PINJORE SCULPTURES

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FOREWORD

I have great pleasure in writing this foreword to the book _Pinjore Sculptures_ by Dr. Uday Vir Singh, Head of the Department of Ancient Indian History, Culture and Archaeology, Kurukshetra University, Kurukshetra. The book deals with sculptures recovered from Pinjore, the ancient Pañchapura, and sheds valuable light on the art, architecture and religious trends in the area. It is very unfortunate that no systematic exploration has been undertaken around Pinjore so as to bring to light some of the ancient water reservoirs (tadāgas) or stepped wells (vāpis) which existed in the region and gave architectural form and sanctity to the natural springs on account of the curative quality attributed to them. It appears that some of these ancient tanks formed part of ancient temple complexes. The recent finds of sculptures and remains of haolis in the heart of Jammu and Kashmir at Gool village would indicate that in the medieval times in the sub-Himalayan region water reservoirs were constructed and these had definite architectural formulae with sculptural decoration forming an essential part. It would, therefore, be very interesting to study the art and architecture of the temples and the connected water reservoirs for better understanding of the religious and social life of the medieval period.

From the sculptures treated in this book it is evident that Śaivism, Vaiṣṇavism and Jainism flourished side by side in this area from 9th to 12th century A.D. The architectural members of temples particularly nāśikās containing depiction of the triple aspect of Śiva connect this area with places like Baijnath, Nagar, Jagatsukh in Himachal Pradesh, on the one hand and Jageshwar in Almora District on the other. It is very likely that intensive search in the Pinjore area would reveal examples of standing temples which have not so far come to the notice of the scholarly world. I hope that the Kurukshetra University which is doing very good work in the field of excavation of ancient sites would also deploy some of its researcher students to work on standing architectural remains in the sub-Himalayan region. Dr. U.V. Singh deserves warm congratulations for this very interesting volume.

M.N. Deshpande  
Director General  
Archaeological Survey of India  
Janpath, New Delhi-110011

Sept. 26, 1977
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PREFACE

No ancient temple or shrine in Haryana has so far been found intact due to the inroads of the foreigners and their iconoclastic zeal. However, the discovery of architectural pieces and mutilated sculptures in large numbers from a number of sites in Haryana proves the existence of several important religious centres in the region. One of such centres was Pinjore (ancient Pañchapura) which has yielded a rich crop of art-wealth in the form of stone sculptures and architectural members. The Archaeological Museum of the Kurukshetra University and the State Department of Archaeology, Haryana, have acquired a good collection from this site. Still, innumerable pieces can be seen scattered at the site and studded in the walls of the later periods, particularly of the Mughal Garden. The present monograph is mainly based on the collection made by our Museum. In addition, twelve sculptures lying studded in the walls at Pinjore and a few from the collection of the State Department of Archaeology, Haryana, and Chandigarh Art Museum have also been made use of.

In the study of these sculptures, I received valuable help from my colleagues Dr. S.P. Shukla and Dr. S.B. Singh. Prof. K.D. Bajpai, Tagore Professor and Head of the Department of Ancient Indian History, Culture and Archaeology, Saugar University and Shri Munish Chandra Joshi, Superintending Archaeologist, Archaeological Survey of India, New Delhi, very kindly went through the manuscript and made some very useful suggestions. I feel deeply beholden to them.

The present monograph would not have seen the light of the day but for the keen interest evinced by Prof. R.D. Sharma, Pro-Vice-Chancellor, Kurukshetra University, in its publication. I express my deep sense of gratitude to him. Necessary funds for this publication were provided by the Kurukshetra University out of the U.G.C. grant for the publication of learned/research works.

Shri S.P. Bali prepared all the photographs for this monograph. Shri T.Philip, Manager, and Shri R.S. Shukla, Assistant Manager, Kurukshetra University Press and their staff took personal interest and care in its printing. I am specially thankful to them.

At the end, I must expressss my deep sense of gratefulness to Shri M.N. Deshpande, Director General, Archaeological Survey of India, New Delhi, who had very kindly spared his valuable time for writing the foreword.

Due to the limited funds available for this publication, the size of this monograph and the number of illustrations had to be restricted. Still the author hopes that this modest attempt will provide an insight into the art remains of Haryana and arouse the interest of scholars in the ancient art of the region.

Udai Vir Singh
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INTRODUCTION
HISTORICAL BACKGROUND

Situation

Pinjore (30°44' North Lat. and 76°53' East Long.) is a small modern town situated at the Siwalik foothills near Kalka, about 20 km. to the north-east of Chandigarh on road to Kalka and Simla. The valley of Pinjore has been a place of tourist attraction for its panoramic landscape, natural surroundings and the famous Mughal gardens.

Name and tradition

The ancient name of Pinjore was ‘Pañchapurā’ as is known from tradition and some ancient epigraphs. The name ‘Pañchapurā’, the town of the five, is locally believed to be derived from the Pāṇḍavas, the five brothers, heroes of the Mahābhārata. It is believed that the five Pāṇḍavas had spent their period of exile here and, therefore, the city came to be known as Pañchapurā. The legend says that these wooded hills formed the background to the closing scene of the great epic drama.

Local tradition tells how the five brothers first found the spring and took refuge there during their banishment. Then after victory and many years of their rule, they renounced their worldly life and undertook a pilgrimage to the sacred Himalayas. While passing through their ancient haunts at Pinjore, four of the brothers worn out by wars and journeyings, settled there and only the eldest brother, Yudhīṣṭhira, travelled on towards the snows of holy Himalaya and Mount Meru. He won his way through at last, but scornfully refused to enter the paradise where his dog, who had everywhere followed him, was not allowed to accompany the master.1

According to another tradition the city was known as ‘Bhimanagara’ being founded by Pāṇḍava Bhima, the younger brother of Yudhīṣṭhira. Its another name was ‘Dhārākṣetra’.

Two meanings of the word ‘Pinjore’ have been suggested—‘Pañjā-warā’ (with hands) and ‘Pana-jora’ (abundance of water). A later tradition relates another story for the origin of the name: a king named Suraj

Bhan of Bhawana state once happened to visit the site during his hunting incursion and felt thirst and requested a fakir for a cup of water. The latter advised him to quench his thirst from the nearby pool. But the king showed his inability as he lacked one of his arms. On being pressed by the fakir to take water himself, the handicapped king found his stripped hand reoriented to his great amazement, and it is for this reason that the place has been called Pañjā-wara (or Pinjore). According to another version the affluence of water (Pana-jora) in this region gave the name Panajora or Pinjore to this site. It is said that there were 360 āoliś laid out here for the welfare of the people.

Earlier work

Cunningham was probably the first to explore the archaeological potentialities of the site who paid a visit in 1878-79. He had seen a few epigraphs here. Stone slabs containing these inscriptions were studded in the wall of a mosque which is now lime-plastered and nothing remains to be deciphered. In all, three inscriptions were copied by him. The facsimiles and their Devanāgari rendering is given in his report. But the reading given by Cunningham is full of blemishes and does not tally with his facsimile. According to him one inscription on the arcade of Dhāra-mandala, a square pool of water situated nearby, contained at two places the name of ‘Pañchapura’.

The evidence regarding the history of Pinjore region is meagre and, therefore, it is not possible to visualise its past history in a connected form. Whatever evidence we have at our disposal, is in the form of archaeological material.

The local rock formations indicate different geological and ecological changes that the valley had once witnessed. The early stone age tools have been discovered from the valley which suggest that it was suitable for habitation during those days. After that for considerable period, say for millennia, the valley seems to have remained uninhabited. Then in the early medieval times under some unknown nobility, a city or township

Shri R.S. Biah of the Haryana State Department of Archaeology has also collected a number of tools from the valley during his explorations.
was founded and the temples and the pools were laid out. Tradition records that as many as 360 pools (bāolis) once existed at Pinjore. Of these a few can still be seen gently emitting crystalline water. Perhaps half of the city or town lies under modern occupation, while the rest half scattered towards north-west is partly under cultivation. Farmers while digging and ploughing the field discover occasionally the ruined wall-foundations of buildings and big jars full of ashes. No epigraph or text is available which may throw light about the founder of the city. The Hansi inscription speaks about the appointment of Kilhana, the maternal uncle of Prithviraja II, who was appointed as governor for safe-guarding the frontiers of Chauhāna kingdom against the Muslim invasions. He is said to have extended the frontiers of Chauhāna empire by defeating the ruler of Pańchapura. Before the expansion of the Chauhāna rule, the prowess and influence of the Tomaras was widely known. Therefore, it is quite possible that the kingdom of Pańchapura may have been included in their domain. The surrounding area has yielded a very rich crop of archaeological wealth in the form of broken stone sculptures and architectural members. The sculptures datable to c. 9th to 12th centuries suggest the existence of Pinjore as a religious place.

Pinjore finds mention by the Muhammadan historian Abu Rihan in A.D. 1030. According to him Pinjore was 18 parasangs from Sarsara (Sarsawa) which was situated in the valley at the foothills (according to Elliot's notes on the top of a hill, which is not correct). Then in A.D. 1254 (A.H. 652) Pinjore is mentioned by Minhaj while describing the successes achieved by Nasir-ud-Din Mahmud, who had enormous spoils while skirting the mountains of Bardar and Bijnor. According to Cunningham the place named 'Bardar' may be identical with Pinjore or some place in its immediate vicinity. The Tarikh-i-Mubarak Shahi refers to the attempts of Firoz Tughluk for diverting the canal of river Sarasuti by cutting down the Siwalik range and in this connection Bardar is again mentioned. The place Parmar or Paror as referred to by Ferishta seems to be an aberration in the spelling of the name, perhaps due to the imperfection of

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5. Elliot and Dowson, *History of India as told by its own Historians (Muhammadan Period)*, Vol. I, p.61.
the Persian characters and stands for Pinjore or intended for it, as pointed out by Cunningham.9

During the later period Pinjore was included in the territories of the Rajas of Sirmur. It is said that when Timur (1398-99) crossed the Yamuna near the foot of the Siwaliks, a king named Raja Ratansen had taken up a position in a valley between the Siwaliks and the Kuka mountains (perhaps in front of Pinjore). But he succeeded in penetrating between the mountains near Mani Majra. The defeated Hindus had to flee into the jungles.10 Cunningham has identified Ratansen with Ratan Prakas of the genealogical list of the Sirmur Rajas, whose rule he is inclined to place between 1420-40.11

In the seventeenth century the great Mughal gardens were built at Pinjore by the celebrated Fadai Khan, who had also directed the construction of the Imperial mosque at Lahore. He was the foster-brother of the Emperor Aurungzeb, one of the few persons for whom the emperor had real warmth of regard. He made Fadai the governor of this region, then as now noted for its forests full of game. Here the new governor eventually grasped the potentiality of the Pinjore spring, and with the artistic instinct of his time planned a magnificent terraced garden, so situated as to embrace wide views over the lower woodlands to the plains beyond; a garden through which the spring might flow with the never-ending music of its water-falls and fountains. But the neighbouring hill Rajas watched the work with suspicion, for they dreaded the coming of the Mughal court, and still more feared to lose the use of the precious water which irrigated the surrounding country.12

When at last the work was completed and Fadai came in state to spend his summer there, his enjoyment of the garden and its beauties was short-lived; for the Rajas quickly frightened him away by creating the horror of goitre, a disease cases of which are occasionally seen in the area around Pinjore and all along the foot of Himalayas. A panic

10. Elliot and Dowson, op. cit., Vol. III, pp. 463-65 and 514. The account of the tragic defeat of Hindus is given by Timur himself and by Sharaf-uddin.
prevailed in the zenana and its inmates entreated to be removed at once from such a danger and finally Fadai Khan had to yield and shift his ladies to some other place less threatening to their beauty. Fadai Khan thoroughly deceived rarely came back to visit his lovely gardens and the Rajas and their fields were left in peace for a time. The Mughal garden and the associated buildings have undergone considerable renovation and changes since their first layout.

With the eighteenth century and the disintegration of the Mughal empire, the Gurkhas rose to power and came upon the hill people. Much more annoying neighbours these were even than the Mughal omrahs, with their raids and plunderings over all the country round. This time the Rajas of the region turned to the growing British government for protection. But the hill Rajas being poor, had only forest-land to offer in exchange for the necessary guns and soldiers, while the English were then too fully occupied with troubles of their own to wish for more territory or to look with favour on the undertaking of fresh responsibilities. At length in 1769, after a desperate siege, the Sikhs of Patiala drove the Gurkhas away, and at the final settlement Pinjore fell to their share. Till very recent times the little town, the great fortified garden and the surroundings remained an outlying portion of Patiala State. Now it falls in the Ambala district of Haryana.

Ancient ruins

Driving down the road from Kalka to the gardens and Chandigarh a highway runs through Pinjore town, where mounds and ruins of many buildings prove that the place must once have been much larger. Many ancient tanks, with their steps worn out by a thousand years of pilgrimage, are built around the springs that rise here in such numbers. One of these sacred bathing-places has been roofed in and the remaining pillars and great stone lintels show the existence of an early temple. The place is now known as Dharāmanḍala.

All over the area innumerable broken pieces of ancient stone sculptures and architectural fragments are lying scattered. Many pieces can also be seen studded in the walls of later periods.

14. Ibid., pp. 204-05.
SCULPTURES

Nature of the material

The sculptures of Pinjore are related to Brahmanism as well as Jainism, both forming indispensable parts of temple structures. A number of fragmentary architectural members have been collected in recent times and even today some of them are lying in that area. What types of these temples were and what were their plans? No evidence is left in situ to answer these questions. Besides, we are not in a position to indicate the exact site of the temples where these were originally erected. It is because of the fact that the remains have been found scattered here and there and most of the material has been utilised in the construction of the mosque and the boundary wall of the Mughal garden.

Material used for the sculptures

Most of the sculptures from Pinjore are of grey sandstone which is available locally. Only a few pieces are in marble. It is interesting to note that all the sculptures in marble belong to Jainism and possibly these pieces were imported from the nearest source of this stone, i.e., Rajasthan.

Date

As regards the date of the sculptures it may be pointed out here that these do not belong to one period alone. There are two inscribed Jaina images of which one contains the date also, and on palaeographic grounds may be dated to the late 12th century A.D. The carving on the pedestal of these images bears close resemblance to similar Jaina Tirthaṅkara images found in north India. But the dates of these two inscribed images cannot be taken as a criterion for dating other sculptures from Pinjore as other pieces stylistically seem to belong to earlier period. Considering the style, plasticity and the form of Brahmanical and Jaina sculptures, they seem to be related to the contemporary art of the 9th to 12th centuries A.D. Some of the architectural members though found in fragments, bear close resemblance in the style of carving in northern and upper regions of central India. The hoof-shaped architectural design had become quite popular during this period. This design is found as a decoration at Khajuraho
(950-1050 A.D.), the Ambikā Mātā temple Jagat (960 A.D.) and Lakulīśa temple at Ekalingaji (Rajasthan). The arch-shaped stepped motif which is found for the first time in the Śuṅga art became more pleasing design in the subsequent centuries mainly under the Guptas and thereafter. The design on a Pinjore piece (Acc. No. 72.90, p. 47) may satisfactorily be compared with Udeyśvara temple. There it is to be noticed in situ in the temple scheme as a design above the network on the one hand and above the bracket of the pillars on the other.

The 11th-12th century sculptures, like other north Indian examples, had become fairly conventionalised and stereotyped which is also borne out from the study of Pinjore sculptures. It was because of the fact that northern India was primarily taken up with the erection of great temples. The sculptures were produced in mass to adorn them which led to the general decline of workmanship.

**BRAHMANICAL SCULPTURES**

The Brahmanical sculptures from Pinjore are related to Śiva, Śakti, Viṣṇu, Sūrya and Gāṇeṣa worship.

**Śaiva images**

The Śiva images are both in symbolic and anthropomorphic forms. One plain Śiva-linga has been acquired by the Kurukshetra University Museum (Pl. I A) and a few more can still be seen at the site. The anthropomorphic Śaiva images are broadly classified into two groups, i.e., saumya and ugra. In the saumya group, Śiva is represented in his auspicious form, while in the ugra group he is shown in terrific form. Both these forms of Śiva are represented in the Pinjore sculptures. The image of Umā-Maheśvara (Pl. II) falls in the former group of Śiva images in which the divine couple is represented on a bull, i.e., Nandi, the vāhana of Śiva, and attended by his two sons-Gāṇeṣa and Kārttikeya. Below the figure of the bull is represented an upāsaka seated with folded arms. The vāhana is represented as gazing at his master as is referred to in *Matsya Purāṇa*. Gāṇeṣa occupies his seat on the right side and is represented with usual iconographic features, i.e., elephant-headed,

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15. Frederic, L., *The Art of India*, New York, Fig. 312.
17. Ibid., Fig. 15.
sūrpa-karna, ekadanta, pot-bellied (tundila) and wearing sarpa-yājñopavita. Normally Kārttikeya is represented holding a spear and a cock, and having a single head with tri-sikhandas. But this representation with six heads (sadānana) is the continuation of the older motif which is found for the first time on the coinage of the Yaudheya republic. However, his vāhana, the mayūra, now headless, stands behind his master. On either side are the gaṇas or Yakṣas carrying tridents in their hands.

The images depicting Umā-Maheśvara have been discovered at several ancient places in northern India, but it is tempting to note that this motif of the divine couple engaged in amorous acts became favourite in the Śaiva temples of southern India. The popular iconographic representation of Śiva shows him with four hands carrying trisūla, snake and fruit. Normally his left hand is shown embracing Umā or about touching her breasts, and Umā, who is generally two-armed, carries a darpana and a lotus flower.

These images seem to have been fashioned according to the norms of iconographic texts. In the Visnudharmottara Purāṇa and Rūpamandana the iconographic details are elaborately described. According to the former, in a beautiful image of Umā-Maheśvara, Śiva and Umā should be on a seat embracing each other. Two-armed Śiva should have jatajūti with crescent and carry a nilotpala in the right hand and left one should be placed in embrace on the shoulder of Umā. Umā should have handsome bust and carry a mirror in the left hand, her right arm should embrace the right shoulder of Śiva. But the Rūpamandana adds some new features and

21. गुण गृधीयुक्त कार्यगुणं निदियांगणिर्घरी ।
धवन्यां सुदेवं जातानादारंपुरिनिष्ठिः ।
विशालं बहुध्वञ्च देवी सुभांग्यं गुप्तांगच्छ ।
मायापाणि तु वेदयं देवपश्चानि निधानित्वं ।
पलिन्यं तु करं गहनापलात्च विशुद्धिनित्वं ।
देवाश्वमर्द्धिनो गाणि सन्ध्रे वेशयं कर्त्तवेन ।
मायापाणि तथा वेदयं वर्षेण वाप्यायुक्तम् ।

22. उमामहेरवं बनैं वमयं सह शकुरम् ।
मायातपश्च देवयं च चद्दखे च दिशिते करे ।
मायातपश्च नामस्यासी माहिरि च दिशिते करे ।
हरस्यं उमामहेरवं दिशिते करे ।
चारसेवं बुधबं कुप्रवं धुरारं गोस्वामिः ।
भूपक्षिकरितं तथा कृपा स्वयं मृदास्मिकाम् ॥
Rūpamandana, IV, 27-29.
according to it Śiva should be shown four-armed and carrying a *trīśūla* (trident) and a *matulungā* fruit (a kind of citron) in the right hands. One of the left arms should be thrown on the shoulder of Umā and in the other left hand there should be a snake. The figures of bull, Gaṇeśa, Kumāra and emaciated dancing Bhṛṅgi should be represented in the image. In our Umā-Maheśvara image the figure of dancing Bhṛṅgi is absent. Therefore, it corresponds to the description of *Viṣṇudharmottara* than the *Rūpamaṇḍana*.

The figure of Śiva in the form of Iṣāna is carved on a rectangular corner architectural piece on one of its faces (Pl. VA). The deity is shown four-armed, wearing *jatāmukuta* and usual ornaments and carrying a trident and snake in his hands. His *vāhana*, the bull, seated near the feet, gazes at his master. The other face has a standing two-armed figure though badly defaced, carrying mongoose purse in his left hand. The figure of his *vāhana* is badly mutilated. The Iṣāna form of Lord Śiva is generally found in the decoration scheme of medieval Śaiva temple architecture.

There have been found several architectural pieces from Pinjore and its adjoining region—the *sukanāsas*, containing the bust of Mahādeva. Of these, four pieces are now housed in the Kurukshetra University Museum, while one is seen studded in the outer wall of Dhārāmaṇḍalā, Pinjore. Besides, one similar piece is seen at Mani Majra which contains the ruins of a Śaiva temple belonging to the same period. There are three *sukanāsas* in our collection depicting a similar motif. In one of these *sukanāsas* (Pl. III A-B) inside the deeply carved circles are represented the busts in relief. The middle bust is that of a female Umā, flanked on left and right side respectively by Vāmadeva and Bhairava faces. Such representations of Śiva have been reported at several ancient places. The Elephanta example is most renowned one of these. Earlier it was thought that the three heads in these images represented the Brahmanical triad, i.e., Viṣṇu, Brahmā and Rudra-Śiva. But Rao took it to be the representation of an aspect of the Śiva himself. Stella Kramrisch, on the authority of the *Purāṇas*, has identified the central, right and left heads respectively with Tatpuruṣa, Vāmadeva and Aghora. But according to late

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24. *Ancient India*, No. 2, 1946, pp. 4-8, Pls. I-VII.
Prof. J.N. Banerjea, the image “really represents a composite form of Śiva where his two aspects, saumya and ghora, are combined with his Śakti Uma.”

The representation on one of the similar sukanaśas is of immense value from iconographic point of view. It originally contained within a deeply carved medallion, a three-headed bust of which the left one has broken off (Pl. IV A). The central head, which resembles to that of a woman, is flanked to its right with a lion’s head represented with wide open mouth. In this figure the central head may be identified with that of Umā. The lion’s head may be taken to be the representation of the terrific form of Śiva. From literature we know that the lion symbolically represents Lord Śiva himself. In the aṣṭamūrti form of Śiva, the gross-elements (pañcha-bhūtas) are symbolised by a lion. Besides, one of the titles of Śiva, i.e., Pañchānana, also indicates the same. However, it is a rare example of Śiva in which the lion’s head has been represented in the place of Bhairava. The third face representing Vāmadeva is missing.

Independent depiction of Bhairava form of Śiva is also met with in one of the suknaśas (Pl. IV B). Here only the head of the deity is shown inside a deeply carved medallion. The widely open eyes and mouth with two protruding teeth, give a terrific look to the face.

Of the other Śaiva sculptures, the vāhana Śiva-Nandi is represented both in theriomorphic as well as anthropomorphic forms. Generally in Śaiva temples where Śiva-liṅga is found inside the garbhagriha, the vāhana of Śiva, i.e., Nandi, is shown as a seated bull. An unfinished example of a bull figure has been acquired from Pinjore (Acc. No. 72. 118, p. 28) which suggests that perhaps due to some interruption the art activity had ceased at the site.

The representation of Kārttikeya is also known from Pinjore. In the Umā-Mahēśvara image (Pl. II), although represented as an accessory deity, it is important from iconographic point of view. Here the deity is four-armed and six-headed and has a mayūra as his vāhana. An independent sculpture

27. Normally lion face is encountered in one of the forms of Viṣṇu-mūrti, i.e., Vaikuntha-mūrti.
carved with Kārītikeya figure assignable to c. 11th-12th century A.D. is seen studded in the western wall of Dhārāmanḍala (Pl. VB). It is boldly carved in relief inside an alto-relief shrine, showing the deity four-armed with triśikhaṇḍa hair-do. His normal right hand is shown in varada pose, while a spear is held in his extra right hand. He is seated in laitūsana on his vāhana—the peacock. The extra left hand carries a kūkkūṭa while the normal left hand has a vilva fruit. Two other arms are unfortunately broken.

The origin of Kārītikeya is shrouded in mystery and conflicting accounts of his origin are to be found in the Epic and the Purāṇas. In the early phase his birth is attributed to Agni, Gaṅgā, six wives of the sages and the Kṛittikās, and it is at a very late stage that he is regarded as son of Śiva and Pārvatī. This fact is also borne out by the early icons—either shown standing independently or seated on his vāhana or in association with Agni or Mothers. He defeated the demon Tāraka. He became the tutelary deity of the Yaudheyas, a powerful republican tribe of Panjāb and Haryana.

Śākta images

Of the Śākta images only the representations of Šaivi, Durgā, Pārvatī and Chāmunḍā have so far been discovered from Pinjore. It is quite possible that there might have existed the images of other Mothers also. The goddess seated in laitūsana and carrying a child in her left lap may be Šaivi fondling her son, Kumāra (Pl. VI A). A small figure of Gaṇeśa carved to her left makes this identification more plausible. The rectangular piece which contained the goddess Durgā killing the Mahiṣāsura (Pl. VI B) has badly broken off and at the same time missing below the breasts of the goddess. The representation of the emaciated goddess Chāmunḍā (Pl. VII B) is realistic and dreadful. Her two right arms carry a damaru and a sword while others are missing. The skulls adorn her hair and the snakes her ears. The Purāṇas and other iconographic texts contain elaborate description of a Chāmunḍā image. The Varāha Purāṇa considers her as the Śakti of Yama. Others refer to her terrific face, emaciated and dreadful form and her weapon to be shown. The garland of skulls, tiger skin as her garment, bones and snakes as her ornaments are referred to in connection with the goddess.

29. Ibid., Figures 38-41.
30. Mārkandeya Purāṇa, 87, 6-7; Agni Purāṇa, 50, 21-23; Rāp., 5-38-31.
Vaiṣṇava images

Vaiṣṇavism believes in the worship of Viṣṇu and his ten incarnations. The list of incarnations (daśāvatāra) differs from text to text but the stereotyped list consists of mainly ten avatāras—Matsya, Kūrma, Varāha, Nṛsimha, Vāmana, Paraśurāma, Rāma, Kṛiṣṇa, Balarāma (or Buddha) and Kalkin. From Pinjore one fragmentary representation of Varāha incarnation is met with (Acc. No. 72.109, p. 31). His head has partly broken off. The figure has neck ornament and also the saddle type ornamentation on the back. A male figure, probably some divinity, is seen entwined with the tail. The worship of Varāha-avatāra was quite popular in India and many beautiful images of the deity have been discovered from various sites. The images of Varāha form two categories—Yajña-Varāha in which the deity is represented in the animal form, and Nṛivarāha in which varāha-headed human figure is shown uplifting the Goddess Pṛthivī. Udaigiri, Eran and Khajuraho may be cited as good examples of the images of Varāha incarnation.

Fragments of three Viṣṇu images have been found at Pinjore. Of these two fragments contain the figures of the āyuḍha-puruṣas, i.e., padmapuruṣa (Pl. IX A) and saṅkha-puruṣa (Pl. IX B) which originally occupied their positions to the left of Viṣṇu in two different images. The figures stand gracefully in tribhaṅga pose. The details such as hair-do, the ornaments, the face and the limbs of the body have been exquisitely carved. The representation of the āyuḍha-puruṣas is found since Indo-Scythian period. The copper coins of Mauces depict a pronged thunder-bolt behind a man.31 In the subsequent centuries, the tradition of depicting the different āyuḍhas became popular even among Śaivas and Śāktas. The iconographic texts contain elaborate lists of the āyuḍhas to be represented with their characteristic features. Of the four āyuḍhas of Viṣṇu, the saṅkha and chakra became popular during the early Gupta period while the others two being rarely anthropomorphised. We also learn from iconographic texts that the āyuḍhas are to be represented according to their gender. All the āyuḍhas of Viṣṇu except the gadā (the word ‘gadā’ being feminine) are conceived in the form of male figures carrying their respective emblems.32 Icons of

32. For details see D.N. Shukla’s Vāstu Śāstra, Vol. II (Hindu Canons of Iconography), pp. 227-29.
āyudha-puruṣas are very rare. The study of the icons reveals that generally the main deity is represented as placing his arm on the head of the āyudha-puruṣas who occupy their positions on his either side. In our examples too, the arm of the deity was originally shown placed on the head of the āyudha-puruṣa carrying the same weapon.

The fragment containing Vidyādhara-yugala, the celestial musicians, and coiled snouted, exquisitely carved makara figure, in all probability seems to have formed a part of the Viṣṇu image (Pl. VIII B).

Besides these fragments of colossal images of Viṣṇu, there is yet another lower part of a small size Viṣṇu image (Pl. VIII A) recovered from Pinjore. The upper part of the central figure above the knees is missing. A portion of vanamālā is seen forming a semi-circle. On his either side stand the figures of śaṅkha and padma-puruṣas respectively on the left and right side. On either side of the anthropomorphic representation there stand female figures whose identification is not certain. This image also seems to have served as a cult image of a Vaiṣṇava temple.

Sūrya images

There seems to have been a colossal image of Sūrya at Pinjore of which a detached head with beautifully executed mukuta has survived (Pl. X B).\(^{33}\) The central part of the mukuta has kirtimukha design and a flower at its flat top. Below the mukuta the hair is arranged in frizzled locks. The details of the face, the ears and the chin etc. are badly mutilated.

The fragment of an uttarāṅga (Pl. X A) containing a small figure of standing Sūrya inside an alto-relievo, is significant from iconographic point of view. It shows two-armed deity carrying in his upraised hands the blossomed lotus flowers and standing on a lotus seat. He wears triple crested mukuta, neck ornaments, scarf and long boots. The pedestal contains seven roughly drawn figures of horses. The association of lotus with Sūrya is attested to by the iconographic texts. According to Viṣṇudharmottara Purāṇa\(^{34}\), the image of Sūrya showing him on a lotus seat, carrying the lotus flower and drawn by seven horses on a chariot, is auspicious. From Agni Purāṇa we

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33. However, the possibility of this head being that of Viṣṇu can not be ruled out.
34. विष्णुद्धर्मोत्तर पुराण: तत्त्वा विश्वासवर्धक:। स्त्रायांकारसंस्पर्श: विभुजस्य सत्यवत्यः।

know that two-armed Sūrya should carry lotus stalks and his one-wheeled chariot should be drawn by seven horses.35 There should be shown his two attendants—Daṇḍa and Piṅgala holding pen and inkpot and his wives Rājñī and Niṣprabhā shooting the darkness. The depiction of long boots in this small figure of Sūrya is a feature of prime importance which is generally noticed in early icons. It may be pointed out here that two types of Sūrya icons are known to the students of Brahmanical iconography—symbolic and anthropomorphic. The symbolic form is represented by a disc, lotus or chakra which is found on the early coins.36 The earliest representation of Sūrya may be seen at Bodhgaya and Bhaja in which the deity has a turban and rides a chariot drawn by only four horses with his retinue very simple.37 But a special type of anthropomorphic image was introduced during the early centuries of the Christian era and this form of sun-worship was popular in Iran.38 The Śakas, especially the Maga Brāhmaṇas, are accredited with introducing this form of sun-worship in India. The literary and the archaeological data contain ample evidence to this effect. In these Sūrya images the deity is represented in Śaka dress, wearing a long coat (kaṇchuki), avyāṅga, central Asian long boots and carrying a dagger or sword.39 In subsequent centuries the Sun icons underwent considerable changes and the lotus stalks replaced the dagger.

Ganesa images

The images of Ganesa from Pinjore may be classified under two broad divisions, i.e., asana and nṛśta-mūrtis. Of the first group both the miniature as well as colossal forms of the deity are met with. One miniature form occurs in the middle of an uttarāṅga (Pl. XI A) though considerably broken now, while the other on a rectangular architectural member carved...
in relief inside an alto-relief shrine (Pl. XI B). Of the two colossal Gaṇeśa images, one has found its way to Chandigarh Art Museum (Pl. XII B), while the other has enriched our University Museum (Pl. XII A). All these images bear ample testimony to the fact that the iconoclasts could not spare them without damage. The images show the deity as elephant-headed, sūrpa-karna, pot-bellied and wearing a nāga-yajñopavīta and seated in lalitāsana. In these examples, however, the vahana of the deity, i.e., mūsīka, is altogether absent. But it may be pointed out that we do have one example of Gaṇeśa image from Pinjore, unfortunately the upper part being missing, in which below the seat of the seated deity is represented a rat (Pl. XIII A). This piece is now in the collection of the Department of Archaeology, Haryana, Chandigarh. A solitary image of dancing Gaṇeśa, stylistically assignable to early medieval period, shows the deity six-armed, which is still studded in the western wall of Kumbharon-ki-Baoli near Kabira Chaura at Pinjore. The image (Pl. XIII B) is dynamic in its delineation of the rhythmic form. The face reflects the ecstasy of dance. The images of dancing Gaṇeśa were quite popular during the Pratihāra rule in north India as well as in eastern India, but these reflect a quite different iconographic tradition. In these images the deity is represented dancing beneath a hanging branch of mango tree shown in the top centre of prabhāvalī.40

The images of Gaṇeśa, as we have today, seem to have evolved from the amalgam of the characteristics of different divinities. In the galaxy of Brahmanical divinities, his icons are only met with from the Gupta times. According to Coomaraswamy,41 Gaṇeśa is Yakṣa type and as such the deity is depicted in early Amaravati and Mathura sculptures. Later on after Gupta period,42 the cult became very popular and the worshippers came to be called the Gaṇapatyas. The epigraphs and contemporary literature refer to Gaṇeśa as one of divinities in the pāñcchadevopāsana. The worship of Gaṇeśa was not only popular in India but also in South-East

41. Coomaraswamy, A.K., Yakṣas, Pt. I, pp. 7 and 42; Pl. 23, Fig. 1.
42. R.G. Bhandarkar believes that the worship of Gaṇapatī was not known during the Gupta period. According to him the contemporary epigraphs keep silence on this point (Vaishnavism, Satism and other minor religious systems, pp. 148-50). But the representations of the deity from Udaigiri, Bhumara and Raighat may safely be assigned to the Gupta period.
Asia where at least seven images have been discovered.\(^43\) One wall painting containing the representation of Gaṇeśa has also been discovered from Central Asia.

Gaṇeśa images from Pinjore seem to have been fashioned in accordance with the iconographic texts. The reference to Gaṇeśa is to be found in the Brihatsarīhītā, according to which, it should be elephant-faced with a single tusk, pot-bellied and carry a paraśu and mūlakanda.\(^44\) This is a description of a two-armed image, perhaps the earliest reference to be met within the iconographic texts. Gaṇeśa is also now regarded as the bestower of wisdom but according to late Prof. J.N. Banerjea, it seems to have been due to the confusion made between his name and that of the Vedic sage Bṛhaspati (Brahmanaspati) both being invoked as Gaṇapati.\(^45\) The Aparājita-prichchhā enjoins that the image of Gaṇeśa should be four-armed and elephant-headed and carry a danta and paraśu in the right and the lotus (padma) and sweet-balls (modakas) in the left hands. The deity should be three-eyed and one-toothed and the head adorned with a serpent. A rat has been provided as his vāhana for his seat.\(^46\) But in the icons from Pinjore, the vāhana of the deity-mūsika, is mostly absent. However, we do have one example of Ganeśa-mūrti in which the vāhana is represented. This is a lower part of a medium sized image which is nicely carved and is now in the possession of the Department of Archaeology, Haryana, Chandigarh. The piece may be assigned to c. 8th-9th century on stylistic grounds (Pl. XIII A).

**JAINA SCULPTURES**

The broken images of Jinas are nineteen in all, of which sixteen have been collected from Kabira Chaura while the rest three are lying


\(^{44}\) ब्रह्माण्डीत्वा मन्यते: 
ः 
कुदार्याः रिव 
क्षरस्य विशेषताम्।


\(^{46}\) जयानन्द सच्चरोः 
ः 
कुदसुवन्न व हुकुम्भवन्नविहितं।

*Aparājitasprichchhā*, 212, verses 35-37.
studded at Gogapir mound near Rattapur, about 1½ km. away from Pinjore by the side of Pinjore-Nalagarh road. There seems to have existed one Jaina shrine at Gogapir mound besides a Brahmanical temple over there. Here the remains of ancient secular and religious buildings are lying under modern habitation which scarcely give a clue about the same. The mosque near Dhārāmanḍala seems to have been one such religious place but to which particular religion it belonged is not now possible to determine.

However, as the study reveals, there existed more than one temple dedicated to Jaina Tirthaṅkaras. Of the twenty-four Tirthaṅkaras, the images of two Tirthaṅkaras may be identified with some certainty as their distinguishing marks have been provided. These are Ādinātha or Rīṣabhha-nātha and Neminātha. Since the number of first Tirthaṅkara Ādinātha images dominates the total number, it is quite possible that the Jaina shrine might have been dedicated to Ādinātha.

The Jaina images from Pinjore may be divided into two groups—Digambara and Śvetāmbara. The evidence regarding the Śvetāmbara sect is extremely meagre. There is a solitary example of a headless torso (Pl. XIV), carved in round, shown standing and clad in dhottī tied with kati-bandha around the waist. It has broad shoulders, thin waist and rounded limbs endowed with exquisite modelling. The details of dhottī are delineated with utmost care. A similar mode of wearing dhottī may be seen in the standing image of Neminātha discovered from Narhad (Rajasthan) and now housed in the National Museum, New Delhi. The torso may be assigned to c. 9th century on stylistic grounds.

In the images of Digambara sect, the Tirthaṅkaras are represented completely naked and seated in rigid padmāsana pose. These are stereotyped and lack in artistic and anatomical details. In some of these images charming faces are represented with frizzled locks.

There are three broken images of Ādinātha—one piece containing the upper part with Tirthaṅkara head (Pl. XV A), and two representing the headless seated images (Acc. No. 72.14 and 72.17, p. 34). In these images he is represented with locks of hair falling on his shoulders. Two chāmaradhara Yakṣas/gaṇas stand on his either side. He is seated on an ornamental cushion.

47. Acc. No. 69, 132.
The upper part of the image of Ādinātha contains the head of the Tīrthaṅkara in the middle shown with curly hair and a few locks of hair falling on either shoulder. Above the chhātra it has the figure of *devadundubhi*, the elephants carrying the *ghaitas* and miniature seated Jina figures (Pl. XV A). In another Jina sculpture (Pl. XVII A), the image also contains the figures of flying gandharva couple. The image of the Tīrthaṅkara may be identified due to the presence of his *lāñchhana*—the bull, in the centre of cushion, which is a symbol of Ādinātha. Besides, the images of Neminātha also contain the figures of *sāsana-devatās*, i.e., Gomedha Yakṣa and Ambikā Yakṣī, represented in the recessed background to the right and left side respectively (Pl. XV B). The tradition of fashioning the Tīrthaṅkara with the *sāsana-devatās* was introduced from the 8th century* which underwent considerable change in the succeeding centuries. However, it has facilitated considerably in identifying the images of various Tīrthaṅkaras. In this image the figure of Ambikā Yakṣī has been fashioned after following the iconographic injunctions as described in the *Aparājitapri-chchhā*, a medieval Brahmanical text. According to it, Ambikā should be two-armed (*dvibhuja*) seated on a lion (*sinhāsanastha*) and carrying a child.* The iconographic description about the Gomedha Yakṣa is not found in any extant ancient text. But in the sculptural art he is represented two-armed and seated on an elephant. The lower part of a Jina image (Pl. XVI A) which contains the standing figures of Ambikā Yakṣī, may be identified with that of the pedestal of Neminātha image. It has the figures of lions and elephants on either side of the central pedestal which is carved with a standing four-armed male figure wearing a long *mālā*. The broken arms, however, do not provide any definite clue to the identification of this figure. But it may be noted here that in some early and medieval Neminātha images we find the representation of four-armed Balarāma and Kṛiṣṇa as attendants which has been rightly termed as ‘Neminātha-Balarāma-Kṛiṣṇa complex’. It is quite possible that this figure might represent either of the two divinities.

From the point of view of delicate carving and minute details, the back slab of a Jina image, shaped like half-crescent (Pl. XIX) with makaras

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49. दर्शनीय फितिहास विपुल व फल भरमुः।
पुष्प वचनस्यमाना च सूक्ष्मतात्त्विकः।
*Aparājitapri-chchhā*, 221, Verse 36.
emitting the Yakṣa figures forming the projection at either end, is a remarkable piece. The central part has a chhatra and space provided for the Tīrthaṅkara image, which has a lotus halo. The figures of gandharvas with their mates playing on musical instruments, the two rows of devamandali engaged in playing on different musical instruments, endowed the atmosphere with the ecstasy of heavenly environment. To offer their homage, the elephant-riders have joined their party. The charming figures of elephants carry full vases in their trunks to pour water to anoint the Tīrthaṅkara.

Two broken images of white marble contain badly defaced inscriptions in the script of c.12th century characters but lack any identifying mark. Besides, the inscriptions also keep silence as to which particular Tīrthaṅkara is represented in these images. One of the two headless images of seated Tīrthaṅkara (Pl. XVII B) has in its inscription the name of one Sūrya-kirti who seems to have been the donor of that particular image. The other (Acc. No. 72.22, p. 37) contains the name of Paṇḍita Soma-Kirti below the feet of the deity. The details of the anatomy seem to depict a man of ripe age.

Considering the art style, the two images (Acc. No. 72.17, p. 34 and Pl. XVI B) seem to have been carved out by some experienced sculptor. The broad chest, rounded and strong arms and legs are finely carved. In these sculptures the youthful Jina is seated in the stereotyped padmāsana posture. The two images also contained the figures of chauri-bearing gānas on either side but now badly mutilated. These figures were carved gracefully standing in tribhaṅga pose with necessary drapery and ornaments.

The Jaina iconography had developed enormously during the medieval period and sometimes miniature figures occupy the back slab of the main figure. The miniature Jina figures vary in number such as three, five, and eight respectively known as tri-tirthikā, pañcha-tirthikā and aṣṭa-tirthikā. In one broken Tīrthaṅkara image (Pl. XVIII B) besides the colossal head, three miniature Jina figures are seen while one is damaged. This may have been a pañcha-tirthikā image. The right corner of some colossal Jina image (Acc. No. 72.27, p. 37) seems to have been a part of aṣṭa-tirthikā image. The main image and five miniature Jina figures are missing.

The medieval Jaina images seem to have followed certain common characteristic features which are laid down in some iconographic texts.
The earliest reference to a Jina image is to be found in the *Brihatasmhita* of Varahamihira. According to it, the youthful image of Jina should have long hanging arms and lustrous countenance. It should be shown naked. The later texts contain elaborate descriptions about the characteristics of a Jina. Accordingly, it should be completely naked, have *śrivatsa* mark on the chest and represented in *dhyāna-mudrā* on a lion-throne (*śīhāsana*) along with accessories such as the Yakṣas and the Yakṣinīs, and seven auspicious *prātiḥāryas*. The *Silparatna*, a medieval Brahmanical text, gives all characteristic features of a Jina image in nut-shell which are invariably found in the sculptural art. According to it, Jineśvara (i.e., Tirthaṅkara) should be two-armed, seated cross-legged on a lotus seat (*baddha-padmāsana*) and deeply absorbed in meditation. Besides, *devadundubhi* and two *chāmaradharas* or attendants, *ātapa-vāraṇas*, there should be shown the rain of divine flowers and other auspicious *prātiḥāryas* of the Jina, i.e., *divyataru*, throne-seat, trilinear umbrella and an aura of a beautiful radiance, *divyadhvani* (heavenly music), showers of celestial blossoms and two *chauris*. The Jaina sculptures from Pinjore also confirm to the above canonical injunctions.

**ARCHITECTURAL FRAGMENTS**

The study of architectural fragments from Pinjore shows the maturity of temple style and familiarity of the sculptors with the carving of various art motifs and geometrical designs. The fragments appear to be the parts of pillar bases, pillars, pilasters and slabs forming the parts of base of domed roofs, windows, and door-frames etc.

Of the animal motifs, the lion, *makara* and birds occur but human figures are met with only sometimes. An architectural member, though

50. *वासुदेवमाकुलध: श्रीमानां: प्राणात्मकमूर्तिः।
प्राणात्मकमूर्तिः स्त्रात्मक आंजजारोऽवृहः देवः।* Brihatasmhita, 58, 45.

51. दैन्यं स्नायुतिनं विरचययः वि-वितस्मुः।
केस्वः नारायणम् कौरवीं विगमिसतः।
विद्वानविदविददन्र माचपाद्रान्वितस्मुः।
तीर्थां तस्मानविवुर्धार्योऽस्मापराणम।
वियान्तः गुणयुपासुरः सुमित्राणिषाणघंनश्रोची।
आत्माइरासर-सामर-गुणस्य विभाजतः च सदृस्तः।
संस्कृतः गुणयुपासुरः तिरिक्ष्यकिरार्यः ।
संस्कृतः गुणयुपासुरः तिरिक्ष्यकिरार्यः।

now partly broken, was probably used near the steps of the entrance, has realistically carved lion figure (Acc. No. 72.28, p. 41). The colossal lion figures are sometimes found flanking the steps of the temple. The chopped face of a lion with terrific look may have been a part of some such example (Acc. No. 72.110, p. 41).

The foliated figures used as decorative designs on rectangular members are finely carved. The coiled snouted makara (Pl. XXI B), the foliated bird (Acc. No. 2.45, p. 40) and centaur (Pl. XXIV B) deserve special mention. The antiquity of depicting foliated figures may be traced from the Gupta period.

The conception of pūrṇa-ghata, a vase full of life-water, is as old as the Rigveda itself and it is one of the living motifs of Indian life. It is symbolic of prosperity and fullness of life.* On every auspicious occasion it is worshipped like any divinity. In the temple architecture the motif is found invariably present. In our examples it is found as independent motif (Acc. Nos. 72.40, 72.94 and 72.102, pp. 42-43) or in association of rosette (Acc. No. 72.96, p. 43). It has also been used in the dwarf pillar on its upper and lower ends (Pl. XXII C). In this pillar one band also contains the kirtimukha motif, i.e., the lion face emitting the foliage, which may also be seen in Acc. No. 72.87 (p. 45) and Pl. XXIII A.

The lotus-petal decoration occurs in a corner architecture as upturned or downturned petals (Pl. XXII B; Acc. No. 72.87, p. 45) according to the need of the architectural member. Sometimes half-rosette (Acc. No. 72.83, p. 39 and Pl. XXIII A) has nicely carved petals.

In some pieces horse-hoof (or chaitya-arch) shaped motif with foliage design has been carved out in different pleasing forms (Pl. XXII A; Acc. Nos. 72.66, 72.69 and 72.76, pp. 41-42).

The nicely carved pilaster (Acc. No. 72.35, p. 43) and railing (Pl. XXI A) with kirtimukha and foliage design may be cited as good decorative motifs. Sometimes sukannasās were devoid of any human figures and were prepared vertically cut. Two such beautiful examples (Acc. Nos. 72.107 and 72.42, p. 46) of sukannasās have been acquired from Pinjore. There is one rectangular piece which has celestial musicians carved within a medallion in merry-making posture (Pl. XXII B). A few pieces contain intricate geometrical designs (Acc.

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No. 72.59, p. 46 and Pl. XXIV A). The tracery (net-work) is carved with utmost care and the holes have been cut to form a geometrical design. Below is shown foliage design running like a chain (Pl. XXIV C).

There are a few fragmentary architectural pieces still lying at Dhārāmanda and Gogapir mound. The lower part of a door-jamb at Dhārāmanda shows five sākhas carved with lata, human figures, amorous couples, patrāvalli and string decoration. The half of the lower part contains the figure of four-armed divinity flanked on either side with female figures (Pl. XXA). One fragment of a door-jamb is also lying at Gogapir with similar motifs. These fragments belonged to two different temples. What type of decoration may have been on the uttarāṅga of the door-jamb could be gathered from the study of the fragment lying on the Gogapir mound. It is divided in five horizontal bands carved with plain border, foliated design, centaurs, rosary and serpentine line. The centaurs carry rosary and two figures in the centre hold a mukuta like object (Pl. XXIVB). From the point of view of anatomical details and feminine beauty, the female carved on a slab is of immense value. Though badly weathered it contains a supple figure with broad bosoms, thin waist, prominent buttocks and slim legs. She may have been a surasundari to adorn the temple (p. 38).

At least one temple at Gogapir mound must have been of pāncha-thara type which is evident from an architectural piece depicting a row of standing elephants though now badly defaced (Pl. XXI C). Such type of temples contained the row of elephants (gajathara) besides that of horses, lions, human figures and geese (āsvathara, simhathara, narathara and hamsathara).\textsuperscript{53}
DESCRIPTION OF SCULPTURES
DESCRIPTION OF SCULPTURES
ŚIVA-LIŃGA
Acc. No. 72.108

c. 11th-12th century A.D.  Ht. 36 cms.  Plate I A

Śiva-liṅga divided into two parts, the upper one is smoothly finished in round. The lower part below dividing line, which is unfinished, was inserted in the pindikā.

FOUR-ARMED ŚIVA

c. 11th century A.D.  49 x 72 cms.  Plate I B

Rectangular slab vertically divided in three parts by pilasters containing in the middle the four-armed seated figure of Lord Śiva carrying trident and snake respectively in the right and left extra hands. In the normal left hand there is a Kamandalu while the right being on the knee is held in varada-mudrā. The chauri-bearer females stand on either side of the deity.

This plaque is studded in the southern wall of Dhārāmanḍala and is partly covered by the tree-roots.

VṛIṢA-VĀHANA UMĀ-MAHEŚVARA  Acc. No. 72.5

c. 11th century A.D.  54 x 63 cms.  Plate II

The lower part of Umā-maheśvara image containing Śiva and Umā along with his two sons, the vāhana Nandi, the attendants and the upāsakas. The upper part of the image of the divine couple is missing. The remaining portion shows that Umā was represented as seated on the bent leg of her husband on a lotus seat placed on the back of the caprisoner bull, i.e., Nandi-the vāhana of Lord Śiva, gazing at his master (devakṣana-tatpara) with admiration. Maheśvara is seated in lalitasana pose with his right leg suspended downwards, now broken below the ankle. Both Śiva and Umā put on dhottī as lower garment. Śiva wears a muktā-yajnopavīta and pearl

* Excepting a few (Acc. Nos. 72, 14, 72, 21, 72, 22 and 72, 26) all the sculptures included in this monograph are in grey sandstone. Unless mentioned otherwise all the sculptures described here are housed in the Kurukshetra University Museum.
stone necklace of which a part is left in the figure. The recessed pedestal to the right near the back of Nandī has a standing figure of Ganesa, represented as surpa-karna, pot-bellied and elephant-headed. He is shown holding paraśu and svadanta in his left hands, while the right arms have broken off. He wears long mālā, short dhōti and nāga-yajnopavita. He stands in dvibhaṅga pose slightly turned towards left side. Kārttikeya is four-armed and is represented as six-headed (saḍānana). The six heads are represented in two superimposed rows containing three heads in each row. His two arms are broken. His normal right hand placed near the chest is held in abhaya-mudrā. In his left hand he carries his weapon—the sakti, wears neck-ornaments, girdle, dhōti and a long mālā reaching below the knees. His vāhana, the peacock (mayaṇa), now headless, is represented standing behind the master. On either side of these divinities are represented the trident bearing male figures probably representing the attendants of Śiva, the ganas. Near the front legs of the Nandī is seen a mutilated figure of a worshipper or the donor of the image which is usually shown with folded arms. In between the legs of the Nandī, the stem of a creeper has been represented. The pedestal is formed by recessed small rectangles which independently bear decorations.

**MAHĀDEVA**

Acc. No. 72.30

c. 10th century A.D. 60 × 109 cms. Plate III A-B

Architectural piece representing the śukanāsā containing the bust of three-headed Mahādeva in relief within a horse-hoof shaped medallion. The central head endowed with feminine countenance is of Umā. It has three-crested headdress, kundalas and a plain torque. He is represented with third eye. The face to the right of the central head is that of Bhairava with terrific facial expression. His mouth is wide open and contains two upturned teeth. The left head is in saumya form and this represents Vāmadeva, an aspect of Śiva himself. The outer side of śukanāsā has been cut in steps so that it can easily be fitted in the original scheme of the temple architecture. The same motif has been represented on two more small sized śukanāsās found at the same site (Acc. Nos. 72.31, size 43 × 60 cms. and 72.49, size 51 × 83 cms.).
MAHĀDEVA

Acc. No. 72.50

C. 9th century A.D. 52 x 58 cms. Plate IV A

Fragmentary śukanāsā containing the head of a female flanked to right side by a lion’s head. The face attached to left is missing. The outer space has been provided with foliage decoration (see also p.10).

BHAIRAVA

Acc. No. 72.29

C. 9th-10th century A.D. 52 x 59 cms. Plate IV B

Broken śukanāsā containing a colossal head of Bhairava adorned with jatājūta tied in a knot above the head. In the ears are seen long hanging kundalas. His wide open mouth contains corner teeth turned upwards—a characteristic feature of the Bhairava icons. The wide open mouth, the teeth protruding and boldly shown eye-brows give a terrific look. The medallion on its outer side has beaded border and chaitya-shaped decoration. The background is filled with foliage. With a small flat top in the centre its outside is carved in a semi-circular form. It has beautiful foliage decoration. The right portion of the śukanāsā is partly broken. Its outer side has been formed in semi-circle with a small horizontal projection in the centre.

ĪŚANA AND KUBERA

Acc. No. 72.11

C. 10th-11th century A.D. 58 x 23 cms. Plate V A

Corner pillar carved on the adjacent sides with standing figures of Śiva (Īśana) and Kubera. Śiva is four-armed, has jatājūta, yaśnopavitra, long mālā, dhott and other ornaments. In the right upraised extra hand is his weapon, the triśūla. His other arms are badly mutilated. He is shown standing while his vāhana—the Nandi, seated on the ground, gazes at his master.

The adjacent side of the pillar contains four-armed Kubera holding a surāpātra and mongoose purse respectively in his normal right and left hands. His other two arms are badly mutilated. His vāhana is seated on the ground.
KĀRTTIKEYA

c. 11th-12th century A.D. 60 × 36 cms. Plate V B

Four-armed Kārttikeya is represented as seated on his vāhana, the mayūra. A spear and kukkuta are held in his left and right extra hands respectively while normal right hand resting on the knee is shown in varada pose. The object held in the normal left hand appears to be a vilva-fruit. The sculpture has been fixed in the western inner-wall of Dhārāmanḍala Pinjore.

NANDI

Acc. No. 72.118

c. 11th-12th century A.D. 21 × 25 cms.

Nandi seated on a pedestal and gazing towards the front, is an unfinished sculpture as is evident from the chisel marks all over the body.

ŚAIVĪ WITH CHILD

Acc. No. 72.7

c. 10th-11th century A.D. 50 × 35 cms. Plate VI A

Badly defaced and mutilated two-armed image of goddess Śaivī, the consort of Lord Śiva, seated in lalitāsana pose on a raised pedestal as a Maṭrīkā. She carries a child, most probably Kumāra, the figure being badly mutilated. His right arm flung across the left arm of his mother is seen in the image. The goddess wears jatājūta, the kundālas, torque, dupatta and dhori. To her left side on the back slab there is a standing figure of a male shown in profile. To her proper right, almost parallel to her head, is carved a small seated figure of Gaṇeśa. He holds a paraśu and modaka-pātra. Above the figure of Gaṇeśa is a horizontal frieze, of which only the right part is preserved, containing two seated small human figures holding some indistinct objects.
DURGA
Acc. No. 72.13
C. 9th-10th century A.D. 30 × 24 cms.
Plate VI B
Badly mutilated upper part of the haloed image containing the bust of goddess Durgā. The head and the arms are missing. She carries a sword in her right hand of which the upper part is broken.

PĀRVATI
Acc. No. 72.51
C. 10th century A.D. 50 × 85 cms.
Plate VII A
Well preserved architectural piece representing the śukanāsā, contains a charming head of Umā, the consort of Śiva, inside the medallion. She wears a three crested beautiful headdress below which a row of frizzled locks adorn her forehead. She wears the kundalas. Her nose is slightly damaged.

CHĀMUNDĀ
Acc. No. 72.8
C. 9th century A.D. 27 × 24 cms.
Plate VII B
Upper part of the Chāmunda image shown with emaciated body. In one of her upraised right hands she holds a dāmaru firmly, while in another she has a sword (khaḍga) of which the broken upper part is seen in the image. A portion of another extra right arm is seen near the sword but the object held is indistinct. It might have been the aksamālā. Her head is adorned by a munda-mālā. She wears the sarpa-kundalas in the ears and a snake as her kanthamālā.

CHĀMUNDĀ
C. 11th-12th century A.D.
Fragment of a Chāmunda image holding a pātra and ghanṭā in her two hands. The upper part of khatvānga is preserved in the fragment which was held in one of her left hands. The sculpture is in the collection of the Department of Archaeology, Haryana.
LOWER PART OF VIŚṆU IMAGE

Acc. No. 72.12

c. 10th century A.D. 33×42 cms. Plate VIII A

Lower part of a Viśṇu image in which only the feet of the deity are preserved in the centre. On either side of the deity stand śaṅkha and padmapuruṣas respectively to his left and right sides. Besides, the recessed corners contain standing figures of female attendants. These figures are highly mutilated.

FRAGMENT OF COLOSSAL VIŚṆU IMAGE

Acc. No. 72.115

c. 10th-11th century A.D. 27×18 cms. Plate VIII B

Fragment of a colossal Viśṇu image containing the figures of a makara and Gandharva couple. The male figure is shown offering flowers to the deity while his consort has been gracefully delineated as gliding in the air.

PADMA-PURUṢA

Acc. No. 72.3

Ht. 43 cms. Plate IX A

c. 9th century A.D.

Fragment of the colossal image of Viśṇu containing the standing figure of the Padmapuruṣa in tribhāṅga pose and carrying a padma (lotus) in the right hand placed near the chest. He wears usual ornaments as seen in the figure of the Śaṅkha-puruṣa and described below. To the right side of the deity is partly preserved portion of the vanamālā of Viśṇu which clearly shows that the āyudha-puruṣa originally occupied his position to the left of the main deity. The left end contains an architectural design.

ŚAṅKHA-PURUṢA

Acc. No. 72.4

Ht. 37 cms. Plate IX B

c. 9th century A.D.

Fragment of a colossal Viśṇu image containing a charming figure of śaṅkha-puruṣa, the āyudha-puruṣa of Lord Viśṇu. He stands in tribhāṅga
pose and holds a śaṅkha in his right hand placed near the chest. His left hand is broken but it was originally placed on the left thigh. The hair is arranged in dhammila style of hair-do. He wears kundalas, neck ornaments, armlets, kaṅkānas and muktā-yajñopavita. The figure of śaṅkha-puruṣa was shown in the original image to the left side of the deity, which is evident from the position of the beautiful vanamālā to his right and the braceletted hand of Viṣṇu seen above the head of his attendant. Above the head of the āyudha-puruṣa is seen the left hand of Viṣṇu holding the śaṅkha.

VARĀHA

Acc. No. 72.109

c. 12th century A.D. 18×32 cms.

Image of Varāha in theriomorphic form of which the snout is partly broken. It has a mālā and covering on its back. A male figure is represented entwined with its tail.

SŪRYA

Acc. No. 72.53

c. 12th century A.D. 28×41 cms. Plate X A

Partly broken architectural member containing a standing figure of Sūrya in alto-relievo shrine. He carries rosettes in his half raised hands and wears a three-crested head-ornament, kundalas, necklace, mālā and boots. Below the deity the figures of horses are roughly carved on the pedestal.

HEAD OF SŪRYA (?) IMAGE

Acc. No. 72.6

c. 12th century A.D. 28×17 cms. Plate X B

Detached head of a colossal image, probably of Sūrya, shown wearing a richly ornamented mukuta adorned with festoons, beaded strings and a kirtimukha motif along with maṅgala-ghata carved in the centre. The maṅgala-ghata ornamentation on the crown is a rare feature. The flat top of the mukuta contains a mutilated lotus flower. Below the mukuta a row of frizzled locks adorns the forehead of the deity. The forehead bears a
tilaka mark in the centre. The ears, the nose, the eyes and the lips are badly damaged. The possibility of its being Viṣṇu head cannot be ruled out.

Sūrya

C. 11th-12th century A.D.  \(23 \times 37\) cms.

Fragment of a sculpture showing Sūrya standing and holding in both arms the lotus flowers. He is decked with ornaments, chest-plate and boots. His head has badly broken off. His two attendants, i.e., Daṇḍa and Piṅgala stand nearby. The sculpture is studded in the boundary wall of Mughal garden.

Seated Gāneśa

Acc. No. 72.54

C. 12th century A.D.  \(17 \times 40\) cms.  Plate XI A

The central part of an uttaraṅga containing a four-armed seated figure of elephant-headed Gāneśa inside a niche. The figure is badly mutilated and the objects held in his hands are indistinct.

Seated Gāneśa

Acc. No. 72.10

C. 12th century A.D.  \(52.5 \times 43.5\) cms.  Plate XI B

Rectangular architectural piece showing a small seated figure of four-armed Gāneśa inside an alto-relievo shrine. The deity carries a paraśu, modaka-pātra and some indistinct objects.

Colossal Image of Gāneśa

Acc. No. 72.9

C. 11th century A.D.  \(108 \times 51\) cms.  Plate XII A

A colossal image of four-armed Gāneśa represented as seated in lalitāsana-mudrā on a decorated cushion. He has jatajūta, sūrpakarna and kumbhodara (pot-bellied). He carries an aksamālā in his right hand and svadanta in the corresponding extra left hand. His two other arms and the trunk are badly mutilated. He wears a torque, the kañkaṇas, the nūpurās,
the dhoti, besides a nāga-yajnopavita. His right foot is placed on a blossomed lotus flower.

**COLOSSAL IMAGE OF GAÑEŠA**

c. 11th century A.D. 136 x 94 cms. Plate XII B

Colossal image of Gañeśa seated on a pedestal. His hands and trunk are partly missing. A *paraśu*, *modaka-pātra*, *akṣamālā* and tooth are held in his hands. He wears a head ornament, torque, bracelets and *kañkanas*, the *nāga-yajnopavita* and *dhoti* as lower garment. The sculpture is now housed in Chandigarh Art Museum.

**LOWER PART OF SEATED GAÑEŠA IMAGE**

c. 8th-9th century A.D. Plate XIII A

Lower part of a seated Gañeśa image shown with his vāhana, the rat. The snake encircling the stomach as an *udu-bandha* is partly preserved. His vāhana, the rat, stands on its hind legs. The sculpture is in the collection of the Department of Archaeology, Haryana.

**DANCING GAÑEŠA**

c. 9th-10th century A.D. Plate XIII B

The deity is represented as six-armed holding *paraśu* and *modaka-pātra* in two of his hands. The normal hands are in dancing pose while others are partly broken. The sculpture has been fixed in the wall of Kumbharon ki Baoli, Pinjore.

**STANDING TIRTHAŇKARA** Acc. No. 72.33 Plate XIV

c. 9th century A.D. 62 x 34 cms.

Headless standing image of a Tirthaňkara with its arms missing but originally represented hanging downwords, i.e., in *kāyotsarga-mudrā*. It has
śrīvatsa mark on the chest. The dhoti tied with a kati-sūtra is shown as lower garment. It has decorative design around the waist and on its other border falling on thighs. The image belongs to Śvetāmbara sect of Jaina religion.

Artistically this torso ranks among the fine examples of the early Medieval period. The reef-knot of the kati-bandha resembles the knots found on the Bodhisattva figures from Mathura and Sarnath etc.

ĀDINĀTHA  
Acc. No. 72.16  
c. 12th century A.D.  
43 × 38 cms.  
Plate XV A

Upper part of Ādinātha image containing the head with halo and chhatra and two miniature seated figures of Jinas flanking on either side. The chhatra is partly missing. Above the chhatra are represented the figure of devadundubhi and two elephants anointing the Tirthaṅkara. Few locks of hair are shown falling on his shoulders.

ĀDINĀTHA  
Acc. No. 72.14  
c. 11th-12th century A.D.  
43.5 × 48 cms.

Headless image of Tirthaṅkara Ādinātha with śrīvatsa mark on the chest and seated in dhyāna-mudrā on an ornamental pedestal. In the centre of the pedestal is represented a small seated bull, the lāṃchhāna of Tirthaṅkara Ādinātha. The image is badly defaced. The sculpture is in white marble.

ĀDINĀTHA  
Acc. No. 72.17  
c. 11th-12th century A.D.  
51 × 68 cms.

Headless image of Tirthaṅkara Ādinātha or Rṣabhanātha seated in dhyāna-mudrā on an ornamental cushion. Few locks of hair fall on either side of his shoulders. The fingers of hands and legs are mutilated. On his either side stand male chauri-bearers wearing the mukuta, kundalas, ekāvati, kaṅkanas, and dhoti. The dhoti is tied below the waist with a loosely set kati-bandha. The figure of the chauri-bearer shown standing on right side has broken off except for a portion of feet seen in the image.
NEMINĀTHA  
Acc. No. 72.18

C. 12th century A.D.  
46 × 40 cms.  
Plate XV B

Headless image of seated Tirthaṅkara Neminātha in dhyāna-mudrā on a simhāsana. On his either side stand two male chaūri-bearer attendants and one of the figures standing to his right has broken off. Below the seat of the Tirthaṅkara are two couchant lions facing opposite directions with a chakra in the centre. The recessed pedestal on either side contains the seated figures of the sāsana-devatās, i.e., Gomedha Yakṣa and Ambikā Yakṣī. Gomedha Yakṣa is seated on an elephant while Yakṣī Ambikā on a couchant lion and carrying a child in her left lap.

PEDESTAL OF TIRTHAṅKARA NEMINĀTHA (?)  
Acc. No. 72.23

C. 11th century A.D.  
28 × 41cms.  
Plate XVI A

Right half portion of the pedestal is missing. In the centre it has a four-armed male divinity below which is represented dharmachakra flanked by a deer on either side. The pedestal on left side has three recessed plains and contains, from right to left, the figures of couchant lion, elephant standing on hind legs in playful mood and goddess Ambikā with a child in her left lap standing in dvibhaṅga pose. Perhaps above the image of Ambikā there was a figure of Jina Neminātha.

IMAGE OF TIRTHAṅKARA  
Acc. No. 72.25

C. 10th century A.D.  
47 × 59 cms.  
Plate XVI B

Delicately carved with plastic conception and suaveness, a headless image of naked Tirthaṅkara is seated in dhyāna-mudrā in padmāsana on a discular cushion. Flower-shaped śrīvatsa mark is shown on the chest. Male chaūri-bearers stand in tribhanga pose bearing long garland on his either side but their heads have broken off.
UPPER PART OF A JINA IMAGE  Acc. No. 72.19

C. 10th century A.D.  38 x 59 cms.  Plate XVII A

Upper part of Jina image containing the head of the Tirthaṅkara in the centre below the chhatra. The head of the Tirthaṅkara with curly hair has protuberance at the top. Above the chhatra is a prostrate figure of a devadundubhi flanked on either side with elephants pouring the ghatas of water to anoint the Tirthaṅkara. To the left side of the main head is represented a Gandharva couple.

IMAGE OF TIRTHAṄKARA  Acc. No. 72.21

C. 12th century A.D.  51 x 62 cms.  Plate XVII B

Exuberantly carved in the round with anatomical details, a headless seated image of naked Tirthaṅkara is shown in dhyāna-mudrā and padmāsana pose. The fingers are mutilated. The śrīvatsa mark is seen on the chest. The cushion on which he is seated has a beautiful ornamental decoration. The flat space below the cross-legged Tirthaṅkara contains a three-lined Sanskrit inscription in the characters of c. 12th century script referring to Saṅvat 551 (probably Harsha era). It also refers to one Paṇḍita Sūryakirti, perhaps the donor of the image. The sculpture is in white marble.

UPPER PART OF TIRTHAṄKARA IMAGE  Acc. No. 72.20

C. 11th-12th century A.D.  42 x 44 cms.  Plate XVIII A

Upper part of a Tirthaṅkara image containing the colossal head of the deity below five tiered chhatra, and miniature Jina figures. Above the chhatra there is a Jina figure alongwith devadundubhi, flanked by upāsakas and elephant-riders. The elephants carry pūrṇa-ghatās for the abhiṣeka of the deity.

UPPER PART OF TIRTHAṄKARA IMAGE  Acc. No. 72.15

C. 12th century A.D.  43 x 35 cms.  Plate XVIII B

Upper part of a Jina image containing the head below the chhatra in the centre. Above the chhatra is represented devadundubhi, flanked on
either side with caprisoned elephants anointing Tirthankara with water. On either side of Tirthankara’s head are represented seated Jina figures in meditation (dhyāna-mudrā). On the left side of the Tirthankara figure, there is another Jina figure, partly broken, standing in kāyotsarga pose.

**SEATED TIRTHANKARA**

c. 12th century A.D.

Headless image of a Tirthankara shown seated on simhāsana. In between the figures of couchant lions is dharmachakra (?). On either side were represented miniature standing Jinas of which one headless figure is seen to his right side. The recessed corner to his left below miniature Jina figure, which is unfortunately missing, has another seated human figure. The sculpture is lying at Gogapir, Pinjore.

**LOWER PART OF TIRTHANKARA IMAGE**

Acc. No. 72.22

c. 12th century A.D.

24×45 cms.

Lower part of a seated Tirthankara image shown cross-legged (padmāsana) in dhyāna-mudrā on an ornamental cushion. The flat space below the legs of the image contains a short inscription mentioning ‘Pandita Soma-kirtiḥ’, probably the name of the donor, in Sanskrit in the characters of c. 12th century script. The sculpture is in white marble.

**FRAGMENT OF A TIRTHANKARA IMAGE**

Acc. No. 72.27

C. 12th century A.D.

37×41 cms.

Right upper corner of a Tirthankara image containing the figures of Gandharva couple and a mutilated standing male chauri-bearer. The raised vertical band near these figures contains a seated and a standing naked Jina figures. Near the standing figure are represented two leaves of a tree probably aśvattha. To the extreme right end are seen headless Jina seated on a lotus flower, the stem of flower is held by the trunk of a mythical elephant. Below the elephant is carved the figure of a vyāla-rider.
BACK SLAB OF A JINA IMAGE  Acc. No. 72.26

C. 10th century A.D.  59 × 97 cms.  Plate XIX

Nicely carved with minute details the back slab contains in the centre the chhatra and halo. The chhatra is flanked by elephant-riders and the animals carrying the pots full of water. On either side of the halo are the figures of Gandharva couples, seated Tirthaṅkara and makara figures emitting Yakṣas (see also pp. 18-19). The slab is in marble.

DOOR-JAMB

Dhārāmandala, Pinjore

C. 11th century A.D.  115 × 29 cms.  Plate XX A

Door jamb of a temple originally forming the left position, is richly carved with pāñchaśākhās. The middle śākha is divided in panels and contains amorous couples. The lower part has female figures standing inside rectangular panels on either side of a male deity (?) represented in a niche.

SURASUNDARI

Gogapir Mound

C. 11th-12th century A.D.  80 × 23 cms

Much weathered architectural member containing a beautiful female figure standing in tribhanga pose. The objects held in her hands are indistinct.

VIDYĀDHARA

Department of Archaeology, Haryana

C. 12th century A.D.

The figure of flying Vidyādhara holding a pot in its right half upraised hand and offering probably flowers on the deity represented below, which is missing. It formed a part of some colossal image.
SEATED FEMALE FIGURE
Used as a decorative piece inside Mughal Garden

C. 11th century A.D. 28 x 23 cms.

Fragment of a frieze containing left portion carved with a seated female devotee holding a pot full of fruits. Her hair is combed back and gathered into a knot. A circular tilaka mark adorns her forehead.

CELESTIAL MUSICIANS (VIDYĀDHARA COUPLES) Acc. No. 72.48

C. 10th-11th century A.D. 64 x 95 cms. Plate XX B

Rectangular architectural piece, partly broken on both the sides, is divided by pilasters and vertical bands. The vertical band to the extreme right end represents a rosette in semi-circle. The two other bands contain the celestial musicians, i.e., Vidyādhara couples, engaged in dance and playing on musical instruments in jovial mood. The outer side of these bands has foliage design. The incised decoration occurs and adorns the piece horizontally below the relief.

ARCHITECTURAL MEMBER CARVED ON THREE FACES Acc. No. 72.83

C. 11th century A.D. 19 x 29 x 20 cms.

The architectural member is carved in planes. The lower band which is slightly raised has foliage and kirtimukha designs, while upper bands, which are slightly recessed, have beautifully carved half rosette design. The kirtimukha design has been faithfully depicted.

ARCHITECTURAL PIECE DEPICTING KIRTIMUKHA Acc. No. 72.41

C. 10th century A.D. 61 x 37 cms. Plate XXI A

Railing represented with two miniature pillars resting on a horizontally running lower part which is carved with foliage design. A broad band
at its right end has foliage and kirtimukha design carved nicely within a medallion in relief.

**KIRTIMUKHA EMITTING FOLIAGE**

Mughal Garden, Pinjore

c. 10th-11th century A.D.

Rectangular stone slab inside a border contains a kirtimukha emitting foliage. In the present example only the half of the head is shown.

**FOLIATED BIRD**

Acc. No. 72.45

c. 9th century A.D. 13.5 x 25 cms.

Fragment of a rectangular architectural piece showing right portion with broken foliated bird figure. The lower part of the bird is missing.

**FOLIATED SUPARNA**

Mughal Garden, Pinjore

c. 9th century A.D.

Rectangular architectural member containing a beautiful figure of a foliated Suparna inside a border. The head of the bird is inturned backwards and it carries some indistinct object in its beak.

**FOLIATED MAKARA**

Acc. No. 72.37

c. 10th century A.D. 17 x 45 cms. Plate XXI B

Rectangular architectural member carved on adjacent sides. The frontal side contains the figure of beautifully carved mythical makara represented with coiled snout and wide open mouth. The adjacent side has a charming foliage design.
ARCHITECTURAL PIECE DEPICTING THE FIGURE OF A LION  Acc. No. 72.28

c. 12th century A.D.  Ht. 35.5 cms.

Broken part of an architectural member showing the right portion carved with false pillar and a lion in frontal pose. The figure of the animal is stylistically carved and an ornament adorns its neck. The legs are partly missing.

FRAGMENT OF A LION'S HEAD  Acc. No. 72.110

c. 12th century A.D.  12 × 15 cms.

Fragment containing the head of a lion depicted in profile. The eye-brows are shown boldly which give a terrific look to the face.

ROW OF ELEPHANTS

Gogapir

c. 12th century A.D.  27 × 65 cms.  Plate XXI C

The architectural member containing the row of elephants, i.e., gajatharas, was used in a series encircling the pithikā of the temple.

HORSE-HOOF DESIGN  Acc. No. 72.66

c. 11th century A.D.  21 × 32 cms.

Complete architectural member containing horse-hoof design along three-crested decoration. On either side it has floral designs.

HORSE-HOOF DESIGN  Acc. No. 72.79

c. 11th century A.D.  20 × 25 cms.  Plate XXII A

Complete architectural member carved with horse-hoof design flanked on either side by foliage.
HORSE-HOOF DESIGN Acc. No. 72.69

C. 12th century A.D. 17 x 41 cms.

Architectural piece containing horse-hoof shaped design as a decorative motif.

HORSE-HOOF DESIGN Acc. No. 72.76

C. 12th century A.D. 14 x 40 cms.

Fragment containing a horse-hoof or chaitya-arch design having three crests tied together at the top shown with bold lines.

ARCHITECTURAL PIECE WITH FOLIAGE DESIGN Acc. No. 72.43

C. 12th century A.D. 18 x 32 cms.

Fragment showing the right corner of an architectural piece carved with arch, foliage and flower designs.

ARCHITECTURAL MEMBER DEPICTING PŪRNA-GHĀṬA Acc. No. 72.102

C. 10th century A.D. 22 x 31 x 28 cms.

The pūrna-ghāṭa motif with beautiful foliage design is carved on its three faces. The ghāṭa has decorative band on its body. The foliage falls up to the bottom of the vase.

RECTANGULAR PIECE DEPICTING PŪRNA-GHĀṬA Acc. No. 72.40

C. 11th-12th century A.D. 16 x 33 cms.

The architectural piece contains a nicely carved pūrna-ghāṭa with foliage in relief.
ARCHITECTURAL PIECE WITH PŪRNA-GHĀTA MOTIF  Acc. No. 72.96

c. 11th-12th century A.D.  17×17 cms.

Fragment of an architectural piece containing in separate bands a rosette and the pūrna-ghāta. The pūrna-ghāta is carved on adjacent sides.

ARCHITECTURAL MEMBER WITH PŪRNA-GHĀTA MOTIF  Acc. No. 72.94

c. 9th century A.D.  20×19 cms.

Complete architectural member containing the pūrna-ghāta motif carved on three faces. The horizontal band below the motif has geometrical design and lotus ornamentation.

PILLAR WITH PŪRNA-GHĀTA MOTIF  Acc. No. 72.39

c. 10th century A.D.  27×14 cms.  Plate XXII B

Fragment of a pillar decorated with foliage āmalaka design and pūrna-ghāta designs placed on an inverted lotus.

CORNER PILLAR WITH VARIOUS DESIGNS  Acc. No. 72.38

c. 9th century A.D.  57×24 cms.  Plate XXII C

Corner pillar carved on adjacent sides. It has three horizontal bands containing separately the pot with foliage (ghata-pallava), semi-rosette design, kirtimukha on the upper half portion and pot with foliage motif on its lower half.

PILASTER WITH BELL AND STRING DESIGNS  Acc. No. 72.35

c. 12th century A.D.  51×11 cms.

Architectural piece containing pilaster in its complete form with bell and string decoration.
ARCHITECTURAL PIECE WITH LOTUS MOTIF  Acc. No. 72.103

c. 12th century A.D.  \(22 \times 21 \times 13\) cms.

Architectural piece containing the corner part of a pillar having a beaded and a lotus-petal decoration.

ARCHITECTURAL MEMBER WITH VARIOUS DESIGNS  Acc. No. 72.47

c. 11th-12th century A.D.  \(20 \times 26\) cms.

Architectural member depicting the replica of a miniature *śikhara* in recessed bands. The middle part contains, in different recesses, the foliage and geometrical designs. It has receding top converging into inverted bell shape.

ARCHITECTURAL MEMBER CARVED WITH ROSETTE DESIGN  Acc. No. 72.34

c. 11th century A.D.  \(43 \times 16\) cms.

Rectangular slab showing two semi-circles and half lotus designs in bold relief. The remaining portion is also carved with rosette design.

DECORATED CORNER PILLAR  Acc. No. 72.58

c. 10th century A.D.  \(17 \times 32\) cms.  Plate XXIII A

Complete architectural member representing a corner pillar carved on adjacent sides in two recesses. The upper pedestal is carved with a half lotus design in bold relief while the lower one, which is bigger in width, contains the *kirtimukha* motif. The *kirtimukha* with moustaches issues foliage design and garlands.

ARCHITECTURAL MEMBER CARVED WITH INVERTED LOTUS  Acc. No. 72.93

c. 12th century A.D.  \(40 \times 21\) cms.

The complete architectural member has a decoration of inverted lotus
petals in series. Below is carved a band with chain like design. The piece may have been used as a pedestal of a niche or for similar other purpose.

**ARCHITECTURAL PIECE WITH ROSETTE**  
Acc. No. 72.44  
c. 11th century A.D.  
38 × 28 cms.  
Plate XXIII B

Architectural piece containing rosette within a beaded circle. The outer fringe of the circle represents floral ornamentation. The lower portion has horizontal beaded border. The left end has vertical edge while the lower right has standing cut.

**ARCHITECTURAL PIECE WITH FLORAL DESIGN**  
Acc. No. 72.86  
C. 12 th century A.D.  
19 × 34 cms.

Fragment of an architectural piece carved on one face with a floral design in relief. It has plain border around and at one end bordered by lotus-petal decoration.

The above decoration is noticed on another piece (Acc. No. 72.82, size 19 × 28 cms.)

**FRAGMENT WITH FLORAL DESIGN**  
Acc. No. 72.87  
c. 11th century A.D.  
15 × 27 cms.

Badly mutilated architectural piece carved with a beautiful floral design being emitted from the mouth of a *kirtimukha*.

**FOLIATED HUMAN FIGURE (?)**  
Acc. No. 72.81  
c. 10th century A.D.  
17 × 26 cms.

Fragment of a rectangular architectural piece probably containing the left arm and foliated body of a human figure.
**Śukanāśā with Foliage Design**  
Acc. No. 72.42  
c. 9th-10th century A.D.  
36 × 35 cms.

It is a left portion of a śukanāśā which is cut vertically on its right side and is carved with beaded and foliage designs.

**Śukanāśā with Various Designs**  
Acc. No. 72.107  
c. 9th-10th century A.D.  
43 × 42 cms.

It is a left portion of a śukanāśā, which is cut vertically at its right side, provided with foliage design. The recessed band running vertically on its left end is carved with pūrna-ghata, half rosette and foliage designs separated by bands.

**Slab with Geometrical and Floral Designs**  
Acc. No. 72.63  
c. 10th-11th century A.D.  
72 × 42 cms.  
Plate XXIV A

Complete member with geometrical and floral carvings which may have been used as decorative piece. Its right part is intersected in recessed planes with pithikās.

**Architectural Piece with Geometrical Design**  
Acc. No. 72.59  
c. 11th-12th century A.D.  
33 × 50 cms.

Rectangular architectural piece with a nicely carved geometrical design. Originally it was used as a corner in the plane of śikhara in the architectural scheme of the temple.

**Architectural Member with Foliage Design**  
Acc. No. 72.36  
c. 11th-12th century A.D.  
18.5 × 42 cms.

The upper corner has continuous series of petals as decoration. Below is a thick plain band enclosing the rectangular piece. The space
inside is divided in triangles and filled with pleasing foliage motifs in bold relief.

**UTTARĀṆGA WITH VARIOUS DESIGNS**

c. 9th century A.D. \(27 \times 65\) cms. \[Plate XXIV B\]

Fragment of an *uttarāṅga* containing the middle part and showing plain band, foliage design, line of centaurs, rosary and serpentine decorations in separate horizontal bands. The piece is lying at Gogapir mound.

**ARCHITECTURAL PIECE WITH FLOWER-LIKE DESIGN** Acc. No. 72.90

c. 11th century A.D. \(14 \times 22\) cms.

Fragment of an architectural piece showing a flower-like pleasing design. The space near the end of petals is deeply cut in small squares and joined with horizontal bands forming a stepped design.

**TRACERY** Acc. No. 72.104

c. 10th century A.D. \(27 \times 35\) cms. \[Plate XXIV C\]

Fragment of a tracery resting on a horizontally running slab and containing on its two sides the creeper design in relief. The net-work is divided into squares alternately with blank spaces and rosette designs.
III

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CATALOGUED.