applied discs within circlets on it is visible. Height 2½", width 1¾".

236. As no. 233. Badly damaged. Eyes are indicated by punched circlets within lozenges, and the nipples of breasts and navel are shown by simply punched circlet-marks. Earlobes are represented by applied circular objects with a hole in each at the centre. Hair-dress is indicated by a raised coiffure made of the partial members of the hair and the remaining hair is hanging behind. A mark of spoked wheel with pellets in between spokes is impressed over the raised coiffure. Height 3¼", width 1½".

237. As no. 233. But breasts are prominent, the figurine wears a necklace. Hair-dress is shown by a coiffure over the head and three applied plaits of hair having marks of horizontal lineal incisions hanging behind. Light red colour. Height 2¾", width 1½".

238. Head of a terracotta human figurine (possibly female). Remaining portion of the figure is missing. Hair-dress is indicated by a raised coiffure at the centre of the head made of the partial members of the hair and the remaining hair, formed into a plait,
hanging behind. Each of the coiffure and the plait possesses a wheel-mark with pellets in between spokes. Height 1\(\frac{3}{4}\)", width 1".

239. Bust of a terracotta female figurine with bird-like face. Breasts are missing. Eyes are indicated by slits and ears shown by applique. Hair-dress is represented by applied four plaits bearing horizontal lineal incisions, hanging on the back and making a knot at the end. Pinched holes throughout the chest and incised criss-cross at the end. Forehead also possesses a pinched hole. Sunga. Red colour. Hand-made. Medium fabric. Height 2\(\frac{3}{4}\)", width 1\(\frac{3}{4}\)".

240. Terracotta female figurine. Badly defaced. Eyes are indicated by punched circlets within lozenges and the applied girdle possesses the impression of pellets within circlets. Hair-dress is represented by applied double plaits possessing pellets within circlets on their back and hanging on the back of the figurine. Circlet-marks are also punched on the neck. Sunga. Red colour. Hand-made. Medium fabric. Height 3\(\frac{1}{2}\)", width 1\(\frac{3}{4}\)".

241. Bust of a terracotta female figurine. Badly damaged. Eyes are shown by applique. Hair-dress is indicated by a hanging coiffure with a knot at the back of the neck. Sunga. Red colour. Hand-made. Medium fabric. Height 2\(\frac{3}{4}\)", width 1\(\frac{3}{4}\)".

242. Fragment of a terracotta standing female figurine. Left leg, left ear and hands are broken. Applied hair-dress is indicated by a raised coiffure over the head having the impression of a pellet within punched circlet and the remaining hair of the coiffure hangs on the back in four plaits being indicated by incisions. Applied heavy ear-lobes and girdle are punched with circlet-marks. The nipples of breasts are indicated by punched circlets. The figure wears a scarf (*dupatta*) spreading on its shoulder, and making a knot in between breasts. Sunga. Red colour, Hand-made. Medium fabric. Height 5\(\frac{1}{4}\)", width 2".

243. Terracotta standing female figurine. Left leg and right hand are mutilated. Eyes are indicated by pellets within impressed circlets and earlobes are shown by applied circular objects with pellets on circumference. *Dupatta* on shoulder is also indicated by

244. Fragment of a terracotta female figurine. Badly damaged. Hands and legs are broken. Eyes are indicated by punched circlets within lozenges, the nipples of breasts by simply punched circlet-marks, and the girdle is shown by applique with the marks of punched circlets on it. Necklace and garland having dotted and lineal impressions are also shown by applique, the latter hanging between prominent breasts. Sunga. Red colour. Hand-made. Medium fabric. Height 4", width 2¾".

245. Fragment of a terracotta standing female figurine with prominent breasts. Legs, hands and right ear are missing. Eyes are indicated by punched circlets within lozenges, the navel and the nipples of breasts by simply punched circlets the girdle is shown by applique with vertical lineal incisions and the necklace by a line of punched circlets. A group of circlet-marks is also punched on the stomach. Sunga. Red colour. Hand-made. Medium fabric. Height 5¼", width 2½½".

246. Fragment of a terracotta female figurine. Legs, hands and nose are broken. Eyes are indicated by punched circlets within lozenges and the nipples of breasts by only punched circlets. Hair-dress is represented by applied double lock, being impressed with circlet-marks, hanging by both sides down to shoulders and meeting together at a point whence they are joined into a single thick plait hanging on the back. Thick circular earlobes, necklace with the marks of vertical lineal incisions, garland with the impression of circlet-marks hanging in between prominent breasts and girdle with the marks of pellets with impressed circlets are shown by applique. Sunga. Red colour with a wash. Hand-made. Height 3½", width 2½".

247. Terso of a terracotta female figurine with very prominent breasts. The navel and the nipples of breasts are indicated by pinched holes. Necklace, garland around breasts and hanging up to belly and girdle with pinched holes are shown by applique. Sunga. Light red colour. Hand-made. Medium fabric. Height 3½", width 2½½".

248. Bust of a terracotta male figurine. Eyes are indicated by punched circlets within lozenges and mouth by a deep and broad
 slit. Hair-dress is represented by an applied raised coiffure to the left and hairs are indicated by incisions. Necklace with the marks of oblique lineal incisions is indicated by applique. Sunga. Black-and-red colour. Hand-made. Medium fabric. Height 2\(\frac{3}{4}\)", width 2\(\frac{1}{2}\)".

249. Bust of a terracotta male figurine with its head damaged. Oval-shaped eyes are executed by paring, each eye has a pinched hole in the centre. Applied small breasts with nipples indicated by pinched holes. Sunga. Blackish red colour. Medium fabric. Height 2\(\frac{1}{2}\)", width 1\(\frac{3}{4}\)".

250. Bust of a terracotta female figurine. Badly damaged. Eyes are indicated by punched circlets within lozenges, the navel and the nipples of breasts by punched circlets and necklace by applique. Hair-dress is represented by applied double plait with the marks of oblique lineal incisions hanging on the back. Sunga. Red colour. Hand-made. Medium fabric. Height 3\(\frac{1}{4}\)", width 1\(\frac{3}{4}\)".

251. As no. 226. Head-dress is profusely ornamented but badly eroded. Red colour. Height 1\(\frac{3}{4}\)", width 1\(\frac{1}{4}\)".

252. As no. 237 but only head is preserved. Eyes are indicated by pellets within lozenges. Hair-dress is represented by applied three plaits with the marks of horizontal lineal incisions hanging on the back and hair is indicated by vertical incisions. Height 1\(\frac{1}{2}\)", 1".


254. Head of a terracotta female figurine. Badly eroded. Eyes are indicated by punched circlets within lozenges. Partially preserved plaits of hair, which are in applique, are hanging on the back. Sunga. Red colour. Medium fabric. Height 2", 1".

255. Torso of a female figurine. Beautifully ornamented by necklace, double garland (one beaded and other plain) hanging over breasts up to navel, bracelets and beaded bangles in wrist. Sunga. Red colour with a wash. Moulded. Height 2\(\frac{1}{4}\)", width 2\(\frac{3}{4}\)".

256. Torso of a terracotta female figurine. Badly damaged. The figure wears an applied necklace and garlands; the latter
possesses the marks of lineal incisions and hangs between both breasts, the nipples of which are indicated by punched circlets. The girdle, indicated by applique, is impressed with leaf-designs. Sunga. Buff colour. Hand-made. Medium fabric. Height 2", width 1¾".

257. As above. The garland, necklace and girdle, which are applied are punched with the marks of circlets. Breasts are also indicated by applique and are without the marks for nipples. Sunga. Red colour. Hand-made. Medium fabric. Height 3¾", width 2¼".

258. As above, but garland is missing and the nipples of breasts are indicated by punched circlets. Height 2½", width 2".


261. Fragment of a terracotta female figurine. The portion between waist and thighs is preserved. Other characteristics are same as those of no. 219. Sunga. Red colour with a wash. Moulded. Height 3", width 3¼".


263. Torso of a terracotta female figurine. Breasts, which are indicated by applique, are punched with the marks of circlets around them. Probably Mauryan. Red colour. Hand-made. Medium fabric. Height 1¾", width 2¼".

264. Fragment of a terracotta female figurine. The portion between waist and thighs is preserved. The figure wears thick beaded bracelets and sari with prominent folds. Other characteristics are same as those of no. 264, but it is bigger in size. Sunga. Light red colour. Moulded. Height 3¾", width 3½".


267. Fragment of a terracotta female figuirne. The portion between waist and thighs is preserved. Other characteristics are same as those of no. 317, but it is bigger in size. Sunga. Red colour. Moulded. Medium fabric. Height 3\(3\frac{3}{4}\)", width 3\(\frac{1}{4}\)".

268. Fragment of a terracotta female figuirne. The portion between waist and thighs is preserved. Hair-dress is partially re-presented by the remnant of applied triple plait hanging on the back. The girdle, which is also shown by applique, is marked with punched circlets. Crude applied garland is also observable. Sunga. Red colour. Hand-made. Medium fabric. Height 2\(\frac{1}{4}\)", width 1\(\frac{3}{4}\)".

269. Head of a terracotta crude human figuirne (possibly male). The pointed head-dress is marked with punched circlets. Eyes are indicated by applied pellets within incised lozenges, pellets are being impressed with dots in the centre and a slit represents the mouth. Double horizontal lineal incision around the neck. Kusana. Red colour. Moulded. Coarse fabric. Height 4", width 3".

270. Lively head of a terracotta human figuirne (possibly male). Partially-damaged. Eyes are indicated by fish-shaped elevations within incised surroundings. Hair-dress is indicated by karparadin type of hair style. Kusana. Red colour. Moulded Medium fabric. Height 3", width 2\(\frac{1}{4}\)".

271. Head of a terracotta human figuirne (possibly female) with thick nose. Eyes are indicated by punched circlets with the marks of pinched holes within eye-shaped incised periphery, eye-brow shown by incision and mouth represented by a slit. Applied raised hair-dress (tiara) is marked deeply by horizontal and vertical lineal incisions. Mangatika (ornament worn on forehead) is shown by vertical lineal incisions on the forehead. Kusana. Red colour with a wash. Moulded. Medium fabric. Height 3\(\frac{3}{4}\)", width 4\(\frac{1}{4}\)".
272. Fragment of a terracotta human figurine (male). Head, left foot, right hand are missing. Navel is indicated by a slight depression. Drapery is held by left hand. Vertical folds of drapery or dhoti are prominent. The figure shows a similarity to that of Kusana Mathura Buddha. Kusana. Red colour. Moulded. Medium fabric. Height 4", width 3".

273. Fragment of a terracotta standing human couple (Mithuna figure). The male figure, which wears a garland in neck, is showing its genital organ to the female one, which seems as if drunk and falling. Kusana. Red colour. Moulded. Medium fabric. Height 3", width 2\(\frac{1}{4}\)".

274. Bust of a badly eroded terracotta male figurine. The figure wears on head a turban with a prominent knot to the left in a typical Kusana style, its ears are ornamented with earrings and wrists adorned with bracelets. Kusana. Red colour. Moulded. Medium fabric. Height 2", width 1\(\frac{1}{2}\)".

275. Fragment of a terracotta male figurine. The only portion between chest and ankles is preserved. The figure wears in wrists thick round bracelets having oblique lineal incisions. Arms and hands possess the marks of pellets surrounded by impressed beaded circlets. Vertical folds of the Dhoti and other garments are indicated by incisions. Kusana. Light red colour. Moulded. Medium fabric. Height 2\(\frac{1}{4}\)", width 2\(\frac{1}{4}\)".

276. Head of a terracotta male figurine, the remaining portion is missing. Hair-dress is indicated by a raised coiffure with a knot at the back. The frontal knot of the turban on head is prominent. Ear-lobes are shown by applied discs. The figure possesses big half-closed eyes, broad nose, thick lips, round cheeks and long face. Kusana. Red colour with buff wash. Moulded. Height 2\(\frac{3}{4}\)", width 1\(\frac{3}{8}\)".

277. Head of a terracotta male figurine with a beautiful turban on head, the folds of turban indicated by applique in different layers. Ears are also applied. Kusana. Red colour. Moulded. Medium fabric. Height 1\(\frac{3}{8}\)", width 1\(\frac{1}{4}\)".

278. Head of a terracotta female figurine. Eyes are indicated by punched circlets within lozenges, mouth shown by a slit and
broad pointed nose by pressing (with thumb and fore-finger). Hair-
dress is indicated by a heavy knot at the back (knot is broken; only
its stump is preserved) and hairs are shown by incisions. Kusana.
Grey colour with a wash. Hand-made. Medium fabric. Height 1 1/2",
width 1 1/2".

279. Head of a terracotta female figurine. Eyes are indicated
by impressed circlets within fish-shaped periphery. Hair-dress is
represented by a raised coiffure to the left; the folds of lock are
shown by incisions. The figure wears applied heavy ear-lobes in ears.
Height 1 1/2", width 1 1/2".

280. As above, but no trace of any hair-dress and eyes are
indicated by punched circlets within fish-shaped periphery. Kusana.
Grey colour. Hand-made. Medium fabric. Height 1 1/2" and width 1".

281. Head of a terracotta human figurine with a flat nose
(unidentifiable). Badly defaced. Hair-dress falling on fore-head
and spreading up to ears is indicated by incisions. Kusana. Greyish
red colour. Moulded. Medium fabric. Height 1 1/2", width 1".

282. Head of a terracotta female figurine. Eyes are indicated
by punched circlets, mouth by a broad and deep slit and necklace-
shown by horizontal lineal incision at the neck. Hair-dress falling
on the forehead and spreading up to ears is represented by lineal
Height 1 1/2", width 1".

283. Tiny head of a terracotta human figurine (unidentifiable).
Eyes are shown by pinched dots within fish-shaped periphery, mouth
indicated by a slit and lips by applique. Hair is represented by
Medium fabric. Height 1/4", width 1/4".

284. Head of a terracotta female figurine. Hair-dress is
represented by a coiffure-knot to the left and heavy ear-lobes by
width 1/3".

285. Head of a terracotta human figurine with elongated ears.
Eyes are indicated by incision, lips by applique and passages of ears
by pinched holes. Kusana. Red colour. Hand-made fabric. Height $1\frac{3}{4}''$, width $2\frac{1}{2}''$.


289. Fragment of a terracotta crude female figurine. Legs below thighs are broken. Eyes, mouth and nose are indicated by finger's pressing. Kusana. Red colour. Hand-made. Medium fabric. Height $4\frac{1}{2}''$, width $2\frac{3}{4}''$.

290. Fragment of a terracotta female figurine having prominent breasts. The only portion between shoulder and waist is preserved. The folds of the sari are shown by vertical incisions. The figure is wearing bracelets. Kusana. Red colour. Moulded. Medium fabric. Height $1\frac{1}{4}''$, width $1\frac{3}{4}''$.


292. Fragment of a terracotta human head with long round cheeks and chins and flat ears. The portion below the nose is broken and the marks of circlets are punched on ears. Kusana. Red colour. Moulded. Coarse fabric. Height $3''$, width $4''$.

293. Head of a terracotta human figurine (unidentifiable). Other characteristics are similar to those of no. 276, but it lacks the front hair-knot. Kusana. Red colour. Moulded. Medium fabric. Height $1\frac{3}{4}''$, width $1\frac{1}{4}''$.

294. Head of a terracotta human figurine (probably male) with raised turban. Eyes are indicated by punched circlets within elevated eye-shaped surface. The folds of turban are indicated by
oblique lineal incisions. The marks of circllets are punched on ears and nose and mouth are slightly mutilated. Gupta. Red colour. Moulded. Medium fabric. Height $3\frac{5}{8}$", width $2\frac{1}{4}$".

295. Face of a terracotta human-cum-animal (lion) figurine (Narasimha). The portion below the nose seems to be lion-like and that above it is human. Eyes are indicated by punched circllets within eye-shaped incised periphery. Manes are indicated by incisions, nostrils of the nose shown by pinched holes, moustache and mouth by pinched dots and applied teeth are shown in depression of the mouth. Gupta. Red colour. Moulded. Medium fabric.

296. Head of a terracotta female figurine (Kali) with the portion above eyes missing and keeping half of the tongue out of the mouth. Eyes are indicated by punched circllets within eye-shaped incised periphery, Wheels with central hubs represent the ear-lobes of the figurine and teeth are indicated by vertical incisions. Gupta. Red colour. Moulded. Medium fabric. Height $1\frac{3}{4}$", width $1\frac{1}{4}$".

297. Bust of a terracotta human-cum-animal (female Naigamesa) figurine (human body with a goat's head) with elongated ears and prominent breasts. Hair-dress is represented by oblique linear incisions and mouth is indicated by a slit. Gupta. Light red colour. Hand-made. Medium fabric. Height $2\frac{3}{4}$", width $2\frac{3}{4}$".

298. As above. Height $2\frac{3}{4}$", width $2\frac{1}{2}$".

299. As no. 297. Only head-portion with raised portion with pinched hole above the hair is preserved. Double mark of slits are traceable on ears. Height $1\frac{1}{2}$", width $1\frac{3}{4}$".

300. As no. 299. Height $3\frac{3}{4}$", width $1\frac{1}{4}$".


302. Fragment of a terracotta naked male figurine in plaque (Kamadeva ?). Head and feet are missing and the remaining portion is broken into two pieces. The figure possesses well-proportionate body and is beautifully dressed and ornamented. The necklace bears sun and crescent symbols, the beaded garland, indicated by four plaits, hangs down up to the navel and a cylindrical pendant hangs
with a thread in the neck. Drapery with the marks of lineal incisions and pinched dots is shown up to the knee, three bracelets in wrists are indicated by pinched dots and lineal incisions and a scarf with its folds indicated by lineal incisions, is tied round the waist with a knot on the right thigh and the knot-end hanging up to knees. The figure wears beautiful beaded anklets, and its genital organ is clearly noticeable. Gupta. Light red colour. Moulded. Fine fabric.
Height 4″, width 2⅜″.

303. As above, but badly eroded, and it is wearing a beaded girdle. Height 4″, width 2″.

304. As no. 303. Height 3 ⅜″, width 2⅜″.

305. As no. 303, but it has a deep navel and is badly eroded. Height 3″, width 1 ⅜″.

306. As no. 303, but the only portion between the shoulder and the knee is preserved and is badly eroded. Height 2⅛″, width 1¼″.

307. As no. 302, but the only portion between the shoulder and the knee is preserved. Height 2″, width 1⅛″.

308. Fragment of a terracotta figurine of female with a child in the lap (mother and child). Eroded. Legs of the mother are broken, mouth of the child mutilated and ears of the both are elongated. Hairdress of the mother is indicated by locks tied on both sides. The child is wearing necklace and girdle and its navel is shown by a slight depression and the folds of the sari of the mother are indicated by lineal incisions. Gupta. Red colour. Moulded. Medium fabric. Height 4⅜″, width 2⅜″.

309. As above, but the heads of the both mother and child are missing and the figure is badly defaced. Height 3 ½″, width 2⅜″.

310. Fragment of badly eroded terracotta standing female and child (mother and child). The portion above the waist of the mother is broken and the head of the child is badly mutilated. The mother holds the right hand of the child by her left one. The child is wearing a necklace. Gupta. Red colour. Moulded. Medium fabric. Height 2⅜″, width 2″.
311. Fragment of a terracotta human figurine (possibly male). Feet and the portion above the chest are missing. Four plaits of a beaded garland hangs down up to the tie of the dhoti at the waist; the folds of the dhoti are indicated by incisions. One end of the scarf or the dhoti hangs down on the right thigh. Bracelets in the wrists are indicated by incisions. Gupta. Red colour. Moulded. Medium fabric. Height $3\frac{1}{2}''$, width $2\frac{1}{4}''$.

312. Fragment of a terracotta figurine of mother with child. The portion above the waist of the figure is broken, and only the left leg of the child is preserved. The mother is holding the knee and buttock of the child by her right and left hands respectively. The folds of the mother's sari are indicated by oblique lineal incisions and the fingers of legs are also shown by incisions. One end of the knot of the sari at the waist with elevated rectangular cut-marks hangs obliquely up to knees. Gupta. Red colour. Moulded. Fine fabric. Height $2\frac{1}{4}''$, width $2\frac{1}{4}''$.

313. Bust of an eroded terracotta mithuna figure of Siva possibly and Paravati. The right hand of Siva touches the right breast of Paravati. The female wears a necklace and her hair-dress is represented by a raised knotted coiffure on the head. Gupta. Greyish colour. Moulded. Medium fabric. Height $1\frac{1}{2}''$, width $1\frac{1}{4}''$.

314. Head of a terracotta human figurine (possibly Siva). Eyes are indicated by discs within incised periphery and mouth shown by a slit. Hair-dress is represented by a slit. Hair-dress is represented by a raised knot of coiffure on the head and hairs are incisions. Gupta. Red colour. Moulded. Medium fabric. Height $4''$, width $2''$.

315. Terracotta female figurine (possibly Paravati). Eyes are shown by applied discs within eye-shaped incised periphery and mouth indicated by a slit. Hair-dress is represented by the raised coiffure with a central knot on head. The marks of eye-brows are represented by horizontal lineal incisions and the vermillion-mark is represented by a pinched hole. Gupta. Light red colour. Moulded. Medium fabric. Height $4''$, width $2''$.


318. Fragment of a badly eroded terracotta female figurine with elongated ears. The portion below the waist is missing. The figure is wearing a crude necklace with a knot at the neck and it is probably holding a child with hands. Gupta. Red colour. Moulded. Medium fabric. Height $2"$, width $1\frac{1}{2}$".

319. Head of a badly eroded terracotta female figurine with raised halo (nimbat) over the head. Hair-dress is represented by the coiffure with three knots over the head. Gupta. Red colour. Moulded. Medium fabric. Height $2"$, width $1\frac{3}{8}$".

320. Bust of a terracotta female figurine with prominent breasts. Hair-dress is represented by coiffure with a raised central knot over the head. The figure wears a thick necklace. Gupta. Light red colour. Moulded. Medium fabric. Height $3\frac{1}{2}$", width $2"$.

321. Terracotta plaque of a four handed female figurine which is sitting in sukhasana on a seated lion with its mouth open (possibly Durga). The upper right hand of the figure holds a sword which is partially missing and the upper left one a shield. The lower right hand is in varada mudra and the upper one is holding something like thunderbolt, which is partly broken. Hair-dress is represented by a coiffure with a raised round knot over the centre of the head. The figure wears a mukuta (tiara), thick curled earrings (the curlings of ear-rings are indicated by different layers moved round in concentric circles), necklaces with twisted end of cord hanging on shoulder, beaded armlets and bracelets. The figure has a big belly and its deep navel is indicated by a pinched depression. Gupta. Red colour. Moulded. Coarse fabric. Height $6\frac{3}{4}$", width $5\frac{1}{2}$".

322. Head of a terracotta mask-like female head with nose and forehead damaged. Beautiful hair-dressing is represented by the marks of combing which are indicated by horizontal lineal incisions. Gupta. Red colour. Moulded. Medium fabric. Height $2\frac{3}{8}$", width $1\frac{3}{4}$".

324. Head of a terracotta human figurine (probably female). Badly defaced. Other characteristics are similar to those of no. 323. Height \(1\frac{1}{2}''\), width 1''.

325. Torso of a terracotta male figurine. Navel is indicated by a punched circlets and beaded girdle by applique. The figure wears a beaded necklace and a beaded garland. Gupta. Red colour. Moulded. Medium fabric. Height \(2\frac{1}{4}''\), width 1\(\frac{1}{2}''\).


327. Head of a terracotta human figurine (probably male) with its side from the right mutilated. Hair in locks, indicated by incisions, waves behind, and it gives an impression of the running man whose long hair is untied and waving in air. Gupta. Red colour. Moulded. Medium fabric. Height 2'', width 2\(\frac{1}{2}''\).


329. Head of a terracotta male figurine wearing a cap (looking like a Maithila paga). Badly defaced. Gupta. Red colour. Moulded. Medium fabric. Height \(1\frac{1}{2}''\), width 1\(\frac{1}{2}''\).

330. As no. 329. Height 2'', width 1\(\frac{1}{2}''\).


333. Head of a monkey-like human figurine with elevated eye-brows and cheeks, depressed eyes and flat nose having a depression in the middle. Period? Red colour. Moulded. Medium fabric. Height 2\(\frac{1}{4}\)", width 2".

334. As no. 333. Height 2\(\frac{1}{2}\)" width 2\(\frac{1}{2}\)".

335. Terracotta four handed female figurine (probably a deity) with a halo and a pedestal-seat. The figure wears a beaded necklace, beaded garland in three plaits hanging down up to the navel and bracelets. Upper hands of the figure are raised up with fists closed and fingers touching the halo and its lower hands resting on knees. Modern. Red colour. Moulded. Medium fabric. Height 5\(\frac{1}{2}\)", width 4".

**Terracotta Wheels**

336. Terracotta wheel with tapering edge. The nave is indicated by a big transverse hole. Red colour. Hand-made. Diameter 7", diameter of the nave 2\(\frac{1}{2}\)".

337. Terracotta double convex wheel. Spokes are indicated by incised lines and the hub shown by a slight elevation. Red colour. Wheel-turned. Diameter 4".

338. Terracotta double convex wheel. Grey colour. Wheel-turned. Diameter 3\(\frac{3}{4}\)".

339. Terracotta double convex wheel. Red colour. Wheel-turned. Diameter 3\(\frac{1}{2}\)".


341. Terracotta plano convex wheel with spokes joined to the prominent hub only on one side. Red colour. Moulded. Diameter 2\(\frac{1}{2}\)".

342. Terracotta double convex wheel with prominent spokes and hub on both sides. Red colour. Moulded. Diameter 2".

343. Terracotta plano convex spoked wheel with a prominent hub shown on one side. Red colour. Diameter 2\(\frac{1}{4}\)".
344. Terracotta convex wheel with prominent hub. Red colour with a wash. Hand-made. Diameter 2\(\frac{1}{8}\)".

345. Terracotta double convex wheel with spokes indicated by incised lines. Light red colour. Hand-made. Diameter 2\(\frac{1}{4}\)".

346. Terracotta plano convex wheel with spokes and nails. Hub is indicated on one side. Red colour. Moulded. Diameter 2\(\frac{1}{6}\)".

347. Terracotta double convex wheel with a prominent hub on both sides. Plain (without any spokes or nails). Red colour with a wash. Hand-made. Diameter 2\(\frac{1}{4}\)".

348. As above. Diameter 2".

349. As above. Diameter 2\(\frac{1}{2}\)".

350. Terracotta plano convex wheel with a slight indication of hub shown by elevation. Red colour. Hand-made. Diameter 2\(\frac{1}{8}\)".

351. Terracotta flat wheel. Red colour. Hand-made. Diameter 3\(\frac{1}{2}\)".

352. Terracotta plain wheel. Greyish colour. Hand-made. Diameter 2\(\frac{1}{4}\)".

353. Terracotta double convex wheel. Greyish colour. Hand-made. Diameter 1\(\frac{3}{4}\)".


356. As above. Diameter 1\(\frac{3}{4}\)".

357. Terracotta double convex spoked wheel with a very prominent hub. Spokes are indicated by incisions. Red colour. Hand-made. Diameter 1\(\frac{1}{8}\)".


359. Terracotta double convex spoked wheel with a prominent hub on both sides. Red colour. Hand-made. Diameter 2".
360. Terracotta double convex wheel with a prominent hub. Greyish colour. Hand-made. Diameter $1\frac{1}{2}''$.


**Terracotta toy-cart**

362. Fragment of a toy-cart (*ratha-type*). Forepart is missing. A transverse hole across the body to hold the axle of wheels. Red colour. Hand-made. Length $4''$, width $3\frac{3}{4}$, height $2\frac{1}{4}''$.

**Terracotta weights**


364. As above. Diameter $2\frac{1}{4}''$. Thickness $\frac{7}{16}''$.

365. As above. Diameter $1\frac{5}{8}''$, thickness $\frac{5}{16}''$.


368. As above Red colour with a wash. Diameter $1\frac{3}{4}''$. Thickness $\frac{1}{8}''$.

369. As above. Diameter $1\frac{5}{8}''$.

370. As above. Greyish red colour. Wheel-made. Diameter $2\frac{1}{4}''$. Thickness $\frac{1}{4}''$.

371. As above. Red colour. Wheel-made. Diameter $1\frac{3}{8}''$. Thickness $\frac{5}{16}''$.

372. As above. Diameter $1\frac{3}{4}''$. Thickness $\frac{1}{3}''$.

373. As above. Diameter $1\frac{5}{8}''$. Thickness $\frac{1}{8}''$.

374. As above. Red colour with buff wash. Wheel-made. Diameter $1\frac{1}{2}''$. Thickness $\frac{1}{4}''$.

375. As above. Red colour with a wash. Wheel-made. Diameter $1\frac{3}{8}''$. Thickness $\frac{1}{8}''$. 
376. As above. Red colour with buff wash. Wheel-made. Diameter 1\(\frac{1}{2}\)". Thickness \(\frac{1}{4}\)".

377. As above. Red colour. Wheel-made. Diameter 1\(\frac{1}{2}\)". Thickness \(\frac{3}{8}\)".

378. Terracotta weight with an incised leafy design resembling a cross-mark on one side. Red colour with buff wash. Wheel-made. Diameter 1\(\frac{7}{8}\)". Thickness \(\frac{3}{8}\)".

379. As above. Red colour with a wash. Diameter 1\(\frac{5}{8}\)". Thickness \(\frac{1}{4}\)".

380. As above. Diameter 1\(\frac{1}{2}\)". Thickness \(\frac{1}{8}\)".

381. As above. Diameter 1\(\frac{1}{4}\). Thickness \(\frac{1}{4}\)".

382. As above. Diameter 1\(\frac{3}{8}\)". Thickness \(\frac{1}{8}\)".

383. As above. Grey colour. Wheel-made. Diameter 1\(\frac{1}{4}\)". Thickness \(\frac{1}{4}\)".

**Terracotta beads**


385-388. As above. Diameter 1".

389. As above. Diameter 1\(\frac{1}{4}\)".

390. As above. Diameter 1".

391. As above. Diameter 1\(\frac{1}{4}\)".

392. As above. Diameter 1\(\frac{1}{4}\)".

393. As above. Diameter 1\(\frac{1}{4}\)".

394-484. As above. All are red excluding nos. 431, 440, 447, 448, 449, 451, 458, 459, 464, 479, 480 and 482 which are grey. Diameter varies from \(\frac{3}{8}\)" to 1\(\frac{1}{2}\)".

485. Terracotta round barrel-shaped bead with slight bulkiness at the middle. Red colour. Length 2\(\frac{1}{4}\)". Diameter 1\(\frac{1}{3}\)".

486-517. Terracotta round barrel-shaped beads with varying diameter from \(\frac{1}{8}\)" to 1". All are red except nos. 487, 511–17 which are grey.
518. As no. 485, but it is grey in colour and smaller in size. Diameter at the middle $\frac{3}{4}''$.

519. Terracotta barrel-shaped bead. It is holed transversely side-wise at the middle and possessing pinched holes at both ends. Red colour. Diameter at the middle $\frac{3}{4}''$.

520. Terracotta thirteen sided barrel shaped bead, sides seem to have been made by means of incisions. Buff colour. Diameter 1$\frac{1}{4}''$.

521-540. Terracotta plano convex bead with one side truncated. Grey colour. Diameter varies from $\frac{11}{16}''$ to 1$\frac{1}{3}''$.

541. Terracotta double convex bead with lineal incision on one side. Red colour. Diameter $\frac{3}{8}''$.

542. As above, but lineal incisions are on both sides. Diameter 1$\frac{5}{16}''$.

543. Terracotta spheroid bead with one side truncated and having lineal incisions on the profile. Red colour. Diameter $\frac{5}{8}''$.

544. Terracotta spheroid bead with a vertical lineal incision at the middle. Red colour. Diameter $\frac{5}{8}''$.

545. Terracotta octagonal spheroid bead. Blackish grey colour. Diameter $\frac{1}{2}''$.

546. Terracotta ghata-shaped bead. Red colour. Diameter $\frac{5}{8}''$.

547. Terracotta truncated bead. Greyish colour. Diameter $\frac{5}{8}''$.

548. Terracotta tiny ghata-shaped bead with a hole at the neck. Red colour. Diameter $\frac{3}{8}''$.

549. Terracotta very tiny spheroid bead with lineal incisions over the body. Grey colour.

550. Terracotta very small truncated bead. Red colour.

551. Terracotta wheel-shaped and slightly plano convex bead with edge deeply incised. Grey colour.

552. Terracotta unsymmetrical globular bead. Grey colour.

553. Terracotta heptagonal circular bead. Red colour.

554. Terracotta spheroid bead. Blackish grey colour.
555. Terracotta twelve sided bead with deep incisions over the profile.


557. As no. 555.


559-560. Terracotta spheroid bead with deep incisions over the body. Grey.

561. Terracotta very small spheroid bead. Buff colour.

562. Terracotta pendant-like bead with barrel-shaped body having a band with criss-cross design at the middle. Light buff colour.

563. Terracotta small barrel-shaped truncated bead with lineal incision over the profile. Light buff colour.


566. Terracotta spheroid bead. Greyish red colour.

567. Terracotta spheroid bead with deep lineal incisions over the profile. Grey colour.


569. Terracotta circular bead with deep lineal incisions over the profile.

570. Terracotta spheroid bead. Buffish colour.


572. Terracotta spheroid bead with one side truncated. Grey colour with blackish wash.

**Terracotta Pendants**

573. Terracotta double-holed wheel-type pendant. Red colour with a wash.

574. Terracotta rectangular pendant with rectangular incisions on two sides and deep incised depressions on both ends. A transverse hole at one end. Buffish colour.
575. Terracotta wheel-shaped pendant with a hole at one point near the edge. Red colour.

**Terracotta balls**

576-618. Terracotta balls with varying diameter from \( \frac{3}{4}'' \) to 2''. All are well fired and of red colour.

**Terracotta dabbers**


620-626. Terracotta knobbed dabbers with varying height from 2'' to 3\( \frac{1}{2}'' \). All are red in colour except nos. 623 and 626 which are grey.

**Terracotta Moulds**

627-628. Terracotta circular moulds with deeply incised concentric circles. Red colour. Diameter 3\( \frac{3}{4}'' \).

629. As above. Diameter 3\( \frac{1}{2}'' \).

630. As above. Diameter 3\( \frac{3}{4}'' \). but partly broken.

631. Terracotta boat-shaped mould with three compartments indicated by deep incisions. Grey colour. Length 5\( \frac{1}{4}'' \). Possibly it was used as a skin rubber.

632. As above, but partly preserved. Red colour with grey colour. Length 4''.

633. As no. 631, but partly preserved. Blackish grey colour. Length 2\( \frac{5}{2}'' \).

**Terracotta skin-rubbers**

634. Terracotta rectangular skin-rubber with oblique lineal incisions resembling criss-cross. Red colour. Coarse fabric. Measurement 4'' \( \times \) 2\( \frac{1}{2}'' \).

635. As above, but with horizontal lineal incisions. Red colour. Measurement 3\( \frac{3}{4}'' \) \( \times \) 2\( \frac{1}{2}'' \).

636. As no. 634, but with both vertical and horizontal lineal incisions resembling criss-crosses. Red colour. Measurement 3'' \( \times \) 2\( \frac{5}{2}'' \).
637. As no. 634, but with incised criss-cross. Measurement \(2\frac{3}{4}'' \times 2\frac{1}{4}''\).

638. As above. Measurement \(2\frac{1}{2}'' \times 2\frac{1}{4}''\).

639. As no. 634, but partly preserved and with triangular incisions. Red colour. Measurement \(2\frac{1}{4}'' \times 1\frac{1}{2}''\).

640. As above. Measurement \(2\frac{1}{4}'' \times 1\frac{1}{4}''\).

641. Fragment of a terracotta barrel-shaped skin rubber with the marks of triangular incisions on the profile leaving unmarked about an inch from one end, the other end is untraceable as the half of the object is missing. Red colour. Length 3\(\frac{1}{4}''\).

642. As above. Length 2\(\frac{1}{4}''\).

643. As above. Length 3\(\frac{1}{4}''\).

644. As above. Length 2\(\frac{1}{2}''\).

**Terracotta seals and sealings**

645. Terracotta seal with a symbol of human figure. Red colour.

646. Terracotta seal with an incised symbol of floral design. Red colour.

647. Terracotta blurred seal.


649. Terracotta seal with three symbols, viz., tree, arrow and bush and the legend *sivasa satomarasa* in the Kusana Brahmi script. Grey colour. Circular Diameter 1\(\frac{5}{8}''\).

650. Terracotta seal with lotus-symbol and the legend *Bogamya* in Kusana Brahmi script. Oval Measurement 1'' \(\times\) 1\(\frac{1}{4}''\).

651. Terracotta sealing with *svastika*-symbol and some blurred legend in script belonging to the Pala period. Grey colour. Oval Measurement 1\(\frac{3}{4}'' \times 1\frac{1}{4}''\).

652. Terracotta sealing with pellets within impressed circles and also outside of them. Red colour. Circular. Diameter 1''.

654. Terracotta sealing having the impression of letter Sa (of the Gupta Brahmi script) in between two dots. Red colour. Circular Diameter \( \frac{7}{12} " \).

655. As above.

656-660. As no. 652.

661. Terracotta sealing with the impression of a seated human figure (probably Buddha) Grey colour. Circular. Diameter \( \frac{7}{12} " \).

662. Terracotta blurred sealing. Greyish red colour. Oval. \( \frac{3}{4} " \times \frac{5}{12} " \).

663. Terracotta sealing having the impression of a humped bull and legend indistinct. Grey colour. Circular. Diameter \( \frac{1}{3} " \).

664. Terracotta blurred sealing. Red colour. Circular Diameter \( \frac{5}{8} " \).

665. Terracotta sealing with the impression of Ujjain symbol. Greyish red colour. Circular. Diameter \( \frac{7}{12} " \).

666. Terracotta seal with some indistinct symbols or legend on both sides. Red colour. Circular. Diameter \( \frac{4}{4} " \).

667. Terracotta blurred seal. Grey colour. Rectangular Measurement \( 1\frac{2}{3} " \times 1\frac{3}{4} " \).

668. Terracotta sealing-cum-pendant with some indistinct impression. Red colour. Circular. Diameter \( 1\frac{11}{12} " \).

669. Terracotta sealing with a line of indistinct legend. Greyish red colour. Semi-circular. Diameter \( 2\frac{1}{8} " \).

**Terracotta earlobes**


672-676. As above.
677. Terracotta earlobe or knobbed pendant with a transverse hole, knob being incircled by double beaded circlet. Grey colour.


679. Terracotta earlobe with depressed profile. Red colour with a wash.


681. Terracotta pendant or earlobe with impressed floral design on one side and other side being flat. Grey colour.

**Terracotta miscellaneous objects**


683. Terracotta big circular object with a hole at the centre. The object was made for the use in a laterine. It is broken into three pieces.

684-702. Terracotta carved bricks.

**Copper and brass objects**

CB1. Copper sealing bearing impression of floral design and the legend sasi in the Gupta-Brahmi script. Oval. Measurement $\frac{3}{4}$" x $\frac{1}{8}$".

CB2. Brass seal. Blurred. Circular. Diameter $\frac{2}{3}$".

CB3. Copper taurine symbol. Height $\frac{2}{3}$".

CB4. Fragment of a copper human figurine seated in padmasana in stele. Portion above the waist is missing.

**Stone Objects**

S1. Stone images of Siva and Parvati in a stele, their vahanas being bull and lion respectively. Four armed seated Siva with a snake coiled around his neck, Ganga flowing from his Jata (matted hair), knot of Jata on the forehead, and Jata indicated by incision on the head. His upper right hand holds kamandalu and lower right one the trident; upper left hand is with a stick-like object and the lower
one holding *damaru* as well as touching the waist of his concert (Parvati) who is seated with folded hands on his left thigh. The raised hood of Siva’s snake touches the trident from its back. Late Pala period (11th-12th century A.D.) Black stone. Height 10½”.

S. 2. Stone *Chaitya* in *Sikhara* style of Orissan type having bead and reel design over the top; a figure of four handed *Avalokitesvara* is sculptured in it. The upper right hand of the figure holds lotus (?) and the upper left one a book (*pustaka*); the lower right hand is in *varada mudra* and the lower left one in *bhumi-sparsa*. Late Pala period (11th-12th century A.D.). Black basalt. Height 9½”.

S. 3. Stone *Chaitya* with tapering top having rope and reel design. Four seated Buddhas in four different mudras (viz., *dhyana*, *dharmanchakra*, *bhumisparsa* and probably *chintana*) are sculptured in the *Chaitya* at four cardinal sides. Late Pala period (12th century A.D.). Black sand stone. Height 11½”.

S. 4. Fragment of a rampant lion with mouth open and manes profusely indicated. Pala period? Light buff coloured sand stone. Height 10½”.

S. 5. Stone image of *Astabhuji Durga* seated in *sukhasana* in a stele. The figure wears earings, necklaces, chain-girdles, bracelets and anklets. Late Pala period. Black Basalt. Height 3’ 3”.

S. 6. Stone *Linga* and *Yoni*. Both were separately made, and later put together. *Linga* represents *Chaturmukha Mahadeva*. Later Gupta period. Black basalt. Height of *yoni* 4”, height of *linga* 5½”.

S. 7. Stone image of *Uma-Mahesvara* (Parvati-Siva) seated on a double totos-throne, their vahanas being lion and bull respectively. Four-armed Siva with three eyes (one being on forehead) and *Jata mukuta*, *Ganga* flowing from his *Jata*, upper right hand touching Parvati’s chin, lower right hand having trident, upper left hand touching Parvati’s left breast, and lower left hand invisible. Siva, clad in *Baghambara* (tiger’s skin), wears bracelets, bangles, earlobes, garland and *yajnopavita*. Parvati, seated on Siva’s left thigh, with right hand kept around the neck of her concert (Siva), and her left hand missing. Her hair-dress is represented by the coiffure with a raised knot at the centre of her head. She bears a mark of ver-
million on her forehead and wears earrings and beaded garland. A lady attendant is clearly seen seated behind Siva’s bull. Early Pala period (8th-9th Century A.D.). Black basalt. Height 1’ 2”.


S. 9. Stone architectural piece with right panel showing a lady, a drummer and a nayika and the left one is having floral design at the base and a squatting male figure. Pala period. Black basalt. Height 1’ 9”.

S. 10. A slab of black basalt, bearing an inscription in L.S. 232, possibly was used as a threshold. Inscription reads: पौख व २ तिथियै चन्देस्वरस्या kri... (L. S. 239 paukha va 2 tithau chandesvarasya kri...). Meaning: In the Laksmana samvat 232 (A. D. 1351), on the 2nd of the first half of the month of Pausa this was (constructed) by Chandesvara. Measurement 19” × 10½”.

S. 11. Fragment of a stone image of standing human figure (possibly Buddha). Head, right hand and right leg are broken. Left hand of the figure is holding drapery. Gupta period. Lime stone. Height 1’ 11”.


S. 13. Stone image of four-headed Surya seated in padmasana on a chariot driven by seven horses. His both upper hands hold kamala (lotus), lower right rudraksha mala and lower left hand holds kamandalu. The charioteer (Aruna) with rein in folded hands is quite visible. The image has a chhatra on mukuta—bearing head. Surya wears earlobes and necklace. Inscription in the Devanagari script on the left side of the image reads thus:—जीला मुग्गलपुर बबसर थाना बाबा हरिहर दास द्वारक गुजेशवर प्रसाद सुरज दरोग सतरा सुरति श्रस्तिपूर्व निम्न बरमपुरा, on the right side—हीसका जो जा जमौन हरता कोई नहीं बेचे—[ left side—jila majaffarpura Balasara thana baba Harihasadora Debi—dayala Gujesavara parasada suraja daroga satara murati asatapita kiya Barampura, right side—hisaka jo jaga jamina harata koi nahi beche.]

Language—Distorted Hindi.

Modern. Black basalt. Height 1’ 7”.


S. 24-45. Stone weights of different sizes and varied colours (viz., red, buff and grey). Period? Jasper. Circular Diameter and thickness vary from 2¾" to 1¾" and 1¾" respectively.

S. 46. Fragment of a stone casket. Only half of its portion is preserved. It has holed handles on two cardinal sides and incised leaf-designs on exterior profile. Period? Buffish grey soap stone. Globular.


S. 55. Stone earlobe with incised concentric circlet having a raised disc at the centre on one side only. Period? Jasper. Circular.

S. 56. As above.

S. 57. As above, but vertical lineal and floral designs are incised on one side.

S. 58. As no. 56.


S. 60. Stone circular earlobe with incised concentric circlets on both sides and depression on the peripheral edge.

S. 61. As no. 56.

S. 62. As no. 56.

S. 63. As no. 57.

S. 64. Stone circular earlobe with peripheral edge depressed. One of the sides is rough which indicates that something was attached or pasted to it. Period? Black stone (but not black basalt).


S. 67. As no. 59, but partly broken.
S. 68. Stone octagonal earlobe having one side with two embossed discs, one within beaded circlet and another within embossed circlet. Period? Jasper.

S. 69. As no. 56.
S. 70. As no. 56.
S. 71. As no. 56.

S. 72. Stone circular earlobe with a disc within a circlet on one side. Period. Quartz.

S. 73. Stone circular earlobe with lineal incisions and depression at the peripheral edge. Period? Jasper.

S. 74. As no. 64.
S. 75. Very tiny stone circular earlobe. Same design on surface as on that of no. 60.


S. 77. Stone damaru-shaped earlobe with a mark of a disc within circlet on one side, the other side being plain. Period? Grey coloured. Jasper.

S. 78. As above.
S. 79. As no. 60.
S. 80. As no. 76, but it is bigger in size.
S. 81. As no. 57.

S. 82. Stone twelve-sided bead with sides indicated by incisions and marks of concentric circlets on the surface of both cones (ends).

S. 83. As no. 60. Jasper.
S. 84. As no. 60. Jasper.
S. 85. As no. 60. White coloured stone (probably jasper).
S. 86. As no. 60, but very small.

S. 87. Stone circular earlobe with a disc within concentric circle. Quartz.
S. 88-90. As no. 60.
S. 91. Very beautiful and tiny stone earlobe with a pointed disc and beaded circle on one side, and the other side has the same with incised six armed symbol.
S. 92. Fragment of a stone pendant having a group of discs on one side and a hole on the other to be hung along with a thread. Jasper. Rectangular. Measurement $1\frac{3}{12}'' \times \frac{3}{4}''$.
S. 93. As no. 60.
S. 94. As no. 91.
S. 95. As no. 93.
S. 96. Fragment of a stone bangle. Soap stone.
S. 98. Stone *damaru*-shaped earlobe with disc within circle on one side, the other side being plain and flat. Jasper.
S. 99. Stone circular earlobe with both its sides having a disc amidst three circlelets. The middle circlelet is beaded. Jasper.
S. 100. Modern stone Narmadesvara (saligrama) with a white-band on black surface.
S. 102. Stone ball with incised figures of deer and tree. Black coloured stone.

**Miscellaneous Objects**

M. 1. Ivory hexagonal *damaru*-shaped earlobe.
M. 2. Fragment of a bone twelve sided bead in making (half of the portion being broken).
M. 3. Bone earlobe with floral design, central disc and beaded circle shown by incisions.
M. 4. As above.
M. 5. Bone earlobe with the same characteristics as those of no. S91.
M. 6. As no. 5.
M. 7. As no. 3.
M. 8. As no. 4.
M. 8-13. As no. 4.
M. 14. Fragment of a bone earlobe. Only half of the object is preserved. Vertical beaded lines on the profile.
M. 15. As no. 1.
M. 16. Fragment of a glass bangle with painting in varied colours, viz., yellow, blue, buff, green etc.
M. 17. Fragment of a glass bangle with white painting on black surface.
M. 18. Fragment of a bone pin.
M. 19. As above.
M. 20. As above.
M. 21-22. As above.
M. 25. Stone hexagonal ball with compartments shown by deep incisions.

Beads (Stone, glass and pearl)

1. Seventy-three (73) black stone beads of different types, viz., barrel-shaped, spheroid, globular etc. are put together in one thread forming a garland.

2. Twenty-six (26) beads of different types on glass, crystal and amethyst are put together in one thread making a garland.

3. Thirty-five (35) carnelian beads of different shapes are put together in one thread making a garland.

4. Thirty (30) glass and crystal beads of different types are put together in one thread making a garland.

5. Thirty-five (35) carnelian, glass and terracotta beads are wreathed together in one thread.

6. Nineteen (19) carnelian barrel-shaped beads are put together in one thread making a garland.
7. Nineteen (19) carnelian barrel-shaped beads are put together in one thread making a garland.

8. Eighty-eight (88) stone beads of different types are put together in one thread making a garland.

9. Thirty-nine (39) beads of different types on quartz are put together in one thread making a garland.

10. Twenty-two (22) beads of different types on different stone materials are put together in one thread making a garland.

11. Twenty-three (23) beads of different types on carnelian are put together in one thread making a garland.

12. Fifty-eight (58) beads of different types on different stone-materials are put together in one thread making a garland.

13. Forty-four (44) beads of different types on different stone-materials are put together in one thread making a garland.

14. Seventeen (17) carnelian etched beads are put together in one thread making a garland.

15. Twenty-five (25) carnelian beads of different types are put together in one thread making a garland.

16. Ten (10) beads of different types on different stone-materials are put together in one thread making a garland.

17. Thirty-four (34) beads of different types on different stone-materials are put together in one string making a garland.

18. Forty (40) beads of different types on different stone-materials are put together in one thread making a garland.

19. Sixteen (16) beads of different types on different stone-materials are put together in one thread making a garland.

20. Twelve (12) beads of different types on different stone-materials are put together in one thread.

21. Six (6) beads of different types on different stone-materials are put together in one thread.

22. Thirty-five (35) beads of different types on different stone-materials are put together in one thread making a garland.

23. Twenty-six (26) beads of different types on different stone materials are put together in one thread making a garland.
24. Six (b) beads of different types on different stone-materials are put together in one thread.

25. Seven hundred and eighty seven (787) beads of different types on different stone-materials are put in a heap along with the above garlands of beads.

26. Twelve (12) broken pieces of a few pearl beads.

**Cast Objects**

Ct. 1. Didarganj Yaksini in a miniatnre size (from Patna Museum).

Ct. 2. Cast of profusely ornamented terracotta female figurine from Pataliputra (Patna Museum).

Ct. 3. Cast of a terracotta female figurine from Patna Museum.

Ct. 4. Cast of a stone figure of a Buddha in a miniature size from the Patna Museum.

Ct. 5. Cast of a terracotta human head from the Patna Museum.

Ct. 6-12. Casts of terracotta human heads from the Patna Museum.

Ct. 13. Cast of a terracotta female seated figurine from the Patna Museum.


Ct. 17. Cast of a Yayaka pata with double fish-design from the Patna Museum.


Ct. 20. Cast of a terracotta male figurine from the Patna Museum.
Ct. 21. Cast of a terracotta standing boy from the Patna Museum.

Ct. 22. Cast of a terracotta male head from the Patna Museum.

Ct. 23. Cast of a terracotta female devotee with folded heads from the Patna Museum.

Ct. 24. Cast of a terracotta head of a boy from the Patna Museum.

Ct. 25. Cast of a terracotta male head from the Patna Museum.


Ct. 27. Cast of a terracotta standing female figurine from the Patna Museum.

Ct. 28. Cast of a terracotta defaced male figurine from the Patna Museum.


Ct. 30. Cast of a terracotta profusely ornamented female figurine from the Patna Museum.

Ct. 31. Cast of a bust of a terracotta female figurine from the Patna Museum.

Ct. 32. Cast of a standing lion from the Patna Museum.

Ct. 33. Cast of a terracotta male head from the Patna Museum.

Ct. 34-41. Casts of eight terracotta sealings with the impressions of (a) elephant, (b) elephant, (c) seated lion, (d) peacock with spread wings, (e) standing female figurine, (f) seated human figure on a throne is sukhasana with indistinct legend, (g) bull with indistinct legend and (h) Laksmi with an attendant respectively.

Pottery


P. 20. Fragment of a dish. Black ware (very near to N. B. P.).


P. 32. As above.

P. 33. As above.


P. 40. As above.


P. 50. As above.


P. 52. Fragment of a bowl with slightly splayed out rim and double protruded ridge around the shoulder. Black ware. Medium fabric.


P. 56. As above.

P. 57. As above.

P. 65. Sherd of the base-portion (of a vessel with base on stand) having an incised floral design (probably lotus) on the inner surface.
P. 99. Sherd of black ware with incised floral design on outer surface and lineal incisions on the interior.


P. 118. Fragment of a bowl with corrugation-like double depression around the neck. Medium fabric.


P. 137. As above.
P. 140. As no. 138.
P. 151. Fragment of a dish. Buffish colour on outer surface and blackish on the interior.
Ps. 174-175. Fragments of a dish of grey ware. Medium fabric.
P. 196. Fragment of a red ware pot with buff slip.
P. 197. Fragment of a black ware bowl with corrugated profile.
Medium fabric.
P. 201. Red ware sherd with a fine slip.
Ps. 203-204. Fragments of a black ware dish. Medium fabric.
Medium fabric.
P. 220. Rimless miniature hand-made vase of red ware.
Medium fabric.


Ps. 234-236. Child-feeding miniature vases with a hole on the shoulder of each pot. Medium fabric.

Ps. 237-242. Red ware sprinkler’s necks No. 240 has blackish wash and the remaining all are with reddish wash. Medium fabric.


P. 248-249. Red ware deep bowls.


P. 254. Red ware miniature bowl with a thickened rim.

P. 255. Hand-made red ware miniature bowl. It was used as a dipa (lamp). Medium fabric.


Ps. 266-71. Child-feeding miniature pots with a hole on the shoulder of each pot. All are red except nos. 269 and 270 which are grey. Medium fabric.
Ps. 274-77. Red ware miniature lipped bowls (lamps or dipas). Medium fabric.
P. 284. Red ware lid.


P. 316. Dīpa on a spouted dīpa. Both the dīpas seem to have been made separately and later joined together before firing. The lower dīpa is hollowed and water used to be kept there for lessening the hot character of the candle. Red ware. Medium fabric.

P. 317. As above. Grey ware. Spout is partly broken.


Ps. 329-333. Red ware spouts. Medium fabric

Ps. 334-336. Red ware conical bowls.


P. 363. Red ware vessel with splayed out rim and corrugation just below the shoulder. Medium fabric.
P. 365-72. Red ware spouted vessels, with out-turned rims; spouts made separately and being luted before firing.
P. 374. Red ware vessel with four dipas luted on the four cardinal points. Medium fabric.
Muslim Pottery


P. 376. Sherd of a pot having red core and paintings executed in green, black and white. Coarse fabric.


Ps. 378-379. Sherds of red ware with paintings executed in green and buff colours on white surface. Medium fabric.


P. 381. Sherd of a pot with paintings executed in blue colour on white surface on one side and in buff colour on white surface on the other. Medium fabric.

P. 382. Sherd of a pot with paintings executed in blue and buff colours on the white surface of the exterior profile, the inner surface being white without any painting. Medium fabric.


Arms and Ammunition

A. 1. Battle axe (parasu) fitted in a bamboo shaft. Total length 3' 0". Length of the axe 11 1/2".

A. 2. Battle axe (crescentic) fitted in a bamboo shaft. Total length 4' 3". Length of the axe 1' 1".

A. 3. Lance fitted in a bamboo shaft. Base fitted with the pointed socket of brass and a belt around the shaft for hanging, Total length 8' 2". Length of lance 8 3/4".

A. 5. Lance. Complete brass. Length 6' 1".

A. 6. Mace heads, numbering five, fitted in a bamboo shaft (two at the one end and three at the other). Total length 5' 0".

1. These objects were sent by the Ordinance Department, Allahabad, for their display in the Vaisali Museum. Vide. Army Hq. letter no. 52905/451-471/MC/OS/15A, dated 4/6 November, 1954.
A. 7. Dagger. Steel. Length 9"
A. 8. Knife. Steel. Length 1' 2". Maximum width of the blade 1½"
A. 9. Knife. Steel. Length 1' ½". Maximum width of the blade 2"
A. 10. Knife. Steel. Length 1' 1". Maximum width of the blade 2½"
A. 11. Knife (of the rifle). Steel. Length 1' ¾". Maximum width of the blade 1½"
A. 12. Part of a rifle. Length 1' 8"
A. 14. Knife (of the rifle). Steel. Length 1' 8" width 2"
A. 15. Steel sword fitted with brass hilt. Length 2' 0"
A. 16. Rifle with bayonet. Length 4' 1"
A. 17. French rifle (8 m. m.) Length 4' 2½"
A. 18. Italian rifle (1035 m. m.). Length 4' 5"
A. 19. Rifle Length 4' 6"
A. 20. Italian Carline (8 m. m.) Length 3' 3"
A. 22. French rifle (8 m. m.). Length 4' 2½"
A. 23. Japanese rifle. Length 4' 2½"
A. 24. Japanese Carline (6-5 m. m.) Length 1' ½"
The Monolithic Pillar of Asoka at Kolhua (Vaisali)
(Third Century B.C.)
(See Part I, pp. 11, 35-36)
Terracotta male figurine found at Vaisali
(Kushana Period)
Terracotta female head found at Vaisali
(Kushana Period)
Terracotta figurine of mother and child found at Vaisali
( Gupta Period )
Stone (black basalt) image of Chaturmukha Mahadeva (locally called Chaumukhi Mahadeva) at Kamman Chhapra (Vaśali)

(\textit{Gupta Period})

(\textit{See Part I, p. 43})
Stone (black basalt) image of Kartikeya kept in Hari Katora Temple at Basarh (Vaisali)
(Pala Period)
(See Part I, pp. 16, 40)
Stone (black basalt) image of Hara-Gauri kept in Bawan Pokhar Temple at Basarh (Vaisali) 
(Pala Period) 
(See Part I, p. 39)
Stone (black basalt) image of Ashtabhuji Durga found at Vaisali and now kept in the Vaisali Museum

(Late Pala Period)

(See Part II, p. 76, No. S. 5)
Stone (black basalt) image of the Crowned Buddha in bhumisparsamudra formerly at Kolhua and now kept in the Vaisali Museum
(Late Pala Period)
(See Part I, pp. 16, 34-35)
[Correct the entry about situation of the image on pp. 16, 34]
CATALOGUED.